The accepted classification of Ludwig van Beethoven’s work generalizes his compositions into three broad categories. The early, middle, and late periods each reflect stylistic manifestations that are emphasized within Beethoven’s early, middle, or late work. Early Beethoven compositions refer to his works composed while in Bonn (1792-1802). The middle period, also entitled the heroic years, encompass a variety of styles Beethoven used in Vienna during 1802-1812. Lastly, Beethoven’s late works (1813 until his death in 1827) incorporate stronger dissonances and significant contrapuntal textures to create a poetic dynamic within his compositions.\(^1\) Within this classification system, problems arise in Beethoven’s middle years. The overarching title “middle period” does not separate the distinguishing styles between the middle period style and the heroic style, thus diminishing the overall effect of this phenomenon: Beethoven’s expressive need to branch out in different directions simultaneously.

Beethoven scholar Lewis Lockwood proposes that Beethoven’s works between 1802-1812 can be categorized as “the heroic v. the beautiful.”\(^2\) The heroic style contains dramatic emotion, epic proportions, contrast, elements of the sublime, deformations of the typical late-eighteenth-century sonata theory, expression of genius, and significant development of melodies and harmonies. Beethoven’s communication within the heroic styles attempt to plunge deeper into the realms of possibilities, to make his compositions vigorously exciting, but also keep

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\(^2\) Lockwood, 202.
them relatable. Beethoven’s heroic style inspires the listener to be involved with the performance. For example, Scott Burnham comments, in Beethoven’s Fifth Symphony, the “listener is irrevocably drawn into Beethoven’s drama with this opening that is a more direct command than an exhortation.” In addition, the heroic works usually comprise narratives, and also indicate Beethoven’s compositional struggle; the manuscripts of heroic works are marked with are numerous sketches with, sometimes, so much reworking that the final product is illegible.

By contrast, the beautiful works contain more melodic and harmonic stasis, repetition, comic elements, and generally fit into the Classical Era’s galant idea of taste. Edmund Morris refers to the beautiful works as “alternatively intimate, experimental, progressive [and] occasional.” The middle period style is less innovative, and rather more reminiscent of works by Haydn, and Mozart. While some works from this era can be called “heroic,” this term does not apply to all of them, and similarly with the middle period style. Every Beethoven symphony written in this time can be divided into one of these two categories. This paper will contextualize Symphony Nos. 3 through 8 and categorize them appropriately according to Lockwood’s proposal. Ultimately, Symphony Nos. 3, 5, and 6 can be classified as heroic, whereas Symphony Nos. 4, 7, and 8 contain attributes more widely associated with the middle period/beautiful.

Symphony No. 3 in E-flat Major, Op. 55 (“Eroica”) is perhaps the most characteristic of Beethoven’s heroic style due to its epic proportions, significant contrasts, unexpected melodic and harmonic turns, and prominent dissonances. During the first rehearsal, Beethoven’s friend Ferdinand Ries believed the musicians were not counting correctly because the tension in music was so great that the horn melody sounded out of place. Beethoven thinned the orchestral texture

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(m. 394) so only two violins were playing a major second apart. When the horn enters with the primary theme (P) in measure 398, it increases the dissonance but also sounds out of place because the P-theme anticipates the recapitulation that occurs a number of measures later. When Ries heard the horn entrance, he exclaimed “That damned horn player! Can’t he count?” Ries, believing the instability and unexpected turns were due to the incompetence of the musicians, belittled the musicians until Beethoven corrected him. The first movement contains many unexpected elements that sound “incorrect,” and dissonant, reflecting the ideals Beethoven strived in his heroic writing.

Similarly, the length and proportions of *Eroica* reflect Beethoven’s desire to push the boundaries of contemporary style. *Eroica* is an enormous symphony, with a first movement that is nearly the same length as an entire early Haydn Symphony. In addition to the overall size of the piece, the thematic material is rich in detail and development. In terms of the sonata theory, the proportions of the form are largely unbalanced due to the lengthy development section. Because of the overwhelmingly large development section, the initial reception of *Eroica* was not well received because of the amount of dissonance, chromatic alterations and sequential blocks that the movement undertook during this second rotation of the material. This disproportionality also suggests Beethoven’s deformations to the typical eighteenth-century sonata, which is a characteristic inherent to his heroic style due to his deviation from the established norms. The length and stylistic alterations of sonata theory within *Eroica* is significant—the epic proportions and sonata theory deformations categorize *Eroica* as heroic.

Beethoven’s reasons for his lengthy developmental space become evident with the troubling C# in the P-theme. The development begins by using material from TR, and eventually

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6 Morris, 109.

7 Early Haydn symphonies were short and compact. As a side-by-side comparison, Haydn's Symphony No. 22 in E-flat major contains 338 measures and a performance should last approximately 23 minutes. *Eroica*’s first movement alone contains 691 measures, with an average performance time of 16 minutes.
fragmented P-theme material. The P-theme returns in a number of keys, constantly being sequenced and fragmented in order to work through this problematic structure in order to eliminate the appearance of the destabilizing C# in the recapitulation. After reworking and developing material from P and TR, Beethoven begins a contrapuntal section at measure 235. Following this contrapuntal section, Beethoven deviates by switching to a more imitative style, and ultimately diminishes this through rhythmic, and harmonic dissonances. Eventually, his goal is successful: the troubling C# completely disappears in the recapitulation because of Beethoven’s exhaustive and extensive working of material and themes in the development section.

The chromatic alterations within *Eroica* are also characteristics of Beethoven’s heroic writing. For a symphony that begins on two E-flat major chords, the melody in the cello challenges the accepted degree of tonality of the era. At the beginning of the primary theme zone, Beethoven uses unstable harmony, rhythm and melody to destabilize the previously established E-flat major. The cello melody arpeggiates an E-flat major triad, before descending and falling down to the leading tone D and ultimately an unsteady C#. As early as measure 7 with the arrival of the C#, the P-theme is deteriorating and fragmented. Beethoven integrates theatrical drama into symphonic writing through sudden tension provided by the C#.

The disintegrating P-theme follows Burnham’s idea of heroic works beginning in “destabilized states that can only move forward.” The beginnings of the heroic works do not firmly establish the tonic, which is true in the case of *Eroica*: after the initial hammer strokes in the heraldic zone, the P-theme enters and promptly destabilizes the key.

*Eroica* exemplifies the heroic style in several ways. The symphony displays grandeur and conflict through a narrative. The first two movements encompass the journey and death of the hero,

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9 Burnham, 45.
who is none other than Beethoven himself. The narrative itself displays contrast as well, due to the death of the hero in the second movement, and transcendence nature of the final movement. To illustrate the heroic elements, Beethoven uses heroic gestures and rhetoric in order to overcome obstacles, such as the lengthy developmental space in the first movement.\textsuperscript{10} Beethoven’s expansion and experimentation with new styles and composition techniques are present in every movement of \textit{Eroica}. As a whole, the symphony is massive; Beethoven goes to extraordinary measures in this symphony to set the standards for what would become the heroic style. Together, these elements create much more tension than prior symphonies in the era, and this helped \textit{Eroica} become the first symphony to expand the previously accepted standards of classical music repertoire.

Beethoven’s Fifth Symphony expounds upon the heroic style set forth by \textit{Eroica} due to the grandeur of gestures, reliance on rhythm, elements of sublime, and the romantic vision of darkness to light paradigm. In the eighteenth-century, it was common for minor mode sonata forms to transform to the major mode. If this was not achieved, the sonata was referred to as a failed sonata. The first movement exemplifies the failed sonata, as the movement ends in c-minor. However, the tonal structure of the symphony as a whole represents a successful sonata, as the symphony begins in the darkness of c-minor and ultimately revels in the triumph of C-major in the fourth movement. This gesture is heroic because it exemplifies a large scale understanding of the darkness to light paradigm, and implements failed sonatas until the final movement.

The first movement introduces a strong rhythmic motive (short-short-short-long, hereby referred to as SSSL) that reappears throughout the symphony, sometimes manipulated, expanded, or fragmented. The developmental sections of the sonata form also rely heavily on rhythm for momentum. The grandeur of this movement is displayed through increasing amount of chromaticism, constant fragmentation, and the level of involvement. The SSSL figure is introduced

\textsuperscript{10} Lockwood, 206.
as the first theme and this motif gets passed between several voices in the orchestra. In the
development, Beethoven creates tension through increased motion, volume, contrast, modulation,
sequences, rhythmic drive, elements of the sublime, variation, fragmentation and the constant
resolutions to more dissonance. The tension is significant because it appears frequently and in a
grand manner, which reinforces the darkness aspect of the paradigm. When the development
begins, he emphasizes heroism without delay by increasing the harmonic tension: the theme
appears in the horn and the SSSL motif has collapsed to the minor mode (m. 125). Later,
Beethoven uses an ascending half step melodic sequence with a larger instrumentation to increase
the tension (m. 168). The tension is so great at this point because the dissonance created by the vii<sup>07</sup>
chords and rhythmic augmentation to slow the harmonic movement; these dissonant vii<sup>07</sup> chords
are drawn out for two measures. Right after this gesture, he implements fragmentation of the SSSL
motif (m. 174). In the coda of the first movement, Beethoven refers to gestures employed in the
development section. Particularly, he uses the alternating register figure beginning in measure 196
in the development: the low voices play, then the upper register instruments mimic this gesture. In
the coda, a similar figure begins in measure 442. Beethoven uses large gestures, tension and
dissonance to his advantage in attempt to display the evident heroism in this movement.

The fourth movement of Symphony No. 5 is heroic in several regards, but primarily due to
the romantic imagery present within the darkness to light ideal. This movement begins with a
fanfare, and a striking C-major movement follows the dark abyss of the previous three movements.
In this movement, Beethoven introduces march-like rhythms as early as the third measure (dotted
eighth notes with a sixteenth note); the dotted rhythms push the melody forward and place an
emphasis on the hero’s victory. The brass play a large role and the parts are rather heroic, often
playing fanfare gestures, and marked with a forte dynamic to exploiting the full register of the
instrument. The brass gestures are large, and overall they create a strong foundation for the rest of the orchestra. This movement refers back to the third movement at the end of the development section. Before the recapitulation, Beethoven changes into a ¾ meter and reintroduces the theme from the third movement. He uses a similar effect with tension through tremolos and a crescendo to lead into the recapitulation. This contemplative gesture is unusual, and heroic, due to Beethoven’s reflection backward, rather than a constant forward trajectory.

Symphony No. 6 in F-major, Op. 68 ("Pastoral") is the last symphony composed in Beethoven’s heroic style due to its contrast, narrative qualities and elements of sublime. Beethoven attempts to change the horizon of expectations from a symphony through a five movement symphonic narrative work. The Pastoral Symphony paints seamless portraits of the countryside and sounds of nature. Beethoven’s heroic quality of reliance on rhythm is as prominent as ever in this symphony. However, Beethoven himself regarded this symphony as “more an expression of feelings than tone painting.”

This symphony explores great emotional depth and the passion to connect with nature, and within Beethoven’s reaching out, he manages to connect more to an audience. The heroism in this symphony lies within the large contrast of the fourth movement, emotional content, utilization of extreme registers, instrumentation, the asymmetrical phrases and many unstable, syncopated rhythms.

The third movement has prominent heroic rhythmic gestures including asymmetrical phraseology, march like rhythms, and unison rhythmic passages that build tension. Beethoven increases the instrumentation to achieve a larger and more heroic affect. Beethoven uses asymmetrical phrases and creates syncopation within the allegro 3/4 measure by using ties in the oboe to accent the weak beats, while the violin is playing constant quarter notes on every bar, resulting in the sound of a confusing meter (m. 91-120). The bassoon accentuates the asymmetrical

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11 Lockwood, 225.
phrasing (m. 95-120); the bassoon is playing an accompaniment figure that is not equally proportioned, but back loaded. This passage is quoted from “an intentional caricature” that Beethoven heard in the countryside; the asymmetrical line in the bassoon is representative of how drunk, or possibly drowsy, the musicians were at the time. This syncopation and asymmetrical phrasing is heroic because it creates contrast; until this point, we might expect something more symmetrical, so it comes across as a grand gesture with no preparation. In this movement, Beethoven uses asymmetrical phrasing, tension, and unsteady rhythmic syncopation to display his heroic style.

The heroic contrast in the fourth movement makes up the storm of the Pastoral. Immediately, sublime is introduced into this movement with significant emphasis on the lower string tremolos. The mode collapses to minor as large brass chords interrupt thematic ideas, and the timpani rolls in the percussion imitate thunder (m. 21). The sudden string tremolos, the switch to the minor mode and loud brass in combination with the timpani create this contrast, and the effect is a sublime experience. The prominent brass role is heroic because of the foundation they create; the brass instruments play loud sustained chords that enhance the programmatic nature of the storm narrative. This movement is the only minor-mode movement and the dissonances sound very harsh against the rest of the movements. Beethoven exploits both ends of the instrumental register by the addition of the piccolo and trombones. This movement has the most tension and dissonance, which really illuminates the heroic aspects of the symphony.

In remarkable contrast, Symphonies No. 4, 7, and 8 are composed in Beethoven’s middle period style. The collection of these symphonies demonstrate the definitive qualities of the middle period style: beauty, reflection of ideals, and stasis. These symphonies emphasize the influence of the eighteenth-century symphonies, yet lack an amount of innovative genius that could categorize

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these symphonies as something greater than a reflection of past ideals. According to Leonard Bernstein, these symphonies are considered light and genial, with “all jokes and not too much substance.” Symphony Nos. 4, 7, and 8 were well received due to the strong association to Haydn and Mozart, but today are not as popular as Beethoven’s heroic symphonies, possibly due to the lack of boldness, and a rather larger contemplation of the past.

Following the grandeur and constant uproaring surprises in the *Eroica*, Symphony No. 4 in Bb-major, Op. 60 sounds immensely tame by comparison. This symphony lacks the contrast, grand gestures, tonal deviations and epic proportions that are present in his heroic style. This middle period style does not capture drastic emotion; nor does it contain organic ideas that particularly evolve. Rather, Symphony No. 4 encompasses a much smaller scale work. Through reducing the density and retreating back to former ideals, Beethoven managed to show that “less could be as much, [and] perhaps more,” than previous symphonies. Through this philosophy, Beethoven composed in a middle period style to emphasize the traditional approach to symphonic writing, hoping to contribute something significant even while using older composition methods. Within the Fourth Symphony, balance and traditional tonal harmony remained important continuities, while further explorations of tonal schemes and form manipulations remained minimal, if existent.

Although some interesting adjustments are made in the sonata form of Symphony No. 4 and should not be dismissed, the evidence of heroic gestures is minimal, and therefore the symphony falls into the middle period style. For example, the Bb-minor slow introduction sets the stage for a passionate minor-mode symphony; as Leonard Bernstein describes, the introduction sets

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14 Lockwood, 214.
a tone for “colossus of rage and despair.” However, the largest contrast in the entire symphony occurs with the appearance of P in measure 39. The minor-mode introduction explores through a variety of unrelated keys, preceding the P-theme, we might expect Beethoven to deliver a P-theme in Bb-minor, but suddenly the music shifts to major-mode and a giant weight is lifted from the light and joyous P-theme. The entire symphony remains as blissful as the light hearted P-theme; Bernstein mentions the deceptive nature of the slow introduction, and equates the symphony that follows as a “four movement fun fest, with a first movement of almost Santa Claus jollity.” The remaining three movements do not provide any contrast or deviation from the happiness declared by the shocking major-mode P-theme. According to Bernstein, because of the widely deceptive introduction, not only is the P-theme a surprise, but the whole symphony itself is a giant surprise. Although this contrast is significant, its proportion in relation to the symphony as a whole is not large enough to constitute the gesture as heroic.

The harmonic stasis and balance of structure also play a large role in the first movement, both traits indicative of a middle period style composition. Harmonically, the P-theme is rather straightforward, but melodically not easy to sing, particularly to those with limited musical training. Similar to Haydn, many transitional passages contain more melodic material than the P or S thematic zones. The developmental space is primarily P-based at the beginning, and a counter melody is introduced that is much more melodic and singable than the P-theme. The material undergoes a number of sequences in the development, but overall is very repetitive. This stasis, in combination with the non-extensive development section, does not do much to move the music forward, a middle period style characteristic.

The fourth movement is highly reminiscent of a Mozart operatic overture, a common

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16 Ibid.
middle period style characteristic of Beethoven. The movement resembles a Mozart operatic
overture due to its allegro tempo, comic elements and extreme virtuosity. The fast paced nature of
this movement requires minimal harmonic activity, and indicates much stasis even though nearly all
parts contain immense virtuosity. In measure 188, a virtuosic bassoon solo enters, which enhances
the comic elements. Beethoven uses the virtuosity in the parts to expose his continuation to follow
Classical Era ideals, almost simulating a chamber music work rather than a symphony. Overall, the
Fourth Symphony is composed in Beethoven’s middle period style due to its energy, lightness,
stasis, subtlety within the harmonic progressions and general lack of characteristics definitive of his
heroic style.

Symphony No. 7 in A-major, op. 92 is a middle period composition primarily due to its
emphasis of stasis and repetitive gestures. This symphony lacks the forward trajectory that was
present in Beethoven’s heroic compositions. Beethoven uses similar sequences and harmonic
motion throughout these moments, indicating much harmonic stasis. In the first movement, the
slow introduction contains much stasis. Although the strings start playing a run of eighth notes in
attempt to push forward, there is a slower melodic line in the winds which results in sounding static
(m. 10). At the vivace (m. 63), the flute plays a dotted rhythmic melody that is imitated in other
voices, but nothing about this melodic line changes; when the imitation occurs in other voices, the
two are nearly identical, presented in the same fashion. Also, gestures are repeated so many times
that the music seems to be standing still (m. 84-87). Beethoven uses filler material through
repetition of motives and themes in order to create length, which is also a trait associated with
galant music from the Classical Era.\(^{17}\) The form is also unclear; it is difficult to discern thematic and
transitional material, similar to the monothematic influence of Haydn in the first movement of
Symphony No. 4. The stasis and repetitive gestures reflect Beethoven’s ideals in his middle period

\(^{17}\) Downs, 550.
The second movement is beautiful but relentlessly repetitive, two characteristics of the middle period compositions. The movement begins a lament-like melody that begins with rhythmic dependence rather than melody, but encounters a viola counter melody at measure 27. Although the effect is very beautiful, the viola countermelody does not move or evolve, either. True, the viola counter melody moves more than the restless eighth notes, but in itself holds much stasis and reliance of repetitive gestures, never fully resolving. The beginning is very processional due to the underlying poetic rhythm (a quarter note + two eighth notes + two quarter notes); this gives the idea of a tormenting, agonizing state. This movement functions as a double theme and variation set, which naturally results in heavy repetition. The first theme begins with only the poetic rhythm (m. 3). The second theme begins at measure 27 and introduces the viola countermelody; in the third repetition of the theme, the viola countermelody switches to the second violin and the viola introduces a new eighth note motive (m. 51). With each repetition of the theme, a new layer is added to poetic rhythm, which enhances the repetition of the movement, similar to a minimalist approach to composition due to the immense repetition and slow process. The viola countermelody eventually becomes the main theme, and the whole orchestra creates a “melancholy beauty” in this movement.\(^{18}\) The a-minor movement has a brief glimpse of A-major with a clarinet melody (m. 101), but in the end it collapses back to minor; the collapse to minor-mode demonstrates the melancholy beauty that Morris mentioned. Beethoven increases instrumentation and uses 2:3 to create tension in this movement (m. 75), but the relentless underlying poetic rhythm keep the stasis and middle period styles prominent in this movement.

The fourth movement also contains much repetition, which illustrates Beethoven’s techniques in his middle period style. Beethoven composes an eight bar phrase which is

\(^{18}\) Morris, 252.
immediately repeated before moving to another eight bar phrase, which is also repeated (m. 5-12; then m. 14-21). The allegro tempo makes this event occur quickly, and the melodic line is unable to be sung easily. Many more gestures in this movement are repeated; sometimes the sections are longer, such as the passage from measure 23-122, and others are shorter, such as the aforementioned eight bar phrases. This movement displays lightness and various similarities to the finale in Beethoven’s Fourth Symphony.\(^\text{19}\) This movement contains comic elements, also similar to Symphony No. 4. Although there is some dissonance, none of the dissonant chords stand out as unusual or unexpected. Much like the first movement, this finale contains filler material and creates length and drama by repeating gestures; there are no surprises or bold elements in this movement to consider it heroic.

This symphony shares several continuities to Beethoven’s Fourth Symphony, including immense repetition, and stasis; thus, the two are both composed in his middle period style. There is not much contrast within the symphony; rather than innovative and new gestures, Beethoven uses small and recurring ideas that do not evolve. As Grove mentions, there is nothing particularly striking in this symphony, because Beethoven had already used the gestures and ideas in his previous symphonies.\(^\text{20}\) While there are large moments created by a heavy orchestration, the gestures are repetitive and do not develop, indicative of a middle period style composition.

Symphony No. 8 in F Major op. 93 is composed in Beethoven’s middle period style due to its comic and inherent playful melodies. The beginning of the first movement is overwhelmingly “old-fashioned, almost as though Beethoven felt that he had pushed the frontiers of music too far…a reassuring look back over his shoulder before venturing on into the unknown.”\(^\text{21}\) Beethoven is incorporating more elements of Haydn in this symphony. The first movement is middle period

\(^{19}\) Morris, 259.

\(^{20}\) Grove, 239.

style because it contains rhythmic drive that is back loaded and thus repetitive. The first theme is twelve measures long instead of the expected eight and Beethoven immediately establishes the key in a dramatic manner. The form of this movement is difficult to analyze; similar to Haydn symphonies, thematic and transitional material are difficult to discern. The melodies are not memorable in this movement or easy to sing. Large scale stasis is introduced as early as measure 96. The fortissimo chord with running sixteenth notes in the strings is replicated in measures 113, 125, and 137; the same holds true for the eighth note melodic line that is exchanged between the flute, clarinet, oboe and bassoon that leads up to this passage. In measure 149, a new large-scale stasis motive is introduced and replicated. The half note chords that hit on beat 2 of the measure begin and continue until measure 183. At both of these points, the music keeps eluding cadences and uses the stasis mechanisms to keep marching in place. Again, it seems Beethoven is using filler material in order to create length, a characteristic common to his middle period style.

The fourth movement resembles an operatic overture, much like the compositional style in the finale of Symphony No. 4, maintaining the consistent patterns of the middle period style. This allegro vivace movement shows the virtuosity of the performers; all the parts are challenging at such a quick tempo. The melody is not particularly melodic or easily memorable. This movement is the most comic and light within Symphony No. 8. Surprises are achieved through dynamic changes (m. 261-279; then replicated) or sudden shifts from major to minor mode. The fourth movement lacks contrast and grand gestures. As a whole, this movement contains characteristics prominent to the middle period style because of the reliance on rhythm but no memorable melodic lines and the repetition of ideas without dramatic contrast within the repeated sections.

Symphony No. 8 is composed in Beethoven’s middle period style because rather than evolving organic ideas, Beethoven’s rhythms and melodic ideas are repetitive, static and
underdeveloped. The symphony shows an expression of taste and beauty, rather than genius and sublime. The ideas in this symphony have already been used in earlier symphonies, with great application of Haydn’s ideals in his symphonic writing style. This symphony is smaller scale and refers back to earlier principles of symphonic writing; nothing innovative for Beethoven to call unique or creative.

To reiterate, Beethoven’s heroic symphonies are expressions of genius; they require innovative means and break from traditions established in earlier eras. The heroic symphonies plunge forward into new depths, discovering new territories and experimenting with unexplored ideas. These symphonies contain sublime, contrast, chromaticism, epic proportions, dramatic emotion, and organicism that flourishes naturally. The rhythmic vitality and melodic development of these symphonies is so great that it exploits drama, aggression, strong emotion and depicts a narrative. Symphonies No. 3, 5 and 6 feature all aspects of the heroic style; the heroism in these symphonies is innate and an expression of Beethoven’s genius. These symphonies push the boundaries of accepted norms for eighteenth-century forms and tonality and enable Beethoven to become one of the first Romantic Era composers through his questioning of standards and drive to keep exploring. By contrast, the middle period style symphonies are Beethoven’s reflections on earlier symphonic output; at times, reflecting on his previous work, while others looking to Haydn and Mozart for influence. The humor, stasis, non-memorable melodic lines and repetition within Symphonies No. 4, 7 and 8 categorize these works within his middle period style; these middle period works are not the work of genius, but rather taste. Beethoven’s compositions between 1802-1812 cannot simply be thought of as his middle—or heroic—style, but rather distinguish the difference between his middle and heroic styles, which are not interchangeable; Symphony Nos. 3, 5, and 6 exemplify the prominent characteristics of the heroic style, while Symphony Nos. 4, 7 and 8 do not, and ultimately reflect on earlier works rather than enabling Beethoven to plunge forward
into the depths of a new era of Romanticism.
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