

Analyse Von Beethovens Klaviersonate Op.10 Nr.3 - Lucas Singer

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Um die Klaviersonate op. 10/3 in D-Dur in den Gesamtkontext der Werke Ludwig van Beethovens einzuordnen, scheint es mir notwendig, die genauen Bezüge im engen Umfeld dieser Sonate aufzuzeigen. Wie bereits an der Werkbezeichnung der Sonate erkennbar, steht diese als dritte im Zyklus der drei Sonaten op. 10 (c-moll, F-Dur, D-Dur). Es ist davon auszugehen, dass Beethoven unter einer Opuszahl zusammengefasste Werke nicht nur einer Schaffensperiode zuordnete, sondern hiermit auch die Verflochtenheit der Werke untereinander ausdrücken wollte. Die Sonaten op. 10 entstanden in den Jahren 1796 - 1798 in Wien, und sind der Gräfin Anna Margarete von Browne gewidmet. Aber die Gräfin ist bis heute wenig bekannt. Fest steht allerdings dass sie als Widmungsträgerin bedeutender Werke im Schaffen Beethovens eine wichtige Rolle spielt. So sind ihr die folgenden Werke gewidmet: Das Streichtrio op. 3, die Klaviersonaten op. 10 und op. 31 und mehrere Variationen für Klavier. Es ist wahrscheinlich davon auszugehen, dass die Gräfin Schölerin Beethovens war. Wenn man lediglich die Haupttonarten (c-moll, F-Dur und D-Dur) der drei Sonaten op. 10 betrachtet, wird man wenig Verbindendes finden. Bei genauerer Untersuchung aber sieht man, dass der letzte Satz der c-moll-Sonate unerwartet in C-Dur endet, welches als Dominante auf das F-Dur der zweiten Sonate hindeuten könnte. Daran lässt sich zunächst eine Verbindung darstellen. Ebenso beginnt im ersten Satz der F-Dur-Sonate die Reprise plötzlich in D-Dur und nicht wie erwartet in F-Dur, hier die mögliche tonale Verbindung zwischen der mittleren und der letzten Sonate. Auffällig ist außerdem die gleiche Tempobezeichnung (Presto) des letzten Satzes in der zweiten und des ersten in der dritten Sonate.

Author: Singer, Lucas Publisher: GRIN Verlag Illustration: N
Language: GER Title: Analyse von Beethovens Klaviersonate op.10 Nr.3 Pages: 00017 (Encrypted PDF)
On Sale: 2005-01-01 SKU-13/ISBN: 9783638602785 Category: Music : General

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