

Beethoven tetralogy from the late works

A composed interpretation in four parts op. 135 by Eberhard Kloke (2024)

Subjecting Beethoven's late work to a quasi-composed interpretation is an attempt to re-analyse and concretely interpret various aspects of the work from today's perspective.

I

Ludwig van Beethoven *An die (ent)fern(t)e Geliebte* for high voice and piano op. 98 from (1816) -- Liederkreis by Alois Jeitteles, dedicated to Franz Joseph Maximilian Fürst Lobkowitz transcribed for high voice and small orchestra op.132 by Eberhard Kloke (2024), dedicated to MKD

After overcoming the crises around 1815/16, Beethoven freed himself by creating new chamber music compositions.

Beethoven was aware that, despite his great artistic and popular successes around the Congress of Vienna in 1815, the quality of his compositions was no longer sufficient. For this reason, he initially composed the Liederkreis op. 98, the Piano Sonata op. 101 and the Cello Sonata op. 102, whereby *An die ferne Geliebte* is the first ever song cycle in music history

II

Beethoven, *Diabelli Variations* for piano op. 120 (1819-23) transcribed for instrumental ensemble (26) op. 107 by Eberhard Kloke (2021)

The *Diabelli Variations* are Beethoven's last major piano work and were written in conjunction with the *Missa Solemnis*. In these variations, the extremes meet to a degree not previously known in Beethoven's music.

It is obvious that Beethoven is moving further and further away from the original (i.e. Diabelli's theme). It is no coincidence that the title no longer refers to variations, but rather to changes. This can only mean that Beethoven felt completely free in the development of the cycle and was more interested in following his own compositional and tonal fantasies. This approach is certainly comparable to the step of opening up the piano variations for an instrumental ensemble and thus taking a decisive interpretative step, while at the same time remaining committed to Beethoven's original.

III

Beethoven, *Missa Brevis* - Four Fragments from Beethoven's *Missa Solemnis*
Transcription for 4 solos and chamber orchestra op. 104 by Eberhard Kloke (2020)

The aim of forming four fragments from parts of the Missa is to create a concentrated, condensed texture characterised by chamber music.

The selection of the 4 individual parts refers to pieces, sections and passages of the Kyrie, Credo and Sanctus and Agnus Dei. The compositional aspects that point beyond the codified mass setting and concern the utopian core of Beethoven's composition are at the forefront.

IV

Beethoven, Symphony No. 9 op. 125, version for piano by Franz Liszt

Re-transcription for orchestra, movements 1-3 op. 133 by Eberhard Kloke

The re-transcription of the first three movements of Beethoven's Ninth Symphony is based on Liszt's piano version and is set anew for orchestra. From today's perspective, this results in new and different ideas which give the work sections a new perspective - especially with regard to the re-composed 4th movement.

Re-composition of the 4th movement for orchestra op. 134 by Eberhard Kloke (2024)

Eberhard Kloke, Status: 16.10.2024