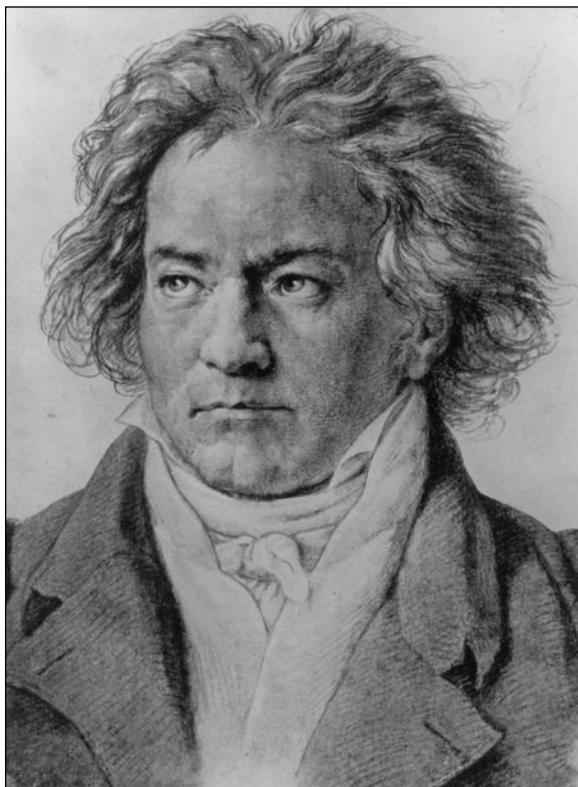


TEDDY  
ABRAMS+



LOUISVILLE  
ORCHESTRA



# BEETHOVEN'S NINTH

Friday, May 10th at 11 am

Teddy Abrams, Conductor

Symphony No. 9 in D minor, Op. 125 (1822-24)

# BEETHOVEN'S NINTH

Very few composers have the honor of changing the musical landscape to the extent that nothing would be the same after a singular work. Ludwig van Beethoven and his [\*Symphony No. 3 in E flat Major "Eroica"\*](#) sits comfortably within that exclusive category that includes Mozart and his opera [\*The Marriage of Figaro\*](#) and Stravinsky with his groundbreaking ballet [\*The Rite of Spring\*](#).

Beethoven is one of two composers whose death ended a musical period; Johann Sebastian Bach's death in 1750 ended the Baroque period and Beethoven's death in 1827 ended the Classical period.

This remarkable composer struggled through personal challenges including profound deafness yet created some of the most beautiful and enduring music in history.

## The Composer

### Ludwig van Beethoven

(1770—1827)



Ludwig van Beethoven was born in Bonn, Germany on December 16, 1770 to Johann (a professional singer and clavier teacher) and his wife Maria Magdalena. Ludwig's grandfather, for whom he was named, was also a professional singer but with the elder Ludwig's sudden death in 1773, the family squandered their inheritance but seemed to manage to get by.

Keen on the fact that young Ludwig was a talented pianist, Johann hoped to market his son's ability much in the same way as Leopold Mozart did with Wolfgang and Nannerl; but that didn't work out. Ludwig initially studied music with his father (a harsh task master) as well as other instru-

ments with a variety of instructors before meeting his first significant teacher. At the time, Bonn was a fairly provincial town, so finding the right teacher was a challenge. In 1779, Christian Gottlob Neefe was appointed



Beethoven at 13

Court Organist in Bonn and Ludwig began studying composition with him. Neefe recognized the talent in young Beethoven and by 1783, helped him compose what would be the 13-year-old's first published compositions; a set of keyboard variations followed by three piano sonatas. In 1787 Beethoven traveled to Vienna as it had long been the young composer's dream to study with Mozart. There are conflicting reports as to whether or not Beethoven had a chance to meet and play for Mozart but what is not in contention was that Beethoven had to return to Bonn quickly as his mother was dying from tuberculosis. Maria died on July 17, 1787 so at age sixteen, and with his father's continuing struggle with alcoholism, Beethoven became responsible for his two younger brothers; a task that would keep him in Bonn for the next five years. But



Beethoven's parents



Count von Waldstein

all was not lost as it was during this time that Beethoven met some influential people who would shape the remainder of his life; **Prince Karl Lichnowsky**, the **von Bruening** family and **Count von Waldstein**. Prince Lichnowsky was Beethoven's most important supporter in his early days in Vienna. For the von Breuning family, Beethoven was music teacher to some of the children and the family exposed him to German and classical literature (Beethoven's formal schooling had been somewhat neglected in favor of his musical studies). And Count Ferdinand von Waldstein would become a patron and lifelong friend. To support his brothers, Beethoven took the extraordinary step to petition the Elector to receive half of his father's salary (this request was granted); he continued his role as organist for the court chapel and played viola in the court orchestra. The latter became a pivotal four year position as it introduced him to a wide variety of operas by the composers of the day including Gluck, Paisiello and Mozart. During his time in Bonn, Beethoven continued to compose chamber music, songs and cantatas. In 1790, Beethoven met renowned composer **Franz Joseph Haydn** who was passing through Bonn on his way to London. With the Elector's blessing and support from von Waldstein, Beethoven moved to Vienna in November 1792 to study with Haydn. Mozart had died in 1791 and there was speculation that Beethoven was the "heir apparent" and Beethoven's early compositions from this time period were certainly influenced by the Mozart style. While studying with Haydn, Beethoven took advantage of living in Vienna to also study with Schuppanzigh, Albrechtsberger and **Antonio Salieri**. And thanks to Lichnowsky and von Waldstein's connections, Beethoven's reputation as a virtuoso pianist and improviser followed him to Vienna where he was accepted into aristocratic circles.



Antonio Salieri

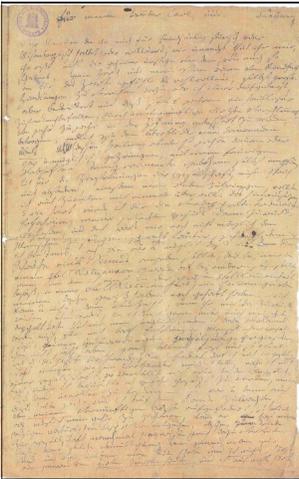
By 1795, Beethoven's life seemed to be coming together in Vienna; both of his brothers had moved to the city, he was studying with some of the best teachers in Europe and he was finding ways to pay his own way through public performances, private salons and publishing his compositions. So it was time to tackle a larger work. While it's not known exactly when he finished, sketches from 1795 and 1797 show that he had been working on his first symphony for several years before its premiere in 1800. As if to formally announce that he had arrived in Vienna, Beethoven arranged a public concert to include his [Symphony No. 1](#) as well as his [Septet](#) and [Piano Concerto No. 2](#) along with works from Mozart and Haydn. Up to 1803 is considered Beethoven's **early period** and included his first two symphonies, the [Moonlight Sonata](#) and his only full ballet, [The Creatures of Prometheus](#). Beethoven composed eighteen numbers for the ballet including the often performed overture and would re-visit some of the music from this ballet in the finale of his [Symphony No. 3](#) "Eroica", the [Eroica piano variations](#) and one of his contradanses. From the first dissonant notes of the overture, Beethoven's composition insisted that the audience paid attention. This would become a signature that



Beethoven at Heiligenstadt

blossomed in perhaps the most famous four notes in the symphonic literature; [Symphony No. 5](#).

In the spring of 1802, on the advice of his doctor, Beethoven temporarily moved to the small town of Heiligenstadt (on the outskirts of Vienna). The town's hot springs were thought to provide relief from a variety of ailments and as Beethoven suffered from intestinal issues as well as his encroaching deafness, this seemed to be a good plan. Even though he was greatly concerned about his health problems, by the summer and fall, creatively Beethoven was on fire. He stated in a letter to a friend "I live only in my notes,



Heiligenstadt Testament

and with one work barely finished, the other is already started; the way I now write I often find myself working on three, four things at once.” Perhaps Beethoven sensed that he had a limited time left in which he could hear his work. The “will” he wrote to his brothers during his time in Heiligenstadt seemed to indicate that he was concerned he had little time left on earth; this became known as the **Heiligenstadt Testament** (Beethoven would live another 25 years after penning this testament).

Upon his return from Heiligenstadt, Beethoven’s musical style changed and heralded in the **middle period** (also referred to as the “heroic”); generally 1803 - 1814. This was the most prolific and perhaps most turbulent time in Beethoven’s life. During these eleven years, Beethoven’s hearing continued to degrade and he had bouts of gastrointestinal issues along with headaches and fevers. As for his love life, there were several women during this time with whom Beethoven seemed particularly close but his status as a commoner was problematic to continuing the relationships. Beethoven was also dealing with brother issues; he did not approve of (Nikolaus) Johann’s relationship and Carl was struggling with tuberculosis (he would spend a small fortune on Carl’s care). And if all of that weren’t enough, Europe was in turmoil as Napoleon continued to build his empire that included assaults on Vienna (1805 & 1809); during the latter, Beethoven stayed in Carl’s basement fearful that the bombardment would further damage what was left of his hearing.



Napoleon



Theresa Malfatti

Out of this turbulence Beethoven composed symphonies 3 – 8, his only opera [Fidelio](#), several string quartets ([Rasumovsky](#), [Harp](#) and [Serioso](#)), piano sonatas ([Waldstein](#), [Appassionata](#)), his only oratorio ([Christ on the Mount of Olives](#)), piano concertos (including [Emperor](#)), the [Violin Concerto in D Major](#), violin and cello sonatas as well as a variety of songs and incidental music including the [Coriolan Overture](#) (1807). In July 1812, Beethoven traveled to Teplitz on his doctor’s orders. This particular trip might have gone unnoticed, except that on July 6th and 7th Beethoven wrote 10 pages of what would become known as the **Immortal Beloved** letter. The letter gained its title from a line written on the morning of July 7th – “While still in bed my thoughts turn towards you my Immortal Beloved, now and then happy, then sad again, waiting whether fate might answer us.” Never delivered to its recipient, it was among the composer’s papers that were passed on to his secretary Anton Schindler after Beethoven’s death in 1827. Never married, Beethoven would have been in his early 40s that summer, and was likely experiencing a midlife crisis. He had been in love before, but often with women who were unavailable, either due to marital status or aristocratic station (sometimes both). There has been much speculation about the identity of the Immortal Beloved, and there have been several plausible candidates including Josephine Countess von Brunsvik, Antonie Brentano, Theresa Malfatti and Julie Guicciardi.



Josephine von Brunsvik

During that summer, Beethoven was also at work on his [Symphony No. 8 in F Major](#). This composition followed on the heels of the expansive [Symphony No. 7 in A Major](#) with its famous “Allegretto” second movement. Unlike work on his other symphonies, Beethoven completed the Eighth in only four months.

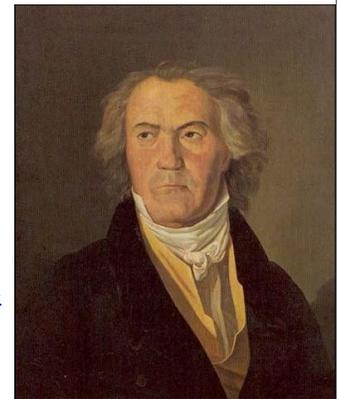


Beethoven in 1815

Given the turmoil in Beethoven’s life at this time, it seems surprising that he not only completed the symphony so quickly, but that its nature is generally sunny and jovial. Health issues aside, Beethoven was at war with his brother (Nikolaus) Johann. Johann had been cohabitating with Therese Obermayer; Beethoven disapproved and went so far as to try to have her expelled from the town. But Johann had the last laugh as he married her on November 8, 1812.

By the end of his middle period, Beethoven’s compositional output slowed but picked up briefly in 1814 with his revision of the opera *Fidelio* and well as composing some song cycles. In 1815, his brother Carl died from tuberculosis setting off a nasty custody battle between Beethoven and his sister-in-law Johanna over his nephew, 9-year-old Karl. Johanna and Ludwig had long been at odds over her background (an illegitimate child, accusations of theft and financial mismanagement) and originally Carl had named Ludwig as his child’s guardian. But days before he died, Carl changed his will to joint custody between Johanna and Ludwig, perhaps in an attempt to reconcile the two. It didn’t work and the custody battle raged until 1820 when Ludwig was given sole custody.

In Beethoven’s **late period** (1815 – 1827), he continued to compose even though he was profoundly deaf. Conversations had to be written down (many of his “conversation books” still exist) and after a performance of his final symphony, he had to turn around to see the audience applauding. His last works included [Symphony No. 9 in D minor “Choral”](#), the [Missa Solemnis](#), more piano works including the [Diabelli variations](#), several sonatas, and his final string quartets. Beethoven’s final public concert was in 1824 and he died on March 26, 1827.



Beethoven in 1823

Composer Robert Schumann said “If you wish to know what can be made of a simple thought by labor and anxious care, and, above all, by genius, then look at Beethoven, and see how he can ennoble and exalt his ideas; and how what was at the outset a mere commonplace phrase shall, before he has done with it, become a lofty sentiment for the world to prize.” For more on Beethoven, check out BBC Radio 3’s [Discovering Beethoven](#).

## The Work

### 1822-24: [Symphony No. 9 in D Minor, Op. 125, “Choral”](#)

Beethoven knew when he had a good melodic idea and would often explore variations of the same melody in other piece until eventually he allowed the melody to become fully realized in a larger work. Beethoven had already experimented with this idea using a melody he developed (and fully realized) in the fourth movement of his [Symphony No. 3 in E-flat Major, Op. 55 “Eroica”](#). Earlier incarnations of this melody would appear in his [12 Contredances for Orchestra, WoO 14 #7](#) and in the finale of his ballet [The Creatures of Prometheus](#). Beethoven



would utilize this technique again for the iconic melody that set Schiller’s 1785 poem *An die Freude* (*Ode to Joy*) for the finale of his last symphony; Symphony No. 9 in D Minor “Choral”. Beethoven had been toying with the idea of setting the Schiller poem to music since 1792 and had always envisioned it as a stand alone

song. Elements of this melody can be heard in his lieder [Seufzer eines Ungeliebten und Gegenliebe, WoO 118](#) (1794-95), as well as his [Fantasia in C minor for Piano, Chorus, and Orchestra, Op. 80](#) “Choral Fantasy” (1808). There is some debate as to whether the original inspiration for this melody came from Mozart’s [Offertory in D Minor “Misericordias Domini”, K. 222](#) (1775) but even though Beethoven was an admirer of Mozart, there’s no definitive evidence to support that theory. According to author Maynard Solomon in his book *Late Beethoven: Music, Thought, Imagination*, “The *Ode to Joy* is, of course, unique even among Beethoven’s most unpredictable late-period finales. In it, he invoked every conceivable strategy for the realization of his prophetic and apocalyptic purposes, bringing to bear mythic scenarios, descriptive materials, programmatic indications, unifying patterns, characteristic styles, and the entire repertory of tonal allegory and other musical symbolism at his command”. Beethoven started work on the Ninth in 1817 from a commission request by the London Philharmonic for two new symphonies but completion was complicated by work on other pieces.

By the time of this composition Beethoven was profoundly deaf, a condition that greatly hampered his ability to conduct the premiere in Vienna on May 7, 1824. The solution was that he shared the stage with conductor/composer Michael Umlauf and indicated the tempo before each movement. However, according to violinist Joseph Böhm (an orchestra member in the premiere), “Beethoven himself conducted, that is, he stood in front of the conductor’s stand and threw himself back and forth like a madman. At one moment he stretched to his full height, the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts”. With only three rehearsals and an intensely challenging score, the huge orchestra was pushed to its limits as was the chorus. However, at the end of the performance, the audience cheered wildly and in one of the many legendary stories about this premiere, contralto Caroline Unger turned the composer around so he could see the audience cheering for his work. Critics had mixed reviews; Friedrich Kanne wrote of the scherzo “A composition such as this, characterized by the utmost freedom of spirit and unbridled creativity, often scarcely gives time for trained violinists to think out a good fingering. . . Weak players . . . set down their bows and sat out so many measures . . . The reliable ones, with true artistic ability, had to play more loudly during such passages, compensating for the players who swallowed their notes”. Even with the shortcomings of the performance, one critic noted “And yet the effect was indescribably great and magnificent; everybody offered jubilant and heart-felt applause to the master, whose inexhaustible genius had shown us a new world, revealing the magical secrets of a holy art that we had never before heard or imagined”! Another critic noted “The public received the musical hero with the utmost respect and sympathy, listened to his wonderful, gigantic creations with the most absorbed attention and broke out in jubilant applause, often during sections, and repeatedly at the end of them”.

Once again Beethoven pushed the envelope of what a symphony could be by adding a chorus to the finale (a decision that even he questioned but ultimately did not change). The symphony has gone on to be one of the most popular in orchestral repertoire and has been utilized ever since to celebrate significant moments as well as its many uses in pop culture. Even the structure was unique in that Beethoven opted to use a scherzo as the second movement (the traditional spot of a slower movement) with an adagio as the third movement.



The **first movement**, Allegro ma non troppo, un poco maestoso, is in sonata form and opens with a pianissimo rumble in the low strings and

horns before the first theme in D Minor is played by the entire orchestra. Though most of the movement is leaning towards D Minor, Beethoven uses the recapitulation (in fortissimo) to abruptly end the development section with a D Major chord.



The **second movement** scherzo, also in D Minor, is noted for its abrupt timpani “interruptions” and its dotted rhythm sense of

humor. The **third movement** adagio, in B-flat Major, is a double variation form with each of the pairs of variations separated by sections in 3/4 time that progress through six different keys. The **fourth movement** is the



famous choral finale featuring *Ode to Joy*. After an introduction that highlights themes from all three previous movements, the *Ode to Joy* theme

appears in the cellos and basses followed by instrumental variations before joined by the baritone who sings “O Freunde, nicht diese Töne! Sondern laßt uns angenehmere anstimmen, und freudenvollere” (“Oh friends, not these sounds! Let us instead strike up more pleasing and more joyful ones!”). For the entire text of the fourth movement, please see page 20 in this guide.

## The Location—German history



Even though Beethoven spent much of his adult life in Vienna, he was German through and through. Let’s take a look at German history as it greatly influenced Beethoven. Germany has its origins as early as 500 B.C. with tribes finding their way from the Baltic Sea region to northern Europe. The Romans occupied a portion of Germanic territory until the first decade of the new millennium. It was not until the 6th century, when the Frankish tribes finally drove out the Roman occupation that a “civilized” Germany was created. During the reign of Charles the Great (**Charlemagne**), the king-



Imperial Coronation of Charlemagne, by Friedrich Kaulbach, 1861

dom included portions of France, Spain, the Netherlands, Belgium, Austria, and part of Italy. The Pope named Charles Holy Roman Emperor in 800 (this period is often referred to as the **First Reich**). The next several centuries were marked by warfare on neighboring regions and a variety of treaties that changed the politics and boundaries of the country. The Saxon domination established a monarchy and continued expanding the German kingdom to include Poland, Bohemia and Austria.

During the middle ages, the most famous German figure was Frederick I, who established a feudal system to gain order in the kingdom. After his reign, three main dynasties were vying for political power. They were the houses of **Luxemburg**, **Wittelsbach** and the **Habsburgs**. These three dynasties took turns occupying the throne until the mid-15th century when the house of Habsburg took control (a position they held until 1806).



Martin Luther

In 1517, **Martin Luther** (a professor of theology) took his **95 theses** and nailed them to the door of the church. Luther disagreed with the powers of the pope and the church. Luther's challenge to the church quickly spread throughout Germany and in 1520, he published three booklets that encouraged the establishment of a German national church and independence from the Roman Catholic Church. **Charles V** (the Habsburg Emperor and Holy Roman Emperor) tried to restore peace between the Catholics and Protestants but the country was divided along religious lines. By 1555, a peace agreement was reached where both religions were formally recognized and each regional prince was allowed to decide which religion would be practiced in their region.

The defeat of Napoleon Bonaparte led to the **Congress of Vienna** (1814-15) that established a German Confederation.

This confederation consisted of 39 states each ruled by a monarch. In the 1860s, **Otto von Bismarck** was as one of the most powerful men in Germany. He provoked Austria into a brief war then started the Franco-Prussian War (1870-71) to get the southern German states to join in the war and agree to join the north German Confederation. The constitution that was finally agreed upon (1871) established the **Second Reich**.



Otto von Bismarck

Between 1870 and 1890, Germany became one of Europe's leading industrial powers. Germany's actions in 1905 (the Moroccan crisis) led to the formation of the **Triple Entente** (Triple Alliance) in 1907 consisting of Britain, France and Russia.



Archduke Ferdinand

On June 28, 1914, the **assassination of the Archduke Ferdinand** in Sarajevo set the stage for the first of two World Wars. Germany encouraged the Austro-Hungarian empire to declare war on Serbia and within a few months, all of Europe was involved.

Germany declared war on Russia and France (August 1914) and Britain declared war on Germany. In 1915, Italy joined with the Triple Entente. The war with the French did not go well and the Germans ended up in a prolonged trench war. New technology changed the battles to include underwater and Germany used its submarines to disrupt shipping. In 1917, the Russian monarchy was replaced through the Bolshevik revolution and Russia began peace negotiations with Germany. In April 1917, the United States declared war on Germany. Although Germany managed to reach the Marne River in France, they were eventually pushed back and by the fall of 1918, they called for a truce (signed on November 11, 1918). That same year, Germany and Russia had signed the Treaty of Brest-Litovsk. **The Treaty of Versailles** in 1919 disarmed Germany and required western occupation for the next 15 years as well as damages paid to the allied countries.

Growing out of post-World War I Germany was the National Socialist German Workers' Party (Nazi). In 1921, the head of the Nazi party was **Adolf Hitler**. An attempt was made to overthrow the Bavarian government, but it failed and Hitler was jailed in 1924. His book, *Mein Kampf*, was written in prison. Following World War I, Germany had an economic depression that worsened in the following years. Unemployment was at 10% and the German public was losing faith in its government. Hitler's party blamed the World War I treaty for Germany's economic crisis and singled out the Jewish people as part of the problem. By 1932, Hitler's party became the strongest party within the Reichstag and on January 30, 1933, Hitler was made chancellor of the republic of Germany and began the



Adolf Hitler

**Third Reich.**

Hitler created the secret police (**Gestapo**), and started a policy of ridding the country of non-Aryans. Unions and other political parties were dissolved. In 1934, Hitler passed a law that made him both the president and the chancellor. Hitler and **Heinrich Himmler** created the SS that became Hitler's personal army. **Joseph Goebbels** became Minister of Propaganda and established the Reich Cultural Chamber. Hitler and his SS created an atmosphere of terror among any group not agreeing with Nazi beliefs. The SS controlled both the Gestapo and the Nazi concentration camp system. They systematically arrested all "undesirables" (Jews and Romani as well as any other groups that did not conform) and placed them in the concentration camps. Hitler was re-arming Germany, which was in direct violation of the Treaty of Versailles.



Benito Mussolini

In Italy, **Benito Mussolini** made an alliance with Germany. In 1936, Germany and Italy became the Berlin-Rome Axis. Hitler annexed Austria in 1938 as well as parts of Czechoslovakia. In the fall of 1939, Germany invaded Poland and within two days, Britain and France declared war on Germany. The "blitzkrieg" strikes of the German tanks and airplanes were extremely effective. Hitler began planning the invasion of the Soviet Union while Italy was warring in North Africa and the Mediterranean. By 1941, Germany occupied Yugoslavia and began their advance towards Moscow.

**December 7, 1941** brought the United States into World War II. The Japanese attack on Pearl Harbor galvanized the United States who joined with Britain and the Soviet Union. By the spring of 1943, the Allies had landed in Italy, driven out the Axis powers from Africa and started bombing the German ball bearing factories. The American and British naval forces kept the Germans from using their submarines to disrupt shipping. This led directly to the **Normandy invasion** in 1944. With Allies on one side and the Soviet Army on the other, Hitler's army was being defeated across Europe. On April 30, 1945, Adolf Hitler and his wife, Eva Braun, committed suicide in Berlin. By May 7, 1945, the Third Reich was over and surrendered to the Allies. And while this was a momentous occasion, the worst of the Third Reich was finally revealed.

From 1933 until their defeat in 1945, Hitler and his SS had been systematically rounding up all those in society whom they felt to be "undesirable." During the war, **concentration camps** were overflowing so the SS created extermination camps (to destroy an entire group of people is called genocide). This became known as **The Holocaust** or **Shoah**. The horrors of the extermination camps were unbelievable—never before had there been places designated and specifically designed to systemically carry out killing people en masse. By the end of the war, it was estimated that over 6 million Jews were put to death in these camps and as well as millions of Romani, political prisoners, homosexuals, Jehovah's witnesses, Polish and Soviet citizens, Soviet POWs and those with physical and/or mental disabilities.

In 1945, the **Yalta Conference** divided Germany into several areas with Britain, France, the Soviet Union and the United States taking responsibility for the postwar German government. In 1948, the United States, Britain and France decided to create a West German republic and the Soviet response was to create an East German republic. This led to the **blockade of Berlin** in June 1948. East Germany was now under the control of **Joseph Stalin**, the Soviet Union's leader. Stalin died in 1953 and was replaced by **Nikita Khrushchev**. This was the beginning of the Cold War between the eastern block and the west, and Germany was caught in the middle. In 1961, a wall was built through the middle of Berlin becoming the symbolic and real dividing line between east and west, democracy vs. communism.



Joseph Stalin



Nikita Khrushchev



Angela Merkel

For the next two decades, West Germany prospered while East Germany struggled. It was not until 1989 with the collapse of communism in Europe that East Germany was finally liberated. In 1989, the Berlin Wall was torn down and both sides of Germany were reunited. In 1994, Berlin once again became the capitol of Germany and the country more fully participated as a member of the EU (European Union). In 2005, **Angela Merkel** became the first female Chancellor of Germany (a position similar to the Prime Minister in the United Kingdom) and she continues to hold that position. Today, Germany has the largest and most powerful economy in Europe (4th in the world) - industrial names that may be familiar to many Americans include Adidas, Bayer (pharmaceuticals), Mercedes-Benz, BMW and Volkswagen to name a few.

## The Influences - Famous German authors



Johann Goethe

**Johann Wolfgang Goethe** was born in Frankfurt, Germany in 1749 to Johann Caspar Goethe and his wife Katharina. He and his sister Cornelia had a sheltered and by all accounts happy childhood. Early on, Goethe studied art, music and several languages. When he was sixteen, his father sent him to the University of Leipzig to study law. He attended the University of Leipzig but after the first year, he lost interest in studying law. In 1768, Goethe left Leipzig to return home to Frankfurt after he became seriously ill. After he recovered, his parents sent him to Strasbourg in 1770 to finish his law degree. While in Strasbourg, he met Johann Gottfried Herder who shared his views on poetry and literature with the young Goethe.

In 1771, Goethe returned to Frankfurt to begin his law career. Goethe had several romantic encounters during this period, all of which turned out poorly. Goethe immersed himself in the *Sturm und Drang* (Storm and Stress) literature and began publishing essays on everything German; the Gothic architecture of the Strasbourg Cathedral, German Culture and Art, and religious tolerance. Goethe also began writing plays. Early plays were either short satires or poetic dramas in the case of *Egmont* (eventually finished in 1788 and a subject used by Beethoven) and *Faust* (used by Gounod and Boito for operas). In 1774, Goethe published *The Sorrows of Werther* (also made into an opera by Massenet) and it made him famous throughout Europe.

In 1775, Goethe went to Weimar at the invitation of Charles Augustus, the duke of Saxe-Weimar. Goethe was named chief minister of the state of Weimar. Between 1786 and 1788, Goethe traveled to Italy. While there he completed and revised *Egmont*, *Iphigenie auf Taurus* and part of *Torquato Tasso*. He also added to his *Faust*. The Duke relieved Goethe of most of his responsibilities (except for director of the court theater) but in 1792, asked Goethe to accompany him on military campaigns to France. Goethe reported on the French Revolution in 1792 and 1793. In 1794, Goethe became friends with another German author, **Friedrich von Schiller** at the University of Jena. In the 1790s and early 1800s, Goethe and the University of Jena became the center of German intellectual life.

When Schiller died in 1805 and the Prussians lost at Jena (to Napoleon) in 1806, many of the German intellectuals moved away. In 1806, Goethe married Christiane Vulpius who bore him several children, but only one survived, Julius. Goethe continued to work and wrote the first portion of his autobiography in 1811. In 1816, Goethe's wife died and in 1817, he resigned as director of the court theater. The subsequent years found Goethe beginning to lose touch with the current generation of German romantics but he continued to write and was still greatly admired throughout Germany. Goethe died on March 22, 1832.

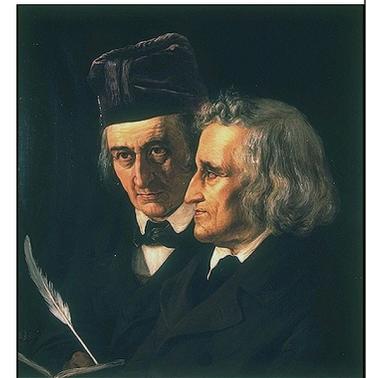


Friedrich von Schiller

**Friedrich von Schiller** (1759-1805) was born in Marbach, Württemberg (Germany) to Johannes Kaspar Schiller, an officer and surgeon, and Elisabeth. His father worked for the Duke of Wurttemberg and even though Friedrich did not like the military life, at age 13 he entered the military academy. He started writing poetry and plays, with his first being *The Robbers* (1782). Schiller left the army to see his play performed, unfortunately when the Duke found out, he had Schiller arrested. Schiller deserted the army and headed for Mannheim where he wrote several plays including *Don Carlos* (1785; revision 1787) and the poem *Ode to Joy* (1785) later adapted in Beethoven's Ninth Symphony. After *Don Carlos*, Schiller stopped writing plays and began researching historical subjects. Schiller wrote *The Revolt of the Netherlands* (1788) and the history of the Thirty Years War (1791-93) gained him fame and respect as a historian. In 1789, Schiller gained a position as a professor of history at the University of Jena where he met and befriended Johann Goethe. In 1790, Schiller married Charlotte von Lengefeldt. In 1791, Schiller became ill and had to leave his teaching duties. After leaving his teaching position, Schiller began writing philosophical poetry and reconnected with Goethe in Weimar in 1794. Schiller returned to writing plays including the Wallenstein trilogy (1796 – 99), *Maria Stuart* (1800), *The Maid of Orleans* (1801) and *Wilhelm Tell* (1803). In addition to playwriting, Schiller also wrote a piece on aesthetics (*On the Aesthetic Education of Man* 1795) greatly influenced by both Goethe and Emmanuel Kant. In 1799, Schiller assisted Goethe with the direction of the Weimar Theater to make it one of the most prestigious in Germany. Schiller succumbed to tuberculosis on May 9, 1805 at the age of 46.

**Jacob** (1785-1863) and **Wilhelm** (1786-1859) **Grimm** are best known as the German brothers who collected and published German based folk tales and folk songs. Throughout several volumes, the brothers shared old German tales and songs with all of Europe and eventually the rest of the world. However, the brothers did not start their careers as story tellers but as language specialists (linguists) who studied historical German languages.

They taught at the University of Gottingen as librarians and professors. In 1835, Jacob wrote a book on German mythology which became very successful. He also collected a variety of peasant stories & fairy tales, poetry and mythology to study the pre-Christian religion of the Germanic people.



The Brothers Grimm

Unfortunately for the Grimms, the positions at the University were often politically motivated so when the duke of Cumberland became King of Hanover in 1837, the brothers were dismissed from their jobs. In 1840, the brothers were invited to go to Berlin by the King of Prussia. Once in Berlin, they became members of the Royal Academy of Sciences and began a definitive German dictionary for both the written and spoken word. Wilhelm married Dorothea "Dortchen" Wild in 1825 but Jacob never married (he lived with Wilhelm and Dortchen on and off). Wilhelm died of an infection in 1859. Jacob continued work on the dictionary until his death in 1863.

## What's in a name; van vs. von

Beethoven's family origins date back to a Flemish region of Belgium and the family didn't move to Germany until 30 years prior to Beethoven's birth. So the "van" in van Beethoven, simply meant "of" or "from." Even the name Beethoven is actually two words; "beet" and "hoven" which translates into beet field. In essence Ludwig van Beethoven meant "Louis of the beet fields."

Occasionally, some would mistake the "van" for a "von" and Beethoven was in no hurry to correct the mistake. In Germany, the "von" was often associated with the aristocracy so this worked in Beethoven's favor. However, this mistake did not prevent issues that the commoner Beethoven had with the actual aristocracy or the women of noble birth whom he loved.

## German Romanticism

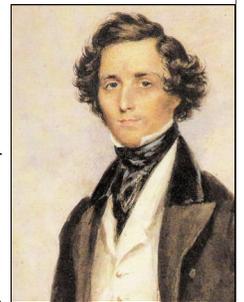


Beethoven in 1803

Beethoven was one of the first German composers to embrace the philosophy of Germany Romanticism. Earlier in his compositional life, Beethoven held the more Classicist view as did Mozart and Haydn. After a crisis of faith (and health), Beethoven's middle period began with his ground-breaking Symphony No. 3 "Eroica" that pushed the boundaries of what a symphony could be and would influence all of his works for the remainder of his life.

According to Britannica "German Idealist philosophy played an important role in the genesis of Romanticism, which saw itself as grappling with a crisis in human subjectivity and laying the foundation for a new synthesis of mental and physical reality." The early Romantics (late 18th century) looked to the Middle Ages (as the Classicists had looked to ancient Greece and Rome) as a simpler and more integrated time that was a potential model for this new philosophy. Later Romantics (early 19th century) including **ETA Hoffmann** (*The Nutcracker and the Mouse King, Tales of Hoffmann*) "turn upon a tension between an everyday or philistine world and the seemingly crazed mental projections of creative genius" - Britannica.

In addition to Hoffmann, other writers who espoused this philosophy included **Johann Goethe**, the **Brothers Grimm**, **Heinrich Heine** and **August Schlegel** to name a few. In addition to Beethoven, other German composers who were inspired by German Romanticism included **Felix Mendelssohn-Bartholdy**, **Franz Liszt**, **Robert Schumann**, **Franz Schubert** and later **Richard Wagner**.



Felix Mendelssohn-Bartholdy

# The Wars—French Revolution & Napoleonic



Napoleon Bonaparte

The **French Revolution** and following **Napoleonic Wars** were a tumultuous and pivotal time in the history of Europe, and it is hard to overstate their effects on both the political and personal lives of those living during the era. Europeans of this time found the world they thought they knew changing at a pace not seen in generations. It had been assumed the social, political and religious institutions would govern the continent and its inhabitants for years to come. But these institutions experienced a reckoning with the dawning of the French Revolution. With the executions of the King and Queen of France and the creation of the National Assembly and later the Directory, France took part in an experiment whose ramifications would eventually pave the way for a new absolute ruler; **Napoleon Bonaparte**.

Many of the era initially saw the ideas of the Revolution as **Enlightenment** ideals; the tactile application of the humanist philosophies and sciences whose origins stretched back into the Renaissance. When a young Napoleon Bonaparte emerged as a force during the Revolution, many saw him as the champion of these ideals. Napoleon, however, was hiding his true intentions for power. He built upon the instability of the moment and the infighting of those few already in power to rise through the ranks of the military and become First Consul of the Republic. It was during this time that many, including Beethoven and his contemporary Goethe, saw the rise of Napoleon as the rise against tyranny; a “win” for republican ideals and a more democratic leaning society. And then came 1804.

Supposedly at the urging of his counsellors over fears of the republic falling to multiple claimants after his death, Napoleon crowned himself Emperor of the French on December 2, 1804. This single act intensified disillusionment among many who at one time held Napoleon as a symbol of progress. This also led to the well-known story (via Beethoven’s secretary, Anton Schindler) of the composer fiercely scratching out Napoleon’s name on the title page of his Third Symphony (now familiarly known as the “Eroica”). A proponent of Napoleon early in his rising career, Beethoven now soured on the “Emperor” and all would see Napoleon attempt to conquer Europe and beyond. For Beethoven, whose works exude many revolutionary and far-reaching ideas (some in concert with those of the Revolution itself) this unveiling of Napoleon’s true nature was more than merely disappointing. His imagined “hero” of the era was “nothing more than an ordinary human being,” in his own words, and the façade around the leader’s earlier deeds quickly fell.

It did not help when Napoleon and his forces forced their way into Beethoven’s beloved Vienna. The composer himself experienced the **siege of Vienna** not once, but twice. During the first in 1805 Napoleon’s troops engulfed the city and even the concert hall for Beethoven’s premiere of his only opera, *Fidelio*. During these performances it is reported that many if not most of the audience were French soldiers. Not exactly the type of crowd for a roaring success of a premiere, which the premiere of *Fidelio* certainly wasn’t.

The second siege occurred in 1809, well into Beethoven’s devastating realization of the true progression of his hearing loss. There are reports that in order to try and protect what hearing he had left, the composer fled to his brother’s basement to wait out the bom-



bardment, with pillows over his ears.

The years of the First Empire saw consistent war on the continent, only ending in 1815 with Napoleon's decisive defeat at **Waterloo** led by armies of the Seventh Coalition. This struggle for power and ideas greatly influenced the European continent and the United Kingdom; politically, militarily, economically, and in no small way, artistically. It was an era of monumental figures, and a time when the individual will and the ideas of the Enlightenment held a large role in the creation of both artistic works and, at first unexpectedly, in empires. While at first Napoleon seemingly embodied many of the rising virtues of the era, eventually many including Beethoven began to see the inner workings of his true intentions, and that men are fallible and can fall into old habits. It's interesting to note that from this period on, Beethoven's art would not fall to the same fate.

## Beethoven's health

Few figures in history are as intimately connected with deafness in our minds as Beethoven – it became one of the tragic turns in his life that future generations would incorporate into the Romantic notion of “artist as hero.” Despite our knowledge of Beethoven's feelings toward his eventual deafness through his correspondences, the root of its cause is still a matter of much debate. Among the leading theories are syphilis, lead poisoning, typhus, and more recently, **cochlear otosclerosis** (a disease of the bones of the middle ear that causes mixed types of hearing loss).

While less supported today, syphilis was used as an umbrella theory for many years to help explain the myriad issues Beethoven experienced throughout his adult life – major gastrointestinal problems (akin in modern terms to a form of Inflammatory Bowel Disease), liver disease, cirrhosis, fatigue, and his hearing loss.

The theory of lead poisoning is a more recent one, and comes from two analyses in 2000 and again in 2005 which concentrated on verified strands of his hair, showing a much higher than average concentration of lead. There are a few reasons for this high level - lead was used in the 19th Century as a fairly common additive to cheap wines to abate the bitterness (even though this practice was illegal), and Beethoven was known to be a consumer of fortified wines. It is also possible that the very high levels of lead were a result of a lifetime of medical treatments; many of which were metal-based during Beethoven's era. These modern tests also helped in the diminishment of the syphilis theory as while there were large amounts of lead still seen, there was an absence of mercury, used primarily in the era's fight on syphilis.

Typhus as a theory encapsulates a few of these systems, and could be explained by the living conditions that existed in Vienna during that period. It is also noted than in a post-mortem autopsy on Beethoven's inner ear structure, surgeons noticed that along with the withering and decay of certain parts of his inner ear, he also had a tangling of the bones of the inner ear, which greatly affected their ability to transmit sound. As an inherited condition, this is something that would have presented itself around the same time that Beethoven began recording his observations (at age 27), and would continue to deteriorate throughout his lifetime.

While there has never been a final conclusion and experts support different theories, with the advent of more modern technological advances, the hope is that further research will continue into the mystery of origin of Beethoven's deafness.

# Deafness in the 19th Century



For someone suffering from hearing loss in the early part of the 19<sup>th</sup> century, there were few avenues open to helping the situation; most were considered experimental at best. Beethoven's own doctors submitted him to almond-oil earplugs (cotton balls soaked in almond oil), tepid daily Danube River baths, leeches, isolation from loud noises and crowds, and even toxic plant ointments (specifically bark from the *Daphne Mezereum* "spurge laurel" applied to the fore-

arms). Some of these helped to aid his other conditions (Beethoven mentions that the Danube baths helped in with his intestinal issues), but none seemed to have any beneficial effect on his hearing loss.

Ear trumpets were a common way of aiding the condition, and some of Beethoven's own ear trumpets are still on display at the Beethoven-Haus museum in his hometown of Bonn, Germany. Beginning in 1813, Beethoven had **Johann Nepomuk Mälzel**, an inventor of mechanical devices, design a few different models in hopes of their success. While they were not very beneficial, Beethoven did mention in correspondence early on that he began to put great hope in the aid of "hearing machines."

Due to the severity of the loss, and the era in which he lived, in the end Beethoven was considered profoundly deaf by the time he was 44 years old in 1814. Despite this seemingly insurmountable obstacle, Beethoven continued to compose and created many of his greatest works in complete deafness, including his *Missa Solemnis* and the monumentally influential *Symphony No. 9 in D Minor*.

# Connecting the dots

## How to use this concert experience in the classroom

Beethoven used various musical elements to make his compositions unique. He also occasionally used already existing story lines to inspire his work, sometimes he expanded some of his earlier melodies or themes to create completely new musical landscapes and he was rarely bound by convention. Writers utilize language in much the same way as composers. They create worlds with their words sometimes using existing story lines like myths and legends to inspire them, some use historical people or events to build their literary worlds while others create completely new worlds for us to explore.

Here are some suggestions, utilizing the works of Beethoven to expand on Music, ELA, Social Studies and Science curriculum and extension ideas!

### [Symphony No. 5 in C Minor](#)

With just four notes, you instantly recognize this piece. Are there similar examples in literature that from the first sentence, you know the book or the author?

Use opening book/poem sentences from current reading to see if students can recognize the book or the author from the opening sentence.

Utilize famous opening sentences from books that students may not have read and have the students create a short story (or poem) based on the opening line. Books like *Moby Dick* and its famous opening line "Call me Ishmael" could be turned into a new story or poem project for students. Who is Ishmael? What is he doing? Why is he telling us to call him by his name? What's his story?

Other famous opening sentences (or partial sentences) that could be used include :

- "It was the best of times, it was the worst of times . . ." *A Tale of Two Cities* (1859), Charles Dickens
- "It was a bright cold day in April, and the clocks were striking thirteen." *1984* (1949), George Orwell
- "Mr. Jones, of the Manor Farm, had locked the hen-houses for the night, but was too drunk to remember to shut the popholes." *Animal Farm* (1945), George Orwell
- "It is a sin to write this." *Anthem* (1937), Ayn Rand
- "It was a pleasure to burn." *Fahrenheit 451* (1953), Ray Bradbury
- "All children, except one, grow up." *Peter and Wendy* (1911), J.M. Barrie
- "When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow." *To Kill a Mockingbird* (1960), Harper Lee
- "The boy with fair hair lowered himself down the last few feet of rock and began to pick his way towards the lagoon." *Lord of the Flies* (1954), William Golding
- "There is no lake at Camp Green Lake." *Holes* (1998), Louis Sachar
- "In Xanadu did Kubla Khan, A stately pleasure-dome decree: Where Alph, the sacred river, ran, Through caverns measureless to man, Down to a sunless sea." *Kubla Khan* (1797, pub. 1816) Samuel Taylor Coleridge

**RL.6.4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

- Using the opening words of a book or poem, analyze the impact of the specific word choice that sets up the meaning and tone of the book or poem that follows.

**RL.7.6:** Explain how an author develops the point of view of the narrator or speaker in a text.

- What are the clues given in the opening sentence of a book or poem about the point of view of the narrator or speaker?

**W.8.3:** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

- Using one of the aforementioned opening sentences to create your own story . . .
- a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

**RL/RI.9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.

- Using the opening words of a book or poem, analyze the cumulative impact of the specific word choice that sets up the meaning and tone of the book or poem that follows.
- If you change the opening sentence to present a first or third person narrative, how would that change the meaning or tone of the sentence and of the book/poem that follows?

**RL.11-12.3:** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced & developed).

- How does the author's choices of words in the first sentence develop and relate the elements of the story that follows? Can you tell from the opening sentence where the story is set?

### [Symphony No. 9 in D Minor, Op. 125](#)

## **Music**

### **Band, Orchestra, Chorus**

**Anchor Standard: #9** – Apply criteria to evaluate artistic work.

**Essential Understanding:** The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

**Essential Question:** How do we judge the quality of musical work(s) and performance(s)?

### **MU:Re9.1.E.IIa** – Advancing

I can evaluate works and performances based on

- personally- and collaboratively-developed criteria

- analysis and interpretation of structure

## **6—8 grade general music**

**Anchor Standard: #7** – Perceive and analyze artistic work.

**Essential Understanding:** Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.

**Essential Question:** How does understanding the structure and context of the music influence a response?

### **8th Grade – MU:Re7.1.8a**

- I can compare how the elements of music and expressive qualities relate to the structure within programs of music.

### **MU:Re7.1.8b**

- I can identify and compare the context of programs of music from a variety of genres, cultures and historical periods

## **Arts and Humanities**

**AS11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**MU:Cn11.0.T.Ia** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- I can identify examples and explain the Classical musical innovations of Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.
- I can identify and explain the characteristics of a Classical symphony.

## **Social Studies—World History**

### **French Revolution and the Napoleonic Era**

#### **Compelling Questions:**

- How did the ideas of the Enlightenment lead to the Age of Revolution?
- How did an Age of Revolution help contribute to the current social, political, and economic status of the world today?

#### **Vocabulary:**

Three estates, old order, Louis XIV, reactionary, conservative, moderate, liberal, radical, Versailles, Napoleon, Bastille, Congress of Vienna, Reign of Terror, Robespierre, National assembly exile, Elba

- I can explain how the execution of Louis XVI affected the French Revolution. (HS-5.1.2, HS-5.3.3)
- I can analyze the events and the aftermath of the Reign of Terror. (HS-5.1.2, HS-5.3.3)
- I can summarize how Napoleon restored power to France. (HS-1.1.2, HS-5.1.2, HS-5.3.3)
- I can explain how Napoleon’s political and military actions led to his downfall. (HS-5.1.2, HS-5.3.3)

## **Science**

The Science of Sound – wave length, frequent, pitch of musical instruments

### **LS3.B: Variations of Traits**

Why do individuals of the same species vary in how they look, function, and behave?

- Why couldn't Beethoven hear? Was it due to genetics, environment or a combination of both? How did the treatments of the day affect his hearing? Did they help or harm?
- What factors can lead to hearing loss?

### **Science is a Human Endeavor**

Technological advances have influenced the progress of science and science has influenced advances in technology. (HS-LS3-3)

Science and engineering are influenced by society and society is influenced by science and engineering.

- Did the rudimentary hearing aids of Beethoven's time work? What were the scientific principles behind them?

### **Extension ideas**

- The Patronage system – how did the aristocracy support the arts? How did this support change after French Revolution?
- Watch José Bowen's Ted Talks on the revolution that made music more marketable, more personal and easier to pirate beginning at the dawn of the nineteenth-century. What is the central point of this Ted talk? [Beethoven, the businessman](#)
- From Alex Ross for the New Yorker: "Epoch after epoch, Beethoven has been the composer of the march of time: from the revolutions of 1848 and 1849, when performances of the symphonies became associated with the longing for liberty; to the Second World War, when the opening notes of the Fifth were linked to the short-short-short-long Morse code for "V," as in "victory"; and 1989, when Leonard Bernstein conducted the Ninth near the fallen Berlin Wall. "We ourselves appear to become mythologized in the process of identifying with this music," the scholar Scott Burnham has written. Yet the idolatry has had a stifling effect on subsequent generations of composers, who must compete on a playing field that was designed to prolong Beethoven's glory."
  - Explain the concern of mythologizing an artist and his/her work
  - As noted in the quote, Beethoven's Ninth was performed as part of the celebration of the fall of the Berlin Wall. How else has the Ninth and/or the Ode to Joy been used in media, movies, events?

Text for the finale of Symphony No. 9 in D Minor

O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere anstimmen,  
und freudenvollere.

Freude!  
Freude!

Freude, schöner Götterfunken  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein;  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.

Oh friends, not these sounds!  
Let us instead strike up more pleasing  
and more joyful ones!

Joy!  
Joy!

Joy, beautiful spark of divinity,  
Daughter from Elysium,  
We enter, burning with fervor,  
heavenly being, your sanctuary!  
Your magic brings together  
what custom has sternly divided.  
All men shall become brothers,  
wherever your gentle wings hover.

Whoever has been lucky enough  
to become a friend to a friend,  
Whoever has found a beloved wife,  
let him join our songs of praise!  
Yes, and anyone who can call one soul  
his own on this earth!  
Any who cannot, let them slink away  
from this gathering in tears!

Every creature drinks in joy  
at nature's breast;  
Good and Evil alike  
follow her trail of roses.  
She gives us kisses and wine,  
a true friend, even in death;  
Even the worm was given desire,  
and the cherub stands before God.

Gladly, just as His suns hurtle  
through the glorious universe,  
So you, brothers, should run your course,  
joyfully, like a conquering hero.

Be embraced, you millions!  
This kiss is for the whole world!  
Brothers, above the canopy of stars  
must dwell a loving father.

Do you bow down before Him, you millions?  
Do you sense your Creator, O world?  
Seek Him above the canopy of stars!  
He must dwell beyond the stars.