

# BEETHOVEN 250

Music to celebrate the birth of a master



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# BEETHOVEN 250

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## Music to celebrate the birth of a master

There is little doubt that Beethoven's music will fill concert halls, radio stations and practice rooms across the classical music-playing world during 2020 to mark the 250th year of his birth. It's not simply a celebration of his works, but of his contribution to the culture of writing music – his belief that writing great works is done with intense passion and dedication, and that music can be greater than mere entertainment or scientific curiosity.

In this booklet we have taken Beethoven's symphonies and presented a selection of works that programme well alongside them. Their inclusion is based on considerations of ensemble size, duration, thematic links, direct influence and quotation, or is simply due to complementary musical style. We hope that this brochure will serve as inspiration, helping to create programmes which use Beethoven's music as a lens through which important works from the last one hundred years can be celebrated.

# SYMPHONY NO. 1

Published 1801 | 32 mins; 2222/2200/timp/str

## Elliott Carter

*Symphony No 1* (1942, rev. 1944)

Duration: 32 minutes

Orchestration: 222(E<sup>b</sup>cl)2/2210/timp/str

G Schirmer

The symphonic debuts of Ludwig van Beethoven (1770-1827) and Elliott Carter (1908-2012) may be almost a century and a half apart but they are connected by their kindred artistic spirit: the architectural execution of the musical form, the development of larger sections out of small motivic cells and the fondness of playing with metric shifts. Both symphonies are typical works of their era, though at the same time show us the seeds of further development. Both Beethoven and Carter deviated from a traditional path and were regarded as radical innovators.

## Jospeh Jongen

*Premier Poeme pour violoncelle et orchestra* (1899)

Duration: 16 minutes

Orchestration: solo cello, 2222/3000/str

Alphonse Leduc

*Poème* aspires to a literary impact similar to Beethoven's first symphony (in which Schiller's powerful dramas inspired the intentionality of his orchestral manipulations) in its integration of action design, heroic themes and credible developments. In its classicist discipline of form and orchestration *Poème* reflects the first symphony, and combines this with the emotionally charged romantic melodic lines.

## Francis Poulenc

*Sinfonietta* (1947)

Duration: 24 minutes

Orchestration: 2222/2200/timp/hp/str

Chester Music

Its sympathetic length and orchestration make this, Poulenc's first and last foray into symphonic music, a regular pairing with the works of Mozart, Haydn and their contemporaries. The connection to Beethoven's first symphony, however, fits particularly nicely. Both are works of charm and wit (for which Poulenc's is renowned); and each refers to the style of its predecessor, subtly advancing it and making it their own.

## Benjamin Britten

### *Double Concerto for Violin and Viola* (1932)

Duration: 25 minutes

Orchestration: solo violin & viola, 2(II=pic)222/2200/timp.  
perc(sus cym,cym)/str

Chester Music

With this pairing we find both composers in the early stages of their careers. Britten was eighteen when he wrote this remarkably mature work. His *Sinfonietta* of the same year brought a performance and its publication but, without a decent performance lined up, the Double Concerto was neglected at manuscript stage until 1987.

## Lennox Berkeley

### *Concerto for Piano in B<sup>b</sup>* (1947)

Duration: 24 minutes

Orchestration: solo piano, 2222/2210/timp/str

Chester Music

Lennox Berkeley, a keen admirer of Poulenc's, thought very little of programme notes to speak for his work but would rather dedicate his time to the perfect execution of invention, form and development, inspired by the classical period. Berkeley possessed a deep love of Mozart's music in particular, and the mix of clarity and drama found there can be heard in this constantly intriguing piano concerto. The aesthetic outcome of this devotion, whilst not directly Beethoven inspired, makes it a wonderful concerto to pair with the first symphony.

*'This one is delightful in its  
freshness, nimbleness, and charm...  
In a word, this is not Beethoven.  
We are about to meet him.'*

Hector Berlioz

'A Critical Study of the Symphonies of Beethoven' from  
*A Travers Chants* (1862)

Beethoven in 1803, (three years after the premiere) painted by Christian Horne-  
man (1765–1844). Miniature on ivory. H. C. Bodmer collection, Zurich

# SYMPHONY NO. 2

Premiered 1803 | 35 mins; 2222/2200/str

## Bohuslav Martinů

### *Concerto No 2 for Cello* (1944)

Duration: 35 minutes

Orchestration: solo cello, 2221/2220/perc/pf/str  
G Schirmer

The influence of Beethoven on Martinů's *Concerto No 2 for Cello* is instantly recognisable from its opening leaping octave figures. From then on, in a natural and proud neoclassical fashion, its music flows without need for deep intellectual engagement. Simply enjoy the rush of the orchestral tutti, the quirky offbeat interjections and the trilling virtuosity of the solo cello line.

## Cheryl Frances-Hoad

### *Between the Skies, the River and the Hills* (2009)

Duration: 26 minutes

Orchestration: solo piano, 3222/2200/timp/str  
Chester Music

Admittedly Frances-Hoad's second piano concerto *Between the Skies* turns to Haydn rather than his student, but in this work, the composer finds herself a devoted pupil too: 'I listened repeatedly to the Haydn before writing my work and I've tried to emulate many of his textures, his clarity, his sense of dialogue... in my music I try and do something new whilst inextricably connected to the past.' The result of the work's classical inspiration sits well with Beethoven's very traditional symphony- in length, orchestration and style.

## John Corigliano

### *Symphony No 2* (2000)

Duration: 40 minutes

Orchestration: str (65442 min)  
G Schirmer

John Corigliano's Pulitzer Prize-winning symphony for string orchestra complements Beethoven's second in many ways. Both composers demonstrate mastery and innovation with regard to fugal writing, while invariably embracing ferocity and sentimentality throughout. Here Corigliano expands upon his String Quartet No 1 (written for the Cleveland Quartet's farewell tour), and also takes after Beethoven's *Grosse Fuge* in its stretching of players' ranges, dynamics, emotional energy and technique.

## John Corigliano

### *Conjurer: Concerto for Percussionist and String Orchestra* (2007)

Duration: 35 minutes

Orchestration: 0000/[4331]/str (optional brass)

G Schirmer

Another fiery work from the distinguished American composer, *Conjurer* embodies both the magical and the devilish. The concerto reveals the importance of architecture in Corigliano's writing, which rivals Beethoven's in its comprehensiveness – three solo cadenzas, which respectively make use of wooden, metallic, and skin percussion instruments – precede three distinct sections that make use of the timbres, melodies, and harmonies conjured by the cadenzas.

## John Joubert

### *Sinfonietta, Op 38* (1962)

Duration: 19 minutes

Orchestration: 0202/2000/str

Novello & Company

Beethoven's oft-neglected symphony writhes with energy and is, despite the shadow its neighbours cast on it, a joy. Again, we turn to a British 'sinfonietta' for a partner: Joubert's equally spirited and overlooked contribution to the genre. Galloping and breathless, with a broad English string orchestral section in the middle, this work would sit equally well with the Symphony No 1, adding a twentieth-century twist to a light, perhaps even summery, programme.

*'I don't think Beethoven expresses religious truth. He expresses a human truth.'*

John Tavener (1944-2013)

NO. 2

# SYMPHONY NO. 3

Premiered 1805 | 50 mins; 2222/3200/timp/str

[eroica]

## Jacques Castérède

### *Three Fanfares for the Proclamations of Napoleon* (1953)

Duration: 13 minutes  
Orchestration: 0000/4331/timp.perc  
Editions Transatlantiques

Marching music and selections from speeches by Napoleon form the basis for the programmatic work *Three Fanfares for the Proclamations of Napoleon*. These fanfares frame the *Eroica*, originally dedicated to Napoleon, within its genesis and function as a fitting prelude. In the first two movements the narrator quotes two of Bonaparte's orations from across his career: to the winning troops of the Italian campaign of 1797 and 'Adieux à la Garde' (1814) In the third movement the defeat of Napoleon at Waterloo in 1815 becomes audible.

## Judith Weir

### *Heroic Strokes of the Bow* (1992)

Duration: 15 minutes  
Orchestration: 2(pic).1+ca.1+bcl.1+cbn/2200/timp/str  
Chester Music

Perhaps Weir's most dramatic piece, *Heroic Strokes of the Bow*, is a literal response to the title of Swiss painter Paul Klee's 1938 *Heroische Bogenstriche*, with its suggestions of excessive physical energy applied to a small piece of wood. Klee's exuberant sideward brush strokes are translated into long, full bow-length interjections from the strings to create music that perfectly captures the abstract concept of heroism in a visceral way. It would be equally well paired with Beethoven's Symphony No 5.

## Arnold Schoenberg

### *Ode to Napoleon* (1942) Available outside the USA only

Duration: 16 minutes  
Orchestration: narrator, string orchestra/string quartet  
G Schirmer

'It was the moral duty of intelligentsia to take a stand against tyranny', Schoenberg wrote in his programme note for this piece, specifically with Beethoven's *Eroica* in mind. His impassioned call to arms was in direct response to the President Roosevelt's "day of infamy" radio address following the bombing of Pearl Harbour in 1941. Originally scored for string quartet, piano and narrator, this string orchestra chimes powerfully with the anecdotal dedication of Beethoven's third symphony and even ends in a resounding E♭!



## Thea Musgrave

### *The Seasons* (1988)

Duration: 22 minutes

Orchestration: 2(pic)2(ca)2(bcl)2(cbn)/2200/timp.perc/pf/str

Novello & Company

Perhaps the obvious pairing for *The Seasons* may have been the sixth symphony (indeed, that would make a fine pairing) but, once again turning to the third's dedication story, this work harbours a neat link based on the art works which inspire its final movement, Summer. Van Gogh's *Le 14 Juillet à Paris* and Monet's *Rue Saint Denis in Paris, Festival of June 30, 1878* is represented by a resplendent quotation of *La Marseillaise*. Even outside of its final movement, which evokes optimistic celebrations of democracy, freedom is at the heart of this work in which symbolic music from 'The Freedom Chorus' in Musgrave's opera *The Story of Harriet Tubman* is used time and again.

## Joan Tower

### *Made in America* (2004)

Duration: 13 minutes

Orchestration: 2(2pic)222/2210/timp.1perc[2perc]/str

G Schirmer

Following her commission from the Ford Made in America Consortium of 69 orchestras throughout the USA, Joan Tower, like Beethoven, travelled her country to conduct her piece, meeting players and audiences along the way. She feels that 'a musical struggle is heard throughout the work' as fragments of the song America the Beautiful proclaim 'I'm still here, ever changing, but holding my own,' reminiscent of Beethoven's third symphony finding its way into the Romantic era.

## Aulis Sallinen

### *Concerto for Cor Anglais and Chamber Orchestra* (2010)

Duration: 19 minutes

Orchestration: perc/hp.pf/str

Novello & Company

Sallinen's music is indebted to the long symphonic tradition that Beethoven furthered with his ground-breaking third. But it is one of his many concertos that work well here: the mournful *Concerto for Cor Anglais*. Lighter in orchestration than a typical work from the Finnish symphonist, it still exudes that grand emotional symphonic quality that defined Beethoven's point of departure in this genre.

Beethoven in 1804-1805 (around the time of the premiere) painted from life by Joseph W. Hillbrand  
Mahlber (1778-1860) Historisches Museum, Vienna

NO. 3

# SYMPHONY NO. 4

Composed 1806 | 33 mins; 1222/2200/timp/str

## Malcolm Arnold

### *Sinfonietta No 1* (1954)

Duration: 12 minutes  
Orchestration: 0200/2000/str  
Novello & Company

Beethoven's Symphony No 4 was in many ways a return to a more jovial light-hearted, classical style symphony after the third. Whereas it is Arnold's symphonies that harbour his most 'serious' music, his *sinfoniettas*, explored the lighter, but no less impressive side of his music. As ever, in this work Arnold's orchestrations feel natural and his wit and joy of life are highly infectious.

## Lennox Berkeley

### *Sinfonietta* (1950)

Duration: 13 minutes  
Orchestration: 2222/2000/timp/str  
Chester Music

This is another great neo-classical work, and another *sinfonietta* well placed to be programmed with Symphony No 4. An admirer of the three Russian ballets, *Petrushka*, *The Firebird* and *The Rite of Spring*, Berkeley soon became fascinated by Stravinsky's neo-classical style. Lively chords in the first movement recall the first of these works and Berkeley's friendship with the great composer. Poulenc was also influential in his development but the more lyrical sections of the *lento* second movement and the intense and tender conversations between the violin and orchestra are evidence of Berkeley's own originality.

## André Jolivet

### *Concerto for Violin* (1972)

Duration: 30 minutes  
Orchestration: 0200/2000/str  
Alphonse Leduc

In his late works, like Beethoven himself, André Jolivet commits strongly to formal thinking as a vehicle for expression. One of his last compositions, the *Concerto for Violin*, shares with those works of Beethoven's last period the same relentlessness in musical conception and writing. The concerto is written for a modern ensemble but based upon the classical orchestra, allowing it to be a companion to many of Beethoven's orchestral pieces.

## Walter Piston

### *Pine Tree Fantasy* (1965)

Duration: 12 minutes

Orchestration: 2+pic.2+ca.2+bcl.2+cbn/4231/timp.4perc/str  
G Schirmer

Robert Schumann viewed the fourth symphony as 'classic in its proportions, well-made, beautifully wrought, worthy to be ranked with the ideal of noble simplicity in classical art that the Romantic period inherited from the Enlightenment'. *Pine Tree Fantasy* by Walter Piston could be defined as neo-classical in its clarity and its harmonious proportion of its sections. It evokes a similar Romantic world to the fourth symphony's opening *Adagio*.

## Edward Gregson

### Music for Chamber Orchestra (1968)

Duration: 22 minutes

Orchestration: 0202/2000/str  
Novello & Company

In four movements, this very early work by Gregson displays a great appreciation for writing in classical forms. The opening movement is in strict sonata form; a scherzo-like second is light-hearted in character; the slow third movement returns to the mood of the opening of the work. The last movement is a cheerful rondo with two episodes, the first lyrical, the second highly rhythmic. This, one of Gregson's first mature works, displays a composer enamoured with the tradition of the past. *Music for Chamber Orchestra* is symphonic, brimming with character and possessing a jovial quality well suited to Beethoven's fourth symphony.

*'...a slender Greek  
maiden between two  
Norse giants...'*

Robert Schuman (1810-1856) on Beethoven's  
Symphony No 4

NO. 4

# SYMPHONY NO. 5

Composed 1804-8 | 33 mins; 2(1)222(cbn)/2230/timp/str

## Brian Elias

### *Electra Mourns* (2011)

Duration: 20 minutes

Orchestration: solo cor anglais, str  
Chester Music

'It is about his secret suffering, his concentrated anger, his dreams full of such sad despair' wrote Berlioz of Beethoven's fifth symphony, 'a magnificent musical epic'. Why not then an epic, mournful in quality, to put ahead of this iconic masterpiece? Elias' BASCA-winning dramatic scene from Sophocles' tragedy only intensifies those qualities described by Berlioz: 'take me with you / I am now nothing.../death endeth pain.'

## Peter Maxwell Davies

### *Strathclyde Concerto No 4 for Clarinet and Orchestra* (1990)

Duration: 29 minutes

Orchestration: solo clarinet, 2(pic).2.0+bcl.2(cbn)/2000/  
timp.perc/str  
Chester Music

Like Beethoven's journey from C minor to C major across the fifth symphony, underpinning this substantial concerto is a journey from the modal area of C to that of F sharp- so that the folk tune arrives precisely at the moment where the greatest possible harmonic distance has been travelled. In one way, it's a journey toward tonality.

## Joan Tower

### *(Fourth) Fanfare for the Uncommon Woman* (1993)

Duration: 5 minutes

Orchestration: solo cor anglais, str  
Chester Music

All four of Tower's fanfares are dedicated to women who are adventurous and take risks. Tower's strong, fearless music bursts forth in the opening gesture of her first orchestral fanfare for her Uncommon series. Her assured strokes of colour and form partner well with the strength of Beethoven's iconic fifth.

## Sarah Kirkland Snider

### *Something for the Dark* (2016)

Duration: 12 minutes

Orchestration: 2+pic.2+ca.3.2+cbn/4431/timp.3perc/

hp.pf(cel)/str

G Schirmer

Commissioned by the Detroit Symphony Orchestra, Snider's tone poem pays tribute to the resilience of the orchestra's home city. In the face of pervasive, socio-economic hardship, Detroit endures, often rising from its own ashes like a Phoenix. In this way, *Something for the Dark* reflects the very optimism Beethoven finds at the end of his fifth symphony, reached only through tumult.

## Joan Tower

### *Sequoia* (1981)

Duration: 16 minutes

Orchestration: 2(2pic)222/4.2.2+btbn.1/5perc/hp.pf(cel)/str

G Schirmer

Tower's compositions are informed by a balance of musical energies, an insight gained from many years of performing Beethoven's piano and chamber music. She chose the majestic tree for the work's title: 'What fascinated me about sequoias, those giant California redwood trees, was the balancing act nature had achieved in giving them such great height.' Beethoven's monumental fifth displays that same extraordinary balance.

## John Harbison

### *Koussevitzky Said* (2012)

Duration: 7 minutes

Orchestration: SATB, 3(pic).2.2.3(cbn)/4.2.3.0/timp.perc/str

G Schirmer

Harbison's choral *scherzo* pays homage to the celebrated conductor of the Boston Symphony (1924-49), the composer's hometown orchestra and greatest advocate, in setting various "Koussevitzky-isms". For example, 'The next Beethoven will from Colorado come. We musicians must be first to stand by the composer, because we owe him most. I will keep playing this music until you *hear* it.'

Beethoven in 1804-1805 (around three years prior to the composition of Symphony No 5) by Joseph Willibrod Mähler (1778-1860)

# SYMPHONY

Published 1808 | 42 mins; 2(1)222/2220/timp/str

# NØRGÅRD

[pastoral]

## Per Nørgård

*Voyage into the Golden Screen* (1968)

Duration: 18 minutes

Orchestration: 2111/2210/perc/pf/hp/str(44321)

Edition Wilhelm Hansen

As in Beethoven's sixth symphony, Nørgård's work is closely connected to nature. He sets up the rainbow as the common picture for the music, because the rainbow is a part of nature and because the viewer experiences it from his own position. Each movement is organic – coherent with a single idea permeating it: in the first movement it is the interference of the overtone sounds of G and the lowered A<sup>b</sup>, and in the second it is the fractal web of Nørgård's characteristic infinity series beginning with G and A<sup>b</sup>.

## John Luther Adams

*Become River* (2010)

Duration: 16 minutes

Orchestration: 2(pic)222/2220/timp.2perc/str

Chester Music

With the evocation of nature so rooted in the identity of Beethoven's sixth symphony it's no wonder we've turned to John Luther Adams' work in inspiration. A poetic observer of the natural world himself, Adams' musical portrait of a trickling stream becoming a coursing delta is a fine companion piece.

## Hans Abrahamsen

*Sinfoni* (1974)

Duration: 14 minutes

Orchestration: 2222/4330/timp.3perc/str

Edition Wilhelm Hansen

Beethoven's light and summery music with shepherd's song complements *Sinfoni* by Hans Abrahamsen. The second movement of *Sinfoni* is a weaving of polyphonic lines in which the pastoral references are more and more processed and in which the programmatic idea disappears in favour of absolute music (i.e. music not intended to represent or illustrate something else).

## John McCabe

### *Red Leaves* (1991)

Duration: 12 minutes  
Orchestration: 0200/2000/str  
Novello & Company

McCabe's allusive miniature tone poem, inspired by the composer's walk in the New England autumnal countryside, recalls the style of the great American nature-poets, such as Copland and Barber especially in its opening oboe theme. However, it is rooted in the rich European sounds of Delius and Szymanowski – as Beethoven invokes the youthful spring, McCabe's music oozes the glowing warmth of autumn and darting course of falling leaves.

## Henri Tomasi

### *Concerto de Printemps for Flute and Chamber Orchestra* (1966)

Duration: 25 minutes  
Orchestration: fl,[gtr]/pf(cel)/timp.1perc/str  
Alphonse Leduc

Henri Tomasi's life was rooted in the Mediterranean world of his ancestors. His *Concerto de Printemps* expresses perfectly the composer's inner Dionysian feelings. Beyond the differences of culture and time, Tomasi establishes a strong bond with Beethoven. Both composers refuse a naive and idyllic conception of nature: in the sixth symphony as in the concerto, sometimes arises amidst the youthful and bouncing nature an obscure feeling of threat, which strikingly opposes the general character of both works.

## Peter Maxwell Davies

### *A Spell for Green Corn: The Macdonald Dances* (1993)

Duration: 19 minutes  
Orchestration: 2(pic).2.1(Acl)+bcl.2(cbn)/22[2]0/timp.[perc]/str  
Chester Music

The 'spell' is one quoted by George Mackay Brown in his book *An Orkney Tapestry*: 'Let not plough be put to acre except a fiddle cross first the furrow.' Davies's dancing concerto imagines the fiddler following a route from field to field, from dance to dance, accompanied by a bunch of companions in the form of an orchestra.

Beethoven in 1804-1805 (around three years prior to the composition of *Symphony No. 6*) by Joseph Willibrord Müller (1778-1860)

# SYMPHONY NO. 7

Composed 1811-12 | 42 mins; 2(1)222/2220/timp/str

## Peter Maxwell Davies

### *Strathclyde Concerto No 2 for Cello and Orchestra* (1988)

Duration: 32 minutes

Orchestration: 2(pic).2.1+bcl.2/2200/timp/str

Chester Music

Inspired by the long lines of Beethoven's unmistakable *allegretto*, we've picked a cello concerto that exploits the singing, expressive qualities of a stringed instrument. The general tone is one of passionate but interior dialogue, especially in the opening Moderato and the slow movement; and though the finale is more extrovert, the work ends back in quietness.

## John Corigliano

### *Fantasia on an Ostinato (for orchestra)* (1986)

Duration: 16 minutes

Orchestration: 3(pic[+]).3.3.3(cbn)/4431/timp.4perc/hp.pf/str

G Schirmer

*Fantasia on an Ostinato* is based on Beethoven's famous opening passage in the second movement of his Symphony No 7. The near-minimalistic use of this material led to Corigliano's first experiment with minimal techniques, quoting the ostinato and epitomising Corigliano's dazzling powers of orchestration.

## Michael Gordon

### *Rewriting Beethoven's Seventh Symphony* (2006)

Duration: 22 minutes

Orchestration: 3.2.3.2+cbn/4331/timp.4perc/eb/str

Red Poppy

The mysterious introspection and brutal directness of Michael Gordon's music often recalls Beethoven's own intensity. *Rewriting* pays tribute to Beethoven by deconstructing themes from each movement of his seventh symphony. Gordon notes, 'Beethoven's brutish and loud music has always inspired me. At the time it was written, it was probably the loudest music on the planet. The raw power of his orchestral writing burned through the style of the time'.



## Joan Tower

### *Rising (for flute and string orchestra)*

(2009)

Duration: 16 minutes

Orchestration: solo flute, str  
G Schirmer

The title reveals the tension in Tower's work for flute and string orchestra: not only the many ways in which something can go up, but the resultant desire to go down or to land on a plateau. She feels that Beethoven was expert in exploiting this, for example his bravura development of a single-pitch theme in the seventh's slow movement.

## Aaron J Kernis

### *New Era Dance (for orchestra)* (1992)

Duration: 6 minutes

Orchestration: 2+pic.22(Ebcl,bcl).2(opt police whistles)/  
432+btbn.1/timp.4perc/pf(police whistle)/str + audio effects  
G Schirmer

The last movement of the thrilling Symphony No 7, often associated with dance, made Carl Maria von Weber think that Beethoven was 'ready for the madhouse'. For those who want to see an orchestra go into overdrive, programme *New Era Dance* by Aaron Jay Kernis after the finale of the seventh. *New Era Dance* was written in anticipation of the new millennium's arrival in 2000.

*'...a whole series of images,  
full of unrestrained joy, full  
of bliss and pleasure of life...'*

Piotr Ilyich Tchaikovsky (1840-1893) on the finale  
of Beethoven's Symphony No 7

NO. 7

Portrait 1' of Beethoven in 1815 (around three years after the composition of Symphony No 7)  
from life by Joseph Willibrod Müller (1778-1860). Gesellschaft der Musikfreunde, Vienna

# SYMPHONY NO. 8

Premiered 1814 | 25 mins; 2222/2200/str

## Malcolm Arnold

### *Sinfonietta No 3* (1964)

Duration: 15 minutes  
Orchestration: 2202/2000/str  
Novello & Company

For our Malcolm Arnold recommendation, we turn to the two composers' personal lives to find comparison. Whilst both Beethoven's eighth symphony and Arnold's music generally belie a cheerful disposition, these two works mask more troubling personal circumstances at home. Arnold's serious tone in this work only hints at the difficulty he had dealing with critical cynicism towards him and troubles that would soon follow. It is an intriguing glimpse into the life of a truly talented composer.

## Thea Musgrave

### *Memento Vitae* (1970)

Duration: 18 minutes  
Orchestration: 2(pic)222/4331/timp/str  
Chester Music

'Time present and time past / are both perhaps present in time future, / and time future contained in time past.' Inspired by this quotation from T.S. Eliot, conflict between the past and present is represented by the juxtaposition of Musgrave and Beethoven. She uses quotations, references to the master's works (*Missa Solemnis*, String Quartet Op 132, *Ecossaise*), and a tonal structure inspired by the eighth symphony to bind it all together – specifically the clash between the home key of F major and the sudden C sharp outbursts. This tense 'concerto' is like looking at Beethoven through a kaleidoscope: fractured, broken, but nevertheless glimmering.

## Vagn Holmboe

### *Concerto No 8 (Sinfonia Concertante)* (1945)

Duration: 17 minutes  
Orchestration: 2222/2200/timp/str  
Edition Wilhelm Hansen

A great symphonist and writer of string quartets himself, Vagn Holmboe's music owes something to the neo-classicism of Hindemith and Stravinsky. But here, as in other works by Holmboe, it is the clear invention, the rhythmic ingenuity and its twists in mood that find comparison with Symphony No 8.

## Oscar Strasnoy

*The End* (2006)

Duration: 9 minutes

Orchestration: 2222/2221/2perc/hp.cym.pf/str

Le Chant du Monde

In *The End* Strasnoy pursues Beethoven's formal logic to its absolute conclusion. The work is an audacious development based on the last measures of Beethoven's eighth symphony. Strasnoy takes the risk of using only major and minor perfect chords. A meditation on the idea of an end (of history, culture, symphonic form, life...), *The End* 'does not stop ending', in a permanent overheating which finishes with the sudden 'deflation' of the work, like a balloon.

## Missy Mazzoli

*Dark with Excessive Bright* (2018)

Duration: 15 minutes

Orchestration: solo double bass, str(55331)

G Schirmer

Missy Mazzoli writes music inspired by classical, rock and pop and cites Beethoven as her ultimate musical love and influence. Her double bass concerto creates a soaring soundscape based on Baroque idioms that swirl and brood in a reformed modern way. *Dark with Excessive Bright* was premiered with Symphony No 8 – its title is a reasonable description of Beethoven's penultimate symphony.

## Peter Lieberson

*Drala* (1986)

Duration: 17 minutes

Orchestration: 3(3pic, afl).2.3(Ebcl).2+cbn/4331/timp.6perc/  
hp.pf/str

AMP

Brief, concentrated, energetic, witty — these attributes apply to both Beethoven's eighth symphony and Lieberson's *Drala*. Both compositions induce in the listener a sense of joyous energy. *Drala* is a clearly structured symphonic journey, filled with tender beauty: a tour de force, in all meanings, for the orchestra.

Portrait 1' of Beethoven in 1815 (around a year after the premiere of Symphony No 8) by Joseph Willibronn Mahler (1778-1860).

# SYMPHONY NO. 9 [choral]

Premiered 1824 | 69 mins; 2(pic)222(cbn)/4230/timp.2perc/str + SATB Chorus

## Igor Stravinsky

### *Babel* (1944)

Duration: 7 minutes

Orchestration: narrator, male chorus, 3233/4330/timp/hp/str  
Chester Music (in United Kingdom, Ireland, Australia, Canada, South Africa)

As 'all mankind' joyously unites in voice at the close of Beethoven's epic Symphony No 9, so Stravinsky's account of the biblical tale of dispersal might begin the epic narrative. Part of a curious commissioning project by Nathaniel Shilkret to set the early chapters of the Book of Genesis, other composers employed in the endeavour included Schoenberg, Milhaud and Bartok. Stylistically this shares a great deal with the Stravinsky's earlier *Symphony of Psalms*.

## Henri Dutilleux

### *Pièce sans titre 'Muss es sein?'* (2000)

Duration: 5 minutes

Orchestration: 3+pic.3+ca.2+ebcl+bcl.3+cbn/3431/timp.perc.  
mba.vib/hp.cel/str  
Alphonse Leduc

*Pièce sans titre 'Muss es sein?'* cryptically responds to the famous question 'must it be?' left by Beethoven on the score of his Quartet Opus 135 but also refers to the recognisably open-ended nature of Dutilleux's composition. It was commissioned as a prelude for Beethoven's Ninth Symphony. Dutilleux considered that the symphony could not be preceded by fanfares... so he imagined a piece that, while sometimes highlighting the virtuosity of the orchestra, would encourage in the listener a feeling of contemplation by the repeated distant evocation of chorales.

## Gabriel Prokofiev

### *Beethoven9 Symphonic Remix* (2011)

Duration: 27 minutes

Orchestration: 2(pic)22(2bcl)2(cbn)/4.2.2+btbn.0/timp.4perc/  
str + electronics  
Mute Song

This audacious and dynamic work is based entirely on materials from the last movement of Beethoven's final symphony. Prokofiev combines theme and variation in the orchestra with live electronics created from samples and remixes of the original choral lines.

## Theodor Grigoriu

### *Canti per Europa* (1978)

Duration: 40 minutes

Orchestration: 2+pic.2+ca.3+bcl.2+cbn/6431/timp.

perc+2glock+mba+vib+xyl/hp.2pf+org/str(10.10.8.8.8)

Editions Transatlantiques

Theodor Grigoriu reflects anew upon the dichotomy between the tireless creative power of Europeans and the moments of (self-)destructiveness anew to the foreground. In his choral symphonic work *Canti per Europa* Grigoriu relies on a variety of poets from Rimbaud to Rilke and Pushkin to Dante to underline the content of Schiller's appeal in *Ode an die Freude*.

## Karl Aage Rasmussen

### *Laudatio* (2017)

Duration: 7 minutes

Orchestration: 2+pic.2+ca.2.2./4330/timp.3perc/hp.org/str

Edition Wilhelm Hansen

*Laudatio* by Karl Aage Rasmussen is a jubilant piece that fits well with the ninth symphony. It was created on the occasion of the 500th anniversary of the Reformation and was premiered in Copenhagen in 2017. It is based on the text of Luther's 'Nun freut euch, lieben Christen gemein!' - the well-known Reformation folk song. Co-programmed with Beethoven's Symphony No 9, it opens up an interesting reflection on two- in their own way- central impulses that have made a major impact on European social coexistence.

## Augusta Reed Thomas

### *Aureole* (2012)

Duration: 8 minutes

Orchestration: 2+pic.2.2.2+cbn/4.3(pictpt).1+btbn.1/4perc/str

G Schirmer

*Aureole* refers to an encircling ring of light; radiance surrounding the head or the whole figure in the representation of a sacred personage or saint. Thomas' use of both tonal centres and intervals crucial to the ninth symphony create a musical *Aureole* around it, as the piece was composed specifically to precede a performance of Beethoven's masterpiece.

Beethoven in 1820 (four years before the premiere of *Symphony No 9*) from life by Joseph Karl Stieler (1781-1858). Beethoven-Taus Bonn.

# INSPIRED BY BEETHOVEN

A selection of works directly inspired by works from Beethoven's oeuvre...

## Rolf Wallin

### *Elysium* (2015)

Inspired by Beethoven's *Fidelio*

Duration: 120 minutes

Cast: 2S, S (Boy), Ms, T, Bar; SATB Chorus

Orchestration: 3(afl,2pic).3(ca).Ebcl+2(bcl).3(cbn)/4331/

timp.4perc/kbd.hp/electronics/str

Chester Music

Wallin's Sci-Fi opera takes place in a world of 'transhumans'. In 200 years, humanity has been improved with a device which allows people to communicate completely fluently and accurately without speaking. A small group of 'non-improved' humans are kept isolated on an island as a living museum displaying the origins of transhumanity. Each year they perform Beethoven's *Fidelio* as a reminder of the long struggle for human rights. It goes without saying that not everything goes to plan...

## Joan Tower

### *Concerto for Piano (Homage to Beethoven)* (1985)

Inspired by Beethoven's *The Tempest* Op 31, Piano Sonata No.

32 in C minor, Op 111, & Piano Sonata No. 21 in C major, Op. 53

'Waldstein'

Duration: 21 minutes

Orchestration: solo piano, 2(pic)12(bcl)1/2.2.0+btbn.0/2perc/str

G Schirmer

Three of Beethoven's piano sonatas are reflected in Tower's single-movement concerto, either through idea or quotation: *The Tempest*, *Op 31* (for its abrupt changes between fast and slow), *Op 111* (his last piano sonata), and, from his middle period the *Waldstein*, *Op 53* (its third movement providing the theme for the concerto's cadenza and subsequent climax).

## Wilfred Josephs

### *Variations on a Theme by Beethoven*

(1969)

Inspired by Beethoven's *Septet*

Duration: 19 minutes

Orchestration: 3(pic)3(ca)3(bcl)3(cbn)/4331/timp.perc/hp.cel/str

Chester Music

The simple, jovial *Tempo di Menuetto* from Beethoven's *Septet* undergoes a fantastical set of cinematic transmogrifications. In each, the recognition of the often far distant original melody becomes part of the listener's reward.

## John Tavener

### *Monument for Beethoven* (2013)

Inspired by Beethoven's *Missa Solemnis*

Duration: 14 minutes

Orchestration: SSATB/SSATB Choir  
Chester

Based on the words of *Beethoven's Last Prayer* and on his music, *Monument for Beethoven* is a respectful tribute to a master. Mighty organ chords and minimal choral interjections are a staple in any Tavener work, but it's not hard to imagine that here they encapsulate the emotional duality of the master composer himself: a man at once moody and agitated but capable of the greatest spirituality and elevation in his music. The final section quotes from the closing bars of *Missa Solemnis*.

## David Lang

### *prisoner of the state* (2019)

Inspired by Beethoven's *Fidelio*

Duration: 75 minutes

Orchestration: soprano, tenor, baritone, bass-baritone;  
chorus; orchestra  
Red Poppy

*prisoner of the state* is a dark, futuristic retelling of a portion of the story of *Fidelio*. Contemporary political imprisonment has become much more sophisticated than it was in Beethoven's time; can love alone be enough to set a prisoner free today, as it is in *Fidelio*? This question from Beethoven's only opera is brought to the foreground in Lang's *prisoner of the state*.

## Benet Casablancas

### *String Quartet No 4 - 'Widmung'* (2017)

Inspired by Beethoven's *String Quartet Op 130*

Duration: 11 minutes

Orchestration: string quartet  
Unión Musical Ediciones

*Widmung* was conceived to be premiered together with the complete set of Beethoven's string quartets. It includes several reminiscences and allusions (not real quotes) to the *Andante con moto, ma non troppo* of *String Quartet Op 130*, more precisely to the mysterious motive of the half note opening. It is full of contrasts, between contemplative sections, lyric, static and suspenseful moments and those with a livelier tempo, playful and occasionally, a festive and *scherzando* character.



Statue of Beethoven, Beethovenplatz, Vienna by Kaspar von Zumbach (1830-1915)

Inspired by  
BEETHOVEN



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