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Music History

Beethoven's 9th symphony

I listened to this symphony three times in its completeness for the conducting class, but was told that the best one in the one that Bernstein conducted. So I chose to listen to this one again. "After hearing the lyrics I now understand the 1st and second movements to stand for the wonderment of Creation." This was what I said in my first paper. To find out that the first movement is called creation was a revelation, Heck I thought I had my own interpretation but alas no, however, it is good to know that I am interpreting the music as intended. The third movement is the love song portion, and the fourth is the proclamation of a loving Father who is for us and not against us. I still love the words, "do you bow down? Do you sense the Creator, world?" In fact the follow excerpt from a previous paper still holds true, "I personally feel that Beethoven has made a symphony that tells the story of God with man. The First movement represents Creation. The Second, God and mans relationship as represented in the old testament. The third, the coming of Christ-the love song. The Fourth, the proclamation of the Loving Father doing all the previous work and praising Him. " What's new is the fire the symphony has while conducted by Bernstein. It has a bit more, it seems to be more alive and is able to reach into my soul a bit. Of course to watch him is exciting. You know Beethoven was a Christian, and as a Christian myself I cant wait the get home and meet these greats, Beethoven, Palestrina, Bach, all of whom were born again believers, I have heard it said that if Bach done it, it must be ok. To think that they all had a real relationship with the same Jesus as me, now that's exciting.

First movement Allegro ma non troppo, un poco maestoso. Duration approx. 15 mins. The first movement is in sonata form(wik). I have learned a bit more about this form since last I wrote about this symphony, exposition, and Development stages along with the recomposition.

The Beginning was soft(*pianissimo* . The tuning sound of an orchestra is what is sort of sounds like. Then entered the in F horns booming, then the theme that will be repeated throughout the symphony, I used to think that they were repeated in just the first and second movements but realize now that the theme presents it self throughout the intire symphony. It is turned every which way, upside down, right side up, side ways etc. In he recapitulation section, the key returns *fortissimo* in D major, rather than the opening's D minor, and The coda employs the chromatic fourth interval.(wik).

After the theme, come the bass, and flutes, like a spring day. Beethoven the champion dynamics, going often from forte to piano, from a full orchestra playing in forte to one lone instrument in piano using lots of crescendos and decrescendos. I love underlying French horns they always add so much especially when use by a master composer such as Beethoven, in this case they provide a base for the free style of the soprano instruments. The strings also brought a playful jesting feeling. The wonder of the this movement is amazing, it's complexity, as well as the fact that just when you think you know where he is going next you find he went somewhere else in it's own self a more excellent and glorious place. I also enjoy how Bernstein is jumping up and down and cuing every little nuance. He makes more spectacular a symphony already spectacular. I can't stop from thinking that when I do get to see Beethoven himself conduct his works in Heaven, that Bernstein probably came closest to Beethoven sound. The only common parts seem to be the reoccurring melodic theme that was introduced in the very beginning, it's here and there some times as an under tone, and of course the unmistakable fortes of the entire orchestra.

Second Movement. Scherzo: Molto vivace – Presto. Duration approx. 12 mins. The second resemblance to the opening theme of the first movement, a pattern also found in the movement, a scherzo and trio, is also in D minor, with the introduction bearing a passing Hammerklavier piano sonata, written a few years earlier.(wik)

We start with the Theme, it is mostly held up by the string section. The orchestral Drums are much more pronounced. I also noticed what seemed to be some sort of rhythm change with a pronounced pattern. This almost feels like a march; Going to Victory. This is exciting. Beethoven keep alive the changes and excitement by going from one lone instrument to the whole orchestra over a few measures. The most exciting part for me is where the flutes do the trills; I loved it. The French horns return in their role of supporting, and then take over the lead. Another thing that I am noticing Beethoven doing a lot is migrating from a minor to a major in the same key, then a key change to another minor, and then back to the major of the new key. This had to be revolutionary, as it would be even today to do it so much and still sound so coherent.

Third movement Adagio molto e cantabile – Andante Moderato – Tempo Primo – Andante Moderato – Adagio – Lo Stesso Tempo. Duration approx. 16 mins; loose variation form. (wik)

Horns come in softly. At this point I notice that the common melodic theme has been left behind. Very slow and melodic, its very romantic and like a love song. I love the Strings how they move in and out. I also like how they will be doing a scale of some sort and then come together into a harmonic cord. The variations are twice broken by areas in which loud fanfares of orchestra are answered by violins playing octaves with a [horn](#) solo. I confess I fell asleep here, It's so melodic and I was so tired. Still Bernstein gave it a boost, and the arrival of all the soloists. The show I watch about Beethoven was called, "Beethoven's copiest," wait it may have been Scribe. I really don't like the way Hollywood portrays the greats. It is never correct, but any thing helps to get to know him. Along those lines, Dr, Mathews was speaking about how one of Beethoven's letters was pretty much a suicide note, this caught me off guard as at that point we had not discussed Beethoven in class, I made the comment that I learn more in the last few minutes than I did in a whole semester of Music History, I didn't mean that though. The truth is I have learned a great deal, and whether that comment was said as a joke or not, I apologize to you Dr. Ueda. I am sure that you have heard about the comment as you asked in class what Dr Mathews said. Before your class, I hated opera, today I know that without opera music in this world and in the church would not be the same, I have learned too much to write down here so, just wanted you to know.

Fourth movement Presto; Allegro molto assai (Alla marcia); Andante maestoso; Allegro energico, sempre ben marcato. Duration approx. 24 mins.(wik)

This movement has several movements of its own. The first thing I noticed was the intro. You really don't expect ode to joy from hearing the first few measures, but then very softly the low strings begin to play the recognizable melody. The Vocal parts: the solo vocalists are the first on the scene. In the Bernstein video I watched they must have been very famous soloist, as the applause was great Beethoven wrote the vocalist melody like he would for a regular instrument. I love the way that the song repeats the different parts of the poem, over in different ways, tenor, soprano, etc. All at once the full choir comes is singing. Truly I didn't get it until reading the translated words at the same time. The addition of the Choral had to be there, as the bible states that we are the glory of God. Without the human element the creation picture would be incomplete. My hat is off to Beethoven, what an overcomer, to face deafness and spring back with such a symphony. When the bible speaks of overcoming I think it is partly this. Overcoming, as Beethoven did, the trials that we are given in this life. Some may call God names to allow such a thing. To give a man like Beethoven such an ability to compose music, but allow the hearing of that music to be taken away. Notice I said allow, because God is not the author of death, in fact he battles against all things related to it. Death, sickness, tragedy,

infact all things that lead to death are the enemies of God. I bet this is the same revelation that Beethoven had, that empowered him to compose such a glorious symphony for God, even after he went def. Obviously Beethoven did not blame the Lord to his loss in hearing but glorified Him instead, knowing that one day, when he receives a body with no ailments, he will hear again. I would say that if a person really loves this music, it's a good reason to check out salvation and Jesus, because He owns the best of everything. And isn't that the message of Beethoven's 9th? That Jesus has made away, despite all the failures of mankind, God is glorious from Creation, to the cross, to the end.

Cited Works. http://en.wikipedia.org/wiki/Symphony_No._9_%28Beethoven%29

Jeffery Morse paper on Beethoven for conducting Class.