Music 469
Beethovenian Monuments:
The Missa Solemnis and the Ninth Symphony

Close study of these two large-scale works from Beethoven’s final years of composition. Historical and biographical contexts. Music analysis of individual movements; reading and discussion of selected commentaries and recent controversies.

Required Texts

Nicholas Cook, Beethoven: Symphony No. 9 (Cambridge: Cambridge University Press, 1993.)


**Music Scores**

You will need to obtain orchestral scores for both the *Missa Solemnis* and the Ninth Symphony. The *Missa solemnis* score cited below is recommended. The Ninth Symphony is available in many editions. Listed below is what has been ordered to be available at Foundry Music.

Beethoven, *Missa Solemnis* (Study Score) (G. Henle Verlag, ed. Norbert Gertsch)

Beethoven, Symphony No. 9 [The “Dover Miniature Score” or any other reliable score will suffice for this]

**Seminar Expectations:**

- Close familiarity with the music and texts of the *Missa Solemnis* and the Ninth Symphony. Multiple listenings to each piece, with and without score, in differing performances.

- Thus: Interiorize this music; make it your own; dwell within it. You should acquire the ability quickly to recall individual portions of each score in some detail. You should also commit both verbal texts very nearly to memory—at least to the point where each line (in either Latin or German) is understood and recognizable to you.

- Weekly reading and preparation; active seminar participation and consistent ability to interrelate current and prior readings.

- Possible: (Depending on enrollment numbers) two or three short presentations (ca. 8-10 minutes) to the class (also to get conversation started). When this occurs, you will be expected to write up your presentation to send via email to the entire class a day or two before next class meeting. Also possible: an email assignment or two prior to class (to stimulate conversation).

- Research Paper on some aspect of the *Missa Solemnis*, TBA. Due during exam week.
Seminar Schedule

(Modifications may occur as the semester proceeds.)

Week 1  
**Introduction to the Seminar. Missa Solemnis, “Kyrie.”**

For each of the subsequent *Missa Solemnis* weeks (2-5), you are to read and compare the relevant portions of the following five commentaries (each of which walks you through the work movement by movement):

Donald Francis Tovey, “Beethoven: *Missa Solemnis* for Chorus and Orchestra (op. 123),” in Tovey, *Essays in Music Analysis*, vol. 5, Vocal Music (London: Oxford University Press, 1937), pp. 161-84.


What follows is a list of additional reading and listening for each *Missa Solemnis* week (readings available on v2):

Week 2:  
**Beethoven, ca. 1820: Religious Views. Missa Solemnis, “Gloria” (beginning)**

- Readings from the assigned commentaries, and:
Week 3  
**Philosophies of the Sublime. Missa Solemnis, “Gloria” (conclusion)**

- Readings from the assigned commentaries, and:
- Edmund Burke, selections from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* [1757; 2nd ed. 1759]. Parts and Sections (in parentheses: the pages in the version on v2; note: for reasons of continuity and context, the excerpts on v2 contain more pages than are actually assigned):
  - 1, vii (86); 1, x (89-90); 1, xviii (97).
  - 2, i-iv (101-04); 2, vii-xiii (114-20); 2, xvi-xx (122-25).
  - 3, i (128-29); 3, xii-xviii (146-51); 3, xxv (155-56); 3, xxvii (157-58).
  - 4, v-vii (163-65); 4, xi (168-69); 4, xiv-xvi (171-75); 4, xx (178-79).
- Immanuel Kant, selections from *Critique of Judgment* [1790]; four excerpts are placed on v2; the first of these readings is the most crucial for us:
  - Sections 23-28 and the first part, only, of Section 29 (pp. 97-126): mathematically sublime, dynamically sublime, and the “summary” at the start of Section 29.
  - Then go back further, to Sections 1-6 (on taste, disinterestedness, and the beautiful), pp. 44-54.
  - Conclude with Sections 43-46 (pp. 170-76).
- Birgit Lodes, “‘When I try, now and then, to give musical form to my turbulent feelings’: The Human and the Divine in the Gloria of Beethoven’s *Missa solemnis*,” *Beethoven Forum* 6 (1998), pp. 143-79.

Week 4  
*Missa Solemnis, “Credo.”*

- Readings from the assigned commentaries, and:

Week 5  
**Adorno on the Missa Solemnis and Beethoven’s Late Style. Missa Solemnis, “Sanctus/Benedictus.”**

- Readings from the assigned commentaries, and:

Week 6  
**Schiller on Art**

For each of the subsequent Ninth-Symphony weeks (7-13), you are to read and compare the relevant portions of the following five commentaries (each of which walks you through the work movement by movement):


Week 7 Symphony No. 9, first movement (exposition)

- Readings from the assigned commentaries, and:
  - Robin Wallace, selection from Beethoven’s Critics: Aesthetic Dilemmas and Resolutions during the Composer’s Lifetime (Cambridge: Cambridge University Press, 1986), pp. 73-93 [on the Ninth Symphony: some of the subsequent pages deal with early responses to the Missa Solemnis].

Week 8 Symphony No. 9, first movement (development and recapitulation)

- Readings from the assigned commentaries, and:
SPRING BREAK

Week 9  Symphony No. 9, second movement

- Readings from the assigned commentaries

Week 10  Symphony No. 9, third movement

- Readings from the assigned commentaries

Additional Listening:

Beethoven, Quartet in A Minor, op. 132, third movement (“Heiliger Dankgesang”).

Week 11  Symphony No. 9, finale (1): Functions of the Ode to Joy

- Readings from the assigned commentaries, and:
- Nicholas Mathew, “The Inner Public,” Draft Ch. 4 from the forthcoming *Political Beethoven* [Cambridge University Press, 2012], typescript (pp. 1-74).

Additional Listening:

- Beethoven, “Seufzer eines Ungeliebten” and “Gegenliebe,” two Lieder from 1794.
- Beethoven, Choral Fantasy, op. 80 [1808-09].

Week 12  Symphony No. 9, finale (2): Structure

- Readings from the assigned commentaries, and:
Week 13  

Symphony No. 9, finale (3): Politics, Then and Now

- Readings from the assigned commentaries, and:
  - Esteban Buch, from *Beethoven’s Ninth: A Political History* (Chicago: University of Chicago Press, 2006)
    - Ch. 11, “From Year Zero to the European Anthem,” pp. 220-42.
    - Ch. 12, “From Apartheid’s Anthem to the Dismantling of the Berlin Wall,” pp. 243-62.