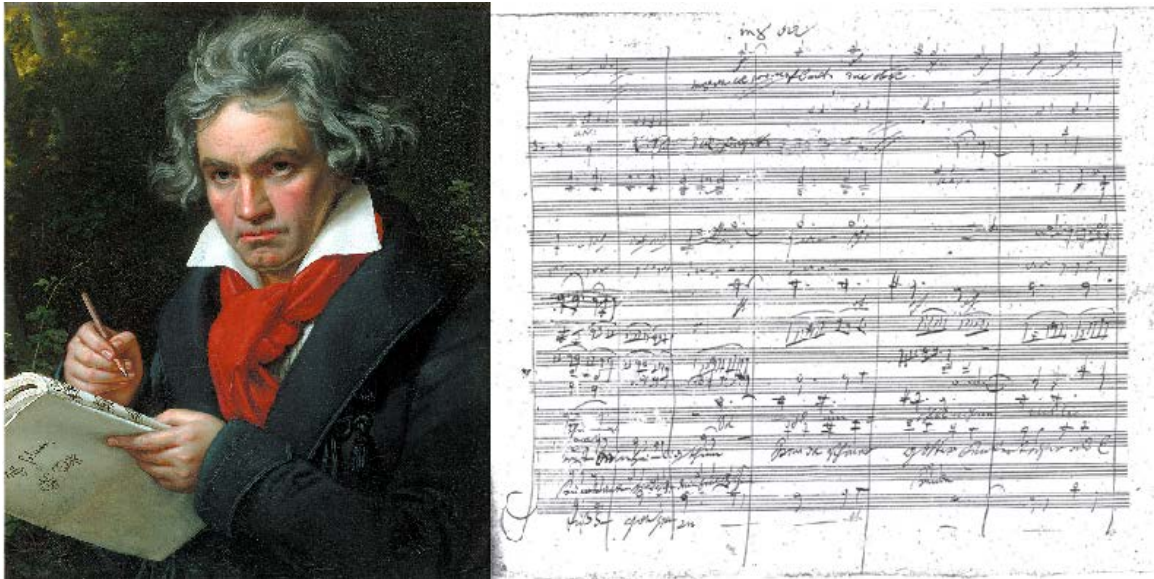


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Spring 2012

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.)

William Drabkin, *Beethoven: Missa Solemnis* (Cambridge: Cambridge University Press, 1991).

David Benjamin Levy, *Beethoven: The Ninth Symphony*, rev. ed. (New Haven: Yale University Press, 2003 [orig. ed. 1995]).

Friedrich Schiller, *Essays*, ed. Walter Hinderer and Daniel O. Dahlstrom (The German Library, vol. 17) (New York: Continuum, 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.

Warren Kirkendale, “New Roads to Old Ideas in Beethoven’s ‘*Missa Solemnis*,’” *The Musical Quarterly* 56 (1970), 665-701.

Martin Cooper, “The *Missa Solemnis*, op. 123,” Ch. 17 of Cooper, *Beethoven: The Last Decade: 1817-1827*, rev. ed. (Oxford and New York: Oxford University Press, 1985), pp. 221-75.

William Drabkin, *Beethoven: Missa Solemnis* (Cambridge: Cambridge University Press, 1991).

Lewis Lockwood, from “The Celestial and the Human,” Ch. 20 of Lockwood, *Beethoven: The Music and the Life* (New York: Norton, 2003), pp. 400-11.

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:
- Thayer-Forbes (*Thayer’s Life of Beethoven*, rev., ed., Elliot Forbes) (Princeton: Princeton University Press, 1967), selections: pp. 391-92, 480-83, 714-15, 820-21.
- Martin Cooper, “Religious Attitudes and Beliefs,” Ch. 13, *Beethoven: The Last Decade*, pp. 105-19.
- Maynard Solomon, “The Quest for Faith,” in Solomon, *Beethoven Essays* (Cambridge: Harvard University Press), pp. 216-29.
- Maynard Solomon, “The Healing Power of Music,” in Solomon, *Late Beethoven: Music, Thought, Imagination* (Berkeley: University of California Press, 2003), pp. 229-41.
- Maynard Solomon, “The Masonic Thread,” in Solomon, *Late Beethoven*, pp. 135-58.

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:
- William Kinderman, “Beethoven’s Symbol for the Deity in the ‘Missa Solemnis’ and the Ninth Symphony,” *19th-Century Music* 9 (1985), 102-18.

Week 5

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

- Readings from the assigned commentaries, and:
- Theodor W. Adorno, from *Beethoven: The Philosophy of Music*, “Late Work without Late Style,” pp. 138-41 [fragments 286-305]; and [Text 5], “The Alienated *Magnum Opus*: On the *Missa Solemnis*” [1957], pp. 141-53.

Week 6

Schiller on Art

- Schiller, *Letters on the Aesthetic Education of Man* [1795, rev. 1801], in Schiller, *Essays*, pp. 86-178.

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):

Donald Francis Tovey, "[Beethoven:] "Ninth Symphony in D Minor, op. 125—Its Place in Musical Art" [1935-39], in Tovey, *Essays in Music Analysis: Symphonies and Other Orchestral Works* (rpt. Oxford and New York: Oxford University Press, 1987), pp. 83-127.

Martin Cooper, "The Ninth Symphony, op. 125," Ch. 18 of Cooper, *Beethoven: The Last Decade: 1817-1827*, rev. ed. (Oxford and New York: Oxford University Press, 1985), pp. 276-348.

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

David Benjamin Levy, *Beethoven: The Ninth Symphony* (New Haven: Yale University Press, 2003 [orig. ed. 1995]).

Lewis Lockwood, from "The Celestial and the Human," Ch. 20 of Lockwood, *Beethoven: The Music and the Life* (New York: Norton, 2003), pp. 411-40.

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*].~~
- Maynard Solomon, "The Ninth Symphony: A Search for Order," in Solomon, *Beethoven Essays*, pp. 3-32.
- ~~Richard Taruskin, "Resisting the Ninth," *19th-Century Music* 12 (1989), 241-56.~~

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

- Readings from the assigned commentaries, and:
- Robert Fink, "Beethoven Antihero: Sex, Violence, and the Aesthetics of Failure, or Listening to the Ninth Symphony as Postmodern Sublime," in Andrew Dell'Antonio, ed., *Beyond Structural Listening? Postmodern Modes of Hearing* (Berkeley: University of California Press, 2004), pp. 109-53.
- Nicholas Cook, "Theorizing Musical Meaning," *Music Theory Spectrum* 23 (2001), 170-95.

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:
- James Parsons, "'Deine Zauber Binden Wieder': Beethoven, Schiller, and the Joyous Reconciliation of Opposites," *Beethoven Forum* 9 (2002), pp. 1-53.
- Robert Winter, "The Sketches for the 'Ode to Joy,'" in Winter and Bruce Carr, eds., *Beethoven, Performers, and Critics: The International Beethoven Congress, Detroit, 1977* (Detroit: Wayne State University Press, 1980) pp. 176-211.
- 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:
- James Webster, "The Form of the Finale of Beethoven's Ninth Symphony," *Beethoven Forum* 1 (1992), pp. 25-62.
- Ernest Sanders, "The Sonata-Form Finale of Beethoven's Ninth Symphony," *19th-Century Music* 22 (1998), 54-60.
- Frank E. Kirby, "Beethoven and the 'Geselliges Lied,'" *Music & Letters* 47 (1966), 116-25.

Week 13

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

- Readings from the assigned commentaries, and:
- Mark Evan Bonds, "Listening to the Aesthetic State: Cosmopolitanism," Ch. 4 of Bonds, *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton: Princeton University Press, 2006), pp. 63-78.
- Esteban Buch, from *Beethoven's Ninth: A Political History* (Chicago: University of Chicago Press,)
 - 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.
 - Conclusion, "Criticism and Future of a Dream," pp. 263-67.
- Slavoj Žižek, "'Ode to Joy,' Followed by Chaos and Despair," *New York Times*, 24 December 2007.
- Alexander Rehding, "Epilogue: The Ninth at the Wall," in Rehding, *Music and Monumentality: Commemoration and Wonderment in Nineteenth-Century Germany* (New York: Oxford University Press, 2009), pp. 197-216.