BEETHOVEN
2027

works inspired by Beethoven to mark the bicentenary of his death



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If I was really pressed to choose just one composer from the classical canon it would have to be Beethoven, because he stands out as an example of what it is to be a contemporary composer.

MAGNUS LINDBERG

BEETHOVEN 2027

a selection of works inspired by Beethoven to mark the bicentenary of his death

Ludwig van Beethoven is the composer's composer. Though later luminaries such as Mahler, Ravel, Stravinsky, or Messiaen may loom large in a personal pantheon, it is Beethoven that many composers look to as the archetypal figure exemplifying the creative will. Signaling the break from aristocratic patronage, he took the new classical style and molded it into an individual idiom with an enhanced sense of freedom and bold expressive power.

Composers are naturally attracted to his craftsmanship and struggle to achieve perfection, but also to the modernism of his late works, which explore a splintering of language and continuity that has become increasingly relevant in later centuries. Beethoven's dynamic energy and driving motives are precursors of minimalism and his expansion of references from classical beauty to the world around him have proved influential long beyond the Romantic era. Many composers are simply drawn to Beethoven the man, with his stormy personality, battles against personal adversity, and political aspirations for humankind, driven forward by his belief that "music is a higher revelation than all wisdom and philosophy."

The bicentenary of the composer's death, falling in March 2027, offers orchestras, festivals, and broadcasters the chance to set this titanic figure in the context of music from later centuries. Modern works can be selected to explore specific aspects of Beethoven and his oeuvre, offering imaginative pairings for his symphonies, concertos, and chamber music, and widening the audience's perspective beyond the well-earned familiarity of Beethoven's classic scores.

Listen to a Spotify playlist of works included in this brochure: bit.ly/3IlBubQ

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www.boosey.com/subject

Beethoven



© Deborah O'Grady

John Adams

Absolute Jest

2011 | 25 minutes

for string quartet and orchestra

2.picc.2.corA.2.bcl.2.dbn-4.2.2.0-timp.perc(2)-harp-pft.cel-strings

Premiere: March 15, 2012 | Davies Symphony Hall | San Francisco
St Lawrence String Quartet | San Francisco Symphony | Michael Tilson Thomas

Recording: SFS Media SFS0063

Listen on Spotify bit.ly/46lkmLn

John Adams's energetic scherzo for string quartet and orchestra draws on fragments from Beethoven's Op. 131 and Op. 135 string quartets and *Große Fuge*. The composer was particularly attracted to "the ecstatic energy of Beethoven" and how he "was the master of taking the minimal amount of information and turning it into fantastic, expressive, and energized structures." As *Musical America* noted: "Dense, roiling, and furiously inventive, *Absolute Jest* emerges as a gripping 25-minute sonic joy ride ... You can hear the echoes of Beethoven throughout the piece—chopped, remixed, inside out and upside down, redistributed to the string quartet and throughout the orchestra—and you can almost see the composer smiling at the results." The work has become one of Adams's most popular works with over 80 performances worldwide since its premiere.

Second Quartet

2014 | 20 minutes

for string quartet

Premiere: January 18, 2015
Bing Concert Hall | Stanford University
St Lawrence String Quartet

www.earbox.com/second-quartet

Like *Absolute Jest*, *Second Quartet* is built from Beethovenian fragments, or "fractals" as the composer refers to them. Whereas the earlier work drew on late quartets, here the composer focuses on piano pieces, the sonatas opp. 110 and 111 and one of the *Diabelli Variations*. With the concentration of chamber music, Adams is even more extreme in his economy of means in the scherzo first part of the quartet, transforming harmony, cadential patterns, and rhythmic profiles from the smallest of cells. The second part moves from an Andantino with a gentle melody elaborated through free associations to an Energico closing section displaying convivial hyperactivity from all four players.

Roll Over Beethoven

2014 | 20 minutes

for two pianos (arr. Preben Antonson)

Premiere: March 23, 2016
The Greene Space | New York
Christina and Michelle Naughton

Listen on Spotify bit.ly/4ppEKU6

Roll Over Beethoven is an arrangement of the composer's *Second Quartet* for the distinctive minimalist ensemble of two pianos. It returns the fragments of Beethoven's piano music to their original instrument, presented in maximum clarity. In the composer's words the work takes "these tiny musical fractals through a grand tour of a harmonic and rhythmic hall of mirrors." *Roll Over Beethoven* provides a companion to the composer's earlier *Hallelujah Junction* written for the same two-piano scoring.



© Victoria Stevens

Anna Clyne

Shorthand

2020 | 11 minutes

for solo cello and quintet or string orchestra

Premiere: July 23, 2020 | Caramoor Center for Music and the Arts | Katonah
Karen Ouzounian, cello | The Knights

Recording: Sony G010005317132W

Listen on Spotify bit.ly/3Iq6eZh

This elegiac work references Beethoven's *Kreutzer* Sonata for violin and piano – its first theme and the second theme that Janácek also incorporated into his own *String Quartet No. 1 'Kreutzer Sonata'* and which forms the opening material for Clyne's score. Alongside its direct Beethoven quotations, the work also responds to Tolstoy's novella *The Kreutzer Sonata*, in which a woman trapped in a loveless marriage plays the Beethoven sonata with a handsome violinist, precipitating her jealous husband's violent crime of passion. Clyne's title is taken from Tolstoy's comment that "Music is the shorthand of emotion. Emotions, which let themselves be described in words with such difficulty, are directly conveyed to man in music, and in that is its power and significance".

Stride

2020 | 11 minutes

for string orchestra

Premiere: November 12, 2020
Town Hall | Wollongong
Australian Chamber Orchestra | Richard Tognetti

bit.ly/3DW3xwn

Anna Clyne's *Stride* is a concert opener that reworks material and gestures from Beethoven's *'Pathétique' Piano Sonata Op. 13*. The opening music derives impetus from the 'striding' spans in the Beethoven, followed by a melancholic and anxious central section, and a dancing finale. The composer writes: "I chose a few melodic, rhythmic and harmonic fragments from each movement (exhibited as an appendix to the score) and developed these in the three corresponding sections of *Stride*. The title is derived from the octave leaps that stride in the left hand in the first movement of *Sonata Pathétique*. I was immediately drawn to the driving energy of this bass movement and have used it as a tool to propel *Stride*."

Brett Dean

Pastoral Symphony

2000 | 17 minutes

for chamber orchestra

1.1.2.1-2.2.1.1-perc(2)-pft-kbd sampler-strings

Premiere: February 9, 2000 | Maison de Radio France | Paris Ensemble Modern | Stefan Asbury

Recording: BIS 1576

bit.ly/46nmsdO



© Bettina Stöß

Brett Dean's work is a frequent program pairing for Beethoven's *Pastoral Symphony*, as both are odes to nature but heading in distinctly different directions. The composition followed closely on Dean's return to live in Australia after 15 years in Germany and his renewed appreciation of the sounds of the natural world outside his window. The work's joyous opening Dawn Chorus heard via the orchestral sampler keyboard, matching Beethoven's *Awakening of cheerful feelings on arrival in the countryside*, gives way to the logger's axe and an increasingly bleak landscape denuded of nature. As Dean explains: "Consider our relentless and respectless rampaging through the world's forests and wilderness areas, all in the name of more shopping, freeways, carparks, and convenience ... This piece is about glorious birdsong, the threat that it faces, the loss, and the soulless noise that we're left with when they're all gone."

Piano Concerto (Gneixendorf Music – A Winter's Journey)

2019 | 22 minutes

for piano and orchestra

solo pft (also upright piano with super sordino or practice pedal); 2.2.2.2-2.2.0.0-timp-strings

Premiere: February 13, 2020 | Berwaldhallen | Stockholm Jonathan Biss, piano | Swedish Radio Symphony Orchestra | David Afkham

Recordings: Orchid ORC 100291

bit.ly/3VUeeok

Brett Dean's Piano Concerto bears the subtitle *Gneixendorf Music – A Winter's Journey* in reference to a brief and tumultuous period towards the end of Beethoven's life when he stayed in the Austrian country hamlet of Gneixendorf, while visiting his brother. Struggling with family disagreements and loss of hearing, Beethoven eventually left the village in a freezing open-carriage ride that led to illness and his eventual death. Dean states: "My concerto is an attempt to enter into the state of mind of the composer as he confronts profound familial conflicts as well as failing health towards the very end of his life." Dean's scoring is close to that of Beethoven's final 'Emperor' Concerto, shares some motivic links and keyboard figurations, and that work provided the programme coupling when Jonathan Biss first toured Dean's concerto.

Testament

2008 | 14 minutes

for chamber orchestra

2.2.2.2-2.2.0.0-timp-strings

Premiere: March 7, 2008 | Federation Concert Hall | Hobart Tasmanian Symphony Orchestra | Sebastian Lang-Lessing

after *Testament: Music for twelve violas*

Recordings: BIS-2194 (orchestral) | BIS-2016 (12 violas)

bit.ly/47JNs9v

The document of the title is the *Heiligenstadt Testament* written by Beethoven to his brothers in 1802 but never sent. It revealed the composer's despair at his increasing deafness and Dean's work sets out to capture the physical and psychological situation of the composer at that time. The disturbing, veiled sound world of the opening, created by breathing and tonguing sounds in the wind and unrosined string bows, depicts according to Dean "the quietly feverish sound of Ludwig's imagined quill writing manically on leaves of parchment paper." Familiar Beethoven sounds materialize with reference to the *Razumovsky String Quartet*, Op. 59, No. 1, leading to a Fugato that captures the brilliance of the quartet's finale, pointing to the acceptance and renewed vigor that followed Beethoven's stay in Heiligenstadt. The original form of this work was created in 2002 for the 12 violas of the Berlin Philharmonic, Brett Dean's close colleagues for 15 years. In 2008 the composer arranged the work for classical-size chamber orchestra. *Testament* can be performed following Dean's arrangement of the *Adagio molto e mesto* from the *Razumovsky Quartet*, Op. 59, No. 1 with a seamless segue between the works.



© Philip Gatward

Magnus Lindberg

Absence (Abwesenheit – L'Absence)

2020 | 13 minutes

for orchestra

2.2.2.2-2.2.0.0-timp-strings

Premiere: October 8, 2020 | De Doelen | Rotterdam
Rotterdam Philharmonic Orchestra | Lahav Shani

Recording: Ondine ODE1436-2

bit.ly/3KnTDX1

This work evolved from Magnus Lindberg's examination of Beethoven's Conversation Books, used by the composer to communicate as his hearing increasingly failed. Lindberg noted how "the themes ranged from household practicalities or where to find the best 'kaffeehaus' to sublime philosophical matters. These sharp contrasts were how he lived, always able to change mood within a second." Lindberg's piece mirrors these sudden but seemingly natural jumps in Beethoven's music, while also adopting the title of the slow movement of the *Piano Sonata 'Les Adieux' Op. 81a*, marked 'Abwesenheit' (Absence). A bar from this movement is quoted, as well as "the astonishing sequence at the end of the first movement of the Second Symphony with the rising chromatic bass line covering the entire octave, and the opening chord of the Finale of the Ninth Symphony".

Two Episodes

2016 | 15 minutes

for orchestra

2.picc.2.corA.3.bcl.2.dbn-4.3.3.0-timp.perc(3)-strings

Premiere: July 24, 2016 | BBC Proms | Royal Albert Hall | London
London Philharmonic Orchestra | Vladimir Jurowski

bit.ly/42r63n9

"If I was really pressed to choose just one composer from the classical canon it would have to be Beethoven, because he stands out as an example of what it is to be a contemporary composer." So wrote Magnus Lindberg in connection with his orchestral work commissioned to prepare the way for the startling opening of Beethoven's *Ninth Symphony*. Two endings for *Two Episodes* are offered so it can either be presented as an individual work or it can lead seamlessly into the open fifth launch of the Beethoven. The first section responds to the impact of the "immense tutti writing in Beethoven's first movement, full of bold sounds and energy, while the second is closer to the beauty of the slow movement and acts as a bridge towards the open fifth A and E and its D minor destination." The work also embeds a number of Beethovenian allusions and the scoring matches that of the *Ninth Symphony*.



© Francesca Patella

Louis Andriessen

The nine symphonies of Beethoven

1970 | 9 minutes

for orchestra and ice-cream vendor's bell

2.2.2.2-4.3.3.0-timp.perc(2)-pft-elec.gtr-elec.bass.gtr-strings

Premiere: June 1971 | Holland Festival | Amsterdam

Published by Donemus with territorial representation by Boosey & Hawkes

This whimsical work is Andriessen's response to the symphony-centered concertgiving that had become entrenched 150 years after Beethoven's death. Andriessen was particularly polemical in his opposition to the conservative programming and lack of contemporary music presented by the Concertgebouw Orchestra at that time. *The nine symphonies of Beethoven* was premiered at a "Hoffnung style happening" across all the spaces of the Concertgebouw Hall at the 1971 Holland Festival. Andriessen was deeply unsettled by the experience, prompting his reappraisal of the purpose of composition. The score journeys through the symphonies in roughly chronological order, mashing the material together with excursions en route into Europop, boogie-woogie and lounge music, also taking in *Für Elise*, the *Moonlight Sonata* and a guest appearance by the *Barber of Seville Overture*. The final section leads from the *Ode to Joy* with drum kit to a cheeky nose-thumbing close. Cue the ice cream bell.



© Raniero Tazzi

Lera Auerbach

String Quartet No. 9 'Danksagung'

2020 | 17 minutes

for string quartet

Premiere: June 21, 2020 | Mendelssohn-Saal Gewandhaus | Leipzig
Artemis Quartet

Lera Auerbach dedicated her *String Quartet No. 9* to Beethoven in 2020 honouring the 250th anniversary of his birth. She based her 'expression of thanks' on the third movement of Beethoven's *String Quartet No. 15 Op. 132*, which he entitled 'Sacred song of thanksgiving of a convalescent to the deity, in the Lydian key', in gratitude for an illness overcome. In the individual sections of her string quartet, the composer alternates between one of the strings playing the original Beethoven part, while the other three parts are freely composed. In formal terms Auerbach notes that she has retained "Beethoven's structure A-B-A1-B1-A2, in which the contemplative slow A sections are *Adagio molto* and the B sections Andante with a more dance-like energy as if from 'regained strength'". The work is framed by an additional short prelude and a postlude, which are fully composed by Auerbach with no original Beethoven material.



© Priska Ketterer

Unsuk Chin

subito con forza

2020 | 5 minutes

for orchestra

2.2.2.2-2.2.0.0-timp.perc(2)-pft-strings

Premiere: September 24, 2020 | Concertgebouw | Amsterdam
Royal Concertgebouw Orchestra | Klaus Mäkelä

bit.ly/4jp6xR9

Unsuk Chin's compact concert-opener, which has rapidly become her most performed work, takes its name from the frequent Beethoven marking in his scores, meaning 'suddenly with power'. The rapid shifts of mood or texture in Beethoven's music are reinvented through the volatility of Chin's score and its glittering orchestration. Alongside its recognisable allusions to Beethovenian gestures, *subito con forza* is also a response to that composer's modernist ambitions to stretch the boundaries of musical language, as if in defiance against life's challenges. Chin describes how "Beethoven's struggle to communicate and his hearing loss frequently resulted in an inner rage and frustration. What particularly appeals to me are the enormous contrasts: from volcanic eruptions to extreme serenity. It profoundly and poignantly speaks of something fundamental about the human condition."



© Wolf-Dieter Grabner

Bernd Richard Deutsch

Phantasma

2022 | 13 minutes

for orchestra

3.3.3.3-4.3.3.1-timp-perc(3)-2harp-cel-strings

Premiere: October 6, 2022 | Konzerthalle | Bamberg
Bamberger Symphoniker | Jakub Hrůša

Recording: Warner Classics

bit.ly/3VNJy8j

Bernd Richard Deutsch's *Phantasma*, which has been travelling widely since its premiere in 2022, traces its origins back to Beethoven's *Ninth Symphony*. This is through a double filter of Wagner's influential interpretative essay on the symphony, and Gustav Klimt's remarkable revisualising of that essay in his *Beethoven Frieze* at the Secession Building in Vienna. The three sections of Deutsch's score match the panels of Klimt's triptych. On the left wall is "The yearning for happiness", in the centre is "the hostile forces" and on the right "... into the ideal realm". The composer is not so much concerned with musical storytelling but rather finding the dramatic basis for each panel to create illusory dream visions. Knocking signals to start and close the piece provide a blurred interface between the waking world and the inner *Phantasma* of the title.



© Alissa Firsova

Elena Firsova

Piano Concerto Op. 175

2020 | 20 minutes

for piano and orchestra

3.3.3.3-4.3.3.1-timp.perc(4)-strings

Premiere: June 16, 2022 | Concertgebouw | Amsterdam
Yefim Bronfman, piano | Royal Concertgebouw Orchestra | Jakub Hrusa

Recording: RCO Live 9733870734

bit.ly/46ieh2c

This highly personal work was completed in 2020, the year of the death of Firsova's husband, the composer Dmitri Smirnov. The concerto reflects upon "the mystery and meaning of death" from the ongoing perspective of "life's problems and questions. At the end, however, the clock inevitably appears as a reminder that everything has an end." The work is a compositional sibling of Firsova's earlier *Double Concerto* for violin, cello and orchestra, sharing inspiration from Beethoven's final years. Both works are based on a motive from the last movement of Beethoven's final *String Quartet Op. 135*, with its existential marking 'Muss es sein?' (Must it be?). Firsova expands the material through a series of permutations, upside down, backwards and both. Following a short Andante and virtuosic Scherzo, the last movement of the *Piano Concerto* is the longest and most substantial part of the musical drama.



© Rocky Mountain News

Alberto Ginastera

Piano Concertos No. 1 & *No. 2*

No. 1 | 1961 | 25 minutes

2.picc.2.corA.2.Ebcl.bcl.2.dbn—4.3.3.1—timp.perc(5)—harp—cel—strings

No. 2 | 1972 | 35 minutes

3.3.3.3-4.4.4.1-timp.perc(3)-harp-cel-strings

bit.ly/4mjBQhg

Both of the Argentinian-born composer's piano concertos contain links to Beethoven. The third movement of Ginastera's first concerto, commissioned by the Koussevitsky Foundation, quotes from Beethoven's fourth in G major at a point where there is a similar competitive dialogue between soloist and orchestra. Ginastera's second concerto is even more overt in its Beethoven associations, with its first movement being a set of 32 variations on a seven-note chord from the final movement of the ninth symphony. The choice of 32 was significant with its references to Beethoven's 32 *Variations in C Minor* (1806) for piano and to the total number of the master's 32 piano sonatas. Additionally, Ginastera's Variation 22 recalls the opening phrase from Beethoven's *Piano Sonata*, Op. 81a ("Les Adieux").



© Bettina Stöß

Detlev Glanert

Violinkonzert Nr. 2 (An die Unsterbliche Geliebte)

2019 | 40 minutes

for violin and orchestra

2.1.corA.1.bcl.1.dbn-2.1.1.0-timp.perc(2)-harp-cel-strings

Premiere: November 5, 2021 | Usher Hall | Edinburgh
Midori, violin | Royal Scottish National Orchestra | Thomas Søndergård

The subtitle of Detlev Glanert's second violin concerto refers to the letter written by Beethoven, but never posted, to 'the immortal beloved'. This declaration of love was found among the composer's papers at the time of his death and has prompted endless speculation about the identity of the intended female recipient. Glanert's three-movement concerto, played without a break, is a wordless reflection on the letter. Each movement focuses on an extract from the text, written in the morning, the evening, and the following morning, journeying from awkward turbulence, through idyllic tenderness, to passionate farewell. The virtuosic cadenzas provide focal points for the emotional discourse. The work provides a modern alternative to Beethoven's own *Violin Concerto*, echoing its rhapsodic style.



© F. Hoffmann-La Roche

Sofia Gubaidulina

The Wrath of God (Der Zorn Gottes)

2012 | 18 minutes

for orchestra

4.3.5.4-4.4Wagnertubas.4.4.2-timp.perc(2)-str

Premiere: November 6, 2020 | Musikverein | Wien
Radio-Symphonieorchester Wien | Oksana Lyniv

Recording: Deutsche Grammophon 4861457

Listen on Spotify **bit.ly/4ppp832**

Sofia Gubaidulina's highly dramatic orchestral work *The Wrath of God* had its origins in her monumental oratorio *Of Love and Hate*, expanding and developing the seventh movement of the 50-minute version (the thirteenth movement of the 80-minute version). It forms a response to the puzzles posed in Beethoven's final *String Quartet No. 16 Op. 135*. According to Gubaidulina "a phrase appears at the beginning of the last movement that has always fascinated me: Must it be? It has to be! I go one step further and ask: Must it be so? Yes, it has to be so! *The Wrath of God* then gives the answer to this question…' In orchestral terms the music attempts to climb repeatedly from the abyss of the low brass, through lighter textured and solo-led episodes to bell-laden final fanfares.



© Hanne Engwald

York Höller

Beethoven-Paraphrase

2018/19 | 10 minutes

for chamber orchestra

2.1.corA.2.2-2.2.2.1-perc(3)-harp-pft-strings

Premiere: December 9, 2022 | Funkhaus Wallrafplatz | Köln
WDR Sinfonieorchester Köln | Ilan Volkov

This score grew from a Beethoven-inspired piano miniature, *Weit entfernt und doch so nah* (*So far and yet so near*), reflecting on our distance from yet proximity to the great composer. Höller's music has long employed 'sound shapes' akin to the Beethovenian motive, providing a seed from which development can germinate, and his *Beethoven-Paraphrase* is no exception. In the first section musical ciphers of Beethoven's first and last names are heard, as in the source piano piece. The second section turns to the defiantly rebellious gesture at the opening of Beethoven's *Coriolanus Overture*, with the material absorbed, remodelled and confronted with the first section's motives. This working out captures the 'paraphrase' of the title, referring to the word's original meaning as described by Höller: "the explanatory reformulation of a concept or fact. In other words, something that already exists is being renegotiated".



© Jacintha Nolte

Elena Kats-Chernin

Bag of Twelve

2020 | 17 minutes

for orchestra

2.picc.2.corA.2.bcl.2.dbn-4.3.2.btrbn.1-timp.perc(3)-harp-pft-strings

Premiere: November 7, 2021 | Brisbane City Hall | Brisbane
Brisbane Symphony Orchestra | Antoni Bonetti

The 'bag' in the title refers to a bagatelle by Beethoven which lays claim to be his last piano composition, appearing as 32 bars of handwritten music in his final sketchbook. The mood of this *Für Elise* alternative is slightly melancholic and Elena Kats-Chernin describes how "this quality is one of my favourite moods in music in general. I found myself deeply drawn to this short and gentle piece and I decided to create a set of variations on this bagatelle." The resulting *Bag of Twelve*, composed for the Beethoven anniversary in 2020, consists of the theme, ten orchestral variations plus a coda. The work demonstrates Kats-Chernin's skill at creating memorable miniatures, exploring different aspects of Beethoven's material, giving the piano the last word in the coda with the original bagatelle reaching a delicate resolution.



©Jane Richey

Steven Mackey

A Different Drummer

2019 | 22 minutes

for timpani and orchestra

3.3.3.3-4.3.2.btbn.1-solo timp-perc(2)-cel-hp-strings

Premiere: November 8, 2019 | Meyerson Symphony Center | Dallas
Brian Jones, timpani | Dallas Symphony Orchestra | Gemma New

Steven Mackey's timpani concerto grew out of the composer's expanding dialogues with timpanists in terms of their perspective within the orchestra and a wish to move the player's position from back to front. "I always give Beethoven the credit for upping the timpanist's role by assigning them critical motivic roles and the *Scherzo* to Beethoven 9 is an excellent example... there are some things that the timpani can do better than any other instrument in the orchestra. They can deflect the destiny of the orchestra with a couple of well-placed strokes... More impressively, the timpani alone can just flat-out, legitimately, interrupt the orchestra. That amount of responsibility and boldness deserves to be celebrated!" Mackey's title refers to a famous quote from Thoreau's *Walden Pond*: 'If a man does not keep pace with his companions, perhaps it is because he hears a different drummer'.



© James Bellorini

James MacMillan

Concerto for Orchestra: 'Ghosts'

2023 | 25 minutes

for orchestra

2.pic.2.corA.2.bcl.3-4.3.3.1-timp-perc(3)-harp-cel-strings

Premiere: September 11, 2024 | Barbican Hall | London
London Symphony Orchestra | Sir Antonio Pappano

This virtuosic orchestral work bears the subtitle 'Ghosts', which James MacMillan links to Beethoven's *Ghost Trio Op. 70 No. 1.* As he notes "the music seems to be haunted by other, earlier musical spirits and memories". These not only rise up from the classical repertoire but also from folk and traditional music across a wide geographical range. The Beethoven memory is heard in an interlude for trio, one of a series of chamber music groupings, where a brief quotation from the *Ghost Trio* adopts phantom-form through the replacement of piano by celeste. This is one of MacMillan's most personal scores, with its polystylistic approach perhaps descending from Shostakovich's enigmatic final symphony and the wild fusions of Alfred Schnittke.



© James Bellorini

James MacMillan

A European Requiem

2015 | 43 minutes

for countertenor (or alto) and baritone soli, mixed chorus, and orchestra

2.1.corA.2.1.dbn-4.3.3.1-timp.perc(3)-harp-strings

Premiere: July 2, 2016 | Oregon Bach Festival | Eugene
Christopher Ainslie | Morgan Smith | Berwick Chorus |
Oregon Bach Festival Orchestra | Matthew Halls

Beethoven's *Missa Solemnis*, where human issues collide with the spiritual, provides a musical model for MacMillan's *A European Requiem*. The composer describes how in Beethoven's *Agnus Dei* the world breaks into his setting of the Mass text with the tread of military drums and trumpets seeking to overthrow the Kingdom of Heaven. At the opening of MacMillan's *A European Requiem* a militaristic parody of the *Ode to Joy* (adopted as the European anthem) threatens violence and unrest, returning to unsettle the work, even the closing *In paradisum*. MacMillan shares Beethoven's disillusionment with earthly powers and instead seeks renewal of a "Europe of the Spirit." The work was effectively paired with Beethoven's *Ninth Symphony* at the 2017 BBC Proms.



© Astrid Ackermann

Helmut Oehring

GOYA I – Yo lo vi

2006 | 24 minutes

for orchestra

3.2.corA.2.bcl.2.dbn-3.4.3.1-perc(3)-pft(=cel)-strings

Premiere: October 19, 2007 | Donaueschingen Music Days
SWR Symphony Orchestra | Rupert Huber

Recording: NEOS 10826

Listen on Spotify bit.ly/3K2GhiW

Helmut Oehring, who grew up as the hearing child of deaf parents, has explored deaf and mute issues in many works. In *Goya I* he directs a twin focus on the great Spanish artist together with Beethoven, both of whom suffered deafness in the 1790s and became increasingly isolated within their respective societies. Both were initially attracted to the revolutionary French messengers of a "free" world but felt betrayed by the person of Napoleon Bonaparte, captured most effectively in Goya's cycle of etchings *Desastres de la Guerra* and Beethoven's *Eroica Symphony*. Both acted as witnesses for their age, as summed up in Goya's subheading *Yo lo vi*—"I saw it." Oehring's orchestral score quotes music from a number of Beethoven's works, including *Wellington's Victory, Piano Concertos Nos. 3 and 5,* and the *String Quartet in A minor*, Op. 132.



© Boosey & Hawkes Archive

Max Reger

Variations and Fugue on a theme of Beethoven

1915 | 22 minutes

for orchestra

2.2.2.2-4.2.3.1-timp—strings

Listen on Spotify bit.ly/42rBEoR

One of Reger's greatest orchestral works grew out of a set of variations for two pianos composed in 1904, based on Beethoven's final *Bagatelle*, Op. 119, No. 11. The original work was something of a party piece for the composer as pianist who performed it 132 times, including at his final recital. The composer never lived to hear his orchestral version, which was premiered at a memorial concert in Vienna in 1916. Garnering experience from his earlier variations on classical themes by Hiller and Mozart, Reger turned to the Beethoven hoping this was a staging post towards the symphony that would always elude him. The Beethoven theme is presented in its simple hummable form, before being presented in a sequence of eight variations in which the melody is developed and broken into small motivic particles with virtuosic craftsmanship and orchestration. Even more formidable is the closing fugue which is a thrilling contrapuntal *tour-de-force*.



© Jeffrey Herman

Christopher Rouse

Symphony No. 5

2015 | 25 minutes

for orchestra

3.3.3.3-4.3.3.1-timp.perc(3)-2harp-strings

Premiere: February 10, 2017 | Meyerson Symphony Center | Dallas
Dallas Symphony Orchestra | Jaap van Zweden

bit.ly/4puoWQm

When the six-year-old Christopher Rouse first heard Beethoven's *Fifth Symphony*, it was not only his first classical music but also a turning point making him decide to be a composer. This prompted Rouse to "tip my cap to Beethoven's mighty symphony" in his own Fifth which begins with the famous four note rhythm of the Beethoven. Beyond this there are a number of allusions and compositional paths influenced by the earlier work. Reviewing the first performance, alongside Beethoven's *Piano Concerto No. 2*, the *Dallas News* admitted that "rarely does a brand-new piece of music really grab me and keep me completely engaged on first hearing. But the world premiere of Christopher Rouse's brilliant, exciting, and at times hauntingly beautiful Fifth Symphony had that effect."



© Alina Leonova

Aziza Sadikova

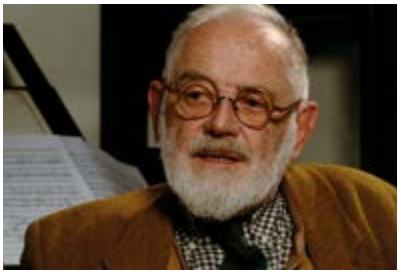
Brief an die unsterbliche Geliebte

2019 | 10 minutes

for mezzo-soprano and ensemble

MS(=music box ‚Für Elise', rattle, paper, wine glass, metronome)-pft(=music box ‚Für Elise', soft sticks, metronome, cloth, sm.glsp, wine glass, 2 sm.glasses, jewellery, metal chain)-vl(=music box ‚Für Elise')-va-vcl

Tashkent-born composer Aziza Sadikova turned to one of Beethoven's most famous texts in her work *Letter to the Immortal Beloved*. The mysterious letter was not addressed to a named individual and was only written in pencil. Beethoven asked the lady from his circle: "Can our love endure except through sacrifices, through not demanding everything from one another; can you change the fact that you are not wholly mine, I am not wholly yours - Oh God..." Sadikova not only sets parts of the text to music for the mezzo soloist, but also quotes from Bettina von Arnim, Clemens Brentano and even the Dadaist Kurt Schwitters. And she creates a highly individual musical landscape, using music boxes, metronomes, metal chains, paper and even 'singing' wine glasses to illustrate the sound of Beethoven's world.



© Red Ted Films

Kurt Schwertsik

Unterwegs nach Heiligenstadt

2014 | 5 minutes

for violin and piano

Premiere: October 16, 2015 | Kings Place | London
Krysia Osostowicz | Daniel Tong

Recording: TRPTK TTK0058

bit.ly/3K1JDmm

Schwertsik's short chamber work was written as a companion to Beethoven's highly lyrical sonata Op. 30, No. 1 in a project coupling all ten of the composer's works for violin and piano with new commissions. The Beethoven Op. 30 set was composed earlier in the year of the *Heiligenstadt Testament*, in which he despairs at his growing deafness. Schwertsik set this in context by reading other letters from the same year and was struck by the composer's witty puns, grim jokes, and good natured jibes at friends and publishers. *On the Way to Heiligenstadt* sets out to provide this wider picture of Beethoven in 1802 with what "can only be a humble tribute to this enigmatic composer."



© Robin Adler

Richard Strauss

Metamorphosen

1944–45 | 25 minutes

for 23 solo strings

(version for string septet available,
real. Rudolf Leopold)

bit.ly/465i3x7

This elegiac work from Strauss's later years has become synonymous with the destruction of culture, embracing Beethoven and Strauss himself, epitomized by the wartime bombing of the opera houses in Dresden, Berlin, and Vienna. Towards the end of the work, Strauss quotes bars of Beethoven's funeral march from the *Eroica* as a symbol of mourning across the centuries, and the repeated short–short–short–long pattern on a monotone G can be heard as a reference to the motto theme from the first movement of Beethoven's *Fifth Symphony*. As well as the 23 solo string classic frequently performed by orchestral string sections, a string septet version is available based on an early short score by Strauss, discoreved in 1990.



© Bryan Hainer

Michael Torke

Ash

1988 | 17 minutes

for chamber orchestra

1.2.1.2-3.1.0.0-timp-synthesizer-strings

Premiere: February 3, 1989 | Ordway Center | St Paul
St Paul Chamber Orchestra | John Adams

Recording: Decca 00028947846192

bit.ly/46kt6Bf

Michael Torke's *Ash* is one of the most effective fusions of minimalism with classical style, energized with a distinctively Beethovenian drive. The composer deploys motivic repetition, witty play of tonic and dominants, and a classical tonal scheme, moving from a stormy F minor underpinned by timpani and synthesizer, to a more relaxed central section in A-flat major highlighting the woodwinds. The composer explains his deconstruction of the ingredients of classicism as "not invention of new 'words' or a new language but a new way to make sentences and paragraphs in a common, much-used, existing language." The work's overt neo-classicism caused something of a critical controversy at the time of its premiere but *Ash* can now be regarded as a post-minimalist classic in its own right. Its chamber orchestra scoring has seen it regularly paired with Beethoven's first two symphonies.



© James Bellorini

Mark-Anthony Turnage

Frieze

2012 | 21 minutes

for orchestra

3.picc.3.corA.3.bcl.3.dbn-4.2WagnerTubas.3.3.1-perc(4)-cel-2harp-pft-strings

Premiere: August 11, 2013 | BBC Proms | Royal Albert Hall | London
National Youth Orchestra of Great Britain | Vasily Petrenko

Recording: New York Philharmonic NYP20140101

bit.ly/4gpc5ug

Mark-Anthony Turnage's *Frieze* was created as a concert companion for Beethoven's *Ninth Symphony*, with one of the commissioners being the Royal Philharmonic Society who had funded Beethoven writing his final completed symphony. The work opens with the familiar open fifth and the four movements follow Beethoven's ground plan for the Ninth with a mysterious and expansive opener, a menacing scherzo, a lyrical slow movement, and an energetic carnival-like finale leading to an exuberant close. The title refers to Gustav Klimt's *Beethoven Frieze* at the Secession Building in Vienna, an earlier tribute to Beethoven—or rather Wagner's interpretation of Beethoven's Ninth—combining painting, gilding, mirrors, and mother-of-pearl to depict humanity struggling to overcome worldly suffering via the unification of the arts.

Arrangements and Orchestrations of Beethoven Works (Selection)

Adagio molto e mesto

from third movement of Op. 59, No. 1

arr. Brett Dean

2013 | 12 minutes

for flute, clarinet and strings

15 Bagatelles

arr. Peter Stamm

for wind quintet

On sale: ISMN 979-0-2211-2132-5

Egmont-Ouvertüre

arr. Jan Müller-Wieland

2001 | 8 minutes

for clarinet, bassoon, cornet, trombone, percussion, violin and double bass

Große Fuge

arr. Rudolf Barshai

18 minutes

for string orchestra

Mephistopheles' Song of the Flea

arr. Igor Stravinsky

1909 | 3 minutes

for bass and orchestra

2.2.2.2-2.0.0.0-strings

Mephistopheles' Song of the Flea

arr. Dmitri Shostakovich

1975 | 3 minutes

for bass and orchestra

3(III=picc).2.2.2-2.0.0.0-strings

Romance for Piano and Strings

Arrangement of the Romance for Violin and Orchestra No. 1 in G major, Op. 40

arr. Johannes X. Schachtner

2020 | 8 minutes

for piano and strings

Romance for Violin and Strings

Arrangement of the Romance for Violin and Orchestra No. 1 in G major, Op. 40

arr. Johannes X. Schachtner

2020 | 8 minutes

for violin and strings

Romance for Violin and Strings

Arrangement of the Romance for Violin and Orchestra No. 2 in F major, Op. 50

arr. Johannes X. Schachtner

2020 | 9 minutes

for violin and strings

Die Ruinen von Athen (The Ruins of Athens)

arr. Richard Strauss

1924 | 60 minutes

A musical entertainment with dances and choruses, partly incorporating Beethoven's *The Creatures of Prometheus*, in a new edition and adaptation by Hugo von Hofmannsthal and Richard Strauss

for soloists, chorus, ballet and chamber orchestra

2(II=picc).2.2.2.dbn-4.2.3.0-timp.perc(2)-harp-strings

This work is available from Boosey & Hawkes for all countries except Germany, Italy, Portugal, Danzig, and the former territories of the USSR.

Serenade, Op. 25

arr. Ami Maayani

1980 | 26 minutes

for harp, flute and viola

Sinfonie-Sonaten Nr. 1 – 14

Piano Sonatas Nos. 12 – 15, 17, 18, 21 – 23, 26 – 28, 30, 31

transcribed for orchestra by Eberhard Kloke

2014

Triple Concerto in C major, Op. 56

arr. Detlev Glanert

2010 | 40 minutes

for solo piano trio, with orchestral part arranged for wind quintet and string quintet

Wind Quintet in E flat major

after *Septet* Op. 20

arr. Jens Luckwaldt

2009 | 28 minutes



BOOSEY & HAWKES | SIKORSKI

A CONCORD COMPANY

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