

## Music, Activism and Tradition: Louis Andriessen's *Nine Symphonies of Beethoven*\*

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Louis Andriessen composed *De Negen Symfonieën van Beethoven voor Promenade Orkest en Yscobel*<sup>1</sup> in 1970 as a musical contribution to the Beethoven bicentenary celebrations of that year. Written during a period of social and political upheaval in many western nations, including Andriessen's native Holland, the work constitutes one of Andriessen's many musical contributions to social and political discourse concerning both local and global issues. *The Nine Symphonies of Beethoven* also represents a significant moment in Andriessen's oeuvre, after which he was to question and subsequently refashion his approach to socio-politically engaged composition. A parodic collage of Beethoven quotations, *The Nine Symphonies of Beethoven* presents an abrasive postmodernist critique of aspects of musical tradition and concert practice, prior to his ensuing development of more constructive musical manifestations of his social and political convictions.

As an intersection between one of the central pillars of the Western musical tradition and Andriessen's socio-political commitment, *The Nine Symphonies of Beethoven* is representative of

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<sup>1</sup> *The Nine Symphonies of Beethoven for Promenade Orchestra and Ice Cream Vendor's Bell*, hereafter referred to as *The Nine Symphonies of Beethoven*.

the artistic consideration of the meaning and significance of tradition to radical socio-political contemporary artworks. This was a concern of many artists of the period. Addressing students at the Sorbonne in May 1968, Jean Paul Sartre discussed this dilemma:

It is true that a cultural revolution needs to reflect on its cultural tradition ... However, although on the one hand a break with tradition is necessary, on the other it is impossible to negate completely those centuries of art or those cultural forms that have come before us ... A cultural revolution cannot consequently be devoid of tradition, but must possess a tradition that it has shaped for itself. That is to say, you must envisage each work of art, not as a lifeless given, but on the contrary as a minor revolution, a minor protest against previous cultural forms.<sup>2</sup>

The simultaneous and contradictory interaction with, and revolution against, tradition described by Sartre is a postmodern conception of artistic process. Linda Hutcheon describes postmodernism as 'a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges.'<sup>3</sup> It is precisely this approach that Andriessen takes to his engagement with tradition in *The Nine Symphonies of Beethoven*. The use, and subversion, of Beethoven and other quotations within the collage technique of *The Nine Symphonies of Beethoven* enables Andriessen to create artistic statements and, more significantly, questions regarding particular social and cultural concerns of the time. Whilst being the last of what might be considered Andriessen's reactionary engagements with tradition, many aspects of the work that combine an interaction with tradition and an engagement with socio-political themes remained important components of a renewed compositional approach. This compositional renewal was to result in such seminal musical intersections with the socio-political as *De Volharding* and *De Staat*. In this context, *The Nine Symphonies of Beethoven* represents a necessarily overt wrestling with tradition prior to the development of more constructive approaches to cultural renewal that were more wholly an embodiment of Andriessen's musical and political convictions.

First used extensively by Charles Ives during the 1920s and 1930s, by the latter half of the 1960s, collage technique had become a popular innovative method of entering into a dialogue with the past whilst preserving principles of innovation and critique. Collage was also able to reflect what Arnold Whittall describes as 'a late twentieth-century culture ... acutely attuned to multiplicity and fragmentation.'<sup>4</sup> Of particular influence as a collage work was the third movement of *Sinfonia* (1968–69) by Luciano Berio, with whom Andriessen had studied between 1962 and 1965.<sup>5</sup> Other works that invoked similar approaches included Bernd Alois Zimmermann's *Photopsis* (1968), John Cage's *HPSCHD* (1969) and The Beatles' *Revolution 9* (1968). These varied approaches to collage composition shared the significant ability to challenge, or destroy altogether, the notion of style. Zofia Lissa states that in collage, 'pieces of

<sup>2</sup> Michael Scriven, *Jean-Paul Sartre: Politics and Culture in Postwar France* (New York: St. Martins Press, 1999) 84–85.

<sup>3</sup> Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (New York: Routledge, 1988) 3.

<sup>4</sup> Arnold Whittall, *Exploring Twentieth-Century Music: Tradition and Innovation* (Cambridge: CUP, 2003) 119.

<sup>5</sup> Elmer Schönberger, 'Andriessen: (4) Louis Andriessen,' *Grove Music Online*, ed. L. Macy, <grovemusic.com> (accessed 12 Aug. 2009). For further information regarding Berio's *Sinfonia*, see David Osmond-Smith, *Playing on Words: A Guide to Luciano Berio's Sinfonia*, Royal Musical Association Monographs 1 (London: Royal Musical Association, 1985).

various heterogeneous styles serve merely as material, everything gets united with everything else, style ceases to represent its own time and area of life.<sup>6</sup> This was an attractive attribute for composers who wished to achieve an objective distance and to provoke thought in the minds of their listeners. This, combined with an ability to simultaneously engage with an unlimited range of historical periods and cultural references, provided composers an opportunity to engage artistically in socio-political debate. Alfred Schnittke, who in his *Symphony no. 1* (1972) expounded his similar conception of polystylistics, stated that with such approaches 'composers [had] acquired new methods for the musico-dramatic exploration of the perpetual problems, such as war and peace, life and death.'<sup>7</sup>

*The Nine Symphonies of Beethoven* was also one of a number of works that took Beethoven as a focus for engagement with tradition as a means of marking the Beethoven bicentennial celebrations of 1970. Both *Kurzwellen mit Beethoven* (1969) by Karlheinz Stockhausen and *Ludwig van* (1970) by Mauricio Kagel employed collage as a means of recontextualising quotations from Beethoven's works.<sup>8</sup> However, neither work took the directly abrasive and parodic position with regard to Beethoven taken by Andriessen.

*The Nine Symphonies of Beethoven* was chronologically and stylistically preceded in Andriessen's œuvre by *Anachronie I* (1966–67) and *Anachronie II* (1969), in both of which he experimented with avant-garde collage techniques. Drawing on the collage approaches of Ives, Andriessen included in *Anachronie I* quotations from his father Hendrik Andriessen, his colleague Peter Schat, César Frank, Darius Milhaud, Johannes Brahms and Johann Sebastian Bach, combining them with stylistic references to many other composers and genres, including Italian popular music, French film music and Broadway musicals.<sup>9</sup> This mixing of styles was a continuation of a process Andriessen began in the collection of piano pieces *Souvenirs d'enfance* (1966), which aimed at 'mak[ing] all areas of music contemporary.'<sup>10</sup> Robert Adlington states that particularly important in this process 'was the possibility of mixing "high" and "low" musics,'<sup>11</sup> the juxtaposition of art music with aspects of the popular and the commercial facilitating the challenging of perceptions of musical value.

Andriessen described the consequence of the combination in collage of musics of varied times and styles as a 'lack of style.'<sup>12</sup> Andriessen states: 'If fragments in Penderecki style, French

<sup>6</sup> Zofia Lissa, 'Historical Awareness of Music and its Role in Present-Day Musical Culture,' *International Review of the Aesthetics and Sociology of Music* 4 (1973): 28.

<sup>7</sup> Alfred Schnittke, 'Polystylistic Tendencies in Modern Music,' *Music in the USSR* 2 (1988): 24.

<sup>8</sup> For more information regarding *Kurzwellen mit Beethoven*, see Winrich Hopp, *Kurzwellen von Karlheinz Stockhausen: Konzeption und Musikalische Poesis*, Kölner Schriften zur Neuen Musik, ed. Johannes Fritsch and Dietrich Kämper (Mainz: Schott, 1988). For more information regarding *Ludwig van*, see Bjorn Heile, 'Collage vs. Compositional Control: The Interdependency of Modernist and Postmodernist Approaches in the Work of Mauricio Kagel,' *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (New York: Routledge, 2002) 287–99; and Bjorn Heile, *The Music of Mauricio Kagel* (Aldershot: Ashgate, 2006).

<sup>9</sup> Yayoi Uno Everett, *The Music of Louis Andriessen* (Cambridge: CUP, 2006) 47.

<sup>10</sup> Everett, *Music of Louis Andriessen* 47.

<sup>11</sup> Robert Adlington, *Louis Andriessen: De Staat* (Aldershot: Ashgate, 2004) 9.

<sup>12</sup> Louis Andriessen, 'Anachrony I and Charles Ives,' *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference*, ed. H. Wiley Hitchcock and Vivian Perlis (Urbana: University of Illinois Press, 1977) 227.

film music style, Boulez style, etc., appear in a work, it is, in that sense of the word *style*, without style. It contains too many styles to have a style of its own.'<sup>13</sup> Yet rather than being the central purpose of *Anachronie I*, Andriessen states that this absence of style results from the work being conceived as 'a mirror, in which the musical reality of today is reflected.'<sup>14</sup> *Anachronie I* therefore reflected Andriessen's wish to make equal the array of musical styles and genres available to composers in the 1960s: a dehierarchisation of musical material. Everett states that 'the title [*Anachronie I*] refers to the seemingly anachronistic use of stylistic allusions and quotations that are "out of harmony with the modernist concept of musical progress".'<sup>15</sup> In a broader sense, however, the destruction of style effected by the collage of *Anachronie I* is a postmodern critique of the seemingly anachronistic perpetuation of ossified and outdated orchestral concert practice in the ambiguous context of a rapidly changing contemporary society.

Andriessen's involvement in social and political movements in the Netherlands during the 1960s and 1970s directly parallels this interpretation of *Anachronie I*. Having returned to the Netherlands after studying with Berio, Andriessen re-established connections with his former fellow-students from the Hague, and became involved with actions that sought to reform what was considered the conservative nature of musical practice in Dutch society.<sup>16</sup> Prominent amongst these early actions was the campaign of 1966 against Amsterdam's Concertgebouw Orchestra. Seeking to reinvigorate the orchestra's attitude towards new music, Andriessen, Schat, and the other members of what became known as 'the Dutch Five' (Misha Mengelberg, Reinbert de Leeuw and Jan van Vlijmen), sought to have Bruno Maderna appointed conductor of the Concertgebouw.<sup>17</sup>

Following the failure of their campaign, the Five released a leaflet in which they asked 'nothing more than that the Concertgebouw live up to its image as a stimulus in European musical life.'<sup>18</sup> Whilst this campaign highlighted what the young composers considered was the Concertgebouw's perpetuation of outdated musical practice at the expense of contemporary music, Adlington states that they also 'sought to identify their demand for artistic renewal of the Netherlands' leading orchestra with the democratizing movements that were currently gripping the attention of the nation's media.'<sup>19</sup>

Andriessen took an interest in these broader social actions, including the Provo movement in Amsterdam. Provo, coordinated from the house of Peter Schat,<sup>20</sup> aimed to bring awareness to a variety of social and political issues through events that incorporated street theatre, music and humour. 'The group and their issues received a tremendous amount of press coverage, and the state came under media fire and earned public scorn for its often brutal suppression of the peaceful and entertaining protesters.'<sup>21</sup> Andriessen states that Provo was 'a movement

<sup>13</sup> Andriessen, 'Anachrony I and Ives' 227.

<sup>14</sup> Andriessen, 'Anachrony I and Ives' 227.

<sup>15</sup> Everett, *Music of Louis Andriessen* 46.

<sup>16</sup> See Rudy Koopmans, 'On Music and Politics: Activism of Five Dutch Composers,' *Key Notes* 4 (1976): 19–31.

<sup>17</sup> See Kasper Jansen, 'Bruno Maderna and Dutch Concert Life,' *Key Notes* 11 (1980): 31–36.

<sup>18</sup> Koopmans, 'On Music and Politics' 23.

<sup>19</sup> Robert Adlington, 'Tuning In and Dropping Out: The Disturbance of the Dutch Premiere of Stockhausen's *Stimmung*,' *Music and Letters* 90.1 (2009): 95.

<sup>20</sup> Adlington, 'Tuning In and Dropping Out' 22.

<sup>21</sup> Mark Edelman Boren, *Student Resistance: A History of the Unruly Subject* (New York: Routledge, 2001) 135.

of [a] strange combination of political[ly] engaged, basically anti-establishment, anti-Vietnam War [people] ... Everybody under thirty was [involved]. That was nothing special.<sup>22</sup>

Andriessen's commitment to dehierarchisation was the foundation of the relationship between his involvement in campaigns for cultural renewal and his interest in wider social movements. Adlington states: 'Andriessen recoiled from institutions—above all, the orchestra—that deprived musicians of meaningful choice and freedom.'<sup>23</sup> Of the orchestral performance of *Anachronie I*, Andriessen recalls: 'the piece was dumped on the musicians' music stands, they had to do what Sir said and after two rehearsals and one concert it disappeared in the cupboard.'<sup>24</sup> Andriessen considered the hierarchical nature of such musical practice as just one aspect of society that required democratisation. Andriessen explains his relationship to the broader movements of the time in these terms:

1965 was the first sign of a new generation of young people who said 'No' to what they called the establishment. [It] started, suppose ... against the War in Vietnam. Very simple ... I have always found myself most bound to the political side of the sixties. Not Jesus freaks, not the drug scene, not hippies, no way. I found that all totally uninteresting. But what interested me in the sixties was the dehierarchisation of the political movement of the people.<sup>25</sup>

Andriessen remained involved in various musico-political activities that continued in the Netherlands throughout the last years of the 1960s. Amongst these was the Political-Demonstrative Experimental concert at Amsterdam's Carré Theatre on 30 May 1968.<sup>26</sup> Originally intended as a statement in opposition, and alternative, to conventional orchestral concerts as represented by the Concertgebouw, it became a statement of broader political conviction, being influenced both by Schat's visit to revolutionary Cuba, and the student uprisings that were taking place in Paris.<sup>27</sup> At the time, Andriessen stated 'that the intention of the concert was to "clearly underline our political conviction and to declare our solidarity with the world-revolution".'<sup>28</sup> Despite such strength of conviction, the event itself was not entirely successful in uniting an audience of disparate elements. Contributing to this was the 'unapologetically avant-garde idiom' and purely musical focus of the three newly composed works performed.<sup>29</sup>

In 1969, the Dutch Five, with librettists Hugo Claus and Harry Mulisch, developed a more tangible musical representation of their socio-political views through the composition of the collaborative opera, *Reconstructie*, 'a riotous example of the then-current vogue for polystylism.'<sup>30</sup> Influenced by their anti-Vietnam War stance, the work focused on 'US imperialism in Latin

<sup>22</sup> Louis Andriessen, Interview with author, Amsterdam, The Netherlands, 14 Dec. 2004.

<sup>23</sup> Adlington, *Louis Andriessen*: De Staat 22.

<sup>24</sup> Adlington, *Louis Andriessen*: De Staat 22.

<sup>25</sup> Andriessen, Interview with author, 14 Dec. 2004.

<sup>26</sup> Robert Adlington, 'Forms of Opposition at the "Politiek-Demonstratief Experimenteel" Concert,' *Sound Commitments: Avant-Garde Music and the Sixties*, ed. Robert Adlington (Oxford: OUP, 2009) 56.

<sup>27</sup> Adlington, 'Forms of Opposition' 58–59.

<sup>28</sup> Adlington, 'Forms of Opposition' 59–60.

<sup>29</sup> Adlington, 'Forms of Opposition' 61 and 57.

<sup>30</sup> Robert Adlington, "'A Sort of Guerrilla': Che at the Opera,' *Cambridge Opera Journal*, 19.2 (2007): 175.

America,' its main character the then recently executed Ernesto Che Guevara.<sup>31</sup> Adlington states that 'the work became the most imposing symbol of the political involvement of young Dutch composers during the late 1960s.'<sup>32</sup> Andriessen maintains that *Reconstructie*

did ultimately succeed because we totally agreed about what was artistically under discussion. Even more important, we had the same political views. Everyone, not just us, but everyone who had some brain was against the Vietnam War ... We did indeed make a strong political judgement which I stand by from the heart.<sup>33</sup>

Elmer Schönberger states that *Reconstructie* was 'an unrepeatable specimen of political art in which ideology and musico-dramatic means of expression entered into a rare and successful alliance.'<sup>34</sup>

Composed amidst this heady climate of social and cultural turbulence, *The Nine Symphonies of Beethoven* continued Andriessen's compositional ruminations on the place of tradition in contemporary music, whilst providing a more overt embodiment of his social and political convictions than either *Anachronie I* or *Anachronie II*.<sup>35</sup> Again using collage technique, Andriessen combined a variety of quotations from each of Beethoven's symphonies with a range of other references and quotations. In keeping with his wish to dehierarchise musical material of all styles, the Beethoven quotations are juxtaposed with references to jazz, rock and Italian pop music. In addition to the conventional symphony orchestra required to reproduce the Beethoven quotations, Andriessen included a drum kit, electric guitar, electric bass and electric piano, referred to in the score as 'pop mus,' to assist the stylistic references to jazz and pop music.<sup>36</sup> The incorporation of an ice cream vendor's bell also enables Andriessen to blur boundaries, not only between musical style, but also between music and noise, something he had previously explored in *Anachronie II*.<sup>37</sup>

The work quotes from each of Beethoven's symphonies in order, providing the basic form of the work. A secondary layer of structure is provided by the contrasting of periods utilising extended quotations with sections of more fragmentary quotation. These fragmentary segments take on the semblance of interludes that punctuate the ordered progression through material from each of the symphonies. Whilst most symphonies are given some extended treatment, Andriessen only refers to the Fifth and Sixth Symphonies as part of a period of fragmentary quotation. This structure and the associated quotations are outlined in Table 1.

Following the use of a dissonant alteration of the final bar of the introduction of the first movement of Beethoven's Symphony no. 1 as his own introduction (b. 1), the opening period, employing extended quotations, presents three contrasting approaches Andriessen takes to

<sup>31</sup> Adlington, 'Che at the Opera' 167–68.

<sup>32</sup> Adlington, 'Che at the Opera' 168.

<sup>33</sup> Louis Andriessen, *The Art of Stealing Time*, trans. Clare Yates, ed. Mirjam Zegers (Todmorden, England: Arc Music, 2002) 37.

<sup>34</sup> Elmer Schönberger, 'From a Personal Point of View,' *Key Notes* 4 (1976): 37.

<sup>35</sup> Andriessen stated in the interview conducted on 14 December 2004 that there was also a film which he produced, entitled *Namens... (Filminlassen)*, connected with this work and the celebrations of the Beethoven bicentenary. An entry for this film exists in the Netherlands Institute for Sound and Vision ([www.beeldengeluid.nl](http://www.beeldengeluid.nl)), but following enquiries, the film appears to have been lost, and no other record of it has been forthcoming.

<sup>36</sup> Louis Andriessen, *De Negen Symfonieën van Beethoven voor Promenade Orkest en Yscobel* (Donemus, 1970) 2.

<sup>37</sup> Everett, *Music of Louis Andriessen* 50.



**Table 1.** Andriessen, *The Nine Symphonies of Beethoven*, summary of quotations

<i>Nine Symphonies of Beethoven</i>	<b>Works quoted (Beethoven, unless otherwise stated)</b>	<b>Comments</b>
bb. 1–15 extended quotation	Symphony no. 1, mvt I, bb. 12–24.	B. b. 12 used with altered, dissonant harmony at A. b. 1
bb. 16–39	Symphony no. 1, mvt I, bb. 31–52	B. b. 31–32 truncated at A. b. 16. B. bb. 46, 48 truncated at A. 30, 32. 4 bar bridge passage added at A. bb. 36–39
bb. 40–46	Symphony no. 1, mvt I, bb. 53–55	a
bb. 47–87	Symphony no. 2, mvt III, bb. 1–16	Quotation used with repeat, 5 bars. A. bb. 69–87, variations on quotation; disjointed rhythm, dissonant harmonies
bb. 88–101	Symphony no. 3, mvt I, bb. 118–28	A. bb. 100–1 variation in 4/4
bb. 102–5		Composed jazz-like theme developed from extension of previous quotation
bb. 106–25 fragmentary quotation	Symph. no. 3 mvt I, bb. 3–7; Symph. no. 1, mvt I bb. 13–22; Symph. no. 5 motif	Interlude, including reprise of 1 <sup>st</sup> Symphony material, 5 <sup>th</sup> Symphony opening motif and the ice-cream bell, A. bb. 110 and 124
bb. 126–81 extended quotation	Symphony no. 4, mvt I, bb. 39–80	B. bb. 65–80 extended by unexpected repetition of motives and sections at A. bb. 152–81
bb. 182–89 fragmentary quotation	Symphony no. 5, mvt I, bb. 1–2	Altered form of motive used twice followed by variations
bb. 189–200	‘L’Internationale’ and Dutch National Anthem	Two short anthem quotations used in conjunction. A. bb. 196–200, composed jazz-like passage
bb. 201–9	Symphony no. 6, mvt I, bb. 1–4	Quotation followed by 5 bar jazz-like interlude, A. bb. 205–9
bb. 210–23	Symphony no. 6, mvt V, bb. 1–8	Quotation followed by composed melody in the style of Italian popular song, A. bb. 217–23
bb. 224–78 extended quotation	Symphony no. 7, mvt IV, bb. 5–62	Alteration of rhythm A. bb. 241, 249; Omission of 4 <sup>th</sup> bar of each phrase between A. bb. 255–66
bb. 279–93 fragmentary quotation	Symphony no. 7, mvt 2, <i>Für Elise</i> , Sonata Op. 13, Sonata Op. 27 no. 2	Symphony quotation accompanies <i>Für Elise</i> melody. Op. 13 with C major chord, followed by Italian pop song melody, A. bb. 290–93

<i>Nine Symphonies of Beethoven</i>	Works quoted (Beethoven, unless otherwise stated)	Comments
bb. 294–329 extended quotation	Symphony no. 8, mvt I, bb. 1–32	Repetition of Violin I motive with original accomp. disjoining both, A. b. 315; Insertion of 2 extra bars, A. bb. 318–19
bb. 330–33 fragmentary quotation	Symphony no. 8, mvt II, bb. 1–4	
bb. 333–37	Rossini, <i>Barber of Seville</i> , overture	Previous quotation extended to incorporate Rossini quotation in Violin I part
bb. 338–42	Symphony no. 9, mvt IV, bb. 216–21	
bb. 343–401 extended quotation, stylistically altered	Symphony no. 9, mvt IV, bb. 543–90	Rearrangement of “Ode to Joy” theme with pop mus, fast beat, jazz-like alterations; extra bar A. b. 349; trans. to E-flat A. b. 381

**Figure 1.** Andriessen, *De Negen Symfonieën van Beethoven* 8, bb. 32–37

The musical score for Andriessen's *De Negen Symfonieën van Beethoven* 8, measures 32–37, is presented in two systems. The first system contains measures 32–37, and the second system contains measures 38–42. The score is written for a large orchestra, including strings, woodwinds, brass, and percussion. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The score shows a complex arrangement of Beethoven's Symphony No. 8, measures 1–32, and Rossini's *Barber of Seville* overture. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'zuid-amerikaans' is written in the bottom right corner of the second system.



**Figure 1 (cont.).** Andriessen, *De Negen Symfonieën van Beethoven 9*, bb. 38–46

The musical score for Figure 1 (cont.) spans measures 38 to 46. It is a complex orchestral work featuring multiple staves for various instruments. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p dolce* and *p* are present. The score also includes time signature changes, with measures 41 and 42 marked with a 3/4 time signature, and measures 43 and 44 marked with a 4/4 time signature. The music is characterized by its intricate harmonic structure and the use of many accidentals, particularly in the woodwind and brass parts.

their subversion. Quotations from the exposition of the first movement of the Symphony no. 1 are dislocated structurally; a quotation from the Scherzo of the Symphony no. 2 is subject to melodic fragmentation; and a quotation from the first movement of the Symphony no. 3 is directly juxtaposed with a jazz theme.

Andriessen's quotation of themes A and B from the first subject of Beethoven's First Symphony parodies their original structural sonata form relationship. Whilst presenting them in the same order, Andriessen dislocates the original self-evident connection between the two by moving directly from an extension of the cadential trill at the end of theme A into a rhythmic diminution of the chordal passage that in the original precedes theme B (bb. 12–16). This technique obscures the original function of the themes, presenting them, not as related

themes of a subject area, but as two distinct and separate musical ideas. Similarly, the structural relationship of these themes to Beethoven's second subject theme is also parodied through the insertion between them of a four-bar, jazz-like passage (bb. 36–39) (Fig. 1). By rendering their connections incongruous, Andriessen parodies the original function of these quotations in terms of sonata form.<sup>38</sup>

Contrasting this structural distortion of the quotations from the First Symphony, Andriessen undermines the quotation from the third movement of the Symphony no. 2 through melodic variation. Following twenty-one bars of unaltered quotation (bb. 47–67), the scherzo comes to a halt to allow a further nineteen bars of fragmentary phrases derived from the original material (Fig. 2).

Figure 2. Andriessen, *De Negen Symfonieën van Beethoven* 12, bb. 63–78

<sup>38</sup> Other minor alterations are made to the quotations of these themes, including the introduction of occasional syncopation and the presentation of the first four bars of the second subject theme in 3/4 rather than the original 4/4.

Beethoven is again juxtaposed with jazz in the quotation from the opening movement of the Symphony no. 3. Andriessen quotes a passage from the exposition in which Beethoven disrupts through syncopation his own 3/4 beat though the alternation of crotchet tutti chords and crotchet rests. Exploiting Beethoven's rhythmic incongruity, Andriessen alters the time signature to 4/4 at bar 100 and uses the continually repeated chords as a back-beat to a descending jazz-like theme.

Whilst contrasting in their method of subversion, all three situations reveal Andriessen undermining the material he quotes only after a period of literal quotation that enables the listener to be seduced by the aesthetic experience suggested by the original. Through this process, Andriessen invites his audience to believe they are listening to a Beethoven symphony, before undermining this impression by subverting the stylistic implication.

A second quotation from the Symphony no. 3, the opening theme of the first movement, introduces the first period of fragmentary quotation (bb. 106–25). Immediately following the presentation of this theme, the ice cream bell is heard for the first time (b. 110), as if signalling the error in the ordering of quotations in relation to the previously heard material from the Symphony no. 3.<sup>39</sup> Reinforcing this impression, the bell heralds a general pause and a subsequent reprise of the quotation from the First Symphony, as if the 'mistake' in ordering requires the work to start over.<sup>40</sup> This reprise is truncated, and after a second general pause, a single quotation of the opening theme of the Symphony no. 5 is presented (b. 123). Again the bell is sounded to highlight the second mis-ordered quotation (Fig. 3). The increased fragmentation of this section, combined with the introduction of the banal and ordinary through the ice cream bell, yields a postmodern reflection of tradition as a presence alongside the mundane and fragmentary aspects of contemporary society.<sup>41</sup> The sequential progression of the work through Beethoven's symphonies is restored from bar 126 with an extended quotation from the first movement of the Symphony no. 4.

The approaches Andriessen takes to quotations from the Fourth, Seventh and Eighth Symphonies are similar. In each case extended, literal excerpts are used to create an appearance of the originals, before they are undermined. The first thirty bars of the quotation from the first movement of the Symphony no. 4 are unaltered, before Andriessen disrupts the reference through the use of altered time signatures and repeatedly unexpected phrase repetition (bb. 152–61). The aural consequence is an abrupt restarting of phrases on syncopated beats, aping the skip of a stylus on a long playing record.

Andriessen's quotation from the first movement of the Symphony no. 8 represents his most subtle subversion of any employed throughout the work. By repeating a two-bar motive in the

<sup>39</sup> This use of the ice cream bell originates from Andriessen's early experiments for the work using two-track tape and excerpts from the Beethoven symphonies taken from recordings. 'I did make, in fact, this tape ... called *The 9 Symphonies of Beethoven*. It was an electronic piece. Stereo was of course at that time normal, but actually the way I worked with my tape recorder was that the whole piece itself was a sort of double mono, two mono channels ... I recorded into one channel and kept one other free to record another Beethoven. So in general, most of that piece consisted of fragments of Beethoven ... Symphonies, combined, also chronologically like the piece I did later, from *One to Nine* ... The *yscobel*, the bell, has to do with the mistext.' Andriessen, Interview with author, 14 Dec. 2004.

<sup>40</sup> This return to the first subject theme of the Symphony no. 1 may also be interpreted as Andriessen's parodying of the typical repetition of classical sonata form expositions.

<sup>41</sup> Jonathan D. Kramer, 'The Nature and Origins of Musical Postmodernism,' *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (New York: Routledge, 2002) 19.

Figure 3. Andriessen, *De Negen Symfonieën van Beethoven* 16–17, bb. 108–23

Handwritten musical score for Andriessen's *De Negen Symfonieën van Beethoven* 16–17, measures 108–23. The score is written on ten staves, with measures 108–115 on the top five staves and measures 116–123 on the bottom five staves. The tempo is marked *Allegro con brio* with a quarter note equal to 112 (♩ = 112). The key signature is B-flat major. The score includes various musical notations such as notes, rests, and dynamic markings. There are several annotations in red ink, including "G.P. 1", "G.P. 2", "lunga", and "Allegro con brio". A circled "2" is visible in measure 111. The bottom right of the score is marked "cb.".

violin I part whilst continuing all other parts as written (bb. 315–16), Andriessen disjoins the melody and accompaniment, causing a momentary loss of cohesion which is further emphasised by the insertion of two extra bars. The subtlety of this subversion is confirmed by the fact that the disjunction is only temporary, with the original quotation being restored after six bars.

Like the material quoted from the first three symphonies, in each of these cases, Andriessen makes use of extended quotations as a means of invoking the remembrance of the aesthetic whole of each, and only once this has been established does he undermine the reference. The consequence of this process is not so much a lack of style but repeated and abrupt shifts in and out of style, specifically Beethovenian symphonic style. Unlike the wholly anti-stylistic

**Figure 3 (cont.).** Andriessen, *De Negen Symfonieën van Beethoven* 16–17, bb. 124–29

The image shows a handwritten musical score for measures 124 to 129. The score is written on multiple staves. At the top, there are measure numbers 124, 125, 126, 127, 128, and 129. Above measure 126, there is a circled '9' and the tempo marking 'Allegro vivace' with a tempo indication of 120. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff sempre'. There are also handwritten annotations and a circled '9' at the bottom.

consequence of the collage technique of *Anachronie I*, by this process Andriessen is able to continually jolt his listeners between engagement with a Beethovenian symphonic experience and its denial: the audience is left “bouncing” ... between complicity and distance.<sup>42</sup> Through this process, Andriessen illuminates and challenges the seductive nature of the autonomous aesthetic experiences he denies his audience. Andriessen’s work serves as a postmodern ‘de-naturaliz[ation]’ of the familiarity of the concert performance of Beethoven’s symphonies, whilst invoking that very situation.<sup>43</sup> The listener is thus invited to question the meaning of the performance of a Beethoven symphony in a conventional concert setting, rather than simply accept it as natural.

Cornelius Cardew posited the idea that ‘slipping off into [a] cosmic consciousness’ via an enveloping aesthetic experience was a means of buffering oneself from the ‘painful contradictions [of] the real world.’<sup>44</sup> Implicit in this interpretation is the idea that some

<sup>42</sup> Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (New York: Methuen, 1985) 32.

<sup>43</sup> Linda Hutcheon, *The Politics of Postmodernism*, 2nd ed. (London: Routledge, 2002) 2.

<sup>44</sup> Cornelius Cardew, ‘Stockhausen Serves Imperialism,’ *Stockhausen Serves Imperialism and Other Articles* (London: Latimer, 1974) 49.



manifestations of culture may be complicit in perpetuating social injustice. Similar perceptions linked the cultural actions against the Concertgebouw with wider socio-political movements. Schat drew connections between the conservative cultural practices of the Concertgebouw Orchestra and Dutch complicity in the Vietnam War. 'The Concertgebouw Orchestra, cultural collaborators with a Dutch government that supported American genocide in Vietnam, had to be attacked.'<sup>45</sup>

Conversely, Andriessen's simultaneous invocation and denial of the autonomous aesthetic experiences of Beethoven's symphonies serves to actively question the relevance of such cultural practice in the wider context of contemporary social issues. In the context of his involvement in actions challenging the cultural policy of the Concertgebouw, and his broader socio-political convictions, Andriessen's collage technique in *The Nine Symphonies of Beethoven* not only mirrors contemporary cultural practice, but also questions its social purpose.

An overt representation of this connection between *The Nine Symphonies of Beethoven* and Andriessen's belief in the need for social, political and cultural renewal is provided by his brief quotations of *L'Internationale* (bb. 190–92) and the Dutch National Anthem (bb. 193–95) (Fig. 4). The anthem of the First, Second and Third Internationals, conferences of members of the labour force, *L'Internationale* was also the national anthem of the Soviet Union until 1944, and remained synonymous with socialist and communist political ideals during the 1960s. The conflation of the two anthems suggests Andriessen's belief in the need for continued

Figure 4. Andriessen, *De Negen Symfonieën van Beethoven* 23, bb. 189–95



<sup>45</sup> Peter Schat, *The Tone Clock*, trans. Jenny McLeod *Contemporary Music Series*, ed. Nigel Osborne (Chur, Switzerland: Harwood Academic Publishers, 1993) 281.



dehierarchisation of Dutch society. It also provides a semiotic association of the work with the political movements of the period, particularly given the invocation of *L'Internationale* by members of the audience at the Political-Demonstrative Experimental Concert in 1968.<sup>46</sup>

The quotation of these anthems appears during the second fragmentary period of quotation in *The Nine Symphonies of Beethoven*. This section continues with the alternation of quotations from the first and second movements of Beethoven's Symphony no. 6 with jazz-like interludes and an Italian pop-style melody (bb. 196–223). Unlike earlier simple juxtapositions of jazz passages with Beethoven quotations, Andriessen retains a level of aesthetic congruence between each of the jazz phrases, and between each of the Beethoven quotations, despite their alternation. The effect is the suggestion of a connection between the Beethoven and the jazz. This is further suggested when the opening of the second movement of the Sixth Symphony is transmogrified into the Italian pop melody, as if being the result of the balance effected between passages of jazz and Beethoven.

Andriessen's stylistic juxtaposition of aspects of high and low culture reaches a climax with his quotation of Beethoven's *An die Freude* melody from the finale of the Symphony no. 9.<sup>47</sup> Following a brief suggestion of a similarity between the second movement of the Symphony no. 8 and Rossini's Overture to the *Barber of Seville*, Andriessen invokes Beethoven's 'O Freunde, nicht diese Töne' recitative from the Ninth Symphony (bb. 338–42).<sup>48</sup> What follows is the epitome of Andriessen's process of dehierarchisation of musical material. Beethoven's melody is presented in a fast pop-rock style, complete with drum kit, and electric guitar, bass and piano (see Fig. 5). The effect is further heightened by Andriessen's use of chord VII in place of Beethoven's dominants, the lowered seventh scale degree enhancing the popular style (b. 354). Following a short interlude featuring the ice cream bell (bb. 379–80), the theme is restated, transposed up a semitone (into E♭ major), an harmonic technique synonymous with pop music. The work closes with the melody fragmenting into short atonal chords (bb. 388–401).

The process of stylistic juxtaposition employed to this point in the work here becomes stylistic metamorphosis, in which elements of contemporary pop and rock music supplant all but Beethoven's melody. Adlington states that 'the incorporation of a pop group to accompany the *An die Freude* at the end of *The Nine Symphonies of Beethoven* symbolized the eradication of the distinction between "high" and "low" musics.'<sup>49</sup> Preceded by Beethoven's exhortation, 'no more these sounds,'<sup>50</sup> Andriessen's climactic confluence of Beethoven with contemporary popular music may be interpreted as not only an extension of the combination of styles presented earlier in the work, but also as the final expounding of a belief, not just in the dehierarchising of musical styles, but in the need for the continued development of approaches

<sup>46</sup> Adlington, 'Forms of Opposition' 62. The relationship between the two anthems was something that so interested Andriessen that he devoted a subsequent work, *Volkslied* (1971), to the gradual musical transformation of the Dutch National Anthem into *L'Internationale*.

<sup>47</sup> There is much literature concerning the reception history of Beethoven's Ninth Symphony, a continuing process to which Andriessen's work contributes. For more information concerning reception of Beethoven's Ninth Symphony, see Esteban Buch, *Beethoven's Ninth: A Political History*, trans. Richard Miller (Chicago: University of Chicago Press, 2003); Scott Burnham, 'Our Sublime Ninth,' *Beethoven Forum* 5 (1996) 155–63; Nicholas Cook, *Beethoven: Symphony no. 9, Cambridge Music Handbooks* (Cambridge: CUP, 1993).

<sup>48</sup> Ludwig van Beethoven, *Symphony no. 9*, Hawkes Pocket Scores (London: Boosey and Hawkes) 178.

<sup>49</sup> Adlington, *Louis Andriessen: De Staat* 33.

<sup>50</sup> Beethoven, *Symphony no. 9* 178.

Figure 5. Andriessen, *De Negen Symfonieën van Beethoven* 48–49, bb. 362–69.

to contemporary music derived from stylistic combination and integration. Interpreted in this way, *The Nine Symphonies of Beethoven* was to prove prophetic, as it was Andriessen's refinement of such stylistic integration that was to prove fundamental to subsequent projects such as *De Volharding* and *De Staat*.

The premiere of *The Nine Symphonies of Beethoven* proved particularly significant in Andriessen's shift in compositional approach. 'When I stood there on the podium and [the conductor] Gijsbert Nieuwland shook hands with me, I thought: there is something utterly wrong with me, and if I am not careful things are going to end up pretty badly.'<sup>51</sup> The success of the premiere crystallised the irreconcilability of works such as *The Nine Symphonies of Beethoven* with his social principles, and prompted Andriessen to reconsider his approach to

<sup>51</sup> Adlington, *Louis Andriessen: De Staat* 21.

**Figure 5 (cont.).** Andriessen, *De Negen Symfonieën van Beethoven* 48–49, bb. 370–77.

The image displays a musical score for measures 370 through 377. It is organized into four systems of staves. The first system (measures 370-371) features a treble and bass staff with a key signature of two sharps (D major) and a 4/4 time signature. The second system (measures 372-373) includes a treble staff with a '2' marking and a bass staff with a 'col. 12' marking. The third system (measures 374-375) shows a treble staff with a '2' marking and a bass staff with a '2' marking. The fourth system (measures 376-377) consists of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a2' and 'col. 12'.

composition. ‘This [was] the sign, almost a divine sign I got from... my upper critic (God of course), that I was completely on the wrong way, and that made me sit on the couch for about a year, rethinking the sense of composing.’<sup>52</sup> That the effectiveness of the postmodern critique of cultural orchestral practice through works such as *The Nine Symphonies of Beethoven* relied on the very institutions against which Andriessen had campaigned, prompted him to re-evaluate his own cultural compositional practice. Andriessen related the circumstances of his realisation that his methods of musical production must also embody his social and political ideals, rather than merely representing them:

So then after a year, luckily, a friend of mine called me. He was probably in the same kind of situation, also the same age. He was a teacher in a theatre school, in direction,

<sup>52</sup> Andriessen, Interview with author, 14 Dec. 2004.

and he wanted to do a project on an oratorium of Hanns Eisler, on a Brecht text, one of the *Leherstücke* ... [They] were quite rigid, pro-communist plays, and one of them was written for the large working class choirs in Berlin in the [19]30s ... *Die Massnahme*,<sup>53</sup> and it was forbidden already by the Nazis in [19]32 ... He wanted to do it again with the students doing special public performances here and there where people were also working at the revolution ... but the size of course he could not handle ... because it was for large choirs and orchestras, so he said 'can you help me arranging it?', and I looked at the whole piece. I like[d] it quite a lot, it was a very interesting play in fact. I said 'forget it. I have to make new music for you because there is no other way to do it, for the few singers, or not singers, director students, and I will play the piano.' And that was my rebirth in a way, and at the same time I decided to start forming a revolutionary street orchestra.<sup>54</sup>

This street orchestra, De Volharding, was formed by Andriessen in 1972, in conjunction with his composition of the same name. Designed as the antithesis of the symphony orchestra, the group was composed of a mixture of classically trained and jazz musicians, each of whom had equal input into the artistic direction of the group. De Volharding was also designed to be engaging, with a focus on loud arresting sounds. The immediacy, physicality and conceptual nature of American minimalism, to which Andriessen had recently been introduced, was a particular influence on the musical direction of the De Volharding.<sup>55</sup> 'The group decided to stay together and to perform as a political orchestra, meant to cross—or even erase—the boundaries between musicians and composers, between improvised and composed music, and between high and low culture.'<sup>56</sup> Such an approach to cultural practice represented the embodiment of Andriessen's broader commitment to dehierarchisation, rather than simply its representation. Adlington states: 'If "high" and "low" musics were traditionally associated with different social classes, then bringing them together on the level playing field of the Frascati or Carré theatres promised a more than theoretical social levelling.'<sup>57</sup>

With De Volharding, Andriessen took the stylistic juxtapositions of works such as *Anachronie I* and *The Nine Symphonies of Beethoven* and integrated opposing styles into a new cohesive approach to musical production that relied equally on classical, jazz, popular and improvisational principles: a more modernist, less reactionary development and refinement of the stylistic confluences present in *The Nine Symphonies of Beethoven*. No longer reliant on existing musical institutions for the performance of his works and the communication of his ideas, Andriessen was able to strengthen the integration of his musical activities with his involvement with socio-political concerns. This is demonstrated by the fact that he 'took this group to sit-ins in universities and factories, to political demonstrations and neighbourhood centres in poor areas.'<sup>58</sup>

<sup>53</sup> Hanns Eisler, *Die Massnahme*, Op. 20, to texts of Bertold Brecht. See Robert Adlington, 'Louis Andriessen, Hanns Eisler and the Lehrstück,' *The Journal of Musicology* 21.3 (2004): 381–417.

<sup>54</sup> Andriessen, Interview with author, 14 Dec. 2004.

<sup>55</sup> Adlington, *Louis Andriessen*: De Staat 24–25.

<sup>56</sup> Maja Trochimczyk, *Music of Louis Andriessen*, *Studies in Contemporary Music and Culture*, ed. Joseph Auner (New York: Routledge, 2002) 36.

<sup>57</sup> Adlington, *Louis Andriessen*: De Staat 21.

<sup>58</sup> Koopmans, 'On Music and Politics' 21.

Andriessen's involvement in the foundation in 1970 of the Movement for the Renewal of Musical Practice (or BEVEM) represented his awareness of the need to develop methods of musical production that exemplified in practice such socialistic and democratic beliefs. Adlington states that this movement 'sought to unite composers and performers in the struggle to realize the principles of workers' control and self-determination in the musical field.'<sup>59</sup> One focus of BEVEM was on fostering chamber groups in which each performer had an equal interest in the musical direction, the antithesis of the hierarchical orchestral structure.<sup>60</sup>

Despite the redevelopment of his approach to composition after *The Nine Symphonies of Beethoven*, aspects of this collage technique remained important to his compositional aesthetic after 1971. The ability of the abrupt juxtaposition of style to remove the listener from complicity in the aesthetic experience and create a measure of objective distance was particularly important. Such abrupt juxtapositions are apparent between sections of his 1977 work, *De Staat*. 'In *De Staat* I do take a chord and transpose it. But at that time harmonic progression wasn't as interesting as the montage approach—it should be shocking and surprising and sudden.'<sup>61</sup> Similarly, Andriessen's belief in the dehierarchisation of the musical material remained fundamental in *De Staat*. 'What I found important in *De Staat* is that there is not a hierarchy in the parts. That means everybody is democratically justified in doing what he does. You don't have parts that are more interesting or less interesting, or more important or less important.'<sup>62</sup>

Despite Andriessen's description of the work as 'a truly disgusting, commercialized, weird mess with all sorts of gags and jokes,' *The Nine Symphonies of Beethoven* remains a significant example of the postmodern intersection of musical tradition and socio-political commitment at a time of compositional uncertainty for Andriessen.<sup>63</sup> Linda Hutcheon's suggestion that postmodern artworks may be symptomatic 'of the struggle of the emergence of something new,' exemplifies the part the work played in effecting Andriessen's own renewal of compositional approach.<sup>64</sup> His turn from the abrasive and contradictory employment of the conventional orchestra, towards the development of more constructive musical engagements with socio-political debate, reflected a broader shift in Dutch society at the time: 'the need for theatrics and playful demonstrations diminished: now it was time for action.'<sup>65</sup>

Similarly, Andriessen's ironic engagement with the orchestral tradition in *The Nine Symphonies of Beethoven* represents a necessary act of musical protest against that very tradition, a statement of opposition before the development of new practices. Whilst some members of the audience at the premiere considered the parodying of Beethoven deplorable, Andriessen's central ironic process concerned what he considered the ossified orchestral concert practice of the time.

<sup>59</sup> Robert Adlington, 'Organizing Labor: Composers, Performers, and "the Renewal of Musical Practice" in the Netherlands, 1969-1972,' *The Musical Quarterly* 90.3-4, (2007): 540.

<sup>60</sup> Koopmans, 'On Music and Politics' 26. Despite the idealism, BEVEM was not entirely successful in achieving complete renewal of musical practice in the Netherlands, in part due to the continued demands composers made of performers for the performance of their works. See Adlington, 'Organizing Labor' 539-77.

<sup>61</sup> Adlington, *Louis Andriessen: De Staat* 137.

<sup>62</sup> Adlington, *Louis Andriessen: De Staat* 140.

<sup>63</sup> Adlington, *Louis Andriessen: De Staat* 21.

<sup>64</sup> Linda Hutcheon, *A Poetics of Postmodernism* 4.

<sup>65</sup> Keith Potter, 'The Music of Louis Andriessen: Dialectical Double-Dutch?' *Contact* 23 (1981): 18; Adlington, *Louis Andriessen: De Staat* 20.

So it was a kind of, certainly a kind of criticism, not toward Beethoven himself, because from the first to the last minute of my life, I admired the composer. Almost nothing wrong with the guy, except that I worry about his sense of humour ... I remember ... that people, older people, it was a kind of older public, my age I would say now, were really very angry, and left the hall during the performance. So it was shocking for people who like[d] Beethoven, but I would say now, and also then, that the piece was not criticising Beethoven, but was criticising the bourgeois concertgoer or concert. The whole situation of the normal symphony orchestra concert. And that was very evident in all the things I did at that time.<sup>66</sup>

Yet despite this, the questioning nature of the work, and its ability, through the denial of an aesthetic stylistic unity, to locate meaning in the minds of listeners,<sup>67</sup> raises more complex questions regarding the interaction of culture and society. The invocation of Beethoven inevitably invites a re-evaluation of the significance of past traditions to contemporary society. Similarly, the quotation of *L'Internationale* invites a broader consideration of the role of the artistic within society as a whole. The ability to pose such questions despite, but also because of, the contradictory, postmodern nature of its critique, affords *The Nine Symphonies of Beethoven* a similar significance today as that of 1970. Its relationship to the Beethoven bicentenary does not serve to date the important questions of cultural practice and relevance it raises.

Through *The Nine Symphonies of Beethoven*, Andriessen highlights the need for artistic and cultural re-evaluation and renewal as part of social actions and social reforms. Through the invocation of Beethoven, Andriessen also highlights the importance of the process of wrestling with tradition undertaken by politically engaged artists: the reconciling of their dedication to the creation of an aesthetic experience through their art, and the need for a conscious engagement with the most pressing social and political issues of their time. On one level, *The Nine Symphonies of Beethoven* is a direct challenge to bourgeois aesthetic preferences, highlighted by the policies of the Concertgebouw Orchestra. On another, Andriessen is posing the broader question of whether it is conscionable to simply listen to Beethoven, or whether there is a responsibility to interact with the tradition in such a way as to challenge and renew, rather than simply perpetuate, existing cultural forms.

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<sup>66</sup> Andriessen, Interview with author, 14 Dec. 2004.

<sup>67</sup> Kramer, 'Nature and Origins of Musical Postmodernism' 17.