

Classics Live: Beethoven's Ninth in the Ziggo Dome

Saturday, October 3, 2026 · 20:00 · Ziggo Dome

Iván Fischer, conductor · Aurel Dawidiuk, conductor · Eleanor Lyons, soprano · Olivia Vermeulen, mezzo-soprano · Maximilian Schmitt, tenor · Hanno Müller-Brachmann, bass · Dominic Seldis, presenter · National Mixed Youth Choir, choir · Laurens Symfonisch, choir

TONIGHT'S PROGRAMME		MIN
1	GLINKA 1804–1857 <i>Overture to 'Ruslan and Lyudmila'</i>	5'
2	GRIEG 1843–1907 <i>Morning Mood from 'Peer Gynt' Suite No. 1, Op. 46</i>	4'
3	BRAHMS 1833–1897 <i>Hungarian Dance No. 5</i>	3'
4	VERDI 1813–1901 <i>'Va, pensiero' (Chorus of the Hebrew Slaves) from 'Nabucco'</i>	5'
5	ROSSINI 1792–1868 <i>Overture to 'William Tell'</i>	12'
6	BEETHOVEN 1770–1827 <i>Symphony No. 9 in D minor, Op. 125 ('Choral')</i>	68'
TOTAL MUSIC		97'

Mikhail Glinka

5 minutes

1804–1857

Overture to 'Ruslan and Lyudmila'

THE COMPOSER

Mikhail Glinka (1804–1857) is universally regarded as the father of Russian classical music: the first Russian composer to win wide recognition in his own country and the fountainhead of the national school that followed. Born into a wealthy landowning family, he turned to music and, after studies and travels in Italy and Germany, returned home determined to create a genuinely Russian art music. His two operas, *A Life for the Tsar* and *Ruslan and Lyudmila*, and his orchestral works fused Russian folk idioms with Western technique, and their influence on the next generation (Balakirev, Borodin, Mussorgsky, Rimsky-Korsakov, and through them Tchaikovsky) was im-

mense. Inventive, cosmopolitan and harmonically adventurous (he was among the first to use the whole-tone scale), Glinka opened the door through which all of Russian music would pass.

ABOUT THE WORK

Mikhail Glinka is often regarded as the founder of Russian classical music, and with some justice: before him, Russia's concert life and opera houses were dominated by imported Italian, French and German music, and it was Glinka who first showed that a Russian composer could speak with a national voice while commanding the full technique of the European tradition. His first opera, *A Life for the Tsar* (1836), made him famous. His second, *Ruslan and Lyudmila*, took him the better part of five years and reached the stage of the Bolshoi Kamenny Theatre in St Petersburg in late 1842.

The opera is based on the early narrative poem by Alexander Pushkin, a fairy-tale romance in which the knight Ruslan must rescue his bride Lyudmila, snatched away on their wedding night by the evil dwarf-sorcerer Chernomor. It is a sprawling, magical, episodic work, full of enchanted gardens, a giant disembodied head and oriental dances, and at its premiere it was coolly received. Yet its musical influence was immense. The composers who came after Glinka, among them Balakirev, Borodin, Mussorgsky and Rimsky-Korsakov, treated *Ruslan* as a treasure-house, and its fantastical harmonies and orchestral colours echo through a century of Russian music.

The opera itself is rarely staged outside Russia, but its overture has become one of the most popular curtain-raisers in the orchestral repertoire: five minutes of sheer exhilaration, and a test of any string section's nerve.

WHAT TO LISTEN FOR

The overture opens with a blaze: hammered full-orchestra chords, and then the violins set off on a scurrying, breathless theme at a Presto tempo that allows no rest. Listen to the strings here: this is famously one of the most exposed and treacherous passages in the orchestral literature, and a great orchestra makes it sound like quicksilver rather than hard work.

The contrast comes with a broad, warm second melody, sung out by the lower strings, a tune drawn from the opera itself. After the development, which tosses fragments of the main theme around the orchestra, listen near the end for something strange: in the bass, the low instruments intone a slow descent in whole tones, an eerie, rootless scale that was startlingly new

in the 1840s and represents the sorcerer Chernomor's dark magic. It is only a moment, a shadow crossing the stage, before the music bursts back into daylight and races to a triumphant finish.

Edvard Grieg

1843–1907

4 minutes

Morning Mood from 'Peer Gynt' Suite No. 1, Op. 46

THE COMPOSER

Edvard Grieg, born in Bergen in 1843, is Norway's best-loved composer and one of the defining voices of musical nationalism in the nineteenth century. Encouraged by the violinist Ole Bull, he trained at the Leipzig Conservatory, but it was his later immersion in Norwegian folk music, with its modal inflections, drones and dance rhythms, that gave his music its unmistakable accent. His Piano Concerto in A minor, written when he was only twenty-four, made his name across Europe, and his incidental music to Ibsen's *Peer Gynt* became some of the most famous music ever written for the theatre. A master of the miniature, he poured much of his finest invention into songs and into the ten books of *Lyric Pieces* for piano. In later life he lived at Troldhaugen, his villa outside Bergen, touring widely as pianist and conductor; he died in Bergen in 1907, a national hero.

ABOUT THE WORK

In 1874 Henrik Ibsen asked Grieg to write incidental music for a stage production of *Peer Gynt*, his sprawling verse drama about a boastful, restless Norwegian peasant lad who roams the world, from the halls of the mountain troll king to the deserts of North Africa, in search of himself. Grieg found the task daunting, but the music he produced turned out to be his most famous. The production opened in Christiania, today's Oslo, on 24 February 1876. More than a decade later Grieg gathered the best numbers into two concert suites, and it is through these, above all the first, published in 1888, that the music has travelled the world.

Morning Mood opens Suite No. 1. Almost everyone knows it from films, advertisements and cartoons, where it has become shorthand for a sunrise over a fjord. The irony is that it is nothing of the kind. In the play, the music introduces the fourth act, where Peer, now a prosperous and none-too-scrupulous adventurer, wakes up on the coast of Morocco. The sunrise is a desert sunrise. Grieg, though, could not help writing out of his own landscape, and the music is so full of Nordic freshness that audiences have always heard Norway in it.

WHAT TO LISTEN FOR

The whole piece grows from a single, gently rocking phrase, passed back and forth between flute and oboe over sustained strings, a melody built largely on the notes of the pentatonic scale, which gives it its open, pastoral simplicity. Listen as it is taken up by ever larger forces: the strings and then the full orchestra carry it to a glowing climax, a moment of full sunrise. Then the light softens. Towards the close, listen for the horn's calm statement of the tune and the delicate birdsong touches in the woodwind, as the morning settles into stillness.

Johannes Brahms

3 minutes

1833–1897

Hungarian Dance No. 5

THE COMPOSER

Johannes Brahms was born on May 7, 1833, in Hamburg, into a family of modest means. His father, a jobbing musician who played horn and double bass in taverns and dance halls, gave him his first lessons; later, the talented boy studied with the distinguished teacher Eduard Marxsen. Stories that the young Brahms played piano in Hamburg's waterfront bars to help support his family are persistent, but they rest on anecdote, and many modern scholars doubt them.

Brahms's life changed dramatically in 1853 when, at age twenty, he met the violinist Joseph Joachim, who introduced him to Robert and Clara Schumann. Robert, recognizing genius, hailed Brahms in print in his article "Neue Bahnen" (New Paths) as the composer the age had been waiting for. When Robert's mental collapse led to his institutionalization and death, Brahms became devoted to Clara, remaining close to her for the rest of his life, though the exact nature of their relationship remains one of music history's enduring mysteries.

In 1863, Brahms settled in Vienna, which would be his home until his death. A lifelong bachelor, gruff and sometimes tactless but capable of great tenderness, he became the acknowledged master of symphonic and chamber music in the second half of the nineteenth century. His four symphonies, two piano concertos, this violin concerto, and vast quantities of chamber music and songs represent the culmination of the Classical-Romantic tradition. He died of cancer on April 3, 1897, just weeks after attending a performance of his Fourth Symphony.

ABOUT THE WORK

As a young man, Johannes Brahms toured northern Germany as accompanist to the Hungarian violinist Ede Reményi, and it was from Reményi that he absorbed the flamboyant 'gypsy' style of Hungarian popular music: the csárdás with its slow, brooding opening and its

whirlwind fast section, the sudden rubatos, the dazzling ornamentation. Years later, Brahms turned these memories into a set of Hungarian Dances for piano duet (piano four hands), the domestic music-making of every middle-class household of the day. The first two books appeared in 1869 and became some of the most popular and profitable music he ever published; two further books followed in 1880, making twenty-one dances in all.

Brahms was careful to call them arrangements rather than original compositions, which is why they carry no opus number. Several of the tunes were not in fact anonymous folk melodies but recent popular compositions: the famous Fifth, for instance, is based on a csárdás by the Hungarian composer Béla Kéler, which Brahms apparently believed to be traditional. Brahms himself orchestrated only three of the dances. No. 5, the most famous of them all, is played tonight in Albert Parlow's orchestration, in a version the orchestra credits to Parlow and Jansons.

WHAT TO LISTEN FOR

This is a dance built on contrast and caprice. The opening is a passionate, swaggering minor-key melody, full of dark colour, which the orchestra plays with exaggerated freedom; listen for the sudden slowings and stretchings of the tempo, the hallmark of the Hungarian style. Then the central section flips into the major, with quicksilver changes of speed: a sudden dead slow, a sudden rush, the music teasing the listener like a dancer who cannot decide whether to stop or to spin. The opening tune returns to round the whole thing off, all in barely three minutes.

Giuseppe Verdi

1813–1901

'Va, pensiero' (Chorus of the Hebrew Slaves) from 'Nabucco'

THE COMPOSER

Giuseppe Verdi, born near Busseto in 1813, is the towering figure of Italian opera and, in his lifetime, a symbol of the Italian nation itself. The son of an innkeeper, he was famously rejected by the Milan Conservatory, yet he rose through grinding early labour, and a private tragedy (the deaths of his first wife and both children), to international fame with *Nabucco* (1842), whose chorus of Hebrew slaves became an unofficial anthem of the Risorgimento. The 'galley years' that followed produced a torrent of operas; the trio of *Rigoletto*, *Il trovatore*, and *La traviata* (1851–53) secured his immortality. In maturity he deepened and refined his art in *Aida*, *Don Carlos*, and the Requiem. Then, after a long near-retirement, he crowned his career in old age

5 minutes

with two Shakespearean masterpieces on librettos by Arrigo Boito: the tragedy *Otello* (1887) and, at nearly eighty, the comedy *Falstaff* (1893). He died in Milan in 1901, mourned as a national hero.

ABOUT THE WORK

In 1840 Giuseppe Verdi's life was in ruins. Within a short span he had lost his two young children and his wife, and his comic opera *Un giorno di regno* had been a fiasco at La Scala. He resolved to give up composing. According to the story he told much later in life, the impresario of La Scala pressed a libretto on him anyway (Temistocle Solera's *Nabucco*, a drama of the Babylonian king Nebuchadnezzar and the captive Hebrews), and when Verdi threw it on the table at home, it fell open at the words 'Va, pensiero, sull'ali dorate' ('Go, thought, on golden wings'). He could not get them out of his head, and the opera was written. Whether or not the anecdote is embroidered, *Nabucco*, first performed at La Scala on 9 March 1842, was the triumph that launched one of the greatest careers in operatic history.

'Va, pensiero' is sung in the third act by the Hebrews, exiled and enslaved on the banks of the Euphrates, as they long for their lost homeland. The text paraphrases Psalm 137: 'By the waters of Babylon, there we sat down and wept.' It later came to be linked, in popular memory, with the Italian struggle for unity and independence, although historians now question how far it served as a rallying song at the time. When Verdi died in 1901, crowds in Milan sang it in his honour, and Arturo Toscanini led a great choir in it when the composer's body was moved to its final resting place.

WHAT TO LISTEN FOR

After a short orchestral introduction, with its quiet, expectant string tremolo and a pause, the choir enters softly with the famous melody, and for much of the chorus the voices sing in unison, not in harmony. It is a deliberate and powerful effect: a whole people singing with one voice. The melody swells in a great arch to a fortissimo climax at the words 'O mia patria, sì bella e perduta!' ('O my homeland, so lovely and lost!'), then falls back. Only near the end does Verdi spread the voices into harmony, as the chorus prays for strength to endure, and the music fades away in quiet, harp-accompanied resignation.

Gioachino Rossini

1792–1868

Overture to 'William Tell'

THE COMPOSER

Gioachino Rossini, born in Pesaro in 1792, was the most famous and successful opera composer of his age. Prodigiously fluent, he wrote nearly forty operas in under two decades, and comedies such as *The Barber of Seville* (1816) and *La Cenerentola* (1817) conquered every stage in Europe with their sparkling wit, irresistible melodies and his trademark orchestral crescendos. His serious operas were no less influential, shaping the Italian bel canto tradition that Bellini, Donizetti and the young Verdi inherited. After settling in Paris he crowned his operatic career with the grand, epic *Guillaume Tell* (1829) and then, at the age of thirty-seven, stopped writing operas altogether. In the decades of semi-retirement that followed he produced the *Stabat Mater*, the *Petite messe solennelle* and a treasury of witty piano and vocal miniatures he called *Sins of Old Age*, and presided over a celebrated Paris salon. He died in Paris in 1868.

ABOUT THE WORK

Guillaume Tell was Rossini's last opera, and his most ambitious. Written for the Paris Opéra, where it was first performed on 3 August 1829, it is a vast historical epic in four acts, based on Friedrich Schiller's play about the legendary Swiss hero who led his people's revolt against Austrian tyranny, the man forced to shoot an apple from his own son's head. It pointed the way to the grand French opera of the following decades. And then Rossini, at thirty-seven the most celebrated composer in Europe, simply stopped writing operas. He lived for almost forty more years, but *William Tell* was his operatic farewell.

The full opera is long and rarely staged, but its overture is one of the most famous pieces of orchestral music ever written. Unusually for its time, it is not a single movement but a kind of miniature tone poem in four linked sections, painting in sound the Swiss landscape and the story to come. Its final galop, thanks to generations of radio, cinema and cartoons, is known to millions who have never set foot in an opera house.

WHAT TO LISTEN FOR

The overture falls into four clear scenes. It begins at dawn in the Alps, and with a startling sound: five solo cellos, accompanied by the double basses, in a hushed, richly harmonised meditation. It is one of the most original openings in all of Romantic music.

Then a storm gathers. Listen for the patter of the first raindrops in the violins and woodwind, the rumbling of the lower strings, and the full fury of the tempest with crashing brass and timpani, before it rolls away into the distance.

In the calm that follows comes a pastoral scene: a *ranz des vaches*, the traditional call of Swiss herdsmen summoning their cattle, played by the cor anglais and answered by the flute's airy decorations. It is pure Alpine tranquillity.

And then the trumpets shatter the peace with a fanfare, and the orchestra launches into the famous galop, a thrilling charge that represents the Swiss soldiers' march to liberation. Listen to how Rossini, the master of the crescendo, keeps the energy building and building to a breathless close.

Ludwig van Beethoven

68 minutes

1770–1827

Symphony No. 9 in D minor, Op. 125 ('Choral')

THE COMPOSER

Beethoven needs little introduction, but the period in which he wrote his Second Symphony does. Born in Bonn in 1770 and trained in Vienna under Haydn, by 1800 he was already one of the most talked-about pianist-composers in Vienna. Around the same time, Beethoven had to face an alarming truth: his hearing was deteriorating, and would never recover. By 1802 he had retreated to the village of Heiligenstadt outside Vienna, where, in a state of suicidal despair, he wrote the famous letter to his brothers known as the *Heiligenstadt Testament*, in which he confessed his condition and his agony. The letter, never sent in his lifetime, was found among his papers after his death.

ABOUT THE WORK

Beethoven had been fascinated by Friedrich Schiller's poem *An die Freude* ('Ode to Joy') for more than twenty years before he set it in the Ninth Symphony. The symphony itself took shape slowly in the early 1820s, and it grew into the largest and most revolutionary symphony yet written. Its decisive innovation, bringing voices (soloists and chorus) into the symphony's finale, had no real precedent, and it changed the course of music: for the rest of the nineteenth century, every symphonist would have to reckon with it.

The premiere took place at the Kärntnertortheater in Vienna on 7 May 1824. Beethoven, by now completely deaf, stood on the stage beside the conductor, following the performance in his score and indic-

ating the tempi. Famously, he did not hear the ovation behind him until one of the musicians, by most accounts the contralto Caroline Unger, turned him round to see the audience applauding.

The symphony's meaning has always been bound up with the words Beethoven chose: a vision of universal brotherhood, of joy as the divine spark that unites humankind: 'Alle Menschen werden Brüder,' all people become brothers. The Ninth was performed to celebrate the fall of the Berlin Wall and at countless other moments of celebration and hope across the world, and its 'Ode to Joy' melody has become the anthem of Europe. Few works have carried such a weight of public meaning, and few repay it so richly.

WHAT TO LISTEN FOR

The first movement (*Allegro ma non troppo, un poco maestoso*) begins out of nothingness: bare open fifths, shimmering in the strings, from which fragments tumble downward until the full orchestra hurls out the mighty main theme in D minor. It is music of cosmic scale and grim power, and its coda, over a grinding, repeated figure in the bass, is among the darkest pages Beethoven wrote.

The second movement is the Scherzo, placed second rather than third, an unusual choice. Listen for the timpani, tuned an octave apart, cracking out the rhythm in the opening bars, and the relentless, driving energy of the fugal writing, with a more relaxed, pastoral trio section at its centre.

The third movement (*Adagio molto e cantabile*) is one of Beethoven's most sublime slow movements: two alternating, deeply serene melodies, the first varied and ornamented with increasing richness on each return. Near the end, two loud fanfares interrupt the calm, as if summoning us to what comes next.

The finale opens with a deliberate shock: a violent, dissonant outburst. The cellos and basses reply in a wordless recitative, as the orchestra quotes the themes of the first three movements and the low strings reject each in turn. Then, quietly, the basses announce the 'Ode to Joy' theme, which grows through variations to the full orchestra. The dissonant outburst returns, and this time a human voice answers it. The bass soloist sings words Beethoven wrote himself: 'O Freunde, nicht diese Töne!' ('O friends, not these sounds!'), and the chorus joins in the Ode.

From here the finale unfolds as a vast sequence of episodes: a comic Turkish march, with triangle, cymbals and bass drum, led by the tenor soloist; a hushed, awe-struck chorale on 'Seid umschlungen, Millionen!' ('Be embraced, you millions!'); a magnificent double fugue combining the two great themes; and a headlong, ecstatic coda that ends the symphony in a blaze of D major. In the Ziggo Dome, listen for the moment the audience is invited to join the singing: Beethoven's call to universal brotherhood taken, for once, at its word.

Tonight's artists

Aurel Dawidiuk *conductor*

The first half of the evening, the parade of overtures and favourites from Glinka to Rossini, is conducted by Aurel Dawidiuk, the orchestra's former Bernard Haitink Associate Conductor. It is a fitting assignment for a young musician who worked across two seasons at the heart of the orchestra's life, before Iván Fischer takes over for Beethoven's Ninth after the interval.

Aurel Dawidiuk, born in Hanover, is a strikingly versatile young musician (conductor, pianist and organist) establishing himself as one of the most exciting talents of his generation. He began piano studies in Hanover and organ studies in Detmold, and in 2023 won the Neeme Järvi Prize at the Gstaad Menuhin Festival as well as four prizes at the Hans von Bülow Competition, including first prize for 'conducting from the piano.' In 2024 he was named the first-ever Bernard Haitink Associate Conductor of the Royal Concertgebouw Orchestra, working closely with the orchestra across two seasons, assisting leading conductors and leading many of his own programmes; from the 2026–27 season he becomes General Music Director of the Bochumer Symphoniker. His own background as an organist gives him a special affinity with a programme like this one, built around Poulenc's great Organ Concerto.

Eleanor Lyons *soprano*

The soprano line in the Ninth's finale is notoriously cruel, lying high and exposed in the great solo quartets. Eleanor Lyons, a singer who has made Beethoven a speciality, brings to it a voice shaped in the opera house, with the brilliance and stamina to soar over orchestra, chorus and an arena full of voices.

Eleanor Lyons is an Australian soprano who studied at the Sydney Conservatorium of Music before continuing her training at the Royal Northern College of Music in Manchester and at the Mariinsky Academy of Young Singers in St Petersburg, where her mentors included Elena Obraztsova. She won first prize at the International Elena Obraztsova Competition in 2013. She has sung Mimì in *La Bohème* at the Hungarian State Opera and appeared at the Bolshoi Theatre in Moscow, and in 2020 made her mainstage debut with Opera Australia as Donna Anna in *Don Giovanni*. On the concert platform she is especially associated with the music of Beethoven and Mahler.

Olivia Vermeulen *mezzo-soprano*

Mezzo-soprano Olivia Vermeulen, a Dutch singer who has worked with Iván Fischer before, completes the quartet's inner voices, the warm middle of Beethoven's closely woven solo ensembles.

Olivia Vermeulen is a Dutch mezzo-soprano who has established herself as a versatile and acclaimed soloist on the international stage. She studied in Detmold and in Berlin (with Julie Kaufmann), and made her Paris Opera debut in 2019 in Scarlatti's *Il primo omicidio* under René Jacobs. Equally at home in Baroque opera, Mozart, song and contemporary music, she has sung Mozart's *Die Zauberflöte* with Iván Fischer and the Budapest Festival Orchestra and appeared at major European houses and festivals; her recital album 'Dirty Minds' won both the Preis der Deutschen Schallplattenkritik and the Edison Klassiek Prize. Her warm, characterful mezzo is ideally suited to the folk-song world of Dvořák's duets.

Maximilian Schmitt *tenor*

The tenor has one of the finale's most memorable moments: the swaggering solo over the Turkish march, 'Froh, wie seine Sonnen fliegen', urging the brothers on their course like a hero to victory. Maximilian Schmitt, an experienced interpreter of the German oratorio and concert repertoire, takes it on.

Maximilian Schmitt is a German tenor who began as a chorister with the Regensburger Domspatzen and trained at the Berlin University of the Arts. After the Munich opera studio and a period in the ensemble at Mannheim, he built an international career on the concert platform and in Mozart roles (Tamino, Don Ottavio). He is especially admired as a Bach singer, and the role of the Evangelist in the Passions, the narrator who carries the entire drama, is one of his specialities.

Hanno Müller-Brachmann *bass*

It is the bass soloist who breaks the Ninth open into song, with the words Beethoven wrote himself: 'O Freunde, nicht diese Töne!' Hanno Müller-Brachmann, a seasoned interpreter of the great German concert repertoire, has the task of turning an entire orchestra's argument towards joy, and of setting the whole finale in motion.

Hanno Müller-Brachmann, born in Cologne in 1970, is a German bass-baritone with a distinguished career in opera, oratorio and song. He sang as a boy in the Knabenkantorei Basel, studied voice in Freiburg, and took part in Dietrich Fischer-Dieskau's lieder class in Berlin. Discovered by Daniel Barenboim, he joined the Berlin State Opera, where he sang the great Mozart roles such as Papageno and Figaro, and he has appeared in Salzburg, Munich, Vienna and San Francisco. A sought-after concert soloist, he has been professor of voice in Karlsruhe since 2011.

Dominic Seldis *presenter*

Classics Live is designed as an open door into the classical world, and its host comes from inside the orchestra: Dominic Seldis, the orchestra's principal double bass and a seasoned broadcaster, guides the audience through the stories behind the music between the pieces.

Dominic Seldis, born in 1971 in Bury St Edmunds, is a British double bassist and broadcaster. He trained at Chetham's School of Music, the Royal Academy of Music in London and the Mozarteum in Salzburg, and served as principal double bass of the BBC National Orchestra of Wales before moving to Amsterdam in 2008 as principal (1st solo) double bass of the Royal Concertgebouw Orchestra. Also active as a soloist and chamber musician and a professor at the Royal Academy of Music, he is a familiar face on television and radio as a presenter and judge, and one of the orchestra's most engaging communicators.

National Mixed Youth Choir *choir*

The young singers of the National Mixed Youth Choir join forces with Laurens Symfonisch for the choral writing of the evening, from Verdi's 'Va, pensiero' to the Ninth's finale.

The National Mixed Youth Choir (Nationaal Gemengd Jeugdkoor) is a Dutch national youth choir for young singers.

Laurens Symfonisch *choir*

Laurens Symfonisch brings the weight and experience of a seasoned symphonic chorus to Beethoven's Ninth, a work whose choral writing, high, loud and relentless, is among the most demanding in the repertoire. And in the finale the choirs gain an unusual reinforcement: the Ziggo Dome audience is invited to join in the singing.

Laurens Symfonisch is a young Rotterdam-based symphonic choir, formed to sing works that call for large choral forces and known until the 2010s as the Rotterdam Symphony Chorus. It is one of the choirs of Laurens Vocaal, under the artistic direction of Wiecher Mandemaker, and has sung with orchestras including the Rotterdam Philharmonic and the Orchestra of the Eighteenth Century.

FURTHER READING

ACCESSIBLE **The Ninth: Beethoven and the World in 1824**

Harvey Sachs, Random House 2011

Sachs tells the story of the Ninth Symphony's premiere in Vienna in May 1824 and of the world it was born into.

ACCESSIBLE **Beethoven: Anguish and Triumph**

Jan Swafford, Houghton Mifflin Harcourt 2014

A modern life of Beethoven whose later chapters follow the long making of the Ninth Symphony and its first performance.

DEEPER **Beethoven: Symphony No. 9**

Nicholas Cook, Cambridge University Press 1993

A Cambridge Music Handbook on the Ninth: how it was composed, how it was received and how the choral finale is built.

SOURCES

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