

UNIVERSAL VALUES IN BEETHOVEN'S MUSIC: SAMPLE OF THE 9th SYMPHONY

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ABSTRACT

Music has an important role in establishing intercultural relations. Music can be seen as a perspective the awareness of cultural differences. Cultural differences are appear in the environment of cultural similarities. According to Friedrich Schiller human development, has a very important educational task for gaining form by culture and humanization. Schiller composed a poem entitled An die Freude (Ode to Joy) and he revealed a theme about living in an atmosphere of brotherhood of the human race. Ludwig van Beethoven used this poem in the 9th Symphony's last movement, completed in 1824. Beethoven is a composer who is well versed of human suffering, passion, freedom aspirations, conflicts and struggles. The composer's perspective is directed to the integrity of the world. The final movement of the 9th Symphony, which is the highlight of the work, dominates with the power of musical and philosophical perspectives. The purpose of this study is to identify the universal values Beethoven's music carry music and to exemplify through the 9th Symphony. For this purpose, the literature method is used. Beethoven's creativity and musical language were determined in providing universal peace with an approach based on the philosophy and aesthetic. As a result the universal values of Beethoven's music are revealed. The study concludes that 9th Symphony in the international platform through universal values play an important role in ensuring peace. In accordance with the data obtained, suggestions are made about acquisition of universal values and atmosphere of universal peace for arts and arts education.

Keywords: Beethoven, 9th Symphony, music, universal values.

BEETHOVEN'IN MÜZİĞİNDE EVRENSEL DEĞERLER: 9. SENFONİ ÖRNEĞİ

ÖZ

Müzik, kültürlerarası ilişki kurabilmede önemli bir role sahiptir. Müzik, kültürel farklılıkların bilincine varılabileceği bir bakış açısı olarak görülmektedir. Kültürel farklılıklar ancak kültürel benzerlik ortamında belirginleşir. Friedrich Schiller'e göre insanın gelişmesi, insanın kültür tarafından biçim kazanması ve insanın insanlaşması için çok önemli bir eğitsel görev yüklenmektedir. Schiller, 1785 yılında *An die Freude* adlı şiirini yazmış ve insan ırkının kardeşlik ortamı içinde yaşamasına ilişkin bir tema ortaya koymuştur. Ludwig van Beethoven 1823 yılında tamamladığı 9. Senfoni'nin son bölümünde bu şiiri kullanmıştır. Beethoven, insanlığın acılarını, tutkularını, özgürlük özlemlerini, çelişkilerini ve savaşımını iyi bilen bir bestecidir. 9. Senfoni'de bestecinin bakış açısı dünyanın bütünlüğüne yönelmiştir. 9. Senfoni'nin doruğu olan final bölümü müzikal ve felsefi perspektiflerinin gücüyle esere egemen olur. Bu çalışmanın amacı Beethoven'ın eserlerinin taşıdığı evrensel değerleri belirlemek ve bestecinin 9. Senfoni'si üzerinden örneklendirme yapmaktır. Bu amaçla literatür tarama yöntemi kullanılmıştır. Felsefe ve estetik temelli bir yaklaşım ile Beethoven'ın yaratıcılığının ve müzik dilinin evrensel barışı sağlamadaki etkileri belirlenmiştir. Çalışma sonucunda Beethoven'ın eserlerinin taşıdığı evrensel değerler ortaya konulmuştur ve 9. Senfoni'nin uluslararası platformda evrensel değerler aracılığıyla barışın sağlanmasında önemli bir rol üstlendiği sonucuna varılmıştır. Elde edilen veriler doğrultusunda evrensel değerlerin kazanılması ve evrensel barış ortamının sağlanması için sanat ve sanat eğitime yönelik önerilerde bulunulmuştur.

Anahtar Kelimeler: Beethoven, 9. Senfoni, müzik, evrensel değerler.

INTRODUCTION

With the French Revolution, which took place in 1789, the implementation of democratic thought, has led to the democratization of music. Music has begun to present to public and has ceased to be an event within the walls of the palaces and the halls. Homeland songs, secular cantatas and choirs were counted symbol of public sentiment. French Revolution when taken as the rise of the process of democratic gains has affected other European countries in the 18th and 19th centuries, and has been in the process of mutual interaction (Say, 2003: 314).

Equality and freedom-loving German-born composer Ludwig van Beethoven (1770-1827) was deeply affected from the French Revolution. Beethoven moved to Vienna in 1792, by internalizing the principles of democracy in the creative personality has described the ideal: "to love freedom above all else, even in front of the throne and crown that never come true to be traitors". With the effect of the deafness, the composer gradually moved away from social life and his fantasy world deepened, increased inner revive ability. But ideal of his art has never changed. His ideals, freedom, equality and human love, were reflected in all his works.

His art was in the struggle for ensure force, certainty, freedom and peace (Say, 2003: 316).

Beethoven offered his works to humanity nearly fifty years, in the period of the rise of German culture. This period's leading philosophers are Immanuel Kant, Johann Gottlieb Fichte, Georg Wilhelm Friedrich Hegel, Wilhelm Joseph Schelling, Arthur Schopenhauer; poets are Johann Wolfgang von Goethe and Friedrich von Schiller (Say, 2003: 317).

THE APPROACHES OF THE PHILOSOPHERS ON ARTS, MUSIC, AESTHETICS IN THE BEETHOVEN'S PERIOD

Independent and emotional impact of music, musical-intellectual content and the musical form in the arts form are concerned with musical aesthetic considerations (Blacking, 1973; akt. G. Otacioğlu, 2008: 52). Music was accepted as imitation or expression of senses from the 18th century. With this, it was asked to be considered that mental and concepts rather than emotional world has a privileged relationship with music (Fubini, 2006: 31).

According to Kant, in the hierarchy of the arts, music is the end place from the perspective of mind; but it is in the first place from the perspective of emotions. According to Kant, music influences the spirit in many different and secret ways. Accordingly the language of emotions represents the universal language of feelings that is present in every human being. There is a universal background on the basics in every musical language. Within a short time, no matter how far away from our listening habits, it allows us to perception (Fubini, 2006: 105). According to Kant there is a common sense of aesthetics for all people. This common sense is the principle that based on appreciation judgements (Tunali, 2012: 261).

For Schelling, art combines contrasts in an objective synthesis containing both of the infinite and the finite dimensions (Farago, 2006: 133). According to Schelling, because of reach us from spiritual wings, music is the most distant art from corporeality. According to Hegel, music refers to the feelings of abstract forms; not a certain sense. In addition, the sound's basic element that gains musical value is the time, not space. According to Schopenhauer, music represents its own images. Music has a universality character and, it maintains an abstract and formal position in response to each specific emotion expressing in concepts. According to Schopenhauer, music must express the world within itself (Fubini, 2006: 108-109).

Schiller (poet and philosopher in the 18th century) moved Kant aesthetics to metaphysics aesthetics. According to the metaphysical beauty understanding, a beautiful poem, a beautiful music is not beautiful itself, beautiful are the individual views. According to Schiller, beautiful is loaded for an important educational task for human development, for human's getting form by culture and for the humanization of man. A spirit, in terms of aesthetic values achieved form and layout, reaches humanity (Tunali, 2012: 136).

BEETHOVEN'S MUSIC

Beethoven is a composer who is well versed of human suffering, passion, freedom aspirations, conflicts and struggles; includes all the problems of humanity himself. Beethoven reflected all thoughts, human passions, ideals, outstanding courage with his works' opposites themes. The contradictions of Beethoven develop from world events. All the world lives and destinies, essence of the devilish impulse and passion are provided by symbols in Beethoven's music. There is creation of a musical idea with metaphysical background in his works (Pamir, 2000: 43).

Beethoven's creativity is often discussed in three stages (Say, 2003: 317-319):

1. In the first stage, which until 1802, as a result of adherence to classical forms of Haydn and Mozart effect is dominant.
2. In the second stage, covering the years 1815 through 1802, gained understanding of the flexibility of classical forms, resolving tensions in developing highly adapted and included.
3. In the third stage, covering the years 1827 through 1815, he is in pursuit of new forms. He blended and intensified the musical elements. He has a pure explanation. An example of this is the introduction of the 9th Symphony's final movement.

9TH SYMPHONY

Symphony can be defined as a multi-movement orchestral work written in sonata form (Cangal, 2011: 178). Symphony has four movements: fast movement, slow movement, minuet, fast movement. In Beethoven symphonies, scherzo part is located instead minuet of which is dance music in the palace (Hodeir, 2007: 82). 9th Symphony composed in 1823 (Opus 125), is the peak of Beethoven's symphonies. Symphony's final episode, with musical and philosophical perspective becomes dominant to the masterpiece. Beethoven's strong humanitarian considerations, finds the most powerful reality in the final part of the 9th Symphony (Jacobs, 2011: 80). This movement is based on Schiller's poem "An die Freude" (Ode to Joy) wrote in 1785. In this poem, Schiller revealed a theme about living in an atmosphere of brotherhood of the human race. The final movement of the symphony is in a cantata form for solo, chorus and orchestra. To integrate soloists and chorus with the symphony is a sign of an extreme attitude: The human voice is raised to the level of the instrument in a conscious way (Jacobs, 2011: 81).

9th Symphony has specific roles nowadays. The European anthem adapted from the final movement of the 9th Symphony has been adopted as the official anthem of the European Union in 1985. There is no narration in this anthem. Anthem of the European Union gives the messages on freedom, peace and solidarity issues using the universal language of music. It aims the shared values and to celebrate the success of being unity in differences (<http://www.abgs.gov.tr/index.php?p=262>). Also, 9th Symphony is a work elected for the celebration concert of the fall of the Berlin Wall. Additionally 9th Symphony is the work played with the participation of thousands of choirs in the year-end festivals celebrated in stadiums in Japan (Cook, 1999: 40-41).

CONCLUSION

Schiller composed a poem entitled *An die Freude* (Ode to Joy) and he revealed a theme about living in an atmosphere of brotherhood of the human race. Ludwig van Beethoven used this poem in the 9th Symphony's last movement, completed in 1823. In the 9th Symphony, perspective of the composer is directed to the integrity of the world. In this work, Beethoven's ideals of freedom and a deep sense of humanity broke the boundaries of symphony. 9. Symphony has been representative of universal values like freedom, peace, brotherhood, solidarity.

In a world of evolving towards cultural unity, education carries a universal feature. People feel himself as a man of the world through art, whatever the nationality. The purpose of education is to ensure the unity of humanity and culture. Aesthetic education is a prerequisite for understanding and evaluation arts. If there is no aesthetic and arts education, it is not possible to settlement of appreciation judgement (Tunali, 2012: 262). Work of arts representing universal values like 9th Symphony appreciated by people with different cultures and understanding is possible with cultural contact and aesthetic education.

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