

Allan Pettersson: Symphony No. 9

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Abstract

Basis of an analysis of the *9th Symphony* is a comparison with SMETANA's opus *The Moldau*. Followed by a postulate for the programmatic construction of the symphony: *The River* (illustrated with paintings by J.M.W. TURNER). Concluding discussion topic is, that *9th Symphony* portrays SWEDEN's longest river KLARÄLVEN-GÖTA ÄLV.

Analysis PETTERSSON *9th Symphony*

Citation found: SMETANA's *The Moldau* (Vltava)

Example 1. The first bars



Figure 1: Beginning *The Moldau*



Figure 2: Beginning *9th Symphony*

^{*}Initial release of this manuscript: May 4, 2012.

[†]CC-BY-SA.

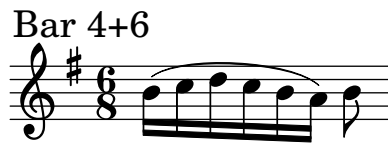
This example contains an accumulating ascent.

The comparison of Figure 1¹ with Figure 2² provides following results:

	SMETANA <i>The Moldau</i>	PETTERSSON <i>9th Symphony</i>
pitch	treble	bass to treble
instruments	Solo flute, flutes	bassoons + violas + cellos, violins
scale	diatonic	chromatic
time signature	6/8	alla breve
notes	sixteenth	eighth, eighth triplets, sixteenth
mood	cheerful, easy, prancing	increasing, threatening, dark

Table 1: Comparison of both Opuses (Beginning)

Example 2. Advanced Beginning



Example 3. Advanced Beginning II

Bar 4+6



Figure 5: Descent *The Moldau*

Bar 8+13+14+16+17



Figure 6: Descent *9th Symphony*

This example contains a descent.

The three elements shown in the examples are building later in a large wave, consisting of a synthesis of an ascent, a little wave and a descent. The components were also combined in several other sequences.

Both opuses are musically describing a river source. In PETTERSSON's symphony, the water rises in a hostile, surreal mountain scenery from the bottom of the rock and is making small but steadily its way, SMETANA's opus is carefree and naive. The landscape is different. The MOLDAU originates in the tranquil BOHEMIAN FOREST near the CZECH border with AUSTRIA.

Claim. Both opuses deal with a musical description of a river source.

Former Influences of *The Moldau*: *Gigue*

GEORG PHILIPP TELEMANN *Hamburger Ebb' und Fluth*, Gigue aus Wassermusik TWV 55:C3 (Figure 7)³.

Example. Cascading Ascent.



Figure 7: TELEMANN *Gigue* from Water Music

Analysis Accompaniment Viola



Figure 8: *The Moldau* Accompaniment Viola

This Accompaniment is musically related to the *Second Source* of *The Moldau* (Figure 52).

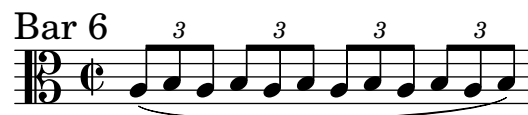


Figure 9: *9th Symphony* Accompaniment Viola

Exact citation except for the pitch shift by a second.

³ Arrangement for 2 Trumpets and Organ MICHEL RONDEAU *Creative Commons Attribution 3.0*.

Variant Cascade

The Moldau: Moonlight Dance of the Nymphs (Luna. Fej rusálek)

Use of the Motive in [Figure 8](#). Played by two flutes.

Example. Cascading Ascent.



Figure 10: *The Moldau Moonlight Dance of the Nymphs*

9th Symphony

Example. Cascading Descent.



Figure 11: Cascading Descent *9th Symphony*

Other Waves (Excerpt)

The Moldau

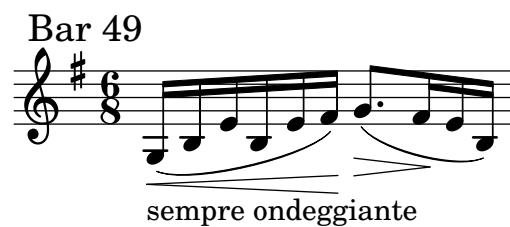


Figure 12: Wave I *The Moldau*



Figure 13: Wave II *The Moldau*

SMETANA uses in *The Moldau* the musical instruction *ondeggiante* («wave-like», «wogend»).

9th Symphony

Bar 122



Analysis *Ack Värmeland* Melody »Large Wave«

Example 4. Main theme

The Moldau Melody = *Ack Värmeland*⁴

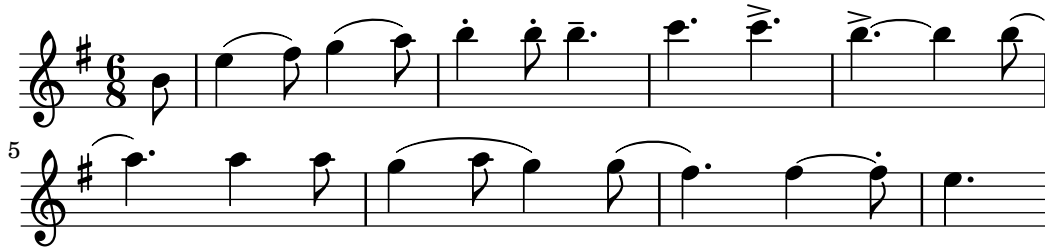


Figure 18: *The Moldau* Melody »large wave«

The *Moldau* Melody (Figure 18) has an ascending line (2 bars), followed by a slightly varied descending line (4 bars). In tone painting [6][2], one could describe this as »wide large wave«. Note the relationship to the small wave (Figure 3).

The rondo-like repetitive main theme is a melody that was first used in the ITALIAN Renaissance in the 17th Century song *La Mantovana* and was later used in the SWEDISH folksong *Ack Värmeland* and the ISRAELI national anthem *Hatikva* slightly modified.⁵

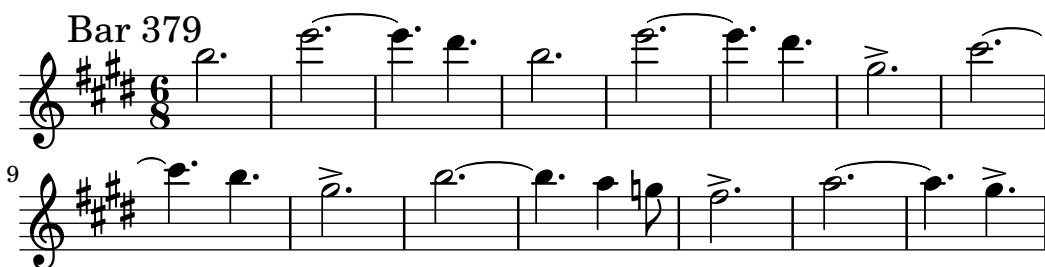


Figure 19: *The Moldau* VYŠEHRAD Motive

VYŠEHRAD⁶ Motive (Figure 19): In outlines ascent. Descent in 5 distinct steps.

⁴ VÄRMLAND is a historical province or landskap in the west of middle SWEDEN. (Wikipedia)

⁵ Wikipedia.

⁶ VYŠEHRAD is a castle located in the city of PRAGUE, CZECH REPUBLIC. It was probably built in the 10th century, on a hill over the VLTAVA River. (Wikipedia)

The reference of SMETANA's CZECH opus to SWEDEN is given via the folksong *Ack Värmland*. SMETANA lived some time in GOTHENBURG⁷, SWEDEN. From 1856 to 1860 he was conductor of the *Göteborg Philharmonic Society*⁸. The reason for the citation of the folksong by SMETANA in *The Moldau* is probably that *Ack Värmland* is in tone painting a »large wave«.

Ack Värmland

Ack Värmland, du sköna, du härliga land,
du krona bland Svea rikes länder!
Och komme jag än mitt i det förlovade land,
till Värmland jag ändå återvänder.
Ja, där vill jag leva, ja, där vill jag dö.
Om en gång ifrån Värmland jag tager mig en mö,
så vet jag att aldrig jag mig ångrar.

I Värmland är lustigt att leva och att bo,
Det landet jag prisar så gärna
Där klappar det hjärtan med heder och med tro
Så fasta som bergenäs kärna
Och var och en svensk uti Svea rikes land
Som kommer att gästa vid Klarälvens strand
han finner blott bröder och systrar

I Värmland – ja, där vill jag bygga och bo,
med enklaste lycka förnöjder.
Dess dalar och skog ge mig tystnadens ro,
och luften är frisk på dess höjder.
Och forsarna sjunga sin ljuvliga sång –
vid den vill jag somna så stilla en gång
och vila i värmländska jorden.



Figure 20: *Ack Värmland*

⁷ In Swedish: GÖTEBORG.

⁸ In Swedish: *Harmoniska sällskapet*.

9th Symphony

The first ascending line and then in three (four) steps descending line (large wave) is also present in the finale of the *9th Symphony* (Figure 21). The melodies of the finale (I + II) are variants of the *Ack Värmeland* melody. (Figure 20)

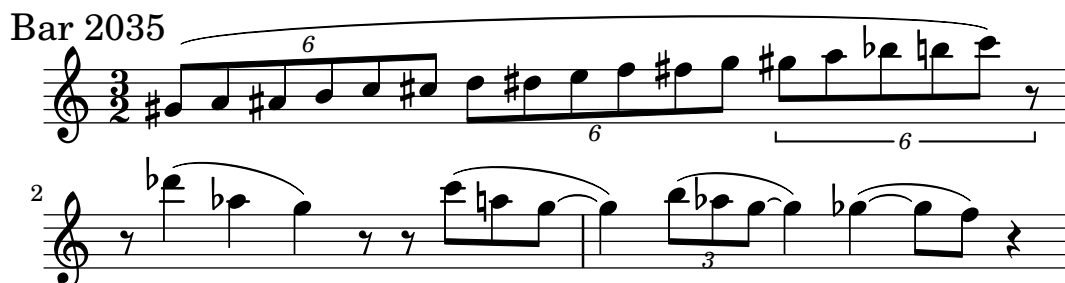


Figure 21: Melody I in the Finale of *9th Symphony*

Tune I of the Finale shows clear references to the folk song. The chromatic rising and the leaking down, accomplished in three (four) stages. A distinct wave is clearly visible. A strong, broad wave. The citation can be interpreted as commitment PETTERSSON's to his native SWEDEN and a dedication to SMETANA.



Figure 22: Finale of *9th Symphony*

Expanded Variation of Melody I. Descent in 4 steps and a turn⁹.

⁹ Ornament (music): A turn is a short figure consisting of the note above the one indicated, the note itself, the note below the one indicated, and the note itself again. (Wikipedia)

Bar 2077



Figure 23: Melody II in the Finale of *9th Symphony*

Melody II is more far away from the original material. A small leaking out wave. Reduced ascent. Relationship to the reduced ascent of the VYŠEHRAD Motive in *The Moldau* (Figure 19). Descent with 2 turns. Comparable to Bar 2097 of *9th Symphony* (Figure 22). The amplitude is reduced to a diminished fourth (E/A \flat). Figure 21 - Figure 23 shows exemplary the evolution of thematic material in PETERSSON's *9th Symphony*.

The Moldau closes in freeing E major. The *9th Symphony* in the »pastoral key«¹⁰ F major.[4]

Continuous stream

The Moldau and PETERSSON's *9th Symphony* are organized in one part without breaks. This unbroken musical current represents the continuous flowing of a river.

Claim. Both opuses deal with a musical description of a river or stream.

¹⁰ *Symphony No. 6 in F major, Op. 68*, also known as the *Pastoral Symphony* (German *Pastoral-Sinfonie*), is a symphony composed by LUDWIG VAN BEETHOVEN, and was completed in 1808. This symphony is a precursor of later program music. BEETHOVEN describes the impressions of an (urban) people in a natural and pastoral (= rural) based environment. (Wikipedia)

SMETANA's *The Moldau*

BEDŘICH SMETANA composed in 1874 his symphonic poem *The Moldau* (Vltava) (Figure 24¹¹). The composition is an example of program music with tone painting. *The Moldau* (Vltava) is part of the cycle *My Country* (Ma Vlast) and is in the CZECH REPUBLIC a national shrine.

The composition describes the course of the VLTAVA (Figure 25¹² and Figure 26¹³), starting from the two small springs, the COLD and WARM VLTAVA, to the unification of both streams into a single current, the course of the VLTAVA through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The VLTAVA swirls into the ST JOHN'S RAPIDS; then it widens and flows toward PRAGUE, past the VYŠEHRAD, and then majestically vanishes into the distance, ending at the LABE (or ELBE, in German).¹⁴

BEDŘICH SMETANA

Construction *The Moldau*

1. *The source of the Vltava* (První pramen Vltavy)
2. *Hunt in the woods* (Lesní honba)
3. *County wedding* (Venkovská svatba)
4. *Moonlight dance of the nymphs* (Luna. Fej rusálek)
5. *St John's Rapids* (Svatojánské proudy)
6. *The broad flow of the Vltava* (Široký tok Vltavy)

(Duration: 12')

¹¹ Score Public Domain.

¹² PIM VAN TEND, *Creative Commons License* Attribution 3.0 Unported.

¹³ Public Domain.

¹⁴ Wikipedia.

The Moldau.

(Vltava)

Allegro (a 2 batt) comodo non agitato. Bedřich Smetana
1824-1884
Die Quelle der Moldau. (První pramen Vltavy.)

Piccolo

2 Flauti

2 Oboi

2 Clarinetti in C

2 Fagotti

4 Corni in C
I. II
III. IV

2 Trombe in C

Tromboni Alto
Tenore
Trombone Basso
e Tuba

Timpani in E-H

Triangolo

Gr. Cassa e Piatti

Arpa

Violino I

Violino II

Viola

Violoncello

Contrabasso

No. 472

Ernst Eulenburg Ltd., London-Zürich

Figure 24: Score *The Moldau* (Beginning)



Figure 25: STUDENÁ VLTAVA (Cold Moldau)



Figure 26: VLTAVA

Postulate

Conjecture. PETTERSSON's 9th Symphony *describes similar to* SMETANA's The Moldau *the course of a river.*

The River – From Source to Mouth

¹⁵

At the Source

Beginning to 102, mountain scenery, coming from the deep earth, dancing legs, small-scale motion, soloist, reduced staff (Figure 27)¹⁶



Figure 27: JOSEPH MALLORD WILLIAM TURNER *Gotthard* (1804)

¹⁵ When listening to the symphony intuitively sensed impressions.

¹⁶ All TURNER paintings Public Domain.

The Brook

102 to 572, first rhythmic elements, repetitive chromatic runs, moderate, slow running pace, but still fresh, still fragmented, low kinetic energy, but high potential energy



Figure 28: JOSEPH MALLORD WILLIAM TURNER *Ivy Bridge* (1813)

Rapids, White Water

572-870, pronounced rhythm, drums, short concise signals, dynamic, powerful acceleration and compression, dramatic, fighting, high kinetic energy, turbulence, see also *10th Symphony* center section



Figure 29: JOSEPH MALLORD WILLIAM TURNER *The Devil's Bridge St. Gotthard* (1803/1804)

The River

From 871, calming, widening, eventful, varied, narrative, sometimes lyrical and quiet moving, sometimes dramatic and pathetic parts in rapid succession

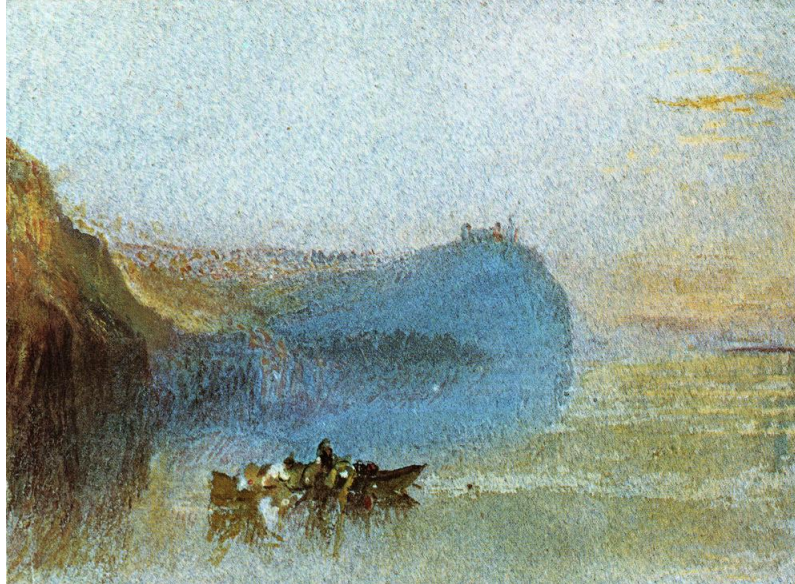


Figure 30: JOSEPH MALLORD WILLIAM TURNER *Scene of the Loire* (1826-30)



Figure 31: JOSEPH MALLORD WILLIAM TURNER *Warkworth Castle, Northumberland* (1799)

A broad, large River

1799, polyphonic, majestic, broad



Figure 32: JOSEPH MALLORD WILLIAM TURNER *The Rotterdam to Dordrecht mobile packet boat in a downturn* (1818)

Estuary

2077, wide, wide spreading, quiet, low flow rate, powerful, stationary, delta, opening wide, either potential or kinetic energy, solemn. [Figure 33](#) shows the THAMES estuary.

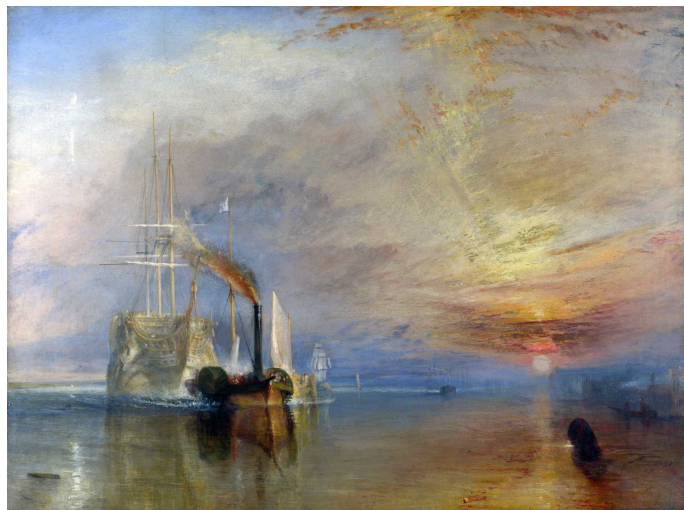


Figure 33: JOSEPH MALLORD WILLIAM TURNER *The Fighting Temeraire tugged to her last Berth to be broken up* (1838)

Discussion

Structure of both Compositions

The Moldau (Vltava) and the *9th Symphony* are conceptually very similar. The formal structures show strong parallels. This is because the topic is identical. In detail there are differences in the order of the sections. In PETTERSSON's *9th Symphony* the white water rapids are in the first half of the composition, while the *St John Rapids* (Svatojánské proudly) appear in *Vltava* near at the end. It is obvious that PETTERSSON describes in his opus another river. Since PETTERSSON cited the folksong *Ack Värmland* it is likely that he portrayed a Swedish river, which flows through VÄRMLAND¹⁷. In question is the river system ROGEN-TRYSILELVA-KLARÄLVEN-GÖTA ÄLV. GÖTA ÄLV flows into the KATTEGAT at GOTHENBURG.

The ROGEN (Swedish RÖA, South Sami: ROVJE) is a wild river in the SWEDISH-NORWEGIAN border area. ROGEN drains the lake of the same name. The lake itself is fed by several source streams. The river flows rapid and lonely through a mountainous region, there is no road access. ROGEN breaks through the FEMUNDSMARKA and flows in the FEMUND lake.

TRYSILELVA: The snow-fed river brings in clean and fresh water with mild rapids best suited for rafters, especially the beginners. The southern segments of the TRYSILELVA River, comprising of peaceful white waters set the dream conditions for family trips. Here, you will get rapids of Class II, along with the stunning scenic beauty of nature. As you pass along the ELGFOSSEN RAPIDS, the waters will certainly tickle your stomach and the foaming white waters are bound to drench you!

The KLARÄLVEN (Figure 45)¹⁸ is in the upper reaches a wild river, through the lonely forest, mountain passes and hills. In the lower reaches, he is a tame river, only the last section flows through densely built-up areas.

The GÖTA ÄLV is a river that drains lake VÄNERN into the KATTEGAT at the city of GOTHENBURG on the western coast of SWEDEN. It is located in GÖTALAND, with the river itself being a site of early Geatish settlement. The length is 93 km. Often the combination of GÖTA ÄLV and KLARÄLVEN (a river ending at VÄNERN) is mentioned. This combination is the longest river in the Nordic countries, 750 km. The BOHUS FORTRESS is located by the river at KUNGÄLV. Here the river splits into two, with the northern part being the NORDRE ÄLV and the southern part keeping the name GÖTA ÄLV.¹⁹

A masterpiece, that the city of GOTHENBURG has received at the 350th Anniversary.

¹⁷ VÄRMLAND is a historical province or landskap in the west of middle SWEDEN. (Wikipedia)

¹⁸ Public Domain.

¹⁹ All citations except no. 2 from Wikipedia, no. 2 from a rafting site.

Detailed Analysis

White Water Rapids

SMETANA's *The Moldau St John's Rapids* (Svatojánské proudy)

Example. Bar 271ff. Three basic dramaturgic elements beside main theme. Motives, Runs and Timpani at the same time.

Motives

Directed short signals.



Figure 34: *The Moldau* Motive in *St John's Rapids*

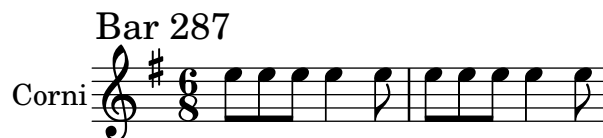


Figure 35: *The Moldau* Rhythm Motive in *St John's Rapids*

Runs

Endless dense runs of waves. Strings.



Figure 36: *The Moldau* Runs in *St John's Rapids*

Timpani

Bar 271



Figure 37: *The Moldau* Timpani in *St John's Rapids*

PETTERSSON's *9th Symphony*

Example. Bar 577ff. Three basic dramaturgic elements. Motives, Runs and Drums at the same time.

Motives

Directed short signals repeated in fast succession.



Figure 38: *9th Symphony* Motives in White Water

Runs

Endless dense, turbulent chromatic runs of expanded waves (Cascading ascent and descent).
Clarinet, Viola.



Figure 39: *9th Symphony* Runs in White Water

Drums

Intensive drum use. Tamburo militare (Military Drum).

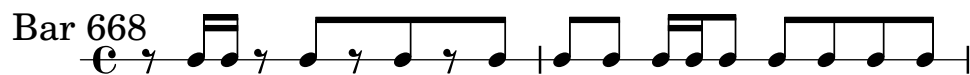


Figure 40: *9th Symphony* Drum Rhythm in White Water

Lakes in PETTERSSON's *9th Symphony*

Lake VÄNERN

The SWEDISH river KLARÄLVEN-GÖTA ÄLV flows through several lakes. The biggest is Lake VÄNERN. KLARÄLVEN flows in VÄNERN and GÖTA ÄLV drains the lake. How does PETTERSSON describe the lake? The occurrence of the lake must be near the end of the score. Since half of the lake belongs to VÄRMLAND, the musical description should be near the occurrence of *Ack Värmland* Melody at Bar 2035.

Bar 2035



Figure 41: Musical description of Lake VÄNERN in *9th Symphony*

Bar 2035

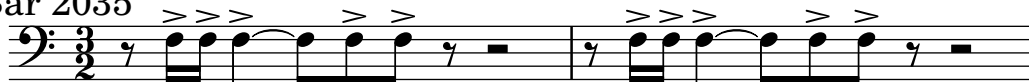


Figure 42: Underlying Rhythm in Finale of *9th Symphony*

It's a kind of slow march music rhythm. The passage is from Bar 2035 to Bar 2060. The musical description of passing a lake seems to be repeating notes of same pitch or repeating alternation between two adjacent notes (small amplitude).

Final Cadence

SMETANA's *The Moldau* ends in a perfect authentic cadence²⁰. B major precedes E major [D⁷ (V)²¹ - T (I)²²], two quarter notes in fortissimo.



Figure 43: Perfect Authentic Cadence *The Moldau*

PETTERSSON's *9th Symphony* ends in a plagal cadence²³. Here is in the highest voice an anticipated tonic (F) and the lower (bass) voice moving up a perfect fifth (Bb/F). This is called a perfect plagal cadence. Bb major precedes F major [S (IV)²⁴ - T (I)], two (lunga) fermata in piano.



Figure 44: Plagal Cadence *9th Symphony*

²⁰ The *perfect authentic cadence* is generally the strongest type of cadence and often found at structurally defining moments. »This strong cadence achieves complete harmonic and melodic closure.« (Wikipedia)

²¹ A *dominant seventh chord* (D⁷), or *major minor seventh chord*, is a chord composed of a root, major third, perfect fifth, and minor seventh. (Wikipedia)

²² The *tonic* (T) is the first scale degree of a diatonic scale and the tonal center or final resolution tone. (Wikipedia)

²³ A *plagal cadence* is a falling cadence in which a subdominant chord precedes the tonic (Wiktionary)

²⁴ The *subdominant* (S) is the technical name for the fourth tonal degree of the diatonic scale. (Wikipedia)

This was interpreted as a final Amen, because the cadence is often used at the end of hymns in Christian churches for the harmony of this word. Another interpretation is, that a plagal cadence is a weak closure [9, p.407] with a decrease of tension [10]. This suggests a partly open, gentle and unforced ending, corresponding to the estuary of the river GÖTA ÄLV.



Figure 45: KLARÄLVEN

Context with other PETTERSSON-Symphonies

The »river from source to mouth« topic is a variant of the topic of the *6th Symphony*. Topic of this symphony is »life from birth to death«. Both symphonies are a pair. They build beginning and end of PETTERSSON's major work period.

Stylistic Classification

One could be of the opinion that PETTERSSON's *9th Symphony* is an impressionist opus. This is partly correct. But there are also strong expressionist features. Not only subjective sensations are absorbed, the observer changes also into an active, commentating role. This two-way dialogue between human and environment, action and reaction, characterizes this symphony. The man collects in PETTERSSON's musical cosmos a variety of impressions, but also shows a wide range of emotions, ranging from choleric, irascible outbursts to gentle, lyrical, introspective episodes. He describes not only the river, he drives on him as skipper. PETTERSSON succeeds the synthesis of impressionism and expressionism.

The Opus

- *Symphony No. 9*
 - ALLAN PETTERSSON
 - * 19 September 1911 in VÄSTRA RYDS FÖRSAMLING, UPPLANDS-BRO
 - † 20 June 1980 in STOCKHOLM
 - Composition: 1970
 - Premiere: 18. February 1971, Sergiu Comissiona, Gothenburg Symphony Orchestra
(350th Anniversary of the Founding of the City of GOTHENBURG)
 - Dedication: For the *Gothenburg Symphony Orchestra* and its chief conductor SERGIU COMISSIONA
 - Staff: 3*/2/3*/3* 4/3/3/1 1/5/0 strings
 - Score: NMS
 - Duration: 65'-70' Mayer Werkverzeichnis
 - One Movement, 2145 measures
 - Work group 5-9, major work

Discography

- [A] Sergiu Comissiona and Göteborgs Symphoniker. Sinfonie Nr. 9 (1970). *Philips 6767951 (2LP)*, (1987), 1977-06-08 to 1977-06-10:Göteborg, Konserthuset, June 1977. 83'58.
- [B] Alun Francis and Deutsches Symphonie-Orchester Berlin. Sinfonie Nr. 9 (1970). *cpo 999 231-2 (1994)*, 1993-08-09 to 1993-08-13:Berlin, Sender freies Berlin, August 1993. 69'52.
- [C] Christian Lindberg and Norrköping Symphony Orchestra. Symphony No. 9 (1970). *BIS-SACD-2038 (2013-12-04)*, 2013-01-16 to 2013-01-21:Norrköping, Sweden, Louis de Geer Concert Hall, January 2013. 69'40.

[A] ★★★★★

[B] ★★★★★

[C] ★★★★★★

Discography

- [1] Leif Aare. Allan Pettersson. Mysdker o främling i samhället [Symfoni Nr. 9, K teatern]. Program book, May 1976. Operans programböcker spelåret 1975/76, Nr. 10, 1976-05-25 and 1976-05-26.
- [2] Johann Jacob Engel. Über die musikalische Malerei. In *Schriften (Reden. Ästhetische Versuche)*, volume IV. Berlin, 1802. [8](#)
- [3] Daniel Grimley. Nielsen's Symphonic Waves. Energetics, the Sinfonia Espansiva, and German Music Theory. In *Carl Nielsen Studies*, volume IV, pages 43–54. Farnham: Ashgate Publishing, Copenhagen: The Royal Library, ISBN-13: 978-1-4094-0522-1, 2009. 190 pp. [7](#)
- [4] Peter Gülke. Protest, Vergeblichkeit, verweigerte Resignation: Gedanken beim Studium von Allan Petterssons Neunter Sinfonie. *Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen*, 43(1):7–11, January 1995. ISSN: 0030-4468, [\[5\]](#). [11](#)
- [5] Peter Gülke. Protest, Vergeblichkeit, verweigerte Resignation: Gedanken beim Studium von Allan Petterssons Neunter Sinfonie. In *Die Sprache der Musik. Essays zur Musik von Bach bis Holliger*, pages 445–451. Kassel: Bärenreiter & Stuttgart: Metzler, ISBN-10: 3-7618-2025-9, ISBN-13: 978-3-7618-2025-4. ISBN-10: 3-476-01862-8, September 2001. 456 pp., [\[4\]](#).
- [6] Paul Mies. Über die Tonmalerei. *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft*, VII(3):397–450, 1912. Max Dessoir, Stuttgart: Verlag von Ferdinand Enke. [8](#)
- [7] Mechthild Nicolin, editor. *Musik von Allan Pettersson: Konzerte 1994/95 und ein Symposium*. Sekretariat für gemeinsame Kulturarbeit in Nordrhein-Westfalen, Wuppertal, 1994. 150 pp.
- [8] Paul Rapoport. First Performances, Symphony No. 9. *Tempo (New Series)*, 118:42–50, September 1976. ISSN: 1478-2286.
- [9] Burton S. Rosner and Eugene Narmour. Closure: Music Theory and Perception. *Music Perception*, 9(4):383–411, 1992. [25](#)
- [10] Deborah Stein. The Expansion of the Subdominant in the Late Nineteenth Century. *Journal of Music Theory*, 27(2):153–180, 1983. [25](#)
- [11] Christopher A. Williams. Allan Pettersson and the post- Sibelian modernist alternative: the 9th Symphony's maximalist minimalism. Paper read 14 October 1995 at the 16th Annual New Music and Art Festival (Bowling Green, OH) To be published in: Contemporary Music Forum, October 1995.
- [12] Marko Zdralek. Pettersson, Allan: Die verwirrende Logik der Natur, analytische Annäherungen an Allan Petterssons 9. Sinfonie (1970). Zulassungsarbeit, Hochschule für Musik, Würzburg, 2000. 155 pp.

Appendix

Waveforms



Figure 46: Waveform *The Moldau* (12'36)

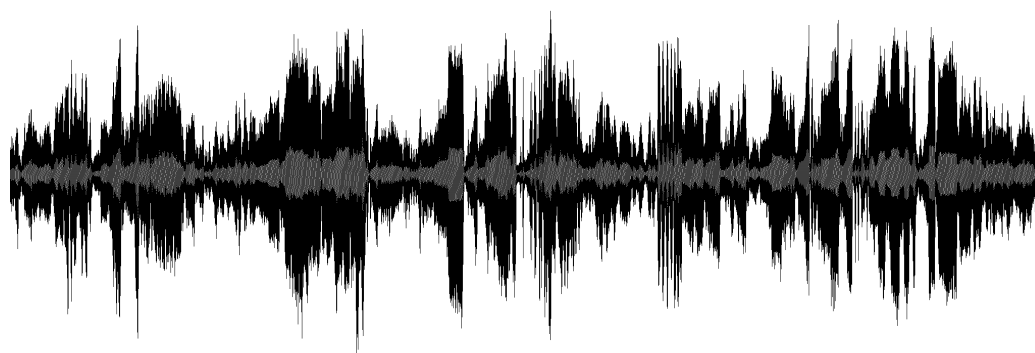
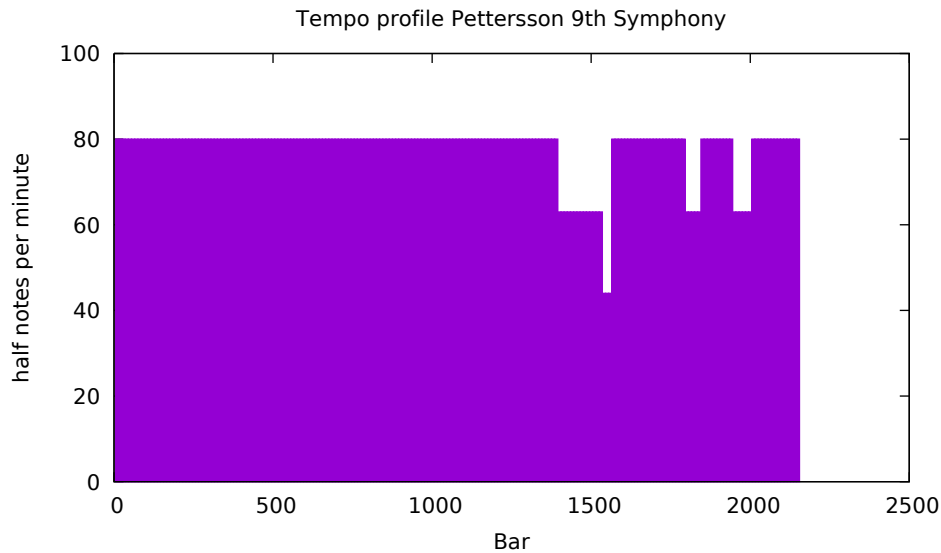


Figure 47: Waveform *9th Symphony* (69'52)

Tempo Profile

Figure 48: Tempo profile *9th Symphony*

BEDŘICH SMETANA in GOTHENBURG (1856-1861)

In October 1856 SMETANA left PRAGUE, because of political reasons and moved to GOTHENBURG in SWEDEN. He worked as a piano teacher and gave in the following month his first recital. In December 1856 SMETANA opened a demanded and successful music school. He became conductor of an important choral society and performed orchestral concerts. SMETANA appointed director of the *Gothenburg Philharmonic* (*Philharmonic Society of Gothenburg*) and was popular and respected for his conducting and piano playing. Since 1857 he composed symphonic poems and large-scale orchestral works. SMETANA finished his tone poem *Richard III* in 1858, followed by *Wallenstein's Camp* and *Hakon Jarl*. He made several journeys back to Bohemia. During a journey his wife KATARINA died on April 19, 1859 in DRESDEN, because of tuberculosis.²⁵

²⁵ Summary of several internet sources.

Detailed Analysis PETERSSON *9th Symphony*

Comparison with SMETANA's *The Moldau* (Vltava)

Analysis of Bar 4 + 5



Figure 49: *9th Symphony* Bar 4 + 5

The *9th Symphony* starts with an accumulating ascent containing three parts. The last part (Part 3, Bar 4 + 5) is shown in [Figure 49](#). This section will be discussed in detail later. These two bars were played in *9th Symphony* by the first violins. The ascent of 12 notes can be divided in 2 parts a 6 notes or in 4 parts each containing 3 notes.

First Source

The CZECH river MOLDAU (VLTAVA) has two sources, the COLD and the WARM MOLDAU. [Figure 50](#) represents the musical depiction of the *First Source* of SMETANA's *The Moldau*.



Figure 50: *The Moldau First Source*

The first part of the considered section of *9th Symphony* ([Figure 49](#)) is emphasized in [Figure 51](#).



Figure 51: *9th Symphony* Bar 4 (Part I emphasized)

First part of Bar 4 in the *9th Symphony* corresponds to the *First Source* of *The Moldau*. In detail there is a small variation (fis instead of expected f).

Second Source

Bar 16 of *The Moldau* symbolizes the *Second Source* of the CZECH river.

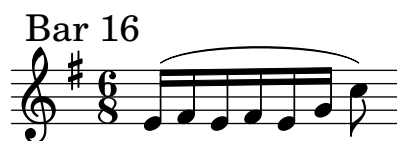


Figure 52: *The Moldau Second Source*

The second part of the considered section of *9th Symphony* (Figure 49) is emphasized in Figure 53.



Figure 53: *9th Symphony* Bar 4 (Part II emphasized)

Figure 52 and Figure 53 can be divided in following basic subunits:

Second Source (First Unit)



Figure 54: *The Moldau Second Source* (Elementary Unit I emphasized)



Figure 55: *9th Symphony* Bar 4 (Part II, Unit II emphasized)

Second Source (Second Unit)



Figure 56: *The Moldau Second Source* (Elementary Unit I emphasized)



Works about River

- LUDWIG VAN BEETHOVEN *Symphony No. 6 »Pastorale«* in F Major, op. 68, Movement 2 »*Scene by the brook*«
- AARON COPLAND Old American Songs Set 2, *At the River*
- FREDERICK DELIUS *Summer Night on the River*
- FERDE GROFE *Mississippi Suite*
- DARIUS MILHAUD²⁶ *Symphony No. 8 »Rhodanienne«*²⁷, op. 362, 1957²⁸
 1. Avec mystère et violence
 2. Avec sérénité et nonchalance
 3. Avec emportement
 4. Rapide et majestueux
- BEDŘICH SMETANA *The Moldau* from *Ma Vlast* (My Country)
- JOHANN STRAUSS II *An der schönen blauen Donau*
- VIRGIL THOMSON Suite from *The River*
- XIAN XINGHAI *The Yellow River Cantata*²⁹

²⁶ 1951-52 PETTERSSON studied composition in PARIS with MILHAUD.

²⁷ The RHONE is one of the major rivers of EUROPE, rising in SWITZERLAND and running from there through southeastern FRANCE. (Wikipedia)

²⁸ This composition was initiated and influenced by SMETANA's *The Moldau*.

²⁹ See also: *Yellow River Piano Concerto*.

Works around Water, Sea

- LUDWIG VAN BEETHOVEN *Symphony No. 6 »Pastorale«* in F Major, op. 68, Movement 4 »*The Thunderstorm*«
- BENJAMIN BRITTEN *Four Sea Interludes* from *Peter Grimes*
- FREDERIC CHOPIN *Prelude*, op. 28, no. 15, »*The Raindrop*«
- CLAUDE DEBUSSY *La cathédrale engloutie*, *La Mer*, *Reflets dans l'eau*
- SIR EDWARD ELGAR *Sea Slumber Song* from *Sea Pictures*, Op. 37
- GEORG FRIEDRICH HÄNDEL *Wassermusik*
- JACQUES IBERT *Escales*
- JONATHAN GREEN *Symphony No. 3*, Movement 4 »*Water*«
- TODD LEVIN *Swirl*
- MAURICE RAVEL *Jeux d'eau*
- OTTORINO RESPIGHI *Fountains of Rome*
- RICHARD RODGERS *Victory at Sea*
- GIACCHINO ROSSINI Overture to *William Tell*
- CAMILLE SAINT-SAËNS *Aquarium* from *Carnival of the Animals*
- FRANZ SCHUBERT *Die Forelle* op. 32, D550
- GEORG PHILIPP TELEMANN *Hamburger Ebb' und Fluth*
- RALPH VAUGHAN WILLIAMS *Sea Symphony*
- ANTONIO VIVALDI 2 *Concerti*, RV 253 and 433, *La Tempesta di mare*

KLARÄLVEN Map



Figure 59: Map showing KLARÄLVEN Area