"It was twenty years ago today, Sgt. Pepper taught the band to play..."
October 9 & 10, 1988
Manny Theater
Song 1
(On page four)

Choral Fantasia
Ludwig Van Beethoven

Adagio
Meno allegro
Allegretto, ma non troppo

George Fiore, solo piano

Eleanor Stallcop-Horrox, Soprano I
Mary Ann Landevie, Soprano II
Mira Fromhymayer, Mezzo Soprano
Stephen Wall, Tenor I
Gerald Sams, Tenor II
Norman Smith, Bass

INTERMISSION

Symphony No. 9 in d-minor, Op. 125
Ludwig Van Beethoven

Allegro ma non troppo, un poco maestoso
Molto vivace; presto
Adagio molto e cantabile
Presto; allegro assai

Text translation,

Ode to Joy

Baritone Solo, Quintet and Chorus

(To friends, no more of these sad tones!
Let us rather raise our voices together
in more pleasant and joyful tones).
Joy, thou shining spark of God,
With rapture, Goddess,
We approach thy shrine.
Your magic reigns;
Those who stern custom has parted;
All men will become brothers
under your protective wing.
Let the man who has had the fortune
to be a helper to his friend,
And the man who has won a noble woman,
join in our chorus of jubilation!
Yes, even if he holds but one
as his own in all the world!
But let the man who knows nothing
of this steal away alono and in sorrow.

All the world's creatures draw
springs of joy from nature:
Both the just and the unrighteous
follow in her gentle footsteps.
She gave us kisses and wine
and a friend loyal unto death;
She gave the joy of life to the bowiest,
And to the angels who dwell with God.
(Tenor Solo and Chorus)

Joy, as His suns speed
through the glorious order of Heaven.
Hasten, brothers, on your way
Exultant as a knight victorious.

(The first stanza is repeated)

(Chorus)
Be embraced, all ye Millions!
With a kiss for all the world!
Brothers, beyond the stars
surely dwells a loving Father.
Do you kneel before him, oh Millions?
Do you feel the Creator's presence?
Seek him beyond the stars.
He must dwell beyond the stars.
—Friedrich Schiller

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by Gary Fridnoe

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BY SETHY ALEXANDER

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Ths text is from a poem of Christoph Escher and represents a tribute to the arts and the integration of life, nature, and the arts which enables mankind and lifts the human spirit to its highest potential. It sets the spiritual tone for the more profound expression to come in Shiller's "Ode to Joy."
The Ninth Symphony of Beethoven has, from its creation, stood as a landmark in symphonic writing. It brought new dimensions to the form, both in terms of the scope of the work and in terms of the innovative introduction of a chorus into the symphonic form. The work has stirred controversy among musical intellectuals. Because the music itself is so well known, it might be illuminating to the listener to discuss the academic controversies concerning the work rather than analyzing and discussing the structures and expressive conventions. You as the listener can decide for yourself about Beethoven’s motivations for writing this masterpiece.

Louis Biancoli presents the controversial issues very succinctly:

Though the controversy has quieted down considerably, Beethoven’s great choral symphony was long a storm center of esthetic wrangling. Was the choral finale a mistake or a supreme stroke of genius? Did Beethoven conceive the broad outlines of the D minor Symphony with the sung text in mind as an integral part? Are the first three movements strictly “absolute,” i.e., without program, or do they unfold some moral and intellectual drama reaching inevitable denouement in Schiller’s “Ode to Joy”?

The safest and easiest answer, one implying utter faith in the Master, is that Beethoven knew what he was about, that the choral movement, far from being an accident or a gigantic artistic blunder, was the one and only solution of the emotional and symphonic issues raised by the first three movements. We know that he cast aside a tentatively sketched instrumental finale, later utilizing the discarded material in the A minor Quartet, Op. 132. We also know that Czerny affirmed bluntly that Beethoven expressed dissatisfaction with the choral device after the premiere and resolved to substitute a purely orchestral finale. But Beethoven was forever discarding and rejecting and revising. The rejection of a sketch proves little. And as for Czerny’s statement, Schindler flatly and conclusively refuted it.

Donald Tovey seemed to answer this side of the controversy through his analysis of the work. He declared “There is no part of Beethoven’s Choral Symphony which does not become the clearer to us for assuming that the choral finale is right; and there is hardly a point that does not become difficult and obscure as soon as we fall into the habit which assumes that the choral finale is wrong.”

In accepting Tovey’s argument, Biancoli then says:

Proceeding on this premise, then, it is erroneous (1) to regard the finale as a blunder and detach it from the other three movements; (2) to accept the finale as an accident, sublime in itself, but alien to the work as a whole, in short, to consider the Ninth Symphony as music’s supreme hybrid and not be unduly upset over the fact; and (3) to conclude that an instrumental finale would have fitted Beethoven’s scheme better.

If scholars could accept the grand design of the symphony and recognize the greatness therein, they remained divided over the intent of the work and the inclusion of the chorus. The debate raged on over the issue of the presence of a programmatic theme or content, and these same scholars then took sides over whether or not the first three movements suggested some central theme or program which the choral finale would explain through its text.

The issues will probably never be resolved, but it is known that the text of Schiller’s “Ode to Joy” had pervaded Beethoven’s thinking for some 30 years before it was finally realized musically in his Ninth Symphony. In a letter dated in 1793 Beethoven announced his plan to set the poem to music. Sketches reveal some early attempts in 1798 and 1811 with suggestions that the ode could be set as a concert aria or as a series of interludes during an overture. It was not until a sketch in 1822 that we see it emerge as a choral movement related to some sketches of a symphony in D minor.

The use of a choral finale presented an interesting artistic problem for Beethoven. If the choral section was to be seen as a part of a logical whole, it had to be successfully introduced as a part of what was already one of the lengthiest and most complex symphonic works ever attempted. The solution was simple and effective. The baritone soloist simply exborts us to end the restlessness and turn to a song of sympathy, gladness and joy, thus setting the stage for the introduction of the “Ode” while tying it neatly to the rest of the symphony.

There is some justifiable suspicion that Beethoven auditioned the concept of a choral finale, and possibly even the melody he used to set Schiller's poetry in his C Major Choral Fantasia of 1808. The similarities are obvious — an almost identical melodic contour, use of the major mode, harmonic progression that has been described as prophetic of that used in the Ninth Symphony, and, equally important, similarities of textual themes. It would seem more than mere coincidence that the conclusions of the two works have so much in common.

This writer does not tend to suggest the existence of a program for the Ninth Symphony, but if meaning exists in the music and that meaning can be conveyed better to the listener through programmatic suggestion, then perhaps Wagner has best described that programmatic suggestion. In analyzing the symphony, movement by movement, he has written:

I. A struggle, conceived in the greatest grandeur, of the soul contending for happiness against the oppression of that inimical power which places itself between us and the joys of earth, appears to be the basis of the first movement. The great principal theme, which, at the very beginning, issues forth brave and mighty, as it were, from a mysteriously hiding veil, might be transcribed, not altogether inappropriately to the meaning of the whole tone poem, the Goethe’s words: “Renounce, thou must — renounce!”

II. Wild delight seizes us at once with the first rhythms of this second movement. It is a new world which we enter, one in which we are carried away to dizzy intoxication. With the abrupt entrance of the middle part we are suddenly disclosed to us a scene of worldly joy and happy contentment. A certain stately cheerfulness seems to address itself to us in the simple, off-repeated theme.

III. How differently these tones speak to our hearts! How pure, how celestially soothing they are as they melt the defiance, the wild impulse of the soul harassed by despair into a soft, melancholy feeling! It is as if memory awoke within us — the memory of an early enjoyed, purest happiness. With this recollection a second longing, too, comes over us, which is expressed so beautifully in the second theme of the movement.

IV. A harsh outcry begins the transition from the third to the fourth movements, a cry of disappointment at not attaining the contentment so earnestly sought. Then, with the beginning of the Ode, we hear clearly expressed what must appear to the anxious seeker for happiness as the highest lasting pleasure.

Beethoven utilized only a third of the original ninety-six lines of Schiller’s poetry, and he freely rearranged the order for thematic unity. The chosen verses have been described as Beethoven’s vision of life, and their influence upon him throughout his life is evident.

The Ninth Symphony has come to symbolize more than its own musical meaning. For composers after Beethoven to reach a symphonic output of nine seemed to be a benchmark. A lifetime of symphonic writing seemed to culminate in the number nine, whether by the composers’ design or by fate. The greatness of the Beethoven work is not diminished by the mysticism of its numeric position in Beethoven’s output and that influence upon others. It remains a masterpiece.
This concert is dedicated to

RANDALL JAY MC CARTY

Randy, a founding member of the Seattle Chamber Singers, is living with AIDS. His spirit, optimism, and continuing leadership in the Seattle music community are an inspiration for those of us whose lives he touches.

---

SONG 1 - Orlando Gibbons

1. Where is death's sting? We were not born to die,
Nor only for the life beyond the grave;
All that is beautiful in earth and sky,
All skill, all knowledge, all the powers we have,
Are of thy giving, and in them we see
No dust and ashes, but a part of thee.

2. Laughter is thine, the laughter free from scorn,
And thine the smile upon a cheerful face:
Thine, too, the tears, when love for love must mourn,
And death brings silence for a little space.
Thou gavest, and thou dost not take away:
The parting is but here, and for a day.

3. Fullness of life, in body, mind, and soul;
"Who saves his life shall lose it," thou hast said:
A great adventure with a glorious goal;
Nothing that lives in thee is ever dead:
Brave living here: and then, beyond the grave,
More life and more adventure for the brave.

-Geoffrey Fox Bradby, 1929

THE SOLOISTS

Pianist GEORGE FIORE received his training in New York City where performed in such notable locations as the Town Hall. He relocated to Seattle in 1967 and since then has been active in local music scenes as a performer and vocal coach. Mr. Fiore has appeared as piano soloist with the Seattle Symphony, Bellevue Philharmonic, and the Thalia and Highline Symphonies. He is also well known as an organist and has been organist and Coordinator of Music at First United Methodist Church of Seattle since 1973.

ELEANOR STANCO-HORROX is today's soprano soloist. She is a graduate of the Curtis Institute in Philadelphia, and has done post-graduate work at the University of Washington and Central Washington State University. In 1986–87, Eleanor lived in Colorado Springs where she performed as a soloist with the Colorado Springs Chorale, Soli Deo Gloria, and the Colorado College Choir. Most recently she appeared as the goddess Giunone in the Broadway Symphony/Seattle Chamber Singers presentation of Monteverdi's opera, "Il Ritorno d'Ulisse in Patria."

Mezzo soprano MIRA FROMHAMIYER studied at the Frankfurt Hochschule and in Berlin, West Germany. She received music degrees from the University of Oregon and New England Conservatory in Boston. Ms. Fromhaufer has premiered works at the American Society of University Composers and the American Guild of Organists' national conventions. She has won critical acclaim from the press in the United States and Europe for her solo performances in numerous oratorios, festivals and recitals. Presently she is chairman of vocal studies at Pacific Lutheran University.

Tenor STEPHEN WALL has appeared as a soloist with the Broadway Symphony/Seattle Chamber Singers for several special events, most recently as the title role in their presentation of Monteverdi's "Il Ritorno d'Ulisse." He has also appeared as soloist with the Vancouver B.C., Spokane and Seattle Symphonies and the Northwest Chamber Orchestra. With Seattle Opera his credits include roles in Tannhauser by Wagner and Salome and Elektra by Richard Strauss. Mr. Wall is currently a member of the voice faculty at Pacific Lutheran University in Tacoma. This fall he will be touring Washington with the Bel Canto Ensemble in performances of Rossini's Sinon di My Old Age.

NORMAN SMITH is a graduate of both Washington State University and the University of Washington and has done additional work at Indiana University. For six years he sang leading bass roles in the opera theatres of Krefeld and Essen, West Germany. Since returning to Seattle he has appeared on stage with Seattle Opera, Northwest Opera in Schools, Etc., and Civic Light Opera, where his Erkel deBecque received enthusiastic critical acclaim. He has made numerous concert and oratorio appearances with the Seattle Bach Choir, Seattle Oratorio Society, St. Mark's Cathedral, and Choir of the Sound. In the Spring of 1988 he sang the West Coast premiere of Richard Maunder's new version of the Mozart Requiem with Seattle Pro Musica.

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PROGRAM NOTES
by Gary Fadnroe

Ludwig van Beethoven - Fantasia for Piano, Chorus and Orchestra in C minor, Op. 80

Pairing Beethoven's Fantasia in C minor with the Ninth Symphony might result in the unlikely combination of some less than charitable critics. The juxtaposition of the two works on the same program could be described as the musical progression of the Transfiguration to the sublime. Some might analyze such programming as an obvious effort to show the evolution of the choral theme of the final movement of the Ninth. In this writer's opinion, that is one of the side benefits of the pairing.

Describing the Fantasia poses an interesting challenge in view of its parallels to the Ninth Symphony. Beethoven conceived the work as a grand finale to a huge concert given in 1808 on which he was present (with Beethoven as the piano soloist) along with the "Gloria" and "Sanctus" from the Mass in C Major. "An Pastivo," the Fourth Piano Concerto, and Symphonies Five and Six.

The concert itself was not highly successful. The orchestra lacked confidence in Beethoven as a conductor and called for his removal. The pieces proved difficult for the orchestra. As legend has it, the Fantasia had to be stopped in mid-performance because Beethoven observed a repeat he had told the orchestra to ignore. One version of the outcome suggests that the conductor stopped the orchestra because they were playing in a portion of the work ahead of Beethoven, while another version says that Beethoven did it on purpose and stopped the performance himself to humiliate the musicians.

It is readily acknowledged that the main theme of the Fantasia served as a sketch of the choral theme of the Ninth Symphony. Further analysis might suggest that the concept of the work represents a kind of trial balloon for the idea of a major symphonic work with a choral section. In the Ninth Symphony, the entrance of the chorus is delayed until the very end as the culmination of a work, which is a showpiece for the orchestra. That pattern is set up in the Fantasia as well. The chorus appears in the climactic finale, but its entrance is couched in the virtuoso fantasy for solo piano.

Beethoven's reputation as a pianist highlighted his skill in improvisation. The Fantasia opens with a relatively short Adagio, which in the first performance had not been written down. It is very improvisatory in nature. The major body of the work is the finale. It consists of a theme with variations, development of the material, a return to the introductory idea, and the choral entrance to conclude the work. Beethoven completed the work in only a few weeks, although scholars have documented some seventy-five pages of sketches for the work.

The text is from a poem of Christoph Ettfner and represents a tribute to the arts and the integration of life, nature, and the arts which enables mankind and lifts the human spirit to its highest potential. It sets the spiritual tone for the more profound expression to come in Shiller's "Ode to Joy."

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SEATTLE CHAMBER SINGERS
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Program

October 9 & 10, 1988
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Song I
(Not on page four)

Choral Fantasia

Ludwig Van Beethoven

Adagio
Meno allegro
Allegretto, ma non troppo
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Mira Frohmayer, Mezzo Soprano
Stephen Wall, Tenor I
Gerald Sans, Tenor II
Norma Smith, Bass

Intermezzo

Symphony No. 9 in d-minor, Op. 125

Ludwig Van Beethoven

Allegro non troppo, un poco maestoso
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Adagio molto e cantabile
Presto; allegro assai

Text translation,

Ode to Joy
(Baritone Solo, Quartet and Chorus)

Robert Forester

Melody Black

William C. Bethel

Susanne Busch

James Wall

Mariana Owen

Jeanne Wall

David Callow

John Clack

Lee Claire

Janice LaBelle

Alma Reis

Sara Coffey

Malcolm Hoffmeyer

Clara Chambers

Roy Kirk}

All the world's creatures draw
draughts of joy from Nature:
Both the just and the unjust,
follow in her gentle footsteps.
She gave us kisses and wine
and a friend loyal unto death;
She gave the joy of life to the lowliest,
And to the angels who dwell with God.
(Tenor Solo and Chorus)

Joyous, as His suns speed
through the glittering order of Heaven,
Hasten, brothers, on your way
Exultant as a knight victorious.

(Chorus)

Be embraced, all ye Millions!
With a kiss for all the world!
Brothers, beyond the stars
surely dwells a living Father.
Do you kneel before him, oh Millions?
Do you feel the Creator's presence?
Seek him beyond the stars!
He must dwell beyond the stars.

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The youthful ensemble met with critical acclaim and quickly became a meeting place for Seattle's most talented young musicians who sought the challenge of other performers' authority, and quite often one another's enthusiasm for musical adventure. George Shanrow led the group to develop the talents of its membership and the Seattle Choral Singers look in every direction the young musicians' imagination and interest could decide. Baroque music, new music, early music, romantic music, new small ensembles, large ensembles, arias, operas, oratorios, operas, and part operas. The diversity, creativity, and abundance of talent George brought together delighted and astonished critics and audi-

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From the City Council's perspective, the orchestra at its best is unbalanced with Baroque, Baroque, and Baroque, Baroque, Baroque, Baroque - all but invariable the first at their stunning playing, with our skin's Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, Baroque, 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