SUMMER FESTIVAL I
Sunday, August 18, 2002 6:00 PM
Illesly Ball Nordstrom Recital Hall
Jeffrey Chani flute George Shawgrove harpsichord
BACH Sonatas for flute and harpsichord, BWV 1030-1035

SUMMER FESTIVAL II
Wednesday, August 21, 2002 8:00 PM
Illesly Ball Nordstrom Recital Hall
Jeffrey Chani flute
C. P. E. BACH Flute Concerto
FREDERICK THE GREAT Flute Concerto
J. S. Bach Suite No. 2 in B minor, BWV 1067

SUMMER FESTIVAL III
Saturday, August 24, 2002 8:00 PM
Illesly Ball Nordstrom Recital Hall
George Shawgrove piano

MOZART Quintet in E-flat major for piano and winds, K. 452
MOZART Piano Quartet No. 1 in G minor, K. 478

This work will be performed during the ceremonies somnolent for Your Imperial Highness will be the most glorious day of my life, and God will enlighten me so that my poor talents may serve to glorify the God of that solemn day." So Ludwig van Beethoven wrote in June of 1819 to his friend, chief patron, and pupil, Archduke Rudolph of Austria, when the Archduke's impending installation as Archbishop of Olmütz in Moravia was set for March of 1820. Beethoven's concern with spiritual matters and interest in church music had deepened over the course of his life, and he felt that this event presented the perfect opportunity for him to express his appreciation for the Archduke's support by writing a grand Mass. The date of the magnificent ceremony came and went, and however, and Beethoven's symphony Mass remained unfinished, having grown immensely as the composer labored over it—the final manuscript of the work is written on high-quality paper, but Beethoven recorded on it with cross-outs of an ear split! Beethoven seems virtually unable to wrench himself away from the work, which was completed until 1823 and not premièred until the following year. Beethoven called the Mass the "greatest work I have composed so far," and his "biggest and most perfect achievement," but it was not presented in Vienna in its entirety during his lifetime, and it has been performed only rarely since then.

This afternoon's performance of the mighty Massa solemnis will, in fact, be its first in Seattle in many years.

Beethoven was the son of a tenor at the Court of Electors and Colognian, the conductor of a choir, and his mother was himself acknowledged by poverty, discord, and distance of Ludwig's seven siblings, only two survived infancy. His father, a competent teacher of violin and clarinet, first taught the boy music, but he was not musically gifted, became an alcoholic, and was dismissed from Court service in 1789. At the age of eleven, the miserable Ludwig was removed from school to pursue musical studies exclusively. He learned to play the violin at first, then the piano, and composed as well, having some of his music published at the age of 12. At 14, he was appointed second violinist of the Hofkapelle at the Imperial Chapel in Bonn. For the next eight years, Beethoven was very active in the musical life of his city, and his talents were noted by the musical community. He visited Vienna in 1787 and took some composition lessons from Mozart, but he had to return home to manage his family's affairs when his mother died that same year. He left Bonn and settled permanently in Vienna in 1792 when the Elector fled the city as a revolutionary French army advanced.

In Vienna, Beethoven studied first with Haydn, from whom he claimed to have learned nothing, then with Johann Abremszheimer, whom Beethoven found himself and so had to take lessons with Albrecht, a composer of string quartets, to whom he gave the most credit as a teacher. The young Beethoven survived by giving music lessons and by playing the piano at the palaces and parties of the aristocratic Viennese aristocracy, where his dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works for winds and strings, and then symphonies. Although by 1800 his musical prestige was established and his material fortunes were flourishing, he became aware that his hearing was deteriorating, not only his musical life, but his social and personal life as well. He became increasingly hard of hearing; he had contemplated suicide in 1802, even writing a testament, addressed to his two brothers, describing his unhappiness over his affliction in terms suggesting that he believed that death was his only escape and that he had to lose his mind yet express musically, would lead him from ending his wretched existence. He wrote of his longing for a single day of joy. "O Providence—grant me a pure day of joy. For so long the heartfelt joy of true joy has been strangled to me. Oh when—oh when, oh Divine One—can I feel it again in the temple of nature and of mankind—Never—No, that would be too hard. This document reveals not only how dishonest, but also how determined a man Beethoven was. "Such experiences have brought me close to despair, and I came near to ending my own life—only my art held me back, for it seemed to me impossible to leave this world until I have produced everything I feel has been granted to me to achieve."

Beethoven somewhat survived the onslaught of this emotional tempest, and with his determination strengthened, he entered a new creative period that established him as the greatest composer of his time. In 1808, he announced that his pianist having been destroyed by his deafness, he considered leaving for a secure nest in Germany, but three Viennese noblemen pleased to provide him with a steady income, and he remained in Vienna, although their plan founded during the Napoleonic wars when the fortunes of these estates suffered.

For the last quarter of his life, Beethoven endured depression and increasing ill-health (he suffered from asthma, lupus, eye disease, liver ailments, dropy, fevers, and pneumonia, in addition to his deafness). Despite this, Allegri's Mass, his first major religious work, was begun as the Massa solemnis, his second major religious work, was begun in the 1790s as a paraphrase in E minor, and written as an atonement to the grief of his great-grandfather. When he died at the age of 56, ten thousand people are said to have attended his funeral. He had become, so some biographer before, a "public" figure, having helped to create, and having lived into, the age of the artist as hero and the property of all humanity.

How did Beethoven come to discover in the Roman Catholic Mass the same element from which he discovered in his greatest works? He was certainly not an orthodox Christian and showed no interest in "organized religion" or in ritual. His behavior while he worked on the Massa solemnis in violent contrast to his seeming obsession with the Mass was a text so sacred as that of the Mass. In 1779, he had completed the Massa solemnis, and Beethoven had begged negotiations for its sale and publication that represent some of the most poorly managed and managed repulsive material of his life. Despite all this, and he seems in the Mass to have come upon the perfect final foundation upon which to construct the edifice of his musical identity as he strove to express his religious and artistic faiths, perhaps finding in it a substitute to the grief of the latter and bitterness he was experiencing in the other areas of his life. Beethoven's musical genius was on such a high plane that he required repeated musical challenges for its full expression, and he determined to master all the major musical genres of his time, including the masses, the motets, the oratorio, the cantata, and the masses as figure and variation. With the Mass, he could conquer the highest form of liturgical music. According to critic living Bolduc, "On the one side, the other, the challenge of the timeless text and the musical values it had acquired over centuries put him to an intellectual exercise which projected question upon question and demanded the answers. Scholz Romain Rolland has noted that Beethoven had "gained a full understanding of the Mass with the Lamb, with the God of love anchored in his soul," and Beethoven himself wrote, "My chief aim was to awaken and permanently instill religious feelings not only into the singers but also into the audiences who hear them."

Beethoven's sketches indicate that he had started to work on the opening Kyrie by the spring of 1815, rumors of the Archduke's appointment probably having reached him before the official announcement was made. The Massa solemnis of the Gloria was finished in 1819, in those of the Creed on the 23rd of April and the Credo, Sanctus, and Agnus Dei were completed before August of 1822. There seems to have been a significant break in the composition of the opening movements and of the last three, and a new account for an important change of style, the Kyrie and Gloria being written in the more classical style of "true church music," the Credo, Sanctus, and Agnus Dei having a more "extra-religious" nature.

Anton Schneider, the young lawyer and musician who was Beethoven's friend and confidant between 1818 and the composer's death in 1827, commented on Beethoven's intensity as he worked on the Massa solemnis: "The nomination of this art-loving Prince as Archbishop of Olimbtz brought our
TEXT

Cheirophora

KRISTIE

Little known about

1. The text is a page from a book or document that contains multiple paragraphs of text, possibly discussing historical or religious themes.
2. The text appears to be in English, with some words and phrases highlighted in different colors or styles, indicating emphasis or importance.
3. The text contains a number of proper nouns, place names, and possibly biblical references.
4. The layout includes headings and subheadings, suggesting a structured format.
5. The text appears to be a passage from a religious or historical source, possibly a book, letter, or article.

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Grade: The text is legible and comprehensible, with no major issues that impede understanding. The primary language is English, and the content appears to be historical or religious in nature. The layout is structured, with headings and subheadings, indicating a formal or academic style. The text contains proper nouns and biblical references, which may require specialized knowledge to fully understand. The quality of the text is high, with clear and well-written prose. However, without additional context, the specific purpose or context of the text remains unclear.

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ORCHESTRA SEATTLE

Violin
Dajana Alkovic
Licia Carlson
Susan Carpenter
Lauren Daugherty
Stephen Hegge
Son Hoang
Fritz Klein**

Viola
Beatrice Dolf
Sandra Humes
Laura Juliano
Jim Lurie
Katherine McWilliams*
Håkan Svening

Bass
Jo Hansen*
Steve Mesick
Doug Persson
Chris Simson

Flute
Megan Lyden*
Melissa Underhill-Lee

Oboe
Beth Antonopulos*
Kate Loughlin

Clarinet
Alan Lawrence
Gary Oxley**

Penny Deputy
Laura Dooley
Deanna Frykle
Theodore Letz
Suzi Moors
Laura Modill
Christine Rickert
Debra Schilling
Neda Slavon
Julia Aukroy Thiel
Anne Thompson

ONE OF THE PACIFIC NORTHWEST'S PREMIER MEZZO-SOPRANO, REBECCA LANDLE is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Landle also participates regularly with the Pacific Northwest Ballet in their productions of The Nutcracker and A Midsummer Night's Dream and on Seattle Opera's preview concerts. Her repertoire ranges from the early masterpieces to contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions with the Seattle Bach Society and in many of Harran's choirs. Ms. Landle has sung with OSSCS last summer. Last season Ms. Landle was heard in recital at the Illisie Ball Nordstrom Recital Hall performing music of Barber, Copland and Gershwin. In March of 2002 she appeared with the Choir of the Sound on their 25th Anniversary Concert and in April and sang Bach's Mass in B minor in a period-instrument performance with the Northwest Chamber Chorus.

Soprano Eleanor Stulteck-Herron studied at Central Washington State College and at the Curtis Institute of Music in Philadelphia. A 1989 winner of the Bel Canto competition, she performed and pursued advanced studies in Sienna, Italy with Maestro Walter Baracchi of La Scala. She has been a soloist with the Colorado Opera Festival, the Colorado Springs Chorale and Soli De Gloria, Orchestra Seattle, the Philadelphia Singers (where she participated in the premiere of Romeo Castelluci's opera William Penn in the role of Nurse) and was seen as a Bridesmaid in Seattle Opera's 1999 production of Mozart's Ghost of Freischütz. Ms. Stulteck-Herron also sang as Leonora in Fidelio with Bel Canto Northwest in Portland, Oregon. A student of Ellen Faull, she has been a member of the Seattle Opera Chorus since 1997 and a soloist at University Presbyterian Church since 1993. Recent appearances on the concert stage have included performances of Verdi's Requiem with Choir of the Sound and Brahms' German Requiem with OSSCS.

SEATTLE CHAMBER SINGERS

Tenor Stephen Walls has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera and Tacoma Opera Company. He has also been featured in chamber music and recitals with the Seattle Opera Orchestra and OSSCS. Mr. Walls has sung with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premiere of Huntingway's A St. Mark Passion and The Mass of Life and Death, and is featured on their recording of Handel's Messiah. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's Don Pasquale. In November 1998, he appeared as Don Serafino in Mozart's Don Giovanni with the Seattle Opera Orchestra. Mr. Walls is currently performing in a support role in Seattle Opera's performances of Verdi's Un ballo in maschera.

Conductor Steve Stevens, director of the Columbia Choruses Vocal Ensemble and the Woodinville High School Concert Choir, founded the Columbia Choruses in February of 1983. He is one of the most experienced conductors of community choirs in the United States. A native of Texas, he began his musical studies at age 6 with the piano. The turning point in his life came with his successful membership in the famed Texas Boys Choir of Fort Worth from 1957-60 (a group Igor Stravinsky called "the best boys choir in the world"). It was in those years he discovered his gift for singing and decided to pursue music as a career. Mr. Stevens earned a B.A. (voice) and Master of Music degree from Houston Baptist University and a B.A. (voice) from Houston Baptist University in 1969. Following the study and performance of opera in Europe, he completed his post-graduate studies at Southern Methodist University, achieving his Doctor of Musical Arts in 1971. He has conducted the Texas Boys Choir (1971-77), the Northwest Boychoir (1977-84), and founded and conducted the Northwest Young choir (1982-84). He has since founded the Columbia Boys Choir (1983), Columbia Girls Choir (1988) and Vocal Ensemble (formerly Columbia Singers, 1989) and "Cun Brio" Women's Choir (1989). Since 1992 he has also been the Choir Director at the Northwest School and the Northshore School District. Choirs under his direction have consistently won international acclaim for their high standard of singing artistry and musicianship. His choirs have performed in United States, Australia, Sweden, Canada, Kazakstan, Taiwan and the Philippines. They have also appeared on national network television in the United States, Europe, Japan and Russia and have sung for a President, the Pope, and for members of the British royal family.

COLUMBIA CHORUS VOCAL ENSEMBLE

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WOODINVILLE HIGH SCHOOL CONCERT CHOIR

Soprano Jennie Baker
Rachel Ermann
Emily Hopper
Danika Jensen
Pamela Pahlown
Elizabeth Persing

Tenor
Daniel Hutton
Alex Persing
Glen Price
Christopher Eau
Cameron Stevens

Bass
Christopher Beard
David Haverhals
Darin Hale
Andrew Hertel

Alto
Evelyn Askland
Sam Biethen
Briana Bulger
Nicole Holsen
Eileen Price

Anne Sper

Kalee Ashlie-Vikaste
Allan Barr
Anselme Boddington-Long
Erin Burke
Sussana Duarte
Shannon East

Evan Hernandez
Aaron Lomax
Matt Melton
Ryan Nada
Stephanie Probert
Michael Rapp
Andrew Robinson
Zack Spencer
Chris Vila

Soprano
Halley Anderson
Esther Beasmer
Anselme Boddington-Long
Erin Burke
Sussana Duarte
Shannon East

Evan Hernandez
Aaron Lomax
Matt Melton
Ryan Nada
Stephanie Probert
Michael Rapp
Andrew Robinson
Zack Spencer
Chris Vila

Katie Wollum
Jim Lurie
Katherine McWilliams*
Håkan Svening

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Jo Hansen*
Steve Mesick
Doug Persson
Chris Simson

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Melissa Underhill-Lee

Oboe
Beth Antonopulos*
Kate Loughlin

Clarinet
Alan Lawrence
Gary Oxley**

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Laura Dooley
Deanna Frykle
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master to that touch of musical art which is the noblest and also the most challenging, to which, along with the symphony, he felt most strongly drawn...from the beginning of his work on the Mass Beethoven's whole personality seemed to take a new form, as was noticed especially by his older friends. Never before or after have I seen him in such a condition of Exhaustenheit (exhaustion of everything earthly). He wrote about an incident that took place in late August of 1819 at Beethoven's room: "From behind the closed door of one of the parlors we could hear the master working on the fugue of the Mass, seated at his piano." When we heard enough of this almost frightening performance and were about to depart, the door opened and Beethoven stood before us, his face disfigured as if the whole of his being had been distorted to the point of inspiring terror. And he had just engaged in a life-and-death struggle with the whole army of counterpointists, his every movement, and his every word was confused, as if he felt embattled at having been overthrown.

(Through it appeared that Beethoven was not working on the fugue of the Credo at this time but probably on that of the Gloria, the essence of the incident is probably true.)

Beethoven sent a copy of the Missa a Prince Nikolaus Gallatin in St. Petersburg in 1823, and the work was finally performed there in 1824 as a "grand oratorio" in a concert to benefit musicians' widows. Only the Kyrie, Credo, and Agnus Dei from the Mass, retitled "Three Grand Hymns with Solo and Chorus Voicing" for the occasion, were performed in Vienna, where they were presented in May of 1824 along with his Ninth Symphony. (At this performance Beethoven stood turning the pages of his score and walking about, the conductor having warned the orchestra and choir to pay the composer no attention, and because of his disability he had to be turned around to face the audience at the end of the performance so that he could acknowledge the thunderous applause.) The work was finally published in 1827, shortly after the composer's death.

The Missa solemnis opens with the slowly changing chordal harmonies of the relatively straightforward fugue of the Kyrie, contrasted with a more complex \"subject\" in the Credo; Greene's \"subjects\" are presented in sections. He then brings back a more extended and modified version of the opening material to produce a well-balanced A-B-A form.

The Missa solemnis is a gigantic, complicated, and highly dramatic work, and its emotional intensity, richness of inner detail, and extensive contrasts of tempos and dynamics are even more pronounced when it is tried to wend from each word of the text every drop of meaning he could find in it. At the head of his score, Beethoven wrote: "From the heart—many of the figures are arranged to express Beethoven's most vivid memory and noble works, it has not captured the hearts of listeners or the devotion of performers. The Kyrie, the opening movement, is the most difficult of the long and drawn-out process for the movements performed in Vienna, the solos presented the difficulty of their parts, and the various choruses complained of their insubstantiality. Even recently, the writer of the program notes for the performance of the Missa by the Dallas Choral Society in Massachusetts comments that "...after a series of performances and the music of the Kyrie, the Missa solemnis should be an experience more closely watched by the audience than in reality is worth the effort."

The notes in Beethoven's sketches indicate how all encompassing the creation of the Missa solemnis was, "the music of Jesus Christ (et incarnatum est) by using the Doric mode (a pattern of notes, constructed by stress-"D") on the piano and playing the next seven white keys in succession, opening for the next seven white keys, and with numerous exclamation marks and underlinings to illustrate text and express intense emotion by means of music. While "Credo, credo" ("I believe") is repeated consistently throughout the movement, "et invisibilium" ("and invisible") is nearly inaudible, as before the text's meaning. Likewise, Beethoven imparts a mysterious mood to his musical depiction of the mystery of the Incarnation, "Deventer Deus Sabaoth!" Pleni sunt oor et terra gloria tua."

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Santius, santus, sanctus, Dominus Deus Sabaoth! Pleni sunt oor et terra gloria tua."

Benedictus qui venit in nomine Domini. Oswells in excelsis Deo!

Agnus Dei qui tollis peccata mundi, ALEXNUS DEI O Lamb of God, that taketh away the sins of the world, have mercy upon us.

Great is our peace.

Translation © 1984. 2. Philip Ambrose
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J. S. BACH Suite No. 2 in B minor, BWV 1067

CLASSICAL CINEMA
Sunday, October 27, 2002 3:00 PM
Meany Hall
Swed Running violin
WILLIAMS Suite from Harry Potter and the Sorcerer’s Stone
ROZSA Concerto for Violin and Orchestra, Op. 24
PROKOFIEV Alexander Nevskaya Capella, Op. 76

GEORGE SHANGROW CHORALE
Sunday, November 10, 2002 3:00 PM
Illisley Ball Nordstrom Recital Hall
BRITTEN Choral Dances from Gloriana, Op. 53
ROSSINI Stabat Mater
DEBUSSY Trois Chansons de Charles d’Orléans
MONTIVERDI Madrigals

ITALIAN ADVENT CELEBRATION
Sunday, December 1, 2002 3:00 PM
Town Hall
RESPIGHI Lauro per la Natività del Signore, P. 166
CORELLI Concerto Grosso in G minor, Op. 6 No. 8
VIVALDI Gloria, RV 569

HANDEL’S MESSIAH
Sunday, December 15, 2002 3:00 PM
Town Hall
HANDEL Messiah

WINTER BAROQUE
Sunday, January 12, 2003 3:00 PM
Town Hall
POULENC Suite Francaise
PURCELL Suite from Abdelazer, Z. 570
WAASSENER Concerto Amoroso in F major
BACH Ich liebe den Höchsten von Gernsheim Gembel, BWV 174

PROGRAM NOTES

LUDWIG VAN BEETHOVEN
Beethoven was born in Bonn on December 16, 1770 and died in Vienna on March 26, 1827. He composed this Mass in D major between the spring of 1819 and the spring of 1823. The first performance (possibly incomplete) was given on August 4, 1823 in St. Peter’s Church, in a service for four vocal soloists and chorus, and the score calls for pairs of flutes, oboes, clarinets and bassoons, contrabasses, 4 horns, 2 trumpets, 3 trombones, timpani and strings

This Mass in D major for soloists, chorus and orchestra will be performed during the ceremonies commemorating Your Imperial Hightness will be the most glorious day of my life, and God will enlighten me so that my poor talents may bring glory to the glorification of that solemn day.” So Ludwig van Beethoven wrote in June of 1819 to his friend, chief patron, and pupil, Archduke Rudolf of Austria, when the Archduke’s impending installation as Archbishop of Olomouc in Moravia was set for March of 1820. Beethoven’s concern with spiritual matters and interest in church music had deepened over the course of his life, and he felt that this event presented the perfect opportunity for him to express his appreciation for the Archduke’s support by writing a grand Mass. The date of the magnificent ceremony came and went, and however, and Beethoven’s sales of the Mass remained unfinished, growing even more distasteful as the composer labored over it—the final manuscript of the work is written on high-quality paper, but Beethoven refused to reveal the causes of his frustration. Beethoven seemed virtually unable to wrench himself away from the work, which was not completed until 1821 and not premiered until the following year. Beethoven called the Mass "the greatest work I have composed so far," and his "biggest and most perfect achievement." but it was not presented in Vienna in its entirety during his lifetime, and it has been performed only rarely since then. This afternoon's performance of the mighty Missa solemnis will, in fact, be its first in Seattle in many years.

The son of the son at the court of the Elector of Cologne and the bishop of a wain. His home was overshadowed by poverty, drank, and distance. Of Ludwig’s seven siblings, only two survived infancy. His father, a competent teacher of violin and clarinet, first taught the boy music, but he was not himself a musician, became an alcoholic, and was dismissed from Court service in 1789. At the age of eleven, the miserable Ludwig was removed from school to pursue musical studies exclusively. He learned to play the violin, clarinet, and to compose as well, having some of his music published at the age of 12; at 14, he was appointed second violinist to the Electoral Chapel in Bonn. For the next eight years, Beethoven was very active in the musical life of his city, and his talents were noted by the musical community. He visited Vienna in 1787 and took some composition lessons from Mozart, but he had to return home to manage his family's affairs when his mother died that same year. He left Bonn and settled permanently in Vienna in 1792 when the Elector died and the city as a revolutionary French army advanced.

In Vienna, Beethoven studied first with Haydn, from whom he claimed to have learned nothing, then with Johann Albrechtsberger, whom Beethoven frequently overheard playing ams Weberin, a composer of string quartets, to whom he gave the most credit as a teacher. The young Beethoven survived by giving music lessons and by playing the piano at private parties and on the street to make a living. In 1809, while Beethoven’s dynamic, emotionally charged performances began to attract attention. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works for winds and strings, and then symphonies. Although by 1800 his musical heritage was rich and his material fortunes were flourishing, he became aware that his hearing was deteriorating, not only his musical life, but his social and personal life as well. He became increasingly depressed and often contemplated suicide in 1802, even writing a testament, addressed to his two brothers, describing his unhappiness over his affliction in terms suggesting that he believed that death to be the solution of all his problems. However, he insisted that his work must continue, even to express musically, with his ending his wasted existence. He wrote of his longing for a simple day of joy. "O Providence—grant me one simple day of joy. For so long was the heart of joy true has been strangled to me. Oh when—oh when, oh Divine One—can I feel it again in the temple of nature and of mankind—Never—No, that would be too hard.” This document reveals not only how distinguished, but also how determined a man Beethoven was. “Such experiences have brought me close to despair; and I came near to ending my life—only my art held me back, it seemed to me impossible to leave this world until I have produced everything I feel has been granted to me to achieve.”

Beethoven survived the onslaught of this emotional tempest, and with his determination strengthened, he entered a new creative period that established him as the greatest composer of his time. In 1809, Beethoven’s hearing had deteriorated and the fear that his piano had disappeared by his deafness, he considered leaving for a second rest in Germany, but three Viennese noblemen joined to provide him with a steady income, and he remained in Vienna, although their plan flourished during the Napoleonic wars when the fortunes of these estates suffered.

For the last quarter of his life, Beethoven endured depression and increasing ill-health (suffered from asthm, lupus, eye disease, liver ailments, dropsy, fever, and pneumonia, in addition to his deafness). These afflictions affected his physical and social life, as well as his personal life, including the disappointment of his marital hopes and tension and legal strife over the custodianship of his beloved nephew. Still he composed during those years, some of the most poignant of his music. When he died at the age of 56, ten thousand people are said to have attended his funeral. He had become, so no composer before him, a “public” figure, having helped to create, and having lived into, the age of the artist as hero and the property of all humanity.

How did Beethoven come to discover in the Roman Catholic Mass the structure from which to fashion what he considered to be his greatest work? He was certainly not an orthodox Christian and showed no interest in “organizing religion” or in ritual. His behavior while he worked on the Missa solemnis was in violent contrast to his seeming obsession with music. He wrote a text so sacred as that of the Mass, long before he had completed the Missa solemnis, had begun negotiations for its sale and publication that represent some of the most poorly managed and materially reprehensible management of his life. Despite all this, he seems to have been come to upon the perfect foundation upon which to construct the edifice of his musical identity as he strove to express his religious and artistic faiths, perhaps finding in music an antidote to the poverty of the gift and bitterness he was experiencing in the other areas of his life. Beethoven’s musical genius was matched only by his required repeated musical challenges for his full expression, and he determined to master all the major musical genres of his time, including the masses, cantatas, symphony, opera and as well as other instrumental works such as figure and variation. With the Mass, he could conquer the highest form of liturgical music. According to critic living Koldob, “On the one side, he found his emotional involvement urging him to diminution of effort he had not contemplated. On the other, the challenge of the timeless text and the musical volume it had acquired over centuries put him to an intellectual exercise which projected question upon question and demanded uncompromising answers.” Scholar Romain Rolland noted that Beethoven had “a great understanding for the Church, with the Land, with the God of love summoned by his own voice, and Beethoven himself wrote, “My chief aim was to awaken and permanently instill religious feelings not only into the singers but also into the listeners.”

Beethoven’s sketches indicate that he had started to work on the opening Kyrie by the spring of 1819, rumors of the Archduke’s appointment probably having reached him before the official announcement was made. The last performance of the Gloria was finished in 1819, in those of the Credo in 1822, and the Creeds, Sanctus, and Agnus Dei were completed before August of 1822. There seems to have been a significant break between the completion of these two movements, and of the last three, and for the Credo. In fact an account for an important change of style, the Kyrie and Gloria being written in the more classical style of “true church music,” the Credo, Sanctus, and Agnus Dei, and the “extraordinary” Met Dei.
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LUDWIG VAN BEETHOVEN Missa solemnis, Op. 123 1875-1779

Kyrie Gloria Credo Sanctus Agnus Dei

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