BEETHOVEN’S Missa Solemnis

APT MASTER SERIES
Wednesday 14 October 2015
Friday 16 October 2015
Saturday 17 October 2015
Beethoven’s Missa Solemnis  
**BEETHOVEN** Missa Solemnis  
David Robertson conductor  
Susanna Phillips soprano  
Olesya Petrova mezzo-soprano  
Stuart Skelton tenor (PICTURED)  
Shenyang bass • Sydney Philharmonia Choirs  

**APT Master Series**  
**Wed 14 Oct 8pm**  
**Fri 16 Oct 8pm**  
**Sat 17 Oct 8pm**  
Pre-concert talk by David Garrett 45 minutes before each performance

Mozart and the Brits  
**MOZART** Adagio and Fugue  
**BRITTEN** Variations on a Theme of Frank Bridge  
**ARNOLD** Concerto for two violins  
Andrew Haveron violin-director  
Emily Long & Freya Franzen violin

**Mozart in the City**  
**Thu 5 Nov 7pm**  
City Recital Hall Angel Place  
Pre-concert talk by David Garrett at 6.15pm

Audra McDonald sings Broadway  
An evening of Broadway classics and current hits  
Andy Einhorn conductor  
Audra McDonald vocalist

**Meet the Music**  
**Thu 5 Nov 6.30pm**  
Kaleidoscope  
**Fri 6 Nov 8pm**  
**Sat 7 Nov 8pm**  
Pre-concert talk 45 minutes before each performance

Discover Richard Strauss  
**R STRAUSS** Death and Transfiguration  
Richard Gill conductor

**Discovery**  
**Tue 10 Nov 6.30pm**  
City Recital Hall Angel Place

Pictures at an Exhibition  
**DUKAS** La Péri: Fanfare  
**SAINT-SAËNS** Piano Concerto No.2*  
**HOLLEY** Oboe Concerto PREMIERE  
**MUSSORGSKY** orch. Ravel Pictures at an Exhibition*  
Miguel Harth-Bedoya conductor (PICTURED)  
Vadym Kholodenko piano  
Shefali Pryor oboe

**Meet the Music**  
**Wed 11 Nov 6.30pm**  
Thursday Afternoon Symphony  
**Thu 12 Nov 1.30pm**  
*Tea & Symphony  
**Fri 13 Nov 11am**  
complimentary morning tea from 10am  
**Mon 16 Nov 7pm**  
Pre-concert talk 45 minutes before each performance  
(except Friday)

Thus Spake Zarathustra  
**WAGNER** Lohengrin: Prelude to Act I  
**JONGEN** Symphonie concertante for organ & orchestra  
**R STRAUSS** Thus Spake Zarathustra  
**WAGNER** Lohengrin: Prelude to Act III  
Edo de Waart conductor • Olivier Latry organ

**APT Master Series**  
**Wed 25 Nov 8pm**  
**Fri 27 Nov 8pm**  
**Sat 28 Nov 8pm**  
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**Fri 20 Nov 8pm**  
**Sat 21 Nov 2pm**  
**Sat 21 Nov 8pm**

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Welcome to tonight’s concert in the APT Master Series. This week the SSO and its chief conductor David Robertson are joined by four world-class soloists and the magnificent Sydney Philharmonia Choirs for a performance of Beethoven’s Missa solemnis.

The Missa solemnis is an awe-inspiring creation – according to the composer it was his ‘greatest work’. Combining voices and orchestra, it fills the concert hall with exhilarating sound. But it’s also music that is full of heart and inspiration, and Beethoven wrote at the top of the music: ‘From the heart, may it go to the heart.’

Like Beethoven, we at APT put our heart and soul into our programs, planning cruises that are magnificent and gloriously inspiring. And in March 2016 you’ll be able to enjoy the combined delights of a luxury APT European river cruise and intimate chamber music played by SSO musicians in a tour that will take in Vienna, the adopted home of Beethoven himself.

Great concerts are musical journeys in their own right. We hope you find tonight’s performance transporting, and we look forward to seeing you in November for the final APT Master Series concert of the season.

Geoff McGeary
APT Company Owner
APPT MASTER SERIES
WEDNESDAY 14 OCTOBER, 8PM
FRIDAY 16 OCTOBER, 8PM
SATURDAY 17 OCTOBER, 8PM
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SYDNEY OPERA HOUSE CONCERT HALL

BEETHOVEN’S
MISSA SOLEMNIS

David Robertson conductor
Susanna Phillips soprano
Olesya Petrova mezzo-soprano
Stuart Skelton tenor
Shenyang bass-baritone
Sydney Philharmonia Choirs

LUDWIG VAN BEETHOVEN (1770–1827)
Missa solemnis – Mass in D, Op.123

Kyrie
Gloria
Credo
Sanctus – Benedictus
Agnus Dei

Pre-concert talk by David Garrett at 7.15pm in the Northern Foyer.
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The performance will conclude at approximately 9.25pm. There is no interval
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COVER IMAGE: Portrait of Beethoven made in 1820 by Joseph Karl Stieler

APT MASTER SERIES 2015 CONCERT SEASON

sydney symphony orchestra
David Robertson
Chief Conductor and Artistic Director

Presented by

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In 1823 the publishing company of Breitkopf & Härtel commissioned a portrait of Beethoven by Ferdinand Waldmüller, Vienna’s leading portrait painter. The original finished painting, held in Leipzig, was destroyed in 1943, but the portrait survives through a study and copies that were made.
Beethoven’s Missa Solemnis

Tonight’s program is a single work – Beethoven at his most visionary and life-affirming in a grand musical creation for vocal soloists, choir and orchestra. Ostensibly it’s church music – literally a ‘mass for a solemn occasion’ – but in reality it is too massive in its scope and almost too awe-inspiring to function as liturgical music. The Missa solemnis, wrote Beethoven biographer Romain Rolland, ‘overflows the church by its spirit and its dimensions’.

It’s no surprise that the Missa solemnis has found its home in the concert hall rather than the church. Nor was Beethoven exaggerating when he said it was his greatest work, greater even than his Ninth Symphony.

But the Missa solemnis isn’t simply an exercise in magnificence, an expression of the greatness of God. Beethoven also conveys the complexity and struggles of individual faith with music of deep sincerity and profound feeling.

Beethoven wrote on the finished manuscript: “From the heart – may it return to the heart.” And it is in this spirit that those of us on stage offer tonight’s performance: as a musical gift from the heart to you in our audience.
ABOUT THE MUSIC

Ludwig van Beethoven
Missa solemnis – Mass in D, Op.123

Kyrie
Gloria
Credo
Sanctus – Benedictus
Agnus Dei

Susanna Phillips soprano
Olesya Petrova mezzo-soprano
Stuart Skelton tenor
Shenyang bass-baritone
Sydney Philharmonia Choirs

Beethoven worked on his Mass in D for over four years, from 1819 to 1823. The result is a masterpiece in his late style, his most substantial piece of choral music, and arguably his greatest single achievement. He described it as ‘my greatest work’ (but that was in correspondence seeking to bid it up to publishers!). It is very demanding to sing and play. What Beethoven imagined in his mind’s ear is almost impossible in

Beethoven was raised in the Roman Catholic tradition but he was hardly a ‘good Catholic’. Most likely his only visits to church as an adult were to listen to or perform music. Nonetheless he was deeply concerned with the idea of God, and how God was to be encountered, and the crisis of his deafness, which began around 1802, caused him to retreat into speculation on theology and the liturgy. In the course of his career he made only two settings of the mass: a Mass in C (1807) and his Missa solemnis (completed in 1823).

MISSA SOLEMNIS

Beethoven said his ‘Mass for a Solemn Occasion’ was his ‘greatest work’. He put his heart and soul into this music over a period of nearly four years – well and truly missing his intended deadline along the way – and wrote on the finished manuscript: “From the heart – may it return to the heart.” This mass is magnificent in its scale and scope, too ambitious for liturgical use in the church, and by necessity it has found its home in the concert hall. Even so, it evokes an ecclesiastical atmosphere, or at any rate a religious one: a musical affirmation of faith.

Portrait made in 1820 by Joseph Karl Stieler
performance – evidently he wanted the sense of difficulty to be part of the music’s effect.

There is a puzzle about Beethoven’s intentions. This ‘Mass for a Solemn Occasion’ seems much too long for church use, and the music risks overwhelming any worshipful focus on liturgical words and actions. But the composer did have a church ceremony in mind – the installation of his pupil, patron and friend Archduke Rudolph as Archbishop of Olmütz. This took place in 1820, and the music was far from ready on time – indeed, Michael Steinberg calls the saga of the its composition ‘the ultimate story of a missed deadline’. The first performance was organised by another amateur musician and patron of Beethoven, Prince Nikolas Galitzin, in St Petersburg in April 1824. The first Viennese performance was nearly a month later, on 7 May, not in a church, but in the same concert at the Court Theatre that included the premiere of the Ninth Symphony. Because of time limits, only the Kyrie, Credo and Agnus Dei were performed, and to German texts billed as ‘Three Grand Hymns’, since the church had not given permission for the Latin texts to be sung in a non-liturgical context.

Although Beethoven’s Missa solemnis presents a highly personal and subjective interpretation of the text, it is in some
ways more fitting as a liturgical setting than his earlier and more conventional Mass in C (1807). In that work Beethoven, working to a commission from Prince Esterházy, consciously copies much of the approach of Haydn’s last masses. He seems to have trouble adjusting his instinctively symphonic musical language to the formal requirements of Viennese church style, whereas Haydn had largely avoided the problem by putting musical rather than textual considerations first.

Yet Beethoven believed that in his Mass in C he had achieved something special: ‘I believe I have treated the text as it has seldom been treated.’ He had prepared by having the Latin translated into German, line by line, so that nothing would escape his attention; planning this new mass, he sought out even more of the text’s inner meaning. Beethoven wanted the music to show understanding of the ideas behind particular words, while each section also kept an overall mood and purpose. He made a study of ancient plainchant and of music and treatises by old composers of polyphonic sacred music (such as Palestrina). The Missa solemnis, Maynard Solomon observes, is more deeply rooted in older traditions than any other work of Beethoven’s. At the same time he adopted a symphonic style, making full use of orchestral resources, and firmly knitting each section of the mass into architectural unity.

The outcome is personal and visionary. It is the work of a man out of touch with organised religion, but profoundly aware of divine reality, which he interprets in the sense of late 18th-century enlightened Catholicism. Beethoven was anything but a good Catholic and church goer – indeed, he distanced himself from the church. But he was deeply concerned, especially since the crisis of his deafness, with the idea of God, and how God was to be encountered. The scholar Warren Kirkendale wrote in 1971 that it is now clear that Beethoven, isolated by his deafness, retreated into speculation on theology and the liturgy. In the Missa solemnis he wanted to say the last word on the subject.

By necessity the Missa solemnis is a concert work, but it evokes an ecclesiastical atmosphere, or at any rate a religious one. Beethoven’s musical affirmation of faith in this mass has helped people with little sympathy for institutionalised Christianity to worship with him.

It is the work of a man out of touch with organised religion, but profoundly aware of divine reality...
Listening guide with texts and translations

Kyrie

At once Beethoven’s unified treatment of each section of the mass becomes apparent, as opposed to the sectional divisions adopted by Baroque and early Classical composers. He presents the Kyrie as a threefold prayer, adding to the tempo directions the words ‘Mit Andacht’ (devoutly) and ‘From the heart – may it reach the heart’. The orchestral opening anticipates the entry of the words to the same music, and illustrates how Beethoven’s musical concepts relate to the meaning of the words: the forthright chords to which the word ‘Kyrie’ (Lord) will be sung are followed by the pleading of helpless man in the woodwind phrases. When the voices enter, soloists and choir answer each other in echo, or as an antiphony of priest and people. At ‘Christe eleison’ the music becomes more animated and – paying conscious tribute to the style of Palestrina – a fugue begins on a flowing theme, punctuated with cries of ‘Christe!’. This dies away in a minor chord which becomes part of the original major opening chord of the Kyrie. The recapitulation brings no striking modifications of the material. So far there is much beautiful choral and orchestral writing, but little indication of the extremes to come.

Assai sostenuto (Mit Andacht) (Devoutly)

Kyrie eleison! Lord have mercy!

Andante assai ben marcato

Christe eleison! Christ have mercy!

Tempo I

Kyrie eleison! Lord have mercy!

Autograph score of the Kyrie from Beethoven’s Missa solemnis
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Gloria

Chorus and orchestra burst out with an upward scale in strongly marked rhythm, all the voice parts in succession, breaking into cries of ‘Gloria!’ This motif, worked out to a climax, binds the whole movement together. In an arresting dramatic contrast, the basses intone ‘et in terra pax’ on one note, and the choir takes up the theme of peace in expressive harmonies. Energetic declamation alternates with quieter passages, with a sudden drop to low quietness marking the priest’s inclination of the head at the words ‘adoramus te’.

A brief slower section begun by the tenor soloist at ‘Gratias agimus tibi’ leads towards a tremendous climax on ‘Pater omnipotens’, where the trombones are used for the first time. Suddenly the clarinets are discovered leading calmly down from the summit at ‘Filius Patris’. The Qui tollis thus introduced is another threefold prayer, moving through a succession of keys, rising in intensity to the great cry to the divine majesty ‘Qui sedes...’, followed by a complete contrast of ‘awestruck prostration’ (the words are Donald Tovey’s, in his Essays in Musical Analysis). As the prayer resumes, with panting string figures, Beethoven takes a liberty with the text: he heightens the urgency by introducing the ejaculation ‘ah!’ before ‘Miserere’.

‘Quoniam...’, introduced by a kind of fanfare, is one of those taxing shouts for the choir in which the work abounds: the last word, ‘sanctus’ is almost whispered, subito piano; the feeling of expectation is resolved, after a huge swelling, by the basses entering fortissimo with the broadly striding theme of the fugue: ‘In Gloria Dei Patris.’ First the choir develops this on a vast scale, with instruments doubling voices in the 18th-century church style, then the soloists take it up, bringing a contrast of texture, while choral tenors and basses quietly state the words ‘cum sancto spiritu’ as a cantus firmus. This is a passage of rapid modulation and extraordinary compression, in which listeners almost lose their tonal bearings. The movement becomes hectic – the chorus whisper ‘Cum sancto spiritu’ then burst out in rhythmic unison with the fugue theme. The opening ‘Gloria!’ motif returns in a presto coda, and the last word is a ‘Gloria!’ almost shouted by the choir after the end of the orchestral chord.

Allegro vivace

Gloria in excelsis Deo,                      Glory to God in the highest
et in terra pax                              and on earth peace
hominibus bonae voluntatis.                  to people of good will.
Laudamus te,                                We praise you,
benedicimus te,                             we bless you,
adoramus te, we worship you,
glorificamus te. we glorify you.

Meno allegro
Gratias agimus tibi We give you thanks
propter magnum gloriam tuam. for your great glory.

Tempo I
Domine Deus, Rex coelestis, Lord God, King of heaven,
Deus Pater omnipotens. God the Father almighty.
Domine Fili unigenite, Lord the only-begotten Son,
Jesu Christe, Jesus Christ,
Domine Deus, Lord God,
Agnus Dei, Lamb of God,
Filius Patris. Son of the Father.

Larghetto
Qui tollis peccata mundi, Who takes away the sins of the world,
miserere nobis, have mercy on us,
qui tollis peccata mundi, who takes away the sins of the world,
suscipe deprecationem nostram, receive our prayer,
qui sedes ad dexteram patris, who sits on the right hand of the father,
miserere nobis, have mercy on us,
ah miserere nobis. ah have mercy on us.

Allegro maestoso
Quoniam tu solus sanctus, For you alone are holy,
quoniam tu solus Dominus, for you alone are the Lord,
quoniam tu solus altissimus, for you alone are the Most High,
Jesu Christe, Jesus Christ,
cum Sancto Spiritu with the Holy Spirit

Allegro, ma non troppo e ben marcato –
Poco più allegro
in gloria Dei Patris, amen, in the glory of God the Father, amen,

Presto
gloria in excelsis Deo, glory to God in the highest,
gloria. glory.

Credo
One of Beethoven’s most remarkable achievements in the
Missa solemnis is the way he unifies the very long text of the
Creed. Once again, the unifying device is the opening, a motto
of great power and possibilities. Much is made of the contrast
between the majesty of the creator and the mystery and awe
of his creation. The words ‘of one substance with the Father’
are treated contrapuntally, as though this relatively technical
doctrinal idea imposed a learned musical style.
The mystery of God's coming to humankind is introduced by a move into the flatter and darker tonality of D flat major. The tempo suddenly drops to Adagio, and the tenor voice, dramatically repeating the word 'et', describes the mystery in the Dorian mode. The old modes were associated in the 18th century with the supernatural; Beethoven uses them as an expressive and perhaps symbolic device, here and in many passages in the late string quartets (an aspect of his rediscovery of the riches of the old polyphonic music). Strangely and beautifully a flute hovers over the orchestra, 'like the Holy Spirit in the likeness of a dove' (Tovey). When the flute was used at all in late 18th-century masses, it was usually at this point, as in Joseph Haydn's 'Creation' Mass.

Awe intensifies as the chorus recites in monotone and free speech rhythm the words 'Et incarnatus est de Spiritu Sancto ex Maria Virgine'. Then the music moves into triple time and D major for the tenor soloist excitedly to announce 'and was made man'. At this point Beethoven wrote a note to himself: 'Here human.' The announcement is interrupted by the searing pain of Beethoven's Crucifixus: not the formal mourning of Bach's setting (in his B minor Mass), but stabbing off-beat accents and double dots. The words 'he suffered' are rocked on grief-laden semitone intervals for the violins.

The air of expectation in the drawn-out dying away of 'and was buried' is reminiscent of the same passage in Bach, but the next event is quite different: Et resurrexit is an amazed shout, only six bars long, for the chorus, completely unaccompanied. It is as though the singers had just beheld the rising from the dead. After the conventional symbolism of mounting scales for the ascension, a solo trombone heralds the day of judgement. (In German the last trump is a trombone.)

The next six clauses of the Creed, so difficult to set because they do not lend themselves to illustration, are dealt with in a recapitulation of the opening of the Credo, with near-constant repetition of the words 'Credo, credo'. The final, huge double fugue on the words 'Et vitam venturi saeculi, amen' begins quietly with the muted support of an orchestra without violins. The first subject is in sustained repeated notes, while the second sets the word 'amen' to a more sinuous theme. Then comes the notorious entry for the sopranos articulating the syllables on a high B flat, which Beethoven refused to change in rehearsals for the first Vienna performance. A diminution of the theme and a change of tempo and time signature lead to what Tovey (writing in 1937) described as 'perhaps the most difficult choral passage ever written', with all the parts singing runs at high speed – this eventually broadens with
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immense effect to a majestic Grave, and the coda is dominated by gently rising scales, as though Beethoven was trying to suggest the human spirit ascending to heaven.

**Allegro ma non troppo**
Credo in unum Deum  I believe in one God
Patrem omnipotentem, the all-powerful Father,
factorem coeli et terrae, maker of heaven and earth,
visibilium omnium et invisibilium. of all things, visible and invisible.
Credo in unum Dominum I believe in one Lord
Jesum Christum, Jesus Christ,
Filium Dei unigenitum the only-begotten Son of God
et ex Patre natum born of the Father
ante omnia saecula, before all ages,
Deum de Deo, God from God,
lumen de lumine, light from light,
Deum verum de Deo vero, true God from true God,
genitum, not factum, begotten, not made,
consubstantialem Patri, of one substance with the Father,
per quem omnia facta sunt, through whom all things were made,
qui propter nos homines who for us humans
et propter nostram salutem and for our salvation
descendit de coelis. came down from heaven.

**Adagio**
Et incarnatus est And was made flesh
de Spiritu Sancto by the Holy Spirit
ex Maria virgine, from the virgin Mary,

**Andante**
et homo factus est, and was made man,

**Adagio espressivo**
crucifixus etiam pro nobis he was also crucified for us
sub Pontio Pilato under Pontius Pilate
passus et sepultus est. he suffered and was buried.

**Allegro**
Et resurrexit tertia die And rose again on the third day
secundum scripturas as it says in the scriptures

**Allegro molto**
et ascendit in coelum, and ascended into heaven,
seдет ad dexteram patris, and sits at the right hand of the Father,
et iterum venturus est and will come again
cum gloria with glory
judicature vivos et mortuos, to judge the living and the dead,
cujus regni non erit finis. He whose kingdom will never end.
Allegro ma non troppo
Credo in Spiritum Sanctum I believe in the Holy Spirit
Dominum et vivificantem, the Lord and the giver of life,
qui cum Patre et Filio who together with the Father and the Son
simul adoratur is worshipped
et glorificatur, and glorified,
qui locutus est per Prophetas, who has spoken through the Prophets,
credo in unam sanctam catholicam I believe in one holy catholic
et apostolicam ecclesiam, and apostolic church,
confiteor unum baptisma, I acknowledge one baptism,
in remissionem peccatorum for the remission of sins
et exspecto resurrectionem mortuorum, and I await the resurrection of the dead,
et vitam venturi saeculi, amen. and the life of the age to come, amen.

Allegretto ma non troppo – Allegro con moto – Grave
Et vitam venturi saeculi, amen. And the life of the age to come, amen.

Sanctus – Benedictus
The quiet and slow Sanctus strikes a note of hushed prayer.
Beethoven provides a devout and Catholic accompaniment to
the most awe-inspiring moments of the mass. Kirkendale
suggests that the final measures of the orchestral introduction –
for horns, trumpets and trombones – refer to the Book of Isaiah,
where the Sanctus is the music of the angels hovering over the
temple of Jerusalem, and the trumpets are the instruments of
the angels and of the priests. Beethoven’s Sanctus is sung by the
quartet of soloists, and Beethoven (as is clear in his manuscript)
also intended the soloists to sing the Pleni sunt coeli and Osanna,
striving to make themselves heard above the full orchestra.
Conductor Nikolaus Harnoncourt thinks Beethoven’s conception
can be effective if the soloists sing as amazed observers.

After these two short fugal episodes Beethoven greatly
expands the scale of his conception. The accompaniment to the
elevation of the Host, the central moment of the mass, which
calls for the singing to cease, is a piece of instrumental music
called ‘Präludium’, rather in the manner of music the organist
might improvise at this point, and scored for woodwind with
lower strings. Out of this solemn atmosphere emerge a pair of
high flutes and a solo violin, floating down from the heights;
the choral basses intone the words of the Benedictus. This is the
wonderful beginning of what Tovey describes as ‘a kind of aria-
concerto of violin, voices and orchestra’, a complete symphonic
movement in itself [in this performance the violin solo is played
by concertmaster Dene Olding]. The text of the second Osanna
is incorporated, and the whole maintains a mood of effortless
serenity and bliss.
**Adagio (Mit Andacht) (Devoutly)**
Sanctus! Sanctus! Sanctus Dominus Deus Sabaoth.  
Holy! Holy! Holy is the Lord God of Hosts.

**Allegro pesante**
Pleni sunt coeli et terra gloria tua, osanna in excelsis.  
Heaven and earth are full of your glory, hosanna in the highest.

**Presto**
Osanna in excelsis.  
Hosanna in the highest.

**Präludium (Sostenuto ma non troppo) (Prelude)**
Andante molto cantabile e non troppo mosso  
Benedictus qui venit in nomine Domini. Osanna in excelsis!  
Blessed is the one who comes in the name of the Lord. Hosanna in the highest.

**Agnus Dei**
Beethoven considered B minor, the key in which the Agnus Dei begins, a ‘black’ key. The sombre character of the music is intensified by the deep bass voice which states the broad melody. The theme is exposed in three stages, the soloists and the chorus answering each other. Then, in a quiet modulation ‘like the approaching dawn’, ‘dona nobis pacem’ enters softly to a new theme. This section is entitled ‘prayer for inward and outward peace’. It is in the Agnus Dei that we’re reminded that Beethoven lived most of his adult life in a time of war, affecting him directly, notably in 1809 when Vienna was bombarded then occupied by French troops.

The rest of the movement is cast in a rondo form – the first musical paragraph a calm pair of subjects for a double fugue, which eventually comes to resolution in a soul-easing phrase where the four choral parts are rhythmically at one, and the orchestral support suddenly disappears. A short fugue-like passage leads to an exchange between upper and lower voices, with delicate staccato scales in the orchestra; then a mysterious drum pattern announces ‘sounds as of distant war’: quiet fanfares for trumpets and drums, disrupting the outward peace. The plea for peace is resumed more passionately, the soloists breaking into recitative.

The Dona nobis pacem resumes, and leads this time to a fugato for orchestra, presto, of a strange, quirky texture familiar from some of the fugal passages in the late string quartets and piano sonatas. After a rough and almost wild climax the trumpets and drums reappear with terrible power, while the choir shout ‘Agnus Dei, Agnus Dei’, very fast. Here, Walter Riezler...
comments, Beethoven allows the confusion of the world outside to invade the sacred domain of church music. The themes of peace are heard again, though there will still be faint echoes of the strife – broken rhythms on the drums. The chorus repeats the final cadences, and rising and falling scales appear in the orchestra as in the ‘et vitam venturi saeculi’ of the Creed. The chorus gives the whole ‘dona nobis pacem’ phrase forte e ben marcato (loud and well-marked), then the orchestra brings the work to an affirmative close, briefly but jubilantly.

Adagio
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Lamb of God, you who take away the sins of the world, have mercy on us.

Allegretto vivace
[Bitte um innern und äussern Frieden]
Dona nobis pacem.
(Prayer for inner and external peace)
Grant us peace.

Allegro assai – Recitativo [timidamente]
Agnus Dei, qui tollis peccata mundi, miserere nobis.
(Lamb of God, you who take away the sins of the world, have mercy on us.

Tempo I – Presto – Tempo I
Dona nobis pacem.
Agnus Dei, dona nobis pacem.
Grant us peace.

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In addition to the four-part choir and vocal soloists, Beethoven’s Missa solemnis calls for pairs of flutes, oboes, clarinets and bassoons; contrabassoon, four horns, two trumpets and three trombones; timpani; organ and strings.

The SSO performed excerpts from the Missa solemnis in 1949 with Eugene Goossens, and first performed the complete work in 1970 with conductor Moshe Atzmon, Sydney Philharmonia Choirs and soloists Mary O’Brien, Lauris Elms, Raymond McDonald and William Coombes. Our most recent performances were in 2008, with Gianluigi Gelmetti, Sydney Philharmonia Choirs and Myrtò Papatanasiu, Daniela Barcellona, Andrew Goodwin and Paul Whelan. Gelmetti also conducted the previous performances, in 2002, when Stuart Skelton was the tenor soloist.
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MISSA SOLEMNIS

Otto Klemperer’s 1965 recording of Beethoven’s Missa solemnis is a jewel in EMI’s Great Recordings of the Century series; the New Philharmonia Orchestra and Chorus are joined by Elisabeth Söderström, Marga Höfgen, Waldemar Kmentt and Martti Talvela.
EMI CLASSICS 67547

Leonard Bernstein’s live recording of the Missa solemnis with the Royal Concertgebouw Orchestra and the Netherlands Radio Chorus has been praised for its heroic character. The soloists are Edda Moser, Hanna Schwarz, René Kollo and Kurt Moll. Coupled with the Ninth Symphony.
DG PANORAMA 469262

Philippe Herreweghe, with period instruments, directs an insightful and stylish performance with the Champs-Élysées Orchestra, Ghent Collegium Vocale and La Chapelle Royale Chorus Paris. The soloists are Rosa Mannion, Birgit Remmert, James Taylor and Cornelius Hauptmann.
HARMONIA MUNDI 901557

And in 1992 the SSO and Sydney Philharmonia Choirs recorded the Missa solemnis with Charles Mackerras. The soloists were Rosamund Illing, Elizabeth Campbell, Christopher Doig and Rodney Macann, and then concertmaster Donald Hazelwood was the violin soloist in the Sanctus.
ABC CLASSICS / ELOQUENCE 434 7222

Broadcast Diary
October–November

92.9 ABC Classic FM
abc.net.au/classic

ABC Classic FM regularly broadcasts SSO concert performances in the Afternoons and Evenings programs. Visit the ABC website for details.

SSO Radio
Selected SSO performances, as recorded by the ABC, are available on demand:
sydneysymphony.com/SSO_radio

SYDNEY SYMPHONY ORCHESTRA HOUR
Tuesday 10 November, 6pm
Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.
finemusicfm.com
SSO Live Recordings
The Sydney Symphony Orchestra Live label was founded in 2006 and we’ve since released more than two dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists. To buy, visit sydneysymphony.com/shop

Strauss & Schubert
Gianluigi Gelmetti conducts Schubert’s Unfinished and R Strauss’s Four Last Songs with Ricarda Merbeth. SSO 200803

Sir Charles Mackerras
A 2CD set featuring Sir Charles’s final performances with the orchestra, in October 2007. SSO 200705

Brett Dean
Two discs featuring the music of Brett Dean, including his award-winning violin concerto, The Lost Art of Letter Writing. SSO 200702, SSO 201302

Ravel
Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes Bolero. SSO 200801

Rare Rachmaninoff
Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901

Prokofiev’s Romeo and Juliet
Vladimir Ashkenazy conducts the complete Romeo and Juliet ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205

Tchaikovsky Violin Concerto
In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206

Tchaikovsky Second Piano Concerto
Garrick Ohlsson is the soloist in one of the few recordings of the original version of Tchaikovsky’s Piano Concerto No.2. Ashkenazy conducts. SSO 201301

Stravinsky’s Firebird
David Robertson conducts Stravinsky’s brilliant and colourful Firebird ballet, recorded with the SSO in concert in 2008. SSO 201402

MAHLER ODYSSEY
The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons. As a bonus: recordings from our archives of Rückert-Lieder, Kindertotenlieder and Das Lied von der Erde. Available in a handsome boxed set of 12 discs or individually.

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Mahler 2 SSO 201203
Mahler 3 SSO 201101
Mahler 4 SSO 201102
Mahler 5 SSO 201003
Mahler 6 SSO 201103
Mahler 7 SSO 201104
Mahler 8 (Symphony of a Thousand) SSO 201002
Mahler 9 SSO 201201
Mahler 10 (Barshai completion) SSO 201202
Song of the Earth SSO 201004

From the archives:
Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde SSO 201204

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Sat 30 Apr
Nigel Westlake conductor
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**Raiders of the Lost Ark**
Fri 29 Jul
Sat 30 Jul
Nicholas Buc conductor
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**Back to the Future**
Fri 7 Oct
Sat 8 Oct
Nicholas Buc conductor
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Stookey & Snicket
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Sun 9 Oct | 2pm
Colin Matthews
The Pied Piper of Hamelin Australian premiere
Toby Thatcher conductor
Sydney Children's Choir

*See T&C at sydneysymphony.com

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Mon–Fri 9am–5pm
David Robertson is a compelling and passionate communicator whose stimulating ideas and music-making have captivated audiences and musicians alike. A consummate musician and masterful programmer, he has forged strong relationships with major orchestras throughout Europe and North America.

He made his Australian debut with the Sydney Symphony Orchestra in 2003 and soon became a regular visitor to Sydney, with projects such as The Colour of Time, a conceptual multimedia concert; the Australian premiere of John Adams’ Doctor Atomic Symphony; and concert performances of The Flying Dutchman with video projections. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a seven-city tour of China.

Last year he launched his tenth season as Music Director of the St Louis Symphony. Other titled posts have included Principal Guest Conductor of the BBC Symphony Orchestra, Music Director of the Orchestre National de Lyon and resident conductor of the Jerusalem Symphony Orchestra. An expert in 20th- and 21st-century music, he has also been Music Director of the Ensemble Intercontemporain in Paris (where composer and conductor Pierre Boulez was an early supporter). He is also a champion of young musicians, devoting time to working with students and young artists.

David Robertson is a frequent guest with major orchestras and opera houses throughout the world and in recent seasons he has conducted the New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, and the Philadelphia and Cleveland orchestras, as well as the Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and the Hong Kong Philharmonic Orchestra. Last year he conducted the controversial but highly acclaimed Metropolitan Opera premiere of John Adams’ Death of Klinghoffer.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University’s 2006 Ditson Conductor’s Award, and, with the SLSO, the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l’Ordre des Arts et des Lettres.

David Robertson was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shaham.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.
Susanna Phillips  
**soprano**

Alabama-born Susanna Phillips was recipient of the Metropolitan Opera’s 2010 Beverly Sills Artist Award and continues to establish herself as one of today’s most sought-after singing actors and recitlists.

In the 2015–16 season she returns to the Metropolitan for her eighth season, singing Rosalinde in *Die Fledermaus* conducted by James Levine, as well as reprising her acclaimed Musetta in *La Bohème*. She will also return to Lyric Opera of Chicago as Juliet in Gounod’s *Roméo et Juliette* under Emmanuel Villaume, and to Boston Lyric Opera to make her role debut as Hanna in *The Merry Widow*.

Her orchestral engagements this season will include a return to the San Francisco Symphony to sing Barber’s *Knoxville: Summer of 1915*, conducted by Michael Tilson Thomas, and to the St Louis Symphony to sing Vivier’s *Lonely Child* and Mahler’s Fourth Symphony with David Robertson. She will also sing *Das klagende Lied* (Mahler) with the Dallas Symphony Orchestra and Jaap van Zweden, and Juraj Filas’ Requiem (*Oratio Spei*, dedicated to the victims of terrorism) with the Oratorio Society of New York. Previous concert highlights have included a Carnegie Hall performance as Stella in Previn’s *A Streetcar Named Desire*, opposite Renée Fleming, a role she went on to perform, to rave reviews, at Lyric Opera of Chicago.

Olesya Petrova  
**mezzo-soprano**

Olesya Petrova was born in St Petersburg and graduated from the State Rimsky-Korsakov Conservatory there in 2008 in the class of Irina Bogacheva. In the 2011–12 season she made her international breakthrough as Konchakovna in Borodin’s *Prince Igor* at Zurich Opera House, as well as singing Ulrica (*A Masked Ball*) for Greek National Opera in Athens.

More recent highlights have included performances in *The Tales of Hoffmann* for Metropolitan Opera, Verdi’s Requiems at the Théâtre du Châtelet in Paris, and Charlotte in *Werther* at the Teatro Verdi di Trieste. She has also sung Azucena (*Trovatore*) for Opera Hedeland; Maddalena (*Rigoletto*), Madelon (*Andrea Chenier*) and Marfa (*Khovanshchina*) at the Metropolitan Opera; Ulrica at Deutsche Oper am Rhein; Suzuki (*Madama Butterfly*) for Greek National Opera; and Fenena (*Nabucco*) at Opéra de Montreal; as well as an opera gala concert at the Teatro Filarmonico di Verona.

She has performed with conductors such as Valery Gergiev, Leo Kremer, Fabio Mastrangelo and Vladimir Fedoseev, and her concert repertoire includes cantatas and oratorio works by Bach, Pergolesi, Mozart, Beethoven, Verdi, Berlioz, Wagner, Mahler and Prokofiev. In 2013 she sang the Verdi Requiem at the Amsterdam Concertgebouw and here in Sydney, conducted by David Robertson.
Shenyang was born in Tianjin, China, and studied at the Shanghai Conservatory of Music. He is an alumnus of both the Metropolitan Opera Lindemann Young Artist Development Program and the Juilliard School Opera Center. In 2007 he was named BBC Cardiff Singer of the World and he subsequently won the 2008 Borletti-Buitoni Trust Award and the 2010 Montblanc New Voices at Stars of the White Nights Festival.

He performs regularly for major orchestras and opera houses across the United States and Europe as well as in Asia, and highlights of the 2014–15 season included a return to the San Francisco Symphony for Beethoven’s Missa solemnis under Michael Tilson Thomas, and a gala concert at the Beijing Music Festival. He also returned to the International Bachakademie Stuttgart for Handel’s Messiah, and to the Spanish National Orchestra for Beethoven’s Ninth.

Other recent highlights include his role debut as Figaro (The Marriage of Figaro) in Beijing, and the premiere of Song of Farewell, written for him by Xiaogang Ye. He has toured internationally with Edo de Waart and the Hong Kong Philharmonic, was an Artist in Residence with the Shanghai Symphony Orchestra (2011–12), and his Carnegie Hall appearances include a concert performance of Mozart’s Zaide conducted by David Robertson.

Stuart Skelton

Stuart Skelton won the 2014 International Opera Awards for Best Male Singer and two Helpmann Awards, Stuart Skelton is one of the finest heroic tenors of his generation, performing on the leading operatic stages of the world in roles such as Lohengrin, Parsifal, Rienzi, Siegmund and Erik (Wagner); Kaiser and Bacchus (Richard Strauss), Laca (Jenůfa), Samson (Saint-Saëns), Florestan (Fidelio) and Peter Grimes. In 2016 he will open the Metropolitan Opera’s season, singing Tristan in a new production of Tristan und Isolde, conducted by Simon Rattle.

In concert he has performed with orchestras such as the Berlin Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, London Symphony Orchestra, St Louis Symphony, San Francisco Symphony, Vienna Philharmonic and the Australian symphony orchestras, as well as appearing at the BBC Proms and the Edinburgh Festival. He has sung with such conductors as Vladimir Ashkenazy, Daniel Barenboim, Andrew Davis, Christoph von Dohnányi, Christoph Eschenbach, Asher Fisch, Mariiss Jansons, James Levine, Fabio Luisi, Lorin Maazel, Donald Runnicles, Michael Tilson Thomas, Simone Young, Antonio Pappano and David Robertson. His recordings include Ring cycles with Seattle Opera and State Opera of South Australia, Das Lied von der Erde with the San Francisco Symphony and the SSO, Beethoven’s Ninth Symphony with Charles Mackerras, and Oedipus Rex with the LSO and John Eliot Gardiner.

Stuart Skelton’s most recent appearance with the SSO was in 2012 when he sang Hermann in The Queen of Spades, conducted by Ashkenazy.
Sydney Philharmonia Choirs exists to share the joy of choral music with choristers and audiences alike. Founded in 1920, it has become Australia’s finest choral organisation and now regularly performs at the Sydney Opera House and other leading concert halls around the country. Brett Weymark has been the Music Director since 2003.

The choristers, numbering 1500 people, volunteer their time and talents to rehearsing and singing in extraordinary performances, not only in the organisation’s own concerts but in collaborations with major international artists and orchestras, including the Melbourne Symphony Orchestra and the Australian Ballet.

In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms (Mahler’s Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs appear regularly in the SSO’s subscription series, most recently in Berlioz’s Te Deum. This season they have also performed with the SSO in Holst’s Planets, Tristan und Isolde and Danny Elfman’s music from the films of Tim Burton. SPC also presents its own series of programs each year. In 2015 these include JS Bach’s St John Passion, The Armed Man: A Mass for Peace by Karl Jenkins, Fauré’s Requiem and Gershwin’s Of Thee I Sing.

In December Sydney Philharmonia Choirs will present their final program for the year, Handel’s Messiah, which is open to singers of all levels with no audition required.

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium alongside studies in Europe and America. He has held positions with the Song Company, Opera Australia, Pacific Opera, Sounds Baroque, Cantillation and the University of Western Sydney, as well as working many of the major musical organisations in Australia, and in 2002 he was awarded a Centenary Award for his services to music.

In 2003 he was appointed Music Director of Sydney Philharmonia Choirs. He has conducted the SPC in premieres of works by composers such as Elena Kats-Chernin, Andrew Schultz and Peter Sculthorpe and has also prepared the choirs for conductors such as Simon Rattle, Charles Mackerras, Vladimir Ashkenazy, Paul McCreesh and Edo de Waart as well as Charles Dutoit. In 2005 he initiated the ChorusOz project, which now attracts a thousand singers each year. Recent highlights have included conducting the premiere of Jandamarra by Paul Stanhope and Steve Hawke (SSO), Haydn’s Creation (Hong Kong Philharmonic Orchestra), Bach’s St John Passion (SPC) and Handel’s Hercules (Canberra Choral Society).
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In 2020 Sydney Philharmonia Choirs celebrates its centenary. To find out about SPC concerts or joining one of the choirs, visit [www.sydneyphilharmonia.com.au](http://www.sydneyphilharmonia.com.au) or [facebook.com/sydneyphilharmonia](http://facebook.com/sydneyphilharmonia)
SYDNEY SYMPHONY ORCHESTRA

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

The orchestra’s first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nikolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO’s award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra’s recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras, Vladimir Ashkenazy and David Robertson. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on ABC Classics.

This is the second year of David Robertson’s tenure as Chief Conductor and Artistic Director.
The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen.

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