



CHATTANOOGA
SYMPHONY
& OPERA
1933 - 2023



Beethoven Symphony No. 9

April 11, 2024 | 7:30 PM

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Program

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Barnett & Company Masterworks Series
BEETHOVEN SYMPHONY No. 9

April 11, 2024 | 7:30 PM
Soldiers and Sailors Memorial Auditorium

Kayoko Dan | *conductor*

Laquita Mitchell | *soprano*

Emily Skilling | *mezzo-soprano*

Matthew Pearce | *tenor*

Josua Conyers | *bass*

CSO Chorus | *Darrin Hassevoort, director*

Lee University Choral Union | *Cameron Weatherford, director*

Lee University Chorale | *Dr. William Green, director*

UTC Chamber Singers | *Kevin Ford, director*

Chattanooga Choral Society for the Preservation of African-
American Song | *Michael Mitchell, director*

Video/audio recording of this concert is strictly prohibited.

Staruburst (3")

Jessie

Montgomery

(b. 1981)

Maurice Ravel *La Mère l'Oye (Mother Goose) (29")*

(1875 - 1937)

1. *Pavane de la Belle au bois dormant*: Lent

2. *Petit Poucet*: Très modéré

3. *Laideronnette, impératrice des pagodes*:
Mouv't de marche

4. *Les entretiens de la belle et de la bête*:
Mouv't de valse très modéré

5. *Le jardin féerique*: Lent et grave



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INTERMISSION
(20")

Ludwig Van
Beethoven
(1770 - 1827)

Symphony No. 9 in D minor, Op. 125 (65")
I. Allegro ma non troppo, un poco maestoso
II. Molto vivace
III. Adagio molto e cantabile
IV. Finale

The CSO Masterworks Series is sponsored by:



A recording of this performance will be broadcast on
WSMC Classical 90.5 on Sunday, April 21, 2024 at 4 PM.

This performance is funded in part by:



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Artist Biographies



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Kayoko Dan

Music Director

A versatile conductor, Kayoko Dan is active in the fields of orchestra, ballet, and opera. Ms. Dan began her tenure as the 8th Music Director of the Chattanooga Symphony & Opera in the 2011/12 season. Previously, she served as Assistant Conductor of the Phoenix Symphony and Music Director of Central Kentucky Youth Orchestras. She has been awarded the Karajan Fellowship for Young Conductors, as well as the David Effron Conducting Fellowship at the Chautauqua Institute. Ms. Dan has participated in numerous workshops including the Kurt Masur Conducting Seminar, International Bartok Festival, Fondazione I Pomeriggi Musicali Conducting Workshop and National Conducting Institute.

As a strong advocate of music education, Ms. Dan is in demand as a clinician at universities, high schools, youth orchestras, and regional orchestras throughout the country. She has taught at several elementary schools including Thomas J. Pappas school for homeless children in Arizona as an ArtsBridge Scholar. While serving as a Graduate Teaching Assistant, her dedication and passion for music education was recognized by the Graduate Teaching Excellence Award from the Arizona State University. Additionally, she is a frequent guest speaker at university conducting classes to encourage young conductors who are pursuing a career in music.

Ms. Dan began her musical training in Japan at age three. After relocating to the United States, she continued her musical studies with flute and received a Bachelor in Music Education at the University of Texas, and her Doctor of Musical Arts in Conducting and Master in Music Education from Arizona State University. Her principal teachers are Timothy Russell and Timothy Muffitt. She has also studied with Kurt Masur, Leonard Slatkin, Zoltan Pesko, Jorma Panula, and William Reber.

Ms. Dan and her husband Andrew reside in Houston with their



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son and his canine sister, Tomo.



Laquita Mitchell

soprano

Soprano Laquita Mitchell consistently earns acclaim on eminent international opera and concert stages worldwide. Ms. Mitchell performed the soprano soloist in the world premiere of Pulitzer Prize-winning composer Paul Moravec's *Sanctuary Road* at Carnegie Hall with Oratorio Society of New York which was nominated for a 2021 Grammy Award.

Last season, Mitchell reprised "Julie" in *Omar* for Carolina Performing Arts – a role she created in the opera's world premiere at the Spoleto Festival the previous season – and returned to the role of Josephine Baker in *Josephine* with Music of Remembrance. In concert, Ms. Mitchell performed Samuel Barber's *Knoxville: Summer of 1915* with Detroit Symphony Orchestra, Beethoven's *Symphony No. 9* with the Madison Symphony, Mahler's *Symphony No. 4* with Sarasota Orchestra, *Sanctuary Road* with the Vocal Arts Ensemble of Cincinnati, Verdi's *Requiem* with Rhode Island Philharmonic and Buffalo Philharmonic, and Tippett's *A Child of Our Time* with Duluth Superior Symphony Orchestra.

This season, Mitchell will return to the role of Countess in the New Orleans Opera production of *Le nozze di Figaro*, and reprise her lauded performance of *Sanctuary Road* with Virginia Opera, Princeton Pro Musica, and the Bach Festival Society of Winter Park. In addition, Mitchell will appear in concert with the Oratorio Society of New York for Bach's *Magnificat*, Chattanooga Symphony for Beethoven's *Symphony No. 9*, and Waterbury Symphony for their performance of Mahler's *Symphony No. 4* final movement.

Previously, Mitchell delighted concertgoers across the US with performances such as *The Ordering of Moses* for the Bach Festival Society of Winter Park, Beethoven's *9th Symphony* for the Memphis Symphony, Brahms' *Requiem* and a Bel Canto Gala with Albany Pro Musica, *Knoxville: Summer of 1915* with Lima Symphony Orchestra, *Sanctuary Road* with



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Chautauqua Symphony, and a Holiday Concert for the Princeton Symphony. Additionally, she performed Robinetta in On Site Opera's production of Rachel J. Peters's *Lesson Plan* and the role of *Josephine* for the New Orleans Opera, Tom Cipullo's *Josephine* with Opera Colorado, along with *The Promise of Living*, a concert program conceived by Mitchell; Bess in *Porgy and Bess* with Grange Park Opera in the UK, Lithuanian State Symphony, Detroit Symphony, and Baltimore Symphony; a reprisal of *Sanctuary Road* with the Columbus Symphony, a Gala Concert for Colorado Symphony, and Mahler's *Symphony No. 4* and Barber's *Knoxville: Summer 1915* with the Augusta Symphony.

Mitchell appeared in New York Philharmonic's Bandwagon concerts and the Kauffmann Music Center's Musical Storefront series in the spring of 2021 as part of New York City's Pop-Up Arts Revival and performed Mahler's *Symphony No. 4* for Rhode Island Philharmonic. Summer, 2021, she sang the soprano soloist for the Opening Night concert of Classical Tahoe's 10th Anniversary Season as well as in Bard Music Festival's concert performances of [Nadia Boulanger and Her World](#).

Notable previous engagements include the role of Coretta Scott King in *I Dream* with Opera Grand Rapids, Toledo Opera and Opera Carolina, Violetta in *La Traviata* Opera Memphis, New York City Opera, and Edmonton Opera, and Donna Anna in *Don Giovanni* with Florentine Opera and Portland Opera. Recent concert engagements include the soprano solo in Beethoven's *Symphony No. 9* with Berkeley Symphony, Mahler's *Symphony No. 2* with Missoula Symphony, and her return to the Philadelphia Orchestra to perform in their Academy Ball alongside Steve Martin and led by Yannick Nézet-Séguin.

In her compelling début as Bess in *Porgy and Bess* with the San Francisco Opera, *Opera News* said "Laquita Mitchell, in her first outing as Bess, dazzled the SFO [San Francisco Opera] audience with her purity of tone and vivid theatrical presence." She has since reprised the role with The Atlanta Opera, The Tanglewood Festival, Madison Symphony, Boston Symphony Orchestra, Cleveland Orchestra, Toledo Opera, Springfield Symphony, Baltimore Symphony, Santa Barbara Symphony, Jacksonville Symphony, Sheboygan Symphony, Traverse City Symphony, the Margaret Island Open-Air Theatre in Budapest for their summer festival, and as the season opener for the Energa Sopot Classic Festival with the Polish Chamber Philharmonic Orchestra. Additionally, PBS invited Ms. Mitchell to perform a solo recital including excerpts from *Porgy and Bess* with pianist Craig Terry for the Television Critics Association Press Tour in Los Angeles in preparation for the



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broadcast and DVD release of SFO's *Porgy and Bess*.

In her role début as Violetta in *La Traviata* with New York City Opera, she was labeled “extraordinary,” thanks to her “wide expressive range and big-hearted sound that contains just a hint of sexy smokiness. Her ‘Sempre libera’ was enlivened by a rhythmic clarity that made it seem almost danceable.” Other appearances include Leonora in *Il trovatore* in South Carolina as well as with Nashville Opera; Countess in *Le nozze di Figaro* with Toledo Opera; the role of Sharon in Terrance McNally’s *Master Class* at the Kennedy Center; Musetta in *La bohème* in a return to the Los Angeles Opera; Mimì in *La bohème* with Cincinnati Opera, and at the Utah Symphony and Opera; Donna Anna in *Don Giovanni* with Florentine Opera, Portland Opera, and Opera New Jersey; Clara in *Porgy and Bess* with Los Angeles Opera, Washington National Opera, Opéra Comique in Paris and on tour in Caen and Granada, Spain; and Micaëla in *Carmen* with New York City Opera, Opera Pacific, and most recently, Cincinnati Opera, where the *Cincinnati Enquirer* hailed “Mitchell shone in the role of Micaëla, the peasant girl who loves Don José. She was a natural actress, and sang with expressive beauty whenever she was onstage.”

An active concert artist, Ms. Mitchell recently performed Beethoven’s *Symphony No. 9* with the Philadelphia Orchestra at Saratoga Performing Arts Center; *Over the Rainbow* – an evening honoring Harold Arlen at Weill Recital Hall at Carnegie Hall; Barber’s *Knoxville: Summer of 1915* with the Louisville Orchestra; a début with the New World Symphony in Alberto Ginastera’s *Cantata para la América Mágica*; the world première of composer Steven Stucky’s *August 4, 1964* with Dallas Symphony Orchestra; her Boston Symphony Orchestra début as the soprano soloist in Wynton Marsalis’ *All Rise* under the direction of Kurt Masur; and the soprano solo in Tippett’s *A Child of our Time* with the Washington Chorus at Kennedy Center. She has also performed with the Philadelphia Orchestra, New Jersey Symphony, Princeton Symphony Orchestra, the New York Symphonic Ensemble at Alice Tully Hall, and with Branford Marsalis and the Garden State Philharmonic. Additionally, she performs in recitals annually at Harare International Festival of the Arts in Zimbabwe.

Ms. Mitchell is an alumna of the Houston Grand Opera Studio, where she performed a variety of roles including stand-out performances in contemporary operas such as Orquidea in Daniel Catán’s *Salsipuedes* (world première), Myhrrine in Mark Adamo’s *Lysistrata* (world première), Barena in David Alden’s production of *Jen?fa*, and The Water in Rachel Portman’s *The*



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Little Prince (world première) directed by Francesca Zambello and conducted by Patrick Summers. Ms. Mitchell was previously a member of the San Francisco Opera's world-renowned Merola Program. She then joined Wolf Trap Opera in performances as Alice Ford in Antonio Salieri's *Falstaff*, Donna Elvira in *Don Giovanni*, and presented a recital with renowned pianist Steven Blier.

A native of New York City, Ms. Mitchell was a 2004 Metropolitan Opera National Council Auditions Grand Prize Winner and was awarded a Sara Tucker Award. She was also the First Prize Winner of the Wiener Kammer Oper's Hans Gabor Belvedere Competition, making her the first American to win this competition in over twenty years. Additionally, Ms. Mitchell was the First Prize Winner of the Houston Grand Opera Eleanor McCollum Competition for Young Singers, as well as the winner of the Audience Choice award. Ms. Mitchell holds a Master of Music degree and the Professional Studies Certificate at the Manhattan School of Music and completed undergraduate studies at Westminster Choir College.



Emily Skilling

mezzo-soprano

Emily Skilling, winner of the Metropolitan Opera National Council Auditions South Carolina District, is a second year Doctor of Musical Arts candidate at Eastman School of Music, where she most recently sang the role of Bradamante in Handel's Alcina. Emily enjoys a varied career in both performing and teaching. Professional role credits include Countess Ceprano in Verdi's Rigoletto (Rochester Philharmonic Orchestra), Ulrica in Un ballo in Maschera (Boheme Opera New Jersey), Dame Quickly in Falstaff (Martina Arroyo's Prelude to Performance), Third Lady in Die Zauberflöte (The CoOPERative Program), and Barcarolle in The Bremen Town Musicians (Opera on the James). In recent years, she has performed as a soloist with the American Bach Soloists Academy (Bach's Mass in B Minor), Messiah University (Handel's Messiah), Berkeley Community Chorus and Orchestra (Mendelssohn's Elijah and Prokofiev's Alexander Nevsky), Peachtree Road United Methodist Church Atlanta (Beethoven's Symphony No. 9), and Georgia State University



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(Duruflé's Requiem). Additionally, Emily has extensive choral experience, having performed with the Philadelphia Symphonic Choir, Kinnara Ensemble, Orpheus Chamber Singers, Transept Ensemble, and the world-renowned Westminster Choir. Ms. Skilling formerly served on the voice faculty at the University of North Georgia and currently teaches Secondary Applied Voice at Eastman School of Music. Emily holds a Bachelor of Music degree from the University of Georgia and a Master of Music degree from Westminster Choir College, where she studied with Laura Brooks Rice. Georgia State University's recently released recording of Duruflé's Requiem features Emily as the soloist. She looks forward to making her Chattanooga Symphony & Opera debut as the mezzo-soprano soloist in Beethoven's Symphony No. 9!



Matthew Pearce

tenor

Praised for his "confidence," "brightness," and "high level of control" (OperaWire), Matthew Pearce is a recent graduate of the Cafritz Young Artist Program at Washington National Opera who hails from the small town of Union, Kentucky. Last season, the rising spinto made his professional début with Portland Opera as Don José in their production of *Carmen* and joined Opera Theatre of Saint Louis for the workshop of *Slanted*. Engagements for this season include his role and house début as Lennie in *Of Mice and Men* with Livermore Valley Opera and performing as a soloist in *Das Buch mit Sieben Siegeln* with the Dallas Symphony and Beethoven's Symphony No. 9 with the Chattanooga Symphony.

In recent seasons, Mr. Pearce performed the role of Don José Francesca Zambello's production of *Carmen* conducted by Evan Rogister at Washington National Opera and participated in the Kennedy Center's Honors in a tribute for Justino Diaz. Additionally, he performed the role of Monostatos in the Maurice Sendak production of *Die Zauberflöte* and the First Philistine in *Samson et Dalila* conducted by John Fiore at



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Washington National Opera. The lyric tenor also sang the Guard in the world premiere of David Lang's new opera, *prisoner of the state*, with The New York Philharmonic under the baton of Jaap van Zweden at David Geffen Hall. Other highlights include performances of John Corigliano's *Poem* in October with the Juilliard Orchestra and Juilliard's AXIOM ensemble led by Jeffrey Milarsky and a début at David Geffen Hall for the New York premiere of Angela Rice's Easter Oratorio *Thy Will be Done* with the National Chorale. Additionally, Mr. Pearce had the honor of performing The Magician in a reduced version of *The Consul* at the U.S. Supreme Court for the late Justice Ruth Bader Ginsburg. Mr. Pearce spent two seasons at the Chautauqua Institution where he appeared as Don José in *Carmen* and Tebaldo in *I Capuleti e i Montecchi*. Mr. Pearce earned his Master of Music from the Juilliard School where he studied with the legendary Marlena Malas and a Bachelor of Music at the University of Kentucky under the tutelage of Dr. Everett McCorvey. He currently studies with Laura Brooks Rice.



Joshua Conyers

bass

Grammy-nominated baritone Joshua Conyers has been singled out by *Opera News* for his "deliciously honeyed baritone that would seduce anyone," by *The New York Times* as having "a sonorous baritone" that "wheeled and seduced," and by *The Washington Post* for his "show-stealing" performance. A native of The Bronx, NY, he is known for his captivating performances and recognized as one the promising young dramatic voices of today.

Conyers' busy 2023-24 season includes performing and covering Reginald in *X: The Life and Times of Malcolm X* in productions with Seattle Opera and the Metropolitan Opera respectively, Handel's *Messiah* with the New York Philharmonic, Beethoven's *9th Symphony* with Chattanooga Symphony and Opera, and Iago in *Otello* with Vashon Opera.



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Recent seasons have included his *début* with English National Opera as Policeman/Congregant 3 in Tesori and Thompson's *Blue* and Reginald in Anthony and Thulani Davis' *X: The Life and Times of Malcolm X* at Opera Omaha, which he has also performed with Detroit Opera and Odyssey Opera (where he also recorded the role). On the concert platform, Mr. Conyers appeared as bass soloist in Handel's *Messiah* with Indianapolis Symphony Orchestra and returned to Brooklyn Art Song Society for a series of concerts. He also joined Seattle Opera for *Blue*, Boston Lyric Opera as Count Capulet in *Roméo et Juliette*, Memphis Symphony Orchestra for Beethoven's *9th Symphony*, and Cecilia Chorus of NYC for *Carmina Burana* at Carnegie Hall.

Mr. Conyers is an alum of the prestigious Cafritz Young Artists program at Washington National Opera, where he appeared as the First Priest in *The Magic Flute*, Germont in *La Traviata*, British Major in *Silent Night*, Donkey in *The Lion, the Unicorn, and Me*, and Zaretsky in *Eugene Onegin*. Highly sought after for contemporary opera, Mr. Conyers performed the role of Jason in the world premiere of Matt Boehler and Laura Barati's *75 Miles* and Uncle Wesley in Carlos Simon and Sandra Seaton's *Night Trip* for WNO's American Opera Initiative. Additionally, he covered the roles of Mr. Umeya in the American premiere of Ruo and Chong's *Dr. Sun Yat-Sen* in Mandarin Chinese and Walt Whitman in the world premiere of Morrison and Cox's *Oscar* with Santa Fe Opera.

As a concert artist, Mr. Conyers made his Carnegie Hall *début* in 2018 under the baton of distinguished composer and arranger Mark Hayes and his Kennedy Center *début* in 2018 in the Duruflé *Requiem* under the baton of Anton Armstrong. Additional concert and oratorio credits include Bach's *St. Matthew Passion*, Handel's *Messiah*, Brahms' *Ein deutsches Requiem*, Fauré's *Requiem in D minor*, Vaughan Williams' *Dona nobis pacem*, and Carl Orff's *Carmina Burana*.

Mr. Conyers' numerous vocal competition award credits include four-time Metropolitan Opera National Council District Winner and MONC Regional Encouragement Award Winner. He has also participated in the training programs of Wolf Trap Opera, the Glimmerglass Festival, Des Moines Metro Opera, and Santa Fe Opera. Mr. Conyers is currently on the voice faculty at the Eastman School of Music.

Program Notes

Starburst



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Starburst

Jessie Montgomery

(b. December 8, 1981 in New York City)

Since 1999 Jessie Montgomery has supported the Sphinx Organization, a nonprofit whose mission is to bring diversity to the arts and to support Black and Latinx string players. As she has supported the Sphinx Organization, so it has supported her. Her *Banner for Chamber Orchestra* programmed by the CSO in 2022 was a Sphinx Organization commission. They also commissioned tonight's *Starburst*, an earlier piece written in 2012 for the Sphinx Virtuosi, a professional touring ensemble supported by the Sphinx Organization. The title *Starburst* plays off her perception of their young and talented players as "new stars in a galaxy."

Montgomery's own description of *Starburst* also makes clear her admiration of the Sphinx Virtuosi as the perfect choice to first present it:

"This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst, 'the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly,' lends itself almost literally to the nature of the performing ensemble that premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind."

Although a black woman, Jessie Montgomery grew up with more privilege than not in Manhattan's Lower East Side. Here are comments she made about her childhood:

"My mum was a poet and playwright, and my dad ran a music studio where artists were always coming in and out. I was very lucky, but the area had its hard parts too, and at one point people did not want to come there because of the social problems in the neighborhood."

"It was a very neat upbringing. I always had a very eclectic experience with music and art, and that has been a tremendous gift."

As a child she went around playing her violin and wanted to ignore politics, if only reacting against her parents being so deeply involved. As she learned more history of her family and culture, she realized it was her own legacy. She could not ignore it and knew it was hers to continue, that her unique experiences gave her valuable material to work with and pass



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on.

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La Mère l'Oye (Mother Goose)

La Mère l'Oye (Mother Goose)

Maurice Ravel

(b. March 7, 1875 near Biarritz; d. December 28, 1937 in Paris)

Americans usually associate Mother Goose with nursery rhymes but her character lies deep in French culture and implies not rhymes but fairy tales. Four of the five movements have specific literary antecedents in works of Charles Perrault (1628-1703), Marie-Catherine d'Aulnoy (1650-1705), and Jeanne-Marie Le Prince de Beaumont (1711-1780).

“Pavane of the Sleeping Beauty,” from a Perrault tale, is a static tableau: The princess sleeps in her silent castle, surrounded by brambles. Flutes carry the primary melody while muted horns and violas playing pizzicato offer a counterpoint.

“Tom Thumb,” another Perrault tale, is the wandering Tom, lost because the bread crumbs he left to find his way back were eaten by the birds—ala Hansel and Gretel. The main melody first played by the oboe wanders as Tom does; in the middle section we hear the cuckoos and some other twittering as the strings play glissandos up on the fingerboard.

“Little Ugly One, Empress of the Pagodas” borrows from d'Aulnoy's tale “The Green Serpent.” Pagodas are Chinese nodding-dolls that are the retinue of the enchanted princess at her remote castle by the sea. They attend her busily—hear the pentatonic fidgeting begun by the piccolo. She enjoys a leisurely bath and is dressed resplendently, with great fanfare as the movement ends.

“Conversations of Beauty and the Beast,” from de Beaumont's tale, presents the beautiful princess as a graceful waltz melody. She is wooed by the beast—awkwardly by the contrabassoon. Repelled at first she finally comes to see the beast's inner beauty. A cymbal crash and the spell is broken. Her husband-to-be is restored to a handsome prince.

Any literary link to “The Fairy Garden” is unknown. We walk in an enchanted place with gossamer vines and shimmering foliage. We come to the center where magical buds open leisurely before us into fiery flowers. Our ears overloaded, our eyes invent a fantastical bouquet.



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Ravel published *Mother Goose Suite* for piano duet in 1910 and intended it for the young children of his friends Ida and Cipa Godebski. Sensing more music in the pieces than even twenty fingers could render, Ravel orchestrated the suite's five movements the next year. Onto a good thing, he added two more movements and some interludes to produce a ballet before the suite he had just created had been performed. The eleven movement ballet premiered January 29, 1912, at the Théâtre des Arts in Paris.

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Symphony No. 9 in D minor, Op. 125

Symphony No. 9 in D minor, Op. 125

Ludwig Van Beethoven

(b. December 16, 1770 in Bonn, d. March 26, 1827 in Vienna)

The storyline of the ninth symphony unfolds at a macro level over thirty years. In the 1790s Schiller's "Ode to Joy" is referenced in Beethoven's sketchbooks that were a fixture of his entire creative life. More related notes are recorded among ideas for his 7th and 8th symphonies beginning in 1811. It can fairly be said Symphony No. 9 was being regularly worked on from 1817 until its completion in 1823. His plodding diligence in those years must be contrasted to the chaos in the last few months arranging for the first performance which was to be in Berlin. No, London. Wait, not London, but Vienna. The uncertainties and delays meant that, despite recruiting top talent from many musical organizations, there was time for only two rehearsals of a work of unprecedented challenges. The result was, predictably, an impaired performance. The audience did not care—they were there to honor their hero—and gave him an unrestrained ovation.

The opening movement begins with the strings shimmering. In the arc of the piece, we begin where "the Earth was without form and void." By the end of the first movement we know we are embedded in a mighty Creation but we are not sure what it is.

The second movement scherzo is too busy for contemplation. Aggressive, percussive, there is no rest. It was a perfect choice for Stanley Kubrick's *A Clockwork Orange*'s "Suicide Scherzo."

The slow third movement is a passionate and surpassingly beautiful theme and variations.



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The long finale is sometimes likened to a symphony within a symphony. The very beginning may be a clue as to how Beethoven saw the solution to a problem of grafting choral music onto a symphony. Each of the first three movements is quoted briefly in turn. No, none of these will do. Finally the baritone solo opines in Beethoven's (not Schiller's) words, "Oh friends, not these sounds! Let us instead strike up more pleasing and more joyful ones!"

Beethoven recognized his advancing deafness as early as his Heiligenstadt Testament of 1802 where he pondered his artistic destiny at length. He conducted the premiere of his eighth symphony in 1812—reportedly badly because of his deafness—and played piano in public for the last time in 1814. In the dozen years from his eighth to his ninth symphonies, he composed in his own silence even as importunities besieged him. Most confounding him was the situation with nephew Karl. During his brother Kaspar's final illness, Kaspar declared Beethoven Karl's future guardian. After Kaspar's death in 1815 Kaspar's will attempted to give limited guardianship to his widow, as well, and contentious litigation ensued. Beethoven prevailed in court but it was a Pyrrhic victory. Beethoven wanted the boy to carry on the family name. Merely by his force of will he would also make Karl a musical genius. Beethoven's attempts to produce the impossible only made both miserable.

Nevertheless Beethoven's inner musical life flourished. Despair at his outward surroundings drove him to rarefied heights. Referring to the music of this period merely as Late Beethoven, we downplay the seismic event taking place in solitude and utter silence. The piano sonatas, finishing with Op. 109, 110, and 111, and the Diabelli Variations, Op. 120 were his final testament to solo piano. Missa Solemnis, Op. 123 capped his religious and choral legacy.

Still Beethoven had unfinished business. Friedrich Schiller's poem "An die Freude" ([Ode] To Joy) echoed across the years. Schiller's humanist words spoke ever louder in Beethoven's silent world. Initially setting "Ode to Joy" and writing a new symphony were not the same project—after all, symphonies didn't have choruses. How he made this leap of faith is not clear, but the musical world was never the same after.

Beethoven took money from the Philharmonic Society of London for a first performance of the Ninth Symphony under its auspices. Beethoven was also negotiating a possible debut in Berlin, but when word got out to Viennese friends and fans, they started a petition urging him not to give up on his city. The outpouring of support may have surprised him, but he was convinced—Vienna it was. The premiere took place May 7, 1824, at the Theater am Kärntnertor.



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The premiere remains the stuff of legend with many conflicting accounts. Two of the vocal soloists were young stars of Beethoven's choosing and surely gave fine accounts of themselves. Without a doubt, too, the best musicians available from several prestigious musical organizations participated. Yet there were only two rehearsals for a work of unprecedented difficulty. Moreover, Beethoven took a place on stage among the musicians, present as the "conductor." Even though musicians were warned to pay attention only to the concertmaster, seeing a man standing and gesticulating wildly had to have been distracting. At the end of the scherzo movement (or the finale in some reports) everyone erupted in a huge ovation. Beethoven, however, continued to beat time, his back to the audience and only saw the enthusiastic reception when the contralto soloist went to him and turned him around.

After Beethoven's death, critics and the music intelligentsia who were there in May 1824 remembered the problematic performance and forgot that the problems were with the musicians and not Beethoven. When they faulted the symphony as "Beethoven's regrettable aberrations," their judgment prevailed for over twenty years. It was left to Richard Wagner to restore the symphony's proper place among the greatest works of all time with a loving reconstruction and performance of the work on Palm Sunday 1846 in Dresden. In addition to conducting it himself, he wrote a memorable, if overly romantic, appreciation:

Movement 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 bare and mighty, as it were, from a mysteriously hiding veil, might be translated, not altogether inappropriately, to the meaning of the whole tone poem, in Goethe's words 'Renounce, thou must renounce.'"

Movement 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 there is suddenly disclosed to us a scene of worldly joy and happy contentment. A certain sturdy cheerfulness seems to address itself to us in the simple, oft-repeated theme."

Movement 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



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recollection a sweet longing, too, comes over us, which is expressed so beautifully in the second theme of the movement."

Movement IV. "A harsh outcry begins the transition from the third to the fourth movement, 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."

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Musicians

Tonight's Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Nicholas Naegele
Mark Reneau
David Katz
Nick Hoy
Jasper Sewell
Christian Zamor
Jeff Brannen
J.P. Brien-Slack
Josué Gelabert-Roncal

Violin 2

Sheri Peck, Principal
Rachael McFarlane
Emily Drexler
Lee Smith
Rebecca James
Elizabeth Lindley
Samuel Miller
Jacob Naggy
Mary Benno

Viola

Metiney Suwanawongse, Principal
Katelyn Hoag
Casie Runkle
Susan Saliny
Rene Reder
Theresa Abler



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Michael Hill

Cello

Eric Reed, Principal
Suzanne Sims
Spencer Brewer
Sharon Reed
Paul Vest
Annie Camp
Micah Donar

Double Bass

Taylor Brown, Principal
Kaleb Collins
Jonathan McWilliams
Broner McCoy
Dexter Bell
Given Arnold

Flute

Gözde Cakir-Ramsey
Charlotte Roth

Piccolo

Amelia Dicks, Principal

Oboe

Jessica Smithorn, Principal
Carey Shinbaum

Clarinet

Robert West
Emily Bowland

Bassoon

Eric Anderson, Principal
Shelby Alfredson
G. Eddie McCrary Jr

French Horn

Gordon James, Principal
Angela DeBoer
Matthew Meadows
Mackenzie Newell
Joey Demko

Trumpet

Christian Pagnard, Principal
Michael Brown

Trombone

Prentiss Hobbs, Principal



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Samuel Chen
Jonathan Salcedo

Timpani

Alex Wadner, Principal

Percussion

David Pedigo
Andrew Harnsberger
Caitlin Jones
Keith Lloyd

Harp

Caroline Brown Hudson, Principal

Keyboard

Alan Nichols, Principal

CSO Contract Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Nicholas Naegele, Assistant Concertmaster
Nathan Banks
Caroline Drexler
Jeanne Johnson
David Katz
Calvin Lewis
Mark Reneau
Jasper Sewell

Violin 2

Sheri Peck, Principal Second Violin
Mary Benno
Emily Drexler
Nick Hoy
Rebecca James
Rachael McFarlane
Lee Smith
Jennifer Whittle

Viola

Metiney Suwanawongse, Principal
Katelyn Hoag
Cristina Micci-Barreca
Casie Runkle
Susan Saliny
Gabriel Schlaffer

Cello

Eric Reed, Principal



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Spencer Brewer
Annie Camp
Micah Donar
Suzanne Sims
Paul Vest

Double Bass

Taylor Brown, Principal
Dexter Bell
Kaleb Collins
Jonathan McWilliams

Flute

Kristen Holritz, Principal
Lisa Meyerhofer (Leave of Absence)
Amelia Dicks, Principal Piccolo

Oboe

Jessica Smithorn, Principal
Teresa Spilko
Carey Shinbaum, English Horn

Clarinet

Robert West, Principal (Leave of Absence)
Emily Bowland
Joseph Miller, Bass Clarinet

Bassoon

Eric Anderson, Principal
Shelby Jones
G. Eddie McCrary, Contrabassoon

Horn

Gordon James, Principal
Angela DeBoer
Matthew Meadows
Joseph Demko (Leave of Absence)
Mackenzie Newell

Trumpet

Christian Pagnard, Principal
Michael Brown

Trombone

Prentiss Hobbs, Principal
Kevin Dombrowski
Christopher Brown (Leave of Absence)
Evan Clifton

Tuba

Neil Konouchi, Principal



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Timpani

Alex Wadner, Principal

Percussion

Matthew West, Principal

David Pedigo

Harp

Caroline Brown Hudson, Principal

Keyboard

Alan Nichols, Principal

Chorus Rosters

CSO Chorus

Darrin Hassevoort, director

Soprano

Nancy Berg

Nancy Collum

Cassandra Cooksey

Corinne Cooze

Michaela Crow

Nina Fabiano

Karen Hall

Ella Porter Ivey

Bertha Lawrence

Rosemary Lee

Michelle Motter

Betty Anne Neal

Trish Proctor

Hallie-Blair Quattro

Lydia Reed

Jeannie Williams

Alto

Marianna Allen

Bonnie Bryant

Annette Cooksey

Susan Crawford

Jamie Curtis

Kristen Davis

June Edmondson

Ruth Gonter

Rita Heckrotte

Melody Horne

Nancy Kaib

Rebecca Levings



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Sandra Lewis
Ally Manno
Mitzi Matlock
Rachel Mercer
Hallie Morgan
Jamie Newberg
Cecilia Piotter
Annelisa Ramsay
Lyn Robertson
Lena Van Horn
Mary Wade Wright
Judy Zehnder

Tenor
Justin Carter
Tabitha Cox
Joylene Green
Tom Hammett
Larry Hubbard
Daniel Perez
Duane Pontak
George Randall
Bob Sauser
Mary Lynn Wilson

Bass
Thomas Brown
Dale Cadwallader
William Chimiak
Paul Faulkner
Dan Garner
Brent Harwell
Stephen Hawkins
Tom Horne
Tal Hurley
Bob McKenzie
Bruce Owen
Jason Perkins
Bob Roza
John Stone
George Taylor
John Van Winkle
Dale Walker
Alan Wells

Lee University Choral Union

Cameron Weatherford, director



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Soprano

Cacee Clower
Cara Cooper
Natalie Lashley
Caroline Layton
Sydney Mallory
Sarah Marcus
Diana Maystruk
Jasmine Medlock
Layla Parker
Paige Parmelee
Danielle Peyton
Shelby Phillips
Abigail Rice
Lillian Rogers
Anna Shults
Summer Smith
Rhyanna Tipton

Alto

Brianna Anderson
Alexis Berryhill
Nell Dotson
Gabriela Febus
Rebecka Fernandez
Brooklynn Hancock
Haley Holden
Skylar Justice
Sophia McCready
Teagan Naillon*
Leila Pavlovsky
Kimberly Robertson
Peyton Slover
Rebecca Sobolik
Jillian Stones
Journey Szymczak

Tenor

Josh Beeman
Vernon Greeson
Noah Miller
Mark Perry
Cameron Poe
Jackson Rice
Linden Smoyer
Justin Winsbro

Bass

Caleb Boyd
Victor Davis
Justus Dennis



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Andrew Foster
Caleb Harold
Kaden Pennertz
Blake Smith
Jeroy Watson
Mansfield Yiu

Lee University Chorale

Dr. William Green, Director

Soprano

Emma Burnett
Ivy Drake
Emily Farley
Elena Hardison
Amanda Moran
Bronwyn Paladin
Emma Segnini

Alto

Kalani Estrada
Brianna Hernandez
Lily Allen
Maya Nobles
Mackenzie Perkins
Josilyn Spurlock
Gracie Webb

Tenor

Elijah Godfrey
Chandler Higgins
Cody Hooper
Sam Martin
Daniel Puckett
Brandon Walker

Bass

Cole Anderson
Erik Broom
Anthony Cox
Dakota Dunman
Evan Fishburn
Ryan Wheeler
Ryan Wommack

UTC Chamber Singers

Kevin Ford, director

Soprano I

Kendall Acheson



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Abby Cunningham
Caroline Nash
Meridith Roberson
Ashly Dilbeck

Soprano II

Kori Pilgrim
Brooke Harwell
Emma Fridell
Trinity Nelson

Alto I

Emily Bruce
Caroline Britt
Melody Shults
Emily Waddell

Alto II

Rose Carrol
Paige Bush
Lauren Graves

Tenor I

Gabriel Hubbard
Ivy Smith

Tenor II

Alexander Harris
Aiden Payne
Owen Keeton

Baritone

Devon Anderson
Owen Langford
Bradley Bee

Bass

Ryan Berry
David Ford
Ben Dewitt

Chattanooga Choral for the Preservation of African-American Song

Michael Mitchell, director

Soprano

Patricia Anderson
Andrell Craig
Rachel Crumble
Sonya Henry Kami Horton
Bertha Lawrence



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Angela Moore
Vanessa Norman
Sharon Parks
Marina Roberts
JoAnn S. Ryce
Patricia Starks

Alto

Angel Green
Hannah Holzclaw
Leslie Jones
Aundrette Logan
Janet Madden
Jayda Mitchell
Tajuana Mitchell
Cliftionette Powell
Christy Smith-Clyman
Allie Stafford
Eleni K. Stephenson

Tenor

Anthony Beck
James Crumble
Kevin Green
Lunard Lewis
Gatha N. Logan, Jr
Pauline Thurman

Bass

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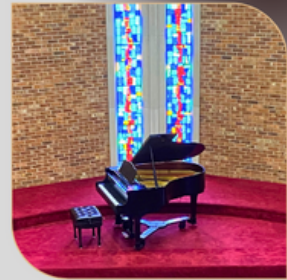


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