Early sketches reveal that Beethoven had actually begun to compose his new symphony in 1815, though due to recurring illnesses and his immersion in the composition of the Missa Solemnis, Beethoven did not fully occupy himself with the Ninth until the summer of 1822. Rumors abounded that Beethoven wished for the premiere to take place in Berlin, but a petition by a well-known personality together with prominent music patrons of Vienna sought to prevent this and was successful.

According to his sketch books, Beethoven had considered the idea of voices in a symphony as early as 1818, but after having dismissed it, returned to the thought near the end of 1822. It was not until 1823 that he began composing the fourth movement, the first three movements already nearly completed. The text, famously used in the final movement, “To Joy,” was written by Friedrich Schiller in 1785 for the Dresden Masonic lodge. Called “To the Three Swords,” it was originally conceived as a drinking song and enjoyed particular popularity. By the year 1800, it was already set to music nearly fourteen times, though Schiller himself did not greatly value his ode. In 1803, Schiller changed several key passages. For example, “Beggars become brothers of princes” became the well-known “All men become brothers.” Beethoven further adapted the words for his own vision, eliminating most of the political passages, as well as those associated with the original drinking song. With this, something universal was now created. As the well-known Beethoven expert Jan Caeyers shares, this became now a philosophical-musical manifesto.

Beethoven’s own reputation afforded him the possibility for deep involvement in the premiere. He interfered in many decisions and insisted that the violinist Ignaz Schuppanzigh, who had just returned to Vienna, be engaged as concertmaster.

The rehearsals likewise proved difficult. The musicians were overwhelmed. Both the singers and the choir asked for simplification of the difficult passages, but Beethoven uncompromisingly refused. As Beethoven’s secretary Anton Schindler recounted, one of the soloists, Caroline Unger, called Beethoven “a tyrant of the senses.” The tenor and baritone gave up and had to be replaced. Schindler later said that the musicians had changed passages, as the completely deaf Beethoven would not have been able to hear them anyway. Michael Umlauf, the theater’s Kapellmeister, presided with the overall direction, while Schuppanzigh as concertmaster led standing, with Beethoven diagonally behind him. It was reported, however, that the musicians completely ignored Beethoven and instead had their eyes exclusively on Umlauf.

Nonetheless, the premiere on May 7, 1824, was a great triumph. Beethoven, on account of his deafness, could only perceive the stormy success by seeing the audience members waving their white handkerchiefs. Though Beethoven had hoped for significant financial gain, this did not occur. Rather, as Schindler reported, when Beethoven heard about the small amount of only 420 gulden, he is said to have collapsed.

1ST MOVEMENT

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1ST MOVEMENT

The entire symphony, and most notably the first movement, is a product of dense and highly organized motives. It is almost as if Beethoven wanted to demonstrate...
his full range of skills near the end of his life. The Symphony begins out of nowhere with an empty fifth on the dominant and nearly inaudible, trembling sixteenth notes, marked *sotto voce* (in a hushed voice), while the interjections of the first violins sound like small atoms. Little by little, the piece comes to life and the main theme arrives in d minor [measure 17 or 0:26]. Immediately, peculiarities and questions arise in the score, some of which can be answered upon investigation, while others remain locked as secrets that only Beethoven himself could reveal. For example, Beethoven marks a *sforzando* (with emphasis) for the strings on every bar from measure 55 [1:24] onwards, whereas for the winds, the *sforzando* is only marked every second bar. While this could be viewed as an inconsistency, I believe that Beethoven, in fact, intended that the winds do not answer in the same way, resulting in a two measure dialogue. Seen in this light, even a single accent is of decisive importance, as, for example, during the long development period beginning in measure 218 [5:38]. The *recapitulation* (return of the theme) in measure 301 [7:45] is a great surprise, now unexpectedly in the key of D Major and marked *fortissimo*. As the previous *fortissimo* was more than one hundred measures prior [measure 188], it is clear that Beethoven has composed as a funeral march [measure 513 or 13:23]. Here, I reduce the tempo and play particularly attention to the wave-like secondary figures in the strings. I ask for a kind of tremolo which adds an almost gruesome, somber effect. I also direct the strings to play *pizzicato* (near the bridge), thus producing an icy and rigid sound. One can be sure that this funeral march inspired composers well into the nineteenth century, Anton Bruckner included, most notably in the beginning of Bruckner’s own Ninth Symphony. The movement comes to a close relentlessly and decidedly.

A final moment to consider is the grandiose passage near the end of the first movement which Beethoven has composed as a funeral march [measure 513 or 13:23]. Here, I reduce the tempo and play particularly attention to the wave-like secondary figures in the strings. I ask for a kind of tremolo which adds an almost gruesome, somber effect. I also direct the strings to play *pizzicato* (near the bridge), thus producing an icy and rigid sound. One can be sure that this funeral march inspired composers well into the nineteenth century, Anton Bruckner included, most notably in the beginning of Bruckner’s own Ninth Symphony. The movement comes to a close relentlessly and decidedly.

### 2ND MOVEMENT

Whereas the dance movement of a symphony is typically placed third, Beethoven breaks with tradition in the Ninth by ordering his dance movement second. Here, we have a fast scherzo in three-quarter time, though due to the quick tempo, it is actually in four bar groups. (As Beethoven later writes, “Ritmo di quattro battute.”) The movement begins with a short introduction before the sudden, dramatic entrance of the timpani, said to have caused spontaneous applause at the premiere. One would expect that a movement in d minor would have the kettledrum tuned to D and A. But rather, Beethoven scores this entire movement between the high and low F, thus breaking with tradition once more.

Of particular importance is the characteristic dance in the woodwinds [measure 93 or 1:57] which begins with a joyful whoop in the first bar. Throughout, I aim to highlight the folk character. Later, in the second part [measure 195 or 2:51], marked “Ritmo di tre battute,” Beethoven incorporates a joke. Four times in a row, he asks the timpani to play every third bar forte. The fifth time, though, he suspends it and notates that the forte marking should now start one bar later. As this seems like a possible error, I am sometimes asked whether this “wrong” beat should be played more quietly or even moved to the “right” place. But in fact, I believe that the opposite should be done. This effect must be amplified even more, otherwise the joke would be lost.

Beethoven returns again to “Ritmo di quattro battute,” the main theme now sounding particularly wild in the fortissimo dynamic [measure 264 or 3:27 and onward]. While the movement is already quite fast, Beethoven accelerates the tempo yet again, the trio now sounding as a *Presto* (quickly), but with a rather lyrical character. While Beethoven marks *staccato* (detached)
in the bassoons, he writes dolce (sweetly) in the oboes and clarinets. I therefore ask for a lyrical articulation in the quarter notes [measure 414 or 6:50].

The phrasing in the second part of the trio [measure 422 or 7:02] likewise needs careful consideration. Here, Beethoven does not write any specific directions other than a crescendo. The two horns repeat the trio theme four times [measure 438 or 7:14] and I ask that each of these four repetitions sound differently, each one diminishing, as if they are getting more and more distant. It is also interesting to note that the trio marks the very first use of the trombones in this movement and, in fact, the entire symphony, adding a somewhat dark sound color [measure 491 or 8:45 onwards]. For reasons of proportion, I play all of the repetitions throughout.

3RD MOVEMENT

The third movement is calm, intimate and entitled Adagio Molto e cantabile (very slowly and singing). Though Beethoven’s tempo marking is quarter note equals 60, this movement has traditionally been played much too slowly, the term Adagio Molto likely influenced by Romantic sensibilities implying a much slower tempo than that understood in the time of Viennese Classicism. Performers may have also been impressed by the many small and fast notes that were difficult to execute, therefore adapting the tempo to serve the playability, though this was of no interest at all to Beethoven.

With the appearance of the second theme [measure 25 or 2:06], Beethoven indicates Andante Moderato (moderately moving), the quarter notes marked only slightly faster, now quarter note equals 63. Though this is merely three notches faster (in other words, three hardly noticeable units), it implies a flowing and slightly enthusiastic second tempo character that stands in contrast to the calm opening.

Of interest, as well, is the notation of mezza voce (half voice) in the third bar, a rather unusual expression in Beethoven’s vocabulary. One has to wonder how to realize this marking? We know espressivo (very expressive) and sotto voce (hushed voice), but mezza voce lies somewhere in the middle—not expressionless, but also not to be played with great expression. I have therefore taken great care to ask for a special, discreet vibrato while also suggesting that the bow should be played mainly on the fingerboard, though the secondary voices [for example in the 5th and 6th measures or 0:22] shine through. It is not until measure 16 [1:18] that the first longer crescendo takes place, breaking out of the mezza voce color, and therefore cantabile (singing) in character, as is indicated. Here, I ask for a special sound produced by a certain bow vibrato technique, a common practice during the Baroque time. But it is not until measure 25 [2:06], the Andante Moderato, that Beethoven finally switches from mezza voce to expressive, a shift in nuance that is important to underscore the full contours and dimension of this movement. In this light, each following variation must reflect its own distinctive character.

One peculiar spot of great interest occurs in bar 83 [5:59] where the main voice is written in the low fourth horn part instead of the first horn. One can wonder if perhaps Beethoven wanted to challenge the fourth horn player of the Kärntnertor Theater, the outstanding Friedrich Hradetzky, who had invented the valve horn two years earlier? Whatever the case, this part (lasting 32 bars) is nearly always played by the first horn player, as we do here in this recording performed by our Principal Horn William Caballero.

Twice in this movement, the very lyrical music leads to joyful moments [bar 121 or 9:03] and bar 131 [9:55] and here the whole orchestra, including trumpets and third horn, play together for the first time. These passages are also the first occasion that Beethoven has indicated forte, fortissimo and sforzati. I see these moments as short, energetic outbursts like a fanfare that take on an elated folk-festival character when played at the tempo indicated. The harmonic change [measure 133 or 10:05] is particularly impressive and I prepare this moment with a slower, marzato (marked) articulation in the brass and timpani. For me, this is one of the greatest moments in music up until this point in time. Here, I have the double basses dominate the sound so as to create a deep, dark color, though afterwards, the character returns to the lyrical world as if nothing has happened.

4TH MOVEMENT

Beethoven had long wrestled with the question of how to introduce the ode. According to Schiller, it should begin with the sentence, “Let us sing the Song of the Immortal Schiller.” But with the final version of the text reimagined by Beethoven, it is clear that this was too simple. We know now that the ultimate beginning of the movement is unthinkable without the text, for in order to play or sing “O friends, not these tones,” we must first understand that these are unpleasant and discordant sounds. Here, Beethoven chooses chaotic and, for the time, extremely dissonant music. It was therefore
important to not only select a quick tempo, (indicated as Presto) but also to achieve the most brutal and barbaric character possible. I look for an almost apocalyptic sound, conjuring a world of tyrants, inhumanity and cold-heartedness, almost like the “Dies Irae” (“days of wrath”) of a requiem. It is only in this way that the reaction and message of the celli and bassi, plus later the solo bass, can be understood.

As Beethoven prescribes “Selon le caractère d’un Recitativ mais, in tempo” (in character like a recitative, but in tempo), these are recitatives for the celli and bassi. One must remember that the word recitativo comes from the Italian meaning “to recite,” thus evoking a form of singing close to speaking. In this light, it is plausible that Beethoven may have mentioned to Schindler that the recitatives should be played like a chant, though they were likely played nearly exactly in tempo in the early rehearsals. Even today, one hears the recitatives rather fast, probably in an effort to understand the meaning of the individual sections. In total, there are exactly six recitative sections, whereby the content of the first and last are relatively easy to figure out as the music is almost identical to the music of the solo bass. The solo bass, in contrast, has only three comparatively shorter recitatives [measure 216 or 6:10].

One important factor to note is that the celli and bassi always react to the music. But who is it that speaks here? And who are the friends to whom he speaks? I believe that the person represented in the celli, bassi and solo bass is an ideal authority dedicated to humanism. The friends to whom he speaks represent all of us. Perhaps it is a personal manifesto that Beethoven dedicated to humanism. The friends to whom he speaks all of us. Perhaps it is a personal manifesto that Beethoven wishes to leave us as he, himself, slips into the role of herald, no doubt indicative of his own personal ideals. I therefore interpret the individual sections as follows:

The first section (the opening of the movement) begins with a description of tumultuous chaos. The violent music must be played quite sharply and in an extremely fast tempo. As a reaction to the chaos, an appeal follows with the herald rushing into action, interrupting the chaos with “Friends, not these tones.” He is stirring, provoked, and must evoke extreme agitation.

The second section [measure 16 or 0:26] begins with a reappearance of chaos, followed by an affirmative warning, a clear implication that the first warning has not been understood. While the words “Friede” (peace) and “Freiheit” (freedom) sound on the held notes, they are reaffirmed with a specific and insistent “Not these tones.” I therefore ask this to be played marcato and with great emphasis [measure 28 or 0:41].

The third section [measure 30 or 0:46] begins with the return of the theme of the first movement. Here, the herald reacts again, quite reproachfully. (In his sketches, Beethoven notated, “Oh no, not this one, something else pleasing is what I demand.”) In this recitative, Beethoven now writes a fortissimo dynamic for the first time before changing into a plaintive expression, which perhaps raises the question, why do you seek happiness in what has passed (the first movement)? If therefore take time to underline the lamenting music. It ends now quietly, but also forbidding. “Not those tones,” almost like a distant memory [measure 45 or 1:15].

The fourth section [measure 48 or 1:23] begins with the return of the theme of the second movement. (Beethoven, in his sketch, has indicated, “Not this one either, is not better, but only a little more cheerful...”) Here, the narrator reacts indignantly and decisively. The two notes in measure 56 [1:27] can be translated as a firm, “No, No” before Beethoven describes in a new, conciliatory tone a longing for something even more beautiful.

The fifth section [measure 63 or 1:44] begins with the return of the theme of the third movement. (Beethoven, in his sketch, marks, “This too, it is too tender. You have to look for something exciting, like the... I will see that I myself sing to you.... repeat after me.”) And here, it is the first moment that the narrator does not react with reproach. Rather, on account of the harmonic twists and turns, it is now almost melancholic. One can hear the word “Traurigkeit,” or sadness, in measure 67 [1:56], though this changes into a powerful and courageous fortissimo call [measure 74 or 2:09] with the word “freudenvolle,” or joyful.

It is not until the sixth section [measure 77 or 2:18] that the famous melody of joy is heard. (In his sketch, Beethoven marks, “This is it! Ha, it is now found... joy more beautiful...”) The narrator responds with great excitement as the new melody is played. It is a dance of joy [measure 81 or 2:23] which immediately changes into...
a jubilant chant [measure 85 or 2:30], now identical to the solo bass’ exuberant declamation of the word “freudenvoller.”

Throughout the movement, it is especially important to take care that the phrasing of the orchestra is oriented to the text. I achieve this by subordinating the music to the flow of the speech melody, though in many instances, Beethoven does not notate these nuances. An exception occurs in measure 260 [7:33] where Beethoven writes clear strokes over the strings, thus indicating a short articulation. I see this linked to the words “strenge setz” (strictly divided) which in turn means to be Turkish music) that follows about the pace of the march (originally composed fugato in measure 431 [10:43], Beethoven has shared these numbers. Throughout the movement, it is especially exemplify this devotion. I therefore ask for a special speaking tone in the choir, rather than merely singing, so that the feeling of the fear of God is also awakened in the listener. Throughout, Beethoven notes many subito fortissimi (suddenly very loudly), such as in measure 638 [15:01] where he contrasts the world and God. An especially beautiful moment is the description of the cosmos with the text “Über dem Sternenhimmel wohnen” (Above the stars he must dwell!), thereby expressing the transcendence of God. The glittering of the stars is heard in the fast sixteenth notes and the triplets of the woodwinds [measure 650 or 15:42]. The following festive Volkstanz (folk dance) is masterfully composed as a double fugue [measure 655 or 16:03]. Next, Beethoven uses the word “Brüder” (Brothers) in measure 745 [17:52] in the form of an address. Though Beethoven writes two equal notes, they must not be played equally, but rather with stress on the first syllable. This word likewise should be handled in a special manner, with a warm and gentle inflection, perhaps already pointing toward the “dear father” referenced a few bars later. A particular challenge across this movement is the extreme volume, tessitura and text declamation that Beethoven demands. Sometimes, it has the reputation of being a rather loud and noisy movement,
and it is indeed a great undertaking to shape and pace the dramatic moments. I believe this can be best achieved by paying close attention to the contours of the line and quieter moments from both orchestra and choir alike.

In selecting the vocalists who would make up the solo quartet, it was important to me, contrary to tradition, to choose lighter, more agile voices. Without a doubt, the first appearance of the solo bass must be sung with the greatest possible intensity [measure 216 or 6:10] and the tenor must also announce victory with great radiance [measure 375 or 10:00]. However, the final passage of the quartet from measure 833 [19:49] onward requires utmost transparency as well as empathy. I amplify this effect by asking the soloists to sing the harmonic changes without vibrato.

As has already been mentioned, Beethoven uses quick tempos throughout this symphony. It is therefore not surprising to see another Presto for the stormy exuberance of measure 851 [20:49]. Here, Beethoven writes subito fortissimo on the words “der ganzen Welt” (of the whole world), perhaps implying that everyone must hear this message. It is a boundless fortissimo! After a brief moment of slowing down [measure 916 or 21:40], Beethoven does not continue with only a Presto, but instead demands the fastest possible tempo of the Viennese Classicism, a Prestissimo (in a very quick tempo) [measure 920 or 22:03]. Here, I have tried to go to the limit of playability.

In closing, this most famous of all symphonies is rightly one of the most popular and magnificent works in music history. It is therefore no wonder that Beethoven 9 has been performed on many important occasions, including the fall of the Berlin Wall in Germany in 1989 under the baton of Leonard Bernstein. This work, too, has sometimes become the victim of political and ideological appropriation, for example, performed on various occasions to seemingly express Beethoven’s ideals of freedom, equality and brotherhood against a backdrop of extreme and inhuman regimes. Nonetheless, with this astonishing music, Beethoven has humbly addressed himself to all of humanity and thus provided an important musical manifesto for the world that undoubtedly reaches far beyond its musical content.

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O Freunde, nicht diese Töne! O friends, not these sounds! Sondern lasst uns rather let us angenehmere anstimmen, sing more pleasing songs, und freudenvollere. full of joy.

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
und freudenvollere.

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seine Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdennrund!
Und wer’s nie gekonnt, der stehe
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Und wer’s nie gekonnt, der stehe
weinend sich aus diesem Bund!
Such’ ihn über’m Sternenzelt!
Seek Him above the canopy of stars!

Such’ ihn über’m Sternenzelt!
Seek Him above the canopy of stars!

Über Sternen muss er wohnen.
Above the stars must He dwell.

Über Sternen muss er wohnen.
Above the stars must He dwell.

Freude, schöner Götterfunken,
Joy, brilliant spark of the gods,
Tochter aus Elysium,
daughter of Elysium,

Über’s Sternenzelt
Above the canopy of stars
muss ein lieber Vater wohnen.
surely a loving Father dwells.

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Joy, brilliant spark of the gods,
Tochter aus Elysium,
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Such’ ihn über’m Sternenzelt!
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Such’ ihn über’m Sternenzelt!
Seek Him above the canopy of stars!

Brüder! Brüder!
Brothers! Brothers!

Brüder! Brüder!
Brothers! Brothers!

Über’m Sternenzelt
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muss ein lieber Vater wohnen.
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surely a loving Father dwells.
Over the last quarter century, Manfred Honeck has firmly established himself as one of the world’s leading conductors, renowned for his distinctive interpretations. For more than a decade, he has served as Music Director of the Pittsburgh Symphony Orchestra, celebrated for their performances in Pittsburgh and abroad, performing regularly in major music capitals. Together they have continued a legacy of music-making that includes many GRAMMY nominations and a 2018 GRAMMY Award for Best Orchestral Performance. Honeck and the orchestra serve as cultural ambassadors for the city as one of the most frequently toured American orchestras.

Born in Austria, Manfred Honeck received his musical training at the Academy of Music in Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado and was subsequently engaged by the Zurich Opera House, where he was bestowed the prestigious European Conductor’s award. Following early posts at MDR Symphony Orchestra and at the Oslo Philharmonic, he was appointed music director of the Swedish Radio Symphony Orchestra. He also served as principal guest conductor of the Czech Philharmonic, and was music director of the Staatsoper Stuttgart.

As a guest conductor, Manfred Honeck has worked with such leading orchestras as the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, London Symphony Orchestra, and the Vienna Philharmonic, among others, and is a regular guest with all of the major American orchestras.

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Manfred Honeck was awarded the honorary title of Professor by the Austrian Federal President. An international jury of critics selected Honeck as the International Classical Music Awards “Artist of the Year” in 2018.

Soprano Christina Landshamer is a versatile and internationally highly sought-after concert, opera and recital singer, performing on the world’s leading concert stages. Born in Munich, she studied at the city’s Academy of Music and subsequently at the State Academy of Music in Stuttgart. Her work with conductors such as Daniel Harding, Alan Gilbert, Christian Thielemann and Riccardo Chailly has taken her to Europe’s most distinguished orchestras, including the Bavarian Radio Symphony Orchestra, the Leipzig Gewandhausorchester, the Berlin Philharmonic, the Royal Concertgebouw Orchestra or the Orchestre de Paris. In USA and Canada the award-winning soprano has performed with the New York Philharmonic, the Pittsburgh Symphony Orchestra, the Montreal Symphony Orchestra and at the Lyric Opera Chicago. Her artistic activity is documented on many recordings.

Jennifer Johnson Cano has garnered critical acclaim for committed performances of both new and standard repertoire. For her performance as Offred in Poul Ruders’s The Handmaid’s Tale she was lauded as a “consummate actress,” by The Wall Street Journal; a “tour de force” by The Boston Globe; and “towering…restless, powerful, profound, she is as formidable as this astonishingly demanding role deserves,” by The New York Times. In recital with Anna Netrebko at Carnegie Hall, Bachtrack called her performance “self-effacing and full of musicality.” With more than 100 performances on the stage at The Metropolitan Opera, her most recent roles have included Nicklausse, Emilia, Hansel and Meg Page.
MENDELSSOHN CHOIR OF PITTSBURGH

Founded in 1908, the Mendelssohn Choir of Pittsburgh is critically acclaimed as one of the finest choruses in the country, and has been the choral partner of the Pittsburgh Symphony Orchestra for over ninety years. The chorus is composed of a 20-member professional core along with volunteer singers from diverse backgrounds and professions who are united in their passion to create powerful and deeply moving musical experiences. In addition to its annual schedule of performances with the Pittsburgh Symphony Orchestra, the Mendelssohn Choir produces exciting and innovative programming such as its 2018 world premiere of The Times They Are A-Changin’ by Steve Hackman at an indie-rock venue which audiences called “EXCEPTIONAL and MEMORABLE,” its 2019 performance of Let My People Go at the historic Ebenezer Baptist Church in Pittsburgh’s Hill District proclaimed “breathtaking,” and “moving and intense,” and the 2020 world premiere of Stewart Copeland’s Satan’s Fall, a genre-bending work intended to engage new audiences. MCP fosters the next generation of choral singers and audience members through its educational program, the Junior Mendelssohn Choir of Pittsburgh (JMCP). Founded in 1988, JMCP is the region’s premier high school choral training and performance program.

MATTHEW MEHAFFEY

American conductor and educator Matthew Mehaffey is crafting a national reputation in the field of choral/orchestral music through his engaging artistry, collaborative spirit, affirming pedagogical style, and entrepreneurial approach to concert programming. As a conductor, Dr. Mehaffey serves as Music Director of two respected civic choruses, the Oratorio Society of Minnesota and The Mendelssohn Choir of Pittsburgh—the “Chorus of Choice” of the Pittsburgh Symphony Orchestra. Dr. Mehaffey is Professor of Music at the University of Minnesota, where he conducts the University Singers and Men’s Chorus, teaches graduate and undergraduate courses in conducting and music literature, and is the 2015 recipient of the Arthur “Red” Motley Exemplary Teaching Award.

WERNER GÜRA TENOR

German tenor Werner Güra was born in Munich and received his musical training at Mozarteum Salzburg. After appearing as a guest at opera houses in Frankfurt and Basel, he joined the ensemble of Semperoper Dresden where he performed in many Mozart and Rossini operas. He was subsequently invited to perform at the Staatsoper Berlin, Paris Opera, La Monnaie Brussels and Opernhaus Zurich. Werner Güra appears on Europe’s major concert platforms including Konzerthaus and Musikverein Vienna, Philharmonie Berlin, Cité de la Musique Paris, Gasteig Munich and Tonhalle Zürich, working with many leading orchestras such as the Orchestre National de France, Vienna and Pittsburgh Symphony and Vienna Philharmonic orchestras. He performs with many conductors, including Riccardo Chailly, Pablo Heras-Casado, Manfred Honeck, Fabio Luisi, Franz Welser-Möst, Sir András Schiff and Yannick Nézet-Séguin, and was a frequent collaborator of the late Nikolaus Harnoncourt. Song recitals have taken him to Wigmore Hall, Musikverein Vienna, Philharmonie Paris and Lincoln Center New York and he has made numerous highly acclaimed recordings.

SHENYANG BASS-BARITONE

As the winner of the BBC Cardiff Singer of the World in 2007, Shenyang was immediately propelled into the spotlight with an array of international engagements including debuts at the Metropolitan Opera, Glyndebourne Festival, Bayerische Staatsoper, Opernhaus Zürich and Washington National Opera. A decade on, this Chinese Bass-baritone has established himself as one of the finest voices of his generation, amassed an expansive repertoire for both the opera and concert stages, and enjoys enduring relationships with a wide range of today’s pre-eminent conductors.

Highlights include his debut as Kurwenal (Tristan und Isolde) under Robin Ticciati for the Glyndebourne Festival, Creon (Oedipus Rex) under Kirill Petrenko for the Berliner Philharmoniker, and Beethoven’s Symphony No. 9 under Yannick Nézet-Séguin for the Philadelphia Orchestra.

MATTB MEHAF EY
Salvatore Amelio
Regina Anesin
Earle Ashbridge
Amelia Baisley D'Arcy *
Norrie Bastedo
Chuck Beard
Rebecca Belan
Sue Bertenthal
Justin Blanding
Andrew Bloomgarden
Matthew Borkowski **
Briana Brickner-York *
Maggie Brown
Thomas Brown
Carol Burgman
John Carpenter
Jeffrey Cartwright-Smith
Ashley Cesartatto
Thespina Christulides *
Sarah College **
Michael J. Conway
Karen B. Crenshaw
Barbara Crigler
Fred Cullen
Stephanie Sue Curtice *
Beth Danesimo
Anthony DeMartino
Deborah Dimasi
Jolanta Doherty *
Matthew Dooley
Charlotte Dragenflo
Katie Dufendach **
Kyle Patrick Duff
Justin Dugan
JoAnn Dull
Lynn Streeter Dunbar
Rich Ejzak
Mia Fantini
Colin Farley *
Ellen Fast *
Brian Fitz
Jordan R. Fischbach
Mariceta Fischesser-Metze *
Victoria Fisher
Antonia Flamini
Margaret Flowers **
Zanna Fredland *
Andrew Frey
Caroline Friend
Samuel Frechlich **
Holly M. Furman
Emma Gaudio
Deanna Golden *
Eric Gordon **
Andrew Gorez
Paul Gospodinsky
Mary Kay Gottermeyer
Kimberly S. Graham
Marcus Graham
Jeffrey Gross *
Theresa Vosko Haas
Sheryl Harbaugh
Samuel Harbison III
Nathan Hart
John Hastings
Kyla Ann Heller
Deena Hower
Mathew Hunt
Mary Jane Jacques
Edward Jaics
Sydney Kaczorowski
Nathan Katus
Hayden Keefer
Laura Kingsley
Joseph Kraus
Susan Kuo
Anna Lahti **
Matthew J. Lamberti
Emma Lamberton
Cecilia Lapp Stoltzfus
Emily Leah-Santiesteban
Kwan II Lee
M. Denice Leonard
Sarah Lipitz
LiAnna D. Alksnis Llloyd
Paul Long
Adam Loucks *
Jonathan A. MacDonald *
Emily Marin
Timothy Marquette **
Jacyln Martin *
Ray J. Matway
Kelli M. McElhinny
J. Patrick McGill
Lindsay McGinnis **
Wynn Meyer
Sibyl Merley
John Milnthorp
Bethany Mingle
Franklin Mosley *
Robert Mueller
John Murmello
E. Skip Napier *
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Amanda Nelson *
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Susan K. Oerkvitz
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Janet Sarbaugh
Stephen Schall *
Curt Scheib *
Robin Schneider
MaryColleen Seip
Benjamin Seltzer
John M. Sereno *
Rose Sheridan
Cameron Sillman
Matthew Soroka
D.J. Pickell
Alan Priano
Jonny Priano
Annika Ramini
Lucky T. Rattan
Nathan Reynolds
Anastasia L. Robinson *
Jay Rockwell
Amanda J. Rodriguez
Gail Elizabeth Roup *
MaryBeth Salama
Janet Sarbaugh
Stephen Schall *
Curt Scheib *
Robin Schneider
MaryColleen Seip
Benjamin Seltzer
John M. Sereno *
Rose Sheridan
Cameron Sillman
Matthew Soroka
Albert J. Stanley *
Teresa Steigerwalt
Andrew Tennant
Scott R. Thistle
Christine Thompson
Mike Thompson
Rex Tien
Bill Vandivier
Megan Wall **
Majorie Weinstock
Alison Weisgall
Andrew Wilkinson
Scott Williams
David L. Wright
Larry W. Wright
Paul Yeater *
Joan Zolko
* Core Singers
** Core Alternate Singers

MENDELSSOHN CHOIR OF PITTSBURGH
MUSIC DIRECTOR MATTHEW MEHAFFEY

MENDELSSOHN CHOIR OF PITTSBURGH
MUSIC DIRECTOR MATTHEW MEHAFFEY
The two-time 2018 GRAMMY Award-winning Pittsburgh Symphony Orchestra is credited with a rich history of engaging the world’s finest conductors and musicians, and demonstrates a genuine commitment to the Pittsburgh region and its citizens. Known for its artistic excellence for more than 120 years, past music directors have included Fritz Reiner (1938-1948), William Steinberg (1952-1976), André Previn (1976-1984), Lorin Maazel (1984-1996) and Mariss Jansons (1997-2004). This tradition of outstanding international music directors was continued in fall 2008, when Austrian conductor Manfred Honeck became Music Director of the Pittsburgh Symphony Orchestra.

The orchestra has a long and illustrious history in the areas of recordings and live radio broadcasts. Manfred Honeck and the Pittsburgh Symphony Orchestra have received multiple GRAMMY nominations for Best Orchestral Performance, taking home the award in 2018 for their recording of Shostakovich: Symphony No. 5; Barber: Adagio.

As early as 1936, the Pittsburgh Symphony has been broadcast on the radio. Since 1982, the orchestra has received increased attention through national network radio broadcasts on Public Radio International, produced by Classical WQED-FM 89.3, made possible by the musicians of the Pittsburgh Symphony Orchestra.

Lauded as the Pittsburgh region’s international cultural ambassador, in 2019 the Pittsburgh Symphony Orchestra, under the leadership of Music Director Manfred Honeck, embarked on an extensive tour of Europe, the 25th in orchestra history.

The Pittsburgh Symphony is continually at the forefront of championing new American works. They premiered Leonard Bernstein’s Symphony No. 1 “Jeremiah” in 1944, John Adams’ Short Ride in a Fast Machine in 1986, and Mason Bates’ Resurrexit in 2018 to celebrate Manfred Honeck’s 60th birthday.
PITTSBURGH SYMPHONY ORCHESTRA

MUSIC DIRECTOR
Manfred Honeck

ENDORDED BY THE VIRI I. HEINZ ENDOWMENT

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Earl Lee

FIRST VIOLIN
Robyn Bollinger

^GUEST CONCERTMASTER

SECOND VIOLIN
Jeremy Black *

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IRVING (BUDDY) WECHSLER CHAIR
Beethoven Symphony No. 9 in D minor, Op. 125
Recorded Live June 6–9, 2019
Heinz Hall for the Performing Arts, Pittsburgh, PA

Soundmirror, Boston:
Recording Producer: Dirk Sobotka
Balance Engineer: Mark Donahue
Editing: Dirk Sobotka
Mixing and Mastering: Mark Donahue

Music Notes: Manfred Honeck
Notes Editor and Coordinator: Mary Persin
Technical Notes: Mark Donahue, Dirk Sobotka

Art Director: Brian Hughes
Front Cover Design: Brian Hughes
Photo of Manfred Honeck: George Lange
Photo of Pittsburgh Symphony Orchestra:
Ed DeArmitt
Photo of Christina Landshamer:
Marco Borggreve
Photo of Jennifer Johnson Cano: Fay Fox Green
Photo of Werner Gür: Marie Capesium
Photo of Shenyang: Gaoqiang Xia
Photo of Mendelssohn Choir of Pittsburgh:
Alisa Garin

Pittsburgh Symphony Orchestra recordings are made possible by generous grants from
BNY Mellon, Hansen Foundation, and Cheryl and Jim Redmond. This recording is also in memory of
Dr. John H. Feist and Madelene P. Feist.

We at sound/mirror believe that in a good and successful recording, the sound has to serve the music. While an important goal is to truthfully represent the acoustical event in the hall, another is to capture the composer’s intention reflected in the score and its realization by the performer. To achieve these goals, extensive collaboration and communication between the artists and the recording team are of utmost importance.

Based on our long experience of recording the Pittsburgh Symphony Orchestra in Heinz Hall, we chose five omnidirectional DPA 4006 microphones as our main microphone array. Supplementing those with “spot mics” to clarify the detail of the orchestration, we worked towards realizing the above goals.

Extensive listening sessions with Maestro Honeck and orchestra musicians were crucial in refining the final balance.

This recording was made and post-produced in DSD256 on a Pyramix workstation to give you, the listener, the highest sound quality possible.

We hope you will enjoy listening to this recording as much as we enjoyed making it.

www.SoundMirror.com
BEETHOVEN
SYMPHONY NO. 9

I. Allegro ma non troppo, un poco maestoso 14:32
   II. Molto vivace 13:12
   III. Adagio molto e cantabile 12:34
   IV. Finale 22:30

Christina Landshamer, soprano
Jennifer Johnson Cano, mezzo-soprano
Werner Güra, tenor
Shenyang, bass-baritone
Mendelssohn Choir of Pittsburgh

PITTSBURGH SYMPHONY ORCHESTRA
MANFRED HONECK, MUSIC DIRECTOR