

About the Show

Modesto Symphony Orchestra Association

Beethoven's Symphony No. 9

Friday, May 10, 2024, 7:30 pm

Saturday, May 11, 2024, 7:30 pm

Gallo Center for the Arts, Mary Stuart Rogers Theater

Nicholas Hersh, *conductor*

MSO Chorus, Daniel R. Afonso Jr., *chorus director*

Georgiana Adams, *soprano*

Kindra Scharich, *mezzo-soprano*

Alex Boyer, *tenor*

Matt Boehler, *bass*

A poster for Beethoven's Symphony No. 9. It features a large, stylized number '9' in the background, with a circular inset showing a conductor and orchestra members. The text 'BEETHOVEN'S Symphony no. 9' is written in white and yellow on an orange background.

BEETHOVEN'S
Symphony ^{no.} 9

Beethoven's Symphony No. 9

May 10 & 11, 2024 / Ode to Joy

Program

Arvo Pärt (b. 1935)

***Fratres* (1977)**

Ludwig van Beethoven (1770-1827)

Symphony No. 9 in D minor (1824)

- i. Allegro ma non troppo, un poco maestoso
- ii. Molto Vivace—Presto

Amy Beach (1867-1944)

***Peace I Leave With You* (1891)**

Ludwig van Beethoven

Symphony No. 9 in D minor

- iii. Adagio molto e cantabile
- iv. Finale—Ode to Joy

This concert does not have an intermission.

Roster

Orchestra Roster



Nicholas Hersh, conductor

Violin I

Ilana Blumberg, *concertmaster*
Dagenais Smiley, *associate concertmaster*
Alex Gavriilidis-Petrin
Joseph Galamba
Kirstan Hilton
Valerie Tisdel
Milka Kraveva-Castro
Katherine Allen
Kimberly Hain
Sarah Biagini
Julia Churchill
Ella Askren

Violin II

Myriam Cottin-Rack, *principal*
Jinny Lee, *assistant principal*
Sarah Elert
Paul Kim
Juan Carlos-Guitierrez
Donald Grishaw
Josephine Gray
Donna Harrison
Gyongyver Petheo
Bogdana Mindov

Viola

Kathryn Juneau, *principal*
Pauline Metzger, *assistant principal*
Anne Martin
Colin Belisle
Lisa Pnton
Ezra Costanza
Christina Simpson
Lauren Elledge

Cello

Kathleen Balfe, *principal*
Kyle Stachnik, *assistant principal*
Daniel Davies
Hannah Harrington
Jonathan Flaksman
Farley Pearce



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Stephanie Chen
Robert Hurley

Bass

Raymond Vargas, *principal*
Harrison Dearman, *assistant principal*
Alden Cohen
Kody Thiessen
Antonio Escobedo
SoJung Kim

Flute

Johanna Borenstein, *principal*
Catherine Baker

Piccolo

Gail Edwards

Oboe

Rong-Huey Liu, *principal*
Robert Walker

Clarinet

Robert Patterson, *principal*
Ray Wyant

Bassoon

Jeff Robinson, *principal*
Christopher Chung
Alex Zdanis, *contrabass bassoon*

Horn

Melia Badalian, *principal*
Kyle Ko, *assistant principal*
Sarah Ference
William Klinghoffer
William Harrington

Trumpet



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John King, *principal*
Derek McDonald

Trombone

Tim Meyers, *principal*
Don Benham
Todd Eames, *bass trombone*

Timpani

John Weeks, *principal*

Percussion

Thomas Rance, *principal*
Joseph Runnels
Matthew Darling

Roster as of 5/3/2024

MSO Chorus Roster

Daniel R. Afonso Jr., chorus director

Yvonne Lacore Thompson, *accompanist*

Soprano

Samantha Alipio
Alondra Arvizu
Sarah Barth
Sarah Beekman
Janet Betcher
Amy Bloomgarden
Danielle Cavazos
Michelle Cortez
Joan Corwin
Annette Dawson
Peggy Denny
Dee Ann Dutter
Meghan Fox
Kathryn Galicia
Sarah Harrell-Kline
Christie Hart
Lisa Highiet
Nicole Ibrahim
Dasia Intil

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- Ranelle Johnson
- Tracy Kempf
- Kim Kunkel
- Marian MacDonald
- Carla Mensonides
- Joanne Neuffer
- Stephanie Ortiz
- Lizzie Sanders
- Kathryn Sargent
- Alice Schemmel
- Sheri Stambaugh *
- Madison Stubbs
- Dawn Thomas
- Alexandria Tisdell
- Ching Chih Tseng
- Ruth Valencia
- Jennifer Ward
- Alejandra Wheeler
- Sharon Wilson
- Katie Winkler

Alto

- Gail Bengel
- Miriam Bermann
- Reva Burchett
- Breeze Chairez
- Betty Craig
- Karen Lynne Freitas
- Sarah Gaipa
- Gabriella Germann
- Angelica Grishaw
- April Hejka-Ekins
- Rebecca Long
- Jessica Lopez
- Marilyn McRitchie
- Marissa Meredith
- Lisa Rae
- Lyn Raible
- Rita Rancaño
- Karin Reenstierna *
- Belinda Rollicheck
- Roodabeh Samimi
- Susan Sanders
- Lisa Sarasqueta
- Linda Scheller
- Nancy Silva
- Carla Strong
- Loretta Sutherland
- Linda Swartz



Lisa Traugher
Hennie Van Konynenburg
Polly Vasché
Gay Walker
Barbara Wesley

Tenor

Miguel Ascencio
Jim Beggs *
Brandon Byers
Michael Cash
Luis Gonzalez
Matthew Hanham
James Jacobs
Reggie Johns
Matthew Long
Steve Matthews
Bruce P. Merchant
Gregory Pyatt
Marcial Salvador
Michael Scurries
David Torres

Bass

John Boer
Jeff Casey
Geoff Cavazos
Devin Champeaux
Cory Chartrand
Giancarlos Delgado-Braun
Rick Dewar
Larry Dorman
Keith Early
Charles Farwell
David Hosmer
Nolan Jackson
Randy Klinkefus
Carl Morris
Dillon Nelson
Jonathan Pizzo
Kevin Ringsby
Michael Ruhland
Phil Swearingen
Norman VanSpronsen *
Burt Vasché ^
R. Mark Winkler



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* Section Leader
^ Chorus Manager

Special thanks to Trinity United Presbyterian Church for providing rehearsal space for the MSO Chorus

Roster as of 4/15/24

Artist Biographies



Nicholas Hersh

conductor

American conductor **Nicholas Hersh** has earned critical acclaim for his innovative programming and natural ability to connect with musicians and audiences alike.

In the 2023-24 season, Hersh returns to the National, Houston, Baltimore, Colorado, and New Jersey Symphonies, while making debuts with the Springfield Symphony and Wintergreen Festival. Recent include engagements with the Detroit, Grand Rapids, New World, North Carolina, Phoenix, Portland (ME), Richmond, Tucson, Utah, and Winston-Salem symphony orchestras, Louisiana and Rochester Philharmonics, and the Florida and Sarasota Orchestras.

Over a remarkable tenure as Associate Conductor of the Baltimore Symphony Orchestra, Hersh created the BSO Pulse series, through which he brought together indie bands and orchestral musicians in unique collaborations; he led the BSO in several subscription weeks, and concerts in and around Baltimore; and he directed the BSO's educational and family programming, including the celebrated Academy for adult amateur musicians. Hersh also maintains a close relationship with the National Symphony Orchestra, leading concerts throughout Washington, D.C. He stepped in to replace an indisposed Yan Pascal Tortelier, on subscription, to great acclaim.

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MODESTO
SYMPHONY
ORCHESTRA
NICHOLAS HERSH
—Music Director—



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Hersh is frequently in demand as an arranger and orchestrator, with commissions from orchestras around the globe for adaptations of everything from classical solo and chamber music to popular songs. His orchestration of Beethoven's Cello Sonata Op. 69 was premiered by the Philharmonie Zuidnederland in January 2022, while his symphonic arrangement of Queen's [Bohemian Rhapsody](#) continues to see worldwide success as a viral YouTube hit. He also serves as arranger and editor for the James P. Johnson Orchestra Edition.

Hersh grew up in Evanston, Illinois and started his musical training as a cellist. He earned a Bachelor's Degree in Music from Stanford University and a Master's Degree in Conducting from the Indiana University Jacobs School of Music. Hersh is also a two-time recipient of the Solti Foundation Career Assistance Award. Nicholas lives in Philadelphia with his wife Caitlin and their two cats, and in his free time enjoys baking (and eating) sourdough bread.



Daniel R. Afonso Jr.

MSO Chorus Director

Daniel R. Afonso Jr. has served as conductor of the Modesto Symphony Orchestra Chorus since its foundation in 2001 and has prepared several choral works with the ensemble. He is also Coordinator of Vocal and Choral Studies at California State University, Stanislaus. Afonso received a B.M.E. degree from the Universidade do Rio de Janeiro (UNI -Rio), a M.M. degree in Choral Conducting from the University of Missouri-Kansas City, and a D.M.A. degree in Choral Conducting and Pedagogy from the University of Iowa. Dr. Afonso is originally from Rio de Janeiro, Brazil and has studied conducting with Carlos Alberto Figueiredo, Cees Rotteveel, Eph Ehly, and William Hatcher.

Dr. Afonso has performed with choral groups in Brazil, U.S., and Europe, and has previously taught music at the Conservatório Brasileiro de Música, Universidade do Rio de Janeiro (UNI-Rio), and Doane College, Nebraska. In 1988, he won the first prize and the best performance of Villa-Lobos



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work award at the Concurso Villa-Lobos de Canto Coral, a national choral competition sponsored by the Museu de Arte Moderna do Rio de Janeiro. Dr. Afonso is strongly committed to the performance of new music and has commissioned and premiered many new choral works in the last few years, including several of his own works as well as works by young composition students. He had his New York debut in 2012, conducting Mozart's Requiem with members of the MSO Chorus and students from CSU Stanislaus at the Lincoln Center for the Performing Arts.

He is also a composer, arranger, and editor of choral music and has choral works published by earthsongs, Colla Voce, and Alliance Music Publications. He served as composer-in-residence with the San Francisco Choral Artists during their 2014-2015 season and has also written works for the Los Angeles Children's Choir, the Gay Men's Chorus of Los Angeles, and other ensembles in the US and abroad. He has written innumerable arrangements for the Modesto Symphony Orchestra, including a new version of The Star-Spangled Banner for chorus and orchestra, recently premiered at the opening concert for the 2015-16 concert season. Dr. Afonso is widely recognized for his research and performance of Brazilian choral music and continues to frequently present workshops and lectures about the Latin American choral repertoire.



MSO Chorus

Formed in 2001, the Modesto Symphony Chorus is a regional ensemble of singers of all ages and experience who share a commitment to performing concerts of the highest artistic quality and enhancing the appreciation and enjoyment of choral music among members and audiences alike. Under the skillful and inspiring direction of Dr. Daniel R. Afonso Jr., the MSO Chorus rehearses weekly and performs throughout the season with the Modesto Symphony Orchestra and also for additional community events.



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Georgiana Adams

soprano

American soprano, **Georgiana Adams** is an artist committed to passionate and esteemed musical storytelling. This season she will debut as a featured vocal soloist with San Francisco Ballet in a program entitled *Mere Mortals* and will join the Modesto Symphony for Beethoven's Ninth Symphony.

A first-year Adler Fellow with the San Francisco Opera, she participated in the 2023 Merola Opera Program, singing Anna in scenes of Kevin Puts' *Silent Night* in the Schwabacher Summer Concert, covering the role of Female Chorus in *the Rape of Lucretia*, and performing operatic scenes of Wagner and Mozart with the San Francisco Opera Orchestra on the Merola Grand Finale Concert.

A recent graduate of the Juilliard School, Adams earned her master's degree in music in the spring of 2023 and was awarded the Stephen Novick Grant for Career Advancement. During the 2022-2023 season, Adams made her Alice Tully Hall debut singing songs of Respighi, and made her role debut as Donna Anna in Mozart's *Don Giovanni* with Chautauqua Opera Conservatory. With the Juilliard Opera Theater, she performed the roles of Littler Sister in Missy Mazzoli's *Proving Up*, Ciesca in Puccini's *Gianni Schicchi*, and covered the titular role in *Suor Angelica*. Other roles include Countess Almaviva in *Le Nozze di Figaro*, Lady Billows in Britten's *Albert Herring*, and the Dewfairy in *Hansel and Gretel*.

Adams is a proud winner of the San Francisco District of the 2024 Metropolitan Opera's Laffont Competition and was the winner of the 2020 Casa Italia Vocal Competition in her hometown of Chicago, Illinois.



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Kindra Scharich

mezzo-soprano

Mezzo-soprano **Kindra Scharich** has been praised by the San Francisco Chronicle for her “fearless technical precision,” “deep-rooted pathos” and “irrepressible musical splendor.” As a dedicated recitalist, she has performed more than 250 art songs in 15 languages, and enjoys the full complement of recital, concert and opera engagements alike.

Ms. Scharich has sung more than 40 roles from Monteverdi to Philip Glass, and has been engaged in a number of premières and new works, including: John Adam’s *Antony & Cleopatra* (San Francisco Opera), Bright Sheng’s *Dream of the Red Chamber* (San Francisco Opera), Laura Kaminsky’s *Today it Rains* (Opera Parallèle), and Missy Mazzoli’s *Breaking the Waves* (West Edge Opera, west coast première). Scharich’s recordings include: *In meinem Himmel: The Mahler Song Cycles*, with the Alexander String Quarter (2018), *Everyone Sang! Vocal Music of David Conte* (2018), *To my Distant Beloved*, with pianist Jeffrey LaDeur (2020), *Nepomuceno Overseas*, with pianist Ricardo Ballestero (2021) and *To the Western Sea: Remembering Ursula K. Le Guin* (2021).



Alex Boyer

tenor

Tenor **ALEX BOYER** is steadily gaining recognition for his commanding voice and dramatic portrayals of the lyric and spinto tenor repertoire. Hailed by the San Francisco Chronicle for Festival Opera’s production of *Pagliacci*, Boyer “mustered a large, potent sound that brought a welcome measure of anguish and dark menace to the role of Canio; his delivery of



the famous showpiece 'Vesti la giubba' lacked nothing in the way of grit and vocal power.”

Most recently, he has been seen as Tichon in *Janáček's Káťa Kabanová* with West Edge Opera, Cassio in *Otello* and Cavaradossi in *Tosca* with Livermore Valley Opera, Cavaradossi with Hawaii Opera Theatre and as Captain Ahab in Jake Heggie's *Moby Dick* with Chicago Opera Theater.

Other engagements include covering the roles of Ruggero in *La Rondine* with the Metropolitan Opera; Pollione in *Norma*, Pinkerton in *Madama Butterfly*, and Ahab in *Moby Dick* with the Dallas Opera; performing the roles of the Abbot in *Andrea Chénier* and Remendado in *Carmen* with San Francisco Opera; Rodolfo in *La bohème* and the Duke of Mantua in *Rigoletto* with Island City Opera; Marcello in Leoncavallo's *La bohème* and Alwa in *Lulu* in the acclaimed West Edge Opera production.

He is an alumnus of the Merola Opera Program and the Santa Fe Opera Apprentice Program for Singers.



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Matt Boehler

bass

Hailed as “a bass with an attitude and the goods to back it up,” by The New York Times and praised by the San Francisco Classical Voice for music that “harnesses considerable expressive power,” bass and composer **Matt Boehler** is known in the world of opera for his captivating, dynamic performances and his long-earned reputation as an inventive collaborative artist.

Matt’s calendar over the past several years has included engagements at some of classical music’s most prestigious venues. He has sung at The Metropolitan Opera in both *Iolanta* and *The Nose*, Théâtre Royal de La Monnaie in *Daphne*, Canadian Opera Company in *The Magic Flute*, and Santa Fe Opera in the world premiere of *The Lord of Cries* (Corigliano/Adamo).



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During the 2023-2024 season, the bass will sing Frère Laurent in Toledo Opera's production of *Roméo et Juliette*, as well as Gounod's *St. Cecilia Mass* in La Crosse, Wisconsin. 2022-2023 saw Boehler's role debut as Figaro in Madison Opera's *Le nozze di Figaro* and returns to Madison Symphony for Beethoven's *9th Symphony*, National Symphony Orchestra for Bernstein's *Mass* and Des Moines Metro Opera for *The Love for Three Oranges* and *The Falling and the Rising* (Redler/Dye). He also reprised the role of Van Helsing for the studio recording of *The Lord of Cries* with the GRAMMY-winning Boston Modern Orchestra Project. During the 2021-2022 season, Matt made his Florida Grand Opera debut in *Rigoletto*, debuted with Austin Opera in *Fidelio*, and returned to Des Moines Metro Opera for *A Midsummer Night's Dream*.

A frequent collaborator in contemporary opera, Matt has premiered roles in *Becoming Santa Claus* (Adamo) with Dallas Opera and Chicago Opera Theater, *Acquanetta* (Gordon/Artman) with Prototype Festival, and *Elizabeth Cree* (Puts/Campbell) with Opera Philadelphia, among several others.

Recent seasons have displayed Matt's versatility in a great array of repertoire, from Osmin in *The Abduction from the Seraglio* with Lyric Opera of Kansas City to Il Cieco in *Iris* with Bard Summerscape and Rocco in *Fidelio* with Madison Opera. He has been met with acclaim as Méphistophélès with Michigan Opera Theater (now Detroit Opera) and as Osmin with Des Moines Metro Opera, as well as the Hotel Manager in *Powder Her Face* with New York City Opera and Festival Opéra de Québec. He made his role debut as Baron Ochs in *Der Rosenkavalier* with Victory Hall Opera, where he is an ensemble member as both singer and composer. While an ensemble member at Theater St. Gallen in Switzerland, Matt excelled in staples of the bass repertoire like Leporello in *Don Giovanni* and Daland in *Der fliegende Holländer*, while embracing rarities such as Baldassare in Donizetti's *La favorita* and Catalani's *La Wally*.

Equally at home on the concert stage, he has appeared as soloist with the New York Philharmonic, American Symphony Orchestra, Baltimore Symphony Orchestra, Chicago Symphony Orchestra, the National Cathedral in Washington, D.C., Orpheus Chamber Orchestra, Minnesota Orchestra, Jacksonville Symphony, Portland Baroque Orchestra, and Oratorio Society of New York. In recital, he has been seen in several critically acclaimed performances with the New York Festival of Song and has concertized at the Spoleto Festival USA and with the Lotte Lehmann Foundation. His discography reflects his enthusiasm for new music and includes recordings of several world premieres by

John Musto, William Bolcom and Michael Dellaira, as well as being featured on albums of song by Stefan Wolpe and David Conte.

Hailing from Minneapolis, Minnesota, Matt now proudly claims the San Francisco Bay Area as his home. He trained as an actor at Viterbo College, an opera singer at the Juilliard School, and as a composer at the San Francisco Conservatory of Music.

Program Notes

Fratres

Arvo Pärt

Arvo Pärt

Fratres

Composer: born September 11, 1935, Paide, Estonia

Composed: 1977

Premiere: undocumented

Duration: 6 minutes

Instrumentation: string orchestra

The crystalline quality of Arvo Pärt’s music evokes the wintry climate of his native Estonia. Pärt achieves this shimmering transparency through single notes, a compositional style he named “tintinnabulation,” Latin for “little bells.” Pärt explains, “I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements – with one voice, two voices. I build with primitive materials – with the triad, with one specific tonality. The three notes of a triad are like bells, and that is why I call it tintinnabulation.”

At the time Pärt composed *Fratres*, he was also immersing himself in the sound world of medieval and Renaissance music. Music from these periods did not often indicate which instruments or voice parts should be used, a practice Pärt



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NICHOLS HOUSE
—WEST BETHLEHEM—



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employed with *Fratres*. This choice showcases notes and melodic phrases, rather than particular timbres, or sound colors.

Fratres features a series of variations on a simple stepwise theme, which reappears in several different octaves. Underneath the gently shimmering variations, the low strings maintain a steady drone. The overall effect is meditative, enveloping the listener in a mood of reflection.

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Peace I Leave With You

Amy Beach

Amy Beach

Peace I Leave With You

Composer: born September 5, 1867, Henniker, NH; died December 27, 1944, New York City

Work composed: 1891

World premiere: undocumented

Instrumentation: a cappella SATB chorus

Estimated duration: 1.5 minutes

Amy Beach's musical accomplishments include several firsts: the first American woman to compose and publish a symphony – and the first American woman to have a symphony performed. She is also one of the first American composers – of any gender – whose musical training occurred wholly within the United States, rather than Europe. As such, Beach's approach to composition and her aesthetics are uniquely American, and she did not measure the quality of her work by comparing it to music by European composers, unlike some of her contemporaries.

Beach's prodigal musicality emerged as early as age two, as documented by her mother Clara: "Her gift for composition showed itself in babyhood before two years of age. She could, when being rocked to sleep in my arms, improvise a perfectly correct alto to any soprano air I might sing ... She played the



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piano at four years, memorizing everything that she heard correctly ..." Clara was Beach's first piano teacher; the young girl later studied piano in Boston. By the time she reached age 12, Beach's parents were being lobbied by musical impresarios eager to launch their wunderkind daughter onto the concert stage. Beach's parents declined, allowing Beach to refine her piano skills and pursue other musical studies through her teenage years. She made her concert debut at age 16, to great acclaim, and continued concertizing for the next two years, until her marriage to Dr. Henry Harris Aubrey Beach, 25 years her senior.

In 1930, Beach moved to New York, where she formed a close relationship with St. Bartholomew's Episcopal Church, and wrote many liturgical choral works for their choir. It is likely her 1891 anthem, "Peace I Leave with You," with text from the Gospel of John, was first sung there. The simple elegance of Beach's homophonic setting emphasizes the clarity and meaning of the words to create a gentle benediction.

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Symphony No. 9 in D minor, Op. 125 "Choral"

Ludwig Van Beethoven

Ludwig Van Beethoven

Symphony No.9 in D minor, op. 125 "Choral"



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Composer: born December 16, 1770, Bonn, Germany; died March 26, 1827, Vienna

Work composed: Beethoven made preliminary sketches in 1817-18, but most of the music was composed between 1822–24. Beethoven finished his Ninth Symphony in February 1824, and dedicated it to King Frederick William III of Prussia.

World premiere: Beethoven conducted the first performance on May 7, 1824, at the Kärntnerthor Theater in Vienna.

Instrumentation: soprano, alto, tenor, and bass soloists, four-part mixed chorus, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals triangle and strings.

Estimated duration: 70 minutes

The Ninth Symphony extends beyond the realm of the concert hall and has permeated Western culture on many levels, including socio-political and commercial arenas. The music of the Ninth, particularly the “Ode to Joy” melody of the final movement, is so familiar to us that it has lost its unique character and taken on the quality of folk music; that is, it has shed its “composed” identity as a melody written by Ludwig van Beethoven and simply exists within the communal ear of our collective consciousness.

While some classical works are inextricably linked to the time in which they were written, Beethoven’s profound musical statements about freedom, equality, and humanity resonate just as powerfully today as they did at the Ninth’s premiere. This was evident to the entire world 35 years ago, when Leonard Bernstein conducted an international assembly of instrumentalists and singers in a historic performance of Beethoven’s Ninth at East Berlin’s Schauspielhaus (now Konzerthaus) on December 22, 1989, three days after the fall of the Berlin Wall. To emphasize the historic event, Bernstein substituted the word “freedom” for “joy” in the famous lyrics by the poet Friedrich Schiller in the final movement. The performance was broadcast on television worldwide, attracting more than 200 million viewers.

By 1822, Beethoven was completely deaf and emotionally isolated. Five years earlier, at the age of 47, he had written in his journal, “Before my departure for the Elysian fields I must leave behind me what the Eternal Spirit has infused into my soul and bids me complete.” Alone and embittered, Beethoven



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focused almost exclusively on his musical legacy.

The lofty salute to the human spirit expressed in Schiller's poem *An die Freude* (To Joy) had resonated with Beethoven for many years; in 1790 he set a few lines in a cantata written to commemorate the death of Emperor Leopold II; he also included portions of Schiller's poem in his opera *Fidelio*. "The search for a way to express joy," as Beethoven described it, was the subject of his final symphony. To that end, Beethoven edited and arranged Schiller's lines to suit his musical and dramatic needs, using a melody from the Choral Fantasy he had written 20 years earlier.

The symphony opens with the strings sounding a series of hollow open chords, neither major nor minor, which are harmonically ambiguous – what key is this? The fifths build into a massive statement featuring a weighty dotted rhythmic theme. The intensity of this movement foreshadows the finale.

As was his wont, Beethoven broke with symphonic convention by writing a second-movement scherzo. The music bursts forth with dramatic string octaves and pounding timpani. The main theme, a contrapuntal fugue, gives way to a demure wind melody. Underneath its playful simplicity, the barely contained agitation of the scherzo pulses in the strings, like a racehorse pawing at the starting gate.

In a symphony synonymous with innovation, Beethoven's most significant departure from convention is the inclusion, for the first time, of a chorus and vocal soloists in a formerly exclusively instrumental genre. The cellos and basses play an instrumental recitative, later sung by the baritone, which is followed by the unaccompanied "Joy" melody. Beethoven then presents several instrumental variations, including a triumphal brass fanfare. The baritone soloist introduces Schiller's poem with words of Beethoven's: "O friends, not these tones; instead, let us strike up more pleasing and joyful ones." The chorus repeats the last four lines of each stanza as a refrain, followed by the vocal quartet. A famous interlude, the Turkish March, follows (this music was considered "Turkish" because of the inclusion of the triangle, cymbals and bass drum, exotic additions to the orchestra of Beethoven's time). After a number of variations, the chorus returns with a monumental concluding double fugue.

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MUSIC DIRECTOR
—WILLIAMS—

Celebrating Support

This concert is made possible by a generous legacy gift from Alicia Aywas and is dedicated to her memory.

Thank You

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Program and artists subject to change. E&OE.



BEETHOVEN'S *no.* Symphony 9

Beethoven's Symphony No. 9

May 10 & 11, 2024 / Ode to Joy