Pittsburgh Symphony Orchestra
2015-2016 Mellon Grand Classics Season

December 4 and 6, 2015

MANFRED MARIA HONECK, CONDUCTOR
YULIANNA AVDEEVA, PIANO
CHRISTINA LANDSHAMER, SOPRANO
CORRIE STALLINGS, MEZZO-SOPRANO
PAUL APPLEBY, TENOR
PAUL ARMIN EDELMANN, BASS
MENDELSSOHN CHOIR OF PITTSBURGH

WOLFGANG AMADÉ MOZART

Mass in C major, K. 317, “Coronation”
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei
**Ms. Landshamer**
**Ms. Stallings**
**Mr. Appleby**
**Mr. Edelmann**
**Mendelssohn Choir of Pittsburgh**

FRANZ SCHUBERT

Symphony No. 7 in B minor, D. 759, [old No. 8]
“Unfinished”
I. Allegro moderato
II. Andante con moto

Intermission

LUDWIG VAN BETHOVEN

Concerto No. 5 for Piano and Orchestra in E-flat major, Opus 73, “Emperor”
I. Allegro
II. Adagio un poco mosso —
III. Rondo: Allegro
**Ms. Avdeeva**

# PROGRAM NOTES BY DR. RICHARD E. RODDA

## WOLFGANG AMADÉ MOZART

Born 27 January 1756 in Salzburg; died 5 December 1791 in Vienna

### Mass for in C major, K. 317, "Coronation" (1779)

PREMIERE OF WORK: Salzburg, probably 4 April 1779 (Easter Sunday); Salzburg Cathedral; Wolfgang Amadé Mozart, conductor
PSO PREMIERE: 24 May 1974; Heinz Hall; William Steinberg, conductor
APPROXIMATE DURATION: 31 minutes
INSTRUMENTATION: two oboes, bassoon, two horns, two trumpets, three trombones, timpani, organ and strings without violas

At a place just north of Salzburg known as Maria Plain occurred in 1751 a miracle — a vision of the Virgin Mary, crowned, appeared to the faithful in the small village's church. Word of the miraculous apparition spread quickly, the hillside was soon filled with an entire complex of religious shrines, and Maria Plain became an important pilgrimage site, a practice encouraged for spiritual (and commercial) reasons by the annual observance of the event on the fifth Sunday of Pentecost. Maria Anna (Nannerl) Mozart, Wolfgang's older sister, is known to have been among the pilgrims. Soon after Wolfgang returned in mid-January 1779 from his sad and frustrating tour to Mannheim and Paris, having both failed to secure a regular position and suffered the death of his mother, who accompanied him as chaperone, he agreed to write a grand Mass for that year's observance of the Maria Plain miracle of the Crowned Virgin — the "Coronation" celebration, as it was known.

Since the Mass would be heard not only in Maria Plain but also in Salzburg, Mozart had to work under the restraints imposed by Archbishop Colloredo for all liturgical music in the local Cathedral — no elaborate polyphony, no overlapping in different voices of successive text phrases, no more than one solo aria, and — above all — brevity. (Empress Maria Theresia also favored short masses at her court in Vienna.) The "Coronation" Mass is perhaps Mozart's most brilliant example in this *missa brevis* genre. Though Colloredo liked compact Mass settings, he had no objection to continuing the Salzburg tradition of employing a large orchestra, chorus and group of soloists to make a grand show of his ecclesiastical rites. Wrote Eric Blom, "Mass sung at high festivals, at an installation or some ceremony, was as dressy and flashy at Salzburg as the production of a new opera in Vienna. At the Cathedral the archbishop's bodyguard attended with helmets and halberds, the vestments of clergy and choir were as splendid as the dresses of the fashionable ladies in the congregation, and the music was as ostentatious as was compatible with devotion — in fact, according to the ideas of other times, a good deal more so. The chancel was packed with singers, including the court soloists, and on four galleries that circled half-way around the pillars supporting the dome were perched the orchestral musicians." Especially prominent in the orchestral complement for these lavish Salzburg services were the brass instruments; pairs of trumpets and horns and three trombones are called for in the "Coronation" Mass. Curiously, violas were proscribed from the Salzburg services of the time for some now-forgotten dogmatic reason, so there are string parts in this work only for two violins and cello/bass. The work was probably first heard at the Salzburg Cathedral on Easter in 1779.

The time from January 1779, when he returned to Salzburg, until he left in November of the following year to produce *Idomeneo* in Munich was one of the least productive periods of Mozart's life. He was bored and frustrated with his position as court organist and could muster little enthusiasm to compose during the last months of what he called his "Salzburg captivity." In his intriguing study of the composer, Wolfgang Hildesheimer noted that there are as many entries in the composer's diary during this time pertaining to playing with Tarot cards, throwing darts or taking walks as to making music. Those twenty months saw the creation of just a handful of Organ Sonatas to accompany the Cathedral services (Alfred Einstein says that C major Sonata, K. 329 belongs to the "Coronation" Mass), another C major Mass (K. 337), two settings of the Vespers (K. 321 and K. 339), a small clutch of songs, canons and tiny piano pieces, incidental music to two plays, and three symphonies. The most significant instrumental works of 1779-1780 are the Concerto for Two Pianos (K. 365) and the lovely Sinfonia Concertante for Violin and Viola (K. 364). There are as many fragments and incomplete works from this time as there are finished

scores, a circumstance almost unknown for this wondrous creator, who usually completed an entire composition in his head before undertaking the drudgery of writing out the manuscript, which he regarded as little more than a sort of glorified musical dictation. Only when he left Salzburg for good to settle in Vienna was his muse kindled anew.

The jubilant "Coronation" Mass mixes elements of the grand Baroque settings of the ancient texts with the newer melodic and harmonic styles of the Classical era. The two sections of the closing *Agnus Dei*, for example, are a soprano aria so close to the contemporary operatic manner that Mozart resurrected its melody seven years later as "Dove sono" for *The Marriage of Figaro*, and a full-throated choral rendition of the words "Dona nobis pacem" buoyed by busy Baroque figurations above a bouncing, Handelian bass line. As was typical of Mozart's works of these years, the "Coronation" Mass shows several of the stylistic influences that he so thoroughly absorbed and so eloquently transmuted — the pompous ceremonial gestures of the early 18th century; the melodic sweetness of J.C. Bach and Italian opera; the orchestral richness of the Mannheim and Paris schools. "But," added Alfred Einstein, "he never forgot 'expression.'" It is exactly this marriage of technical mastery and depth of feeling that has allowed the "Coronation" Mass to be heard gladly more than two centuries after its creation while other 18th-century examples of the genre — by Fux, Hasse, Eberlin, Michael Haydn — have been long forgotten.

## KYRIE

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| Kyrie eleison. | Lord, have mercy. |
| Christe eleison. | Christ, have mercy. |
| Kyrie eleison. | Lord, have mercy. |

## GLORIA

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|---|---|
| Gloria in excelsis Deo, | Glory to God in the highest, |
| et in terra pax hominibus | and on earth peace to men |
| bonae voluntatis. | of good will. |
| Laudamus te, benedicimus te, | We praise you, we bless you, |
| adoramus te, glorificamus te. | we worship you, we glorify you. |
| Gratias agimus tibi propter | We give you thanks |
| magnam gloriam tuam. | for your great glory. |
| Domine Deus, Rex coelestis , | Lord God, heavenly King, |
| Deus pater omnipotens. | God the Father almighty. |
| Domine Fili unigenite | The only-begotten Son, |
| Jesu Christe, | Lord Jesus Christ, |
| Domine Deus, Agnus Dei, | Lord God, Lamb of God, |
| Filius Patris, | Son of the Father, |
| qui tollis peccata mundi: | you take away the sin of the world: |
| miserere nobis; | have mercy on us; |
| qui tollis peccata mundi: | you take away the sin of the world: |
| suscipe deprecationem nostram; | receive our prayer; |
| qui sedes ad dexteram Patris: | you are seated at the right hand of the Father: |
| miserere nobis. | have mercy on us. |
| Quoniam tu solus sanctus, | For you alone are the Holy One, |
| tu solus Dominus, | you alone are the Lord, |
| tu solus altissimus, | you alone are the Most High, |
| Jesu Christe, | Jesus Christ, |
| cum sancto spiritu, | with the Holy Spirit, |
| in gloria Dei Patris. Amen. | in the glory of God the Father. Amen. |

## CREDO

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|---|---|
| Credo in unum Deum, | We believe in one God, |
| Patrem omnipotentem, | the Father, the Almighty, |
| factorem coeli et terrae, | maker of heaven and earth, |

| Latin | English |
|---|---|
| visibilium omnium et invisibilium. | of all that is, seen and unseen. |
| Credo in unum Dominum, | We believe in one Lord, |
| Jesum Christum, | Jesus Christ, |
| Filium Dei unigenitum, | the only Son of God, |
| et ex patre natum | eternally begotten |
| ante omnia saecula. | of the Father. |
| Deum de Deo, lumen de lumine, | God from God, Light from Light, |
| Deum verum de Deo vero. | true God from true God, |
| Genitum, non factum, | begotten, not made, |
| consubstantialem Patri, | of one Being with the Father. |
| Per quem omnia facta sunt. | Through him all things were made. |
| Qui propter nos homines et | For us men and |
| propter nostram salutem | for our salvation |
| descendit de coelis: | he came down from heaven: |
| et incarnatus est de Spiritu | by the power of the Holy Spirit |
| Sancto ex Maria virgine, | he became incarnate from the Virgin Mary, |
| et homo factus est. | and was made man. |
| Crucifixus etiam pro nobis, | For our sake he was crucified |
| sub Pontio Pilato passus, | under Pontius Pilate; he suffered death |
| et sepultus est. | and was buried. |
| Et resurrexit tertia die | On the third day he rose again |
| secundum scripturas; | in accordance with the Scriptures; |
| et ascendit in coelum sedet | and ascended into heaven and is seated |
| ad dexteram Patris. | at the right hand of the Father. |
| Et iterum venturus est cum gloria | He will come again in glory |
| judicare vivos et mortuos, | to judge the living and the dead, |
| cujus regni non erit finis. | and his kingdom will have no end. |
| Credo in Spiritum Sanctum, | We believe in the Holy Spirit, |
| Dominum et vivificantem, | the Lord, the giver of life, |
| qui ex Patre Filioque procedit. | who proceeds from the Father and the Son. |
| Qui cum Patre et Filio simul | With the Father and the Son |
| adoratur et conglorificatur. | he is worshipped and glorified. |
| Qui locutus est per Prophetas. | He has spoken through the Prophets. |
| Credo unum sanctam catholicam et | We believe in one holy catholic and |
| apostolicam ecclesiam. | apostolic Church. |
| Confiteor unum baptisma in | We acknowledge one baptism for the |
| remissionem peccatorum. | forgiveness of sins. |
| Et expecto resurrectionem | We look for the resurrection of the |
| mortuorum, et vitam | dead, and the life |
| venturi seculi. Amen. | of the world to come. Amen. |

## SANCTUS

| Latin | English |
|---|---|
| Sanctus, sanctus, sanctus Dominus, | Holy, holy, holy Lord, |
| Deus Sabaoth, | God of power and might, |
| pleni sunt coeli et terra | heaven and earth are full |
| gloria tuae. | of your glory. |
| Osanna in excelsis. | Hosanna in the highest. |

## BENEDICTUS

| Latin | English |
|---|---|
| Benedictus qui venit | Blessed is he who comes |
| in nomine Domini. | in the name of the Lord. |
| Osanna in excelsis. | Hosanna in the highest. |

## AGNUS DEI

| Latin | English |
|---|---|
| Agnus Dei, | Lamb of God, |

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|---|---|
| qui tollis peccata mundi: | you take away the sins of the world: |
| miserere nobis. | have mercy on us. |
| Agnus Dei, | Lamb of God, |
| qui tollis peccata mundi: | you take away the sins of the world: |
| miserere nobis. | have mercy on us. |
| Agnus Dei, | Lamb of God, |
| qui tollis peccata mundi: | you take away the sins of the world: |
| dona nobis pacem. | grant us peace. |

## FRANZ SCHUBERT

Born 31 January 1797 in Vienna; died 19 November 1828 in Vienna

### Symphony No. 7 in B minor, D. 759, [old No. 8] “Unfinished” (1822)

PREMIERE OF WORK: Vienna, 17 December 1865; Gesellschaft der Musikfreunde; Johann Herbeck, conductor
PSO PREMIERE: 16 April 1896; Carnegie Music Hall; Frederic Archer, conductor
APPROXIMATE DURATION: 24 minutes
INSTRUMENTATION: pairs of woodwinds, horns and trumpets, three trombones, timpani and strings

The mystery surrounding the composition of the “Unfinished” Symphony is one of the most intriguing puzzles in the entire realm of music. It is known that Schubert composed the first two movements of this “Grand Symphony,” as he referred to it, in autumn 1822, and then abruptly stopped work. He sent the manuscript to his friend Anselm Hüttenbrenner, who was supposed to pass it on to the Styrian Music Society of Graz in appreciation of an honorary membership that that organization had conferred upon Schubert the previous spring. Anselm, described by Schubert’s biographer Hans Gal as a “peevish recluse,” never sent the score. Instead, he squirreled it away in his desk, where it gathered dust for forty years. It was not until 1865 that he presented it for performance to Johann Herbeck, director of Vienna’s Gesellschaft der Musikfreunde.

Lacking conclusive evidence, writers on Schubert have advanced a fascinating variety of explanations as to why the young composer never completed the last two planned movements of this Symphony. Among others: he was too ill with syphilis; he could not be bothered with the labor of writing down the last two movements; his friends believed he was basically a song composer rather than an instrumental composer, and their arguments caused him to lose faith in this large work; the last two movements were lost; he despaired of ever having a work of this scale performed; a new commission intervened; Hüttenbrenner’s servant used the manuscript to start a fire. All of these have been proven false. The truth is that, despite exhaustive research, there is no conclusive evidence to support any single theory. The explanation currently given the greatest credence is that Schubert thought he could not match the wonderful inspiration of the first two movements in what was to follow, so he abandoned this Symphony for work on another project and simply never returned to complete it.

The first movement is a sonata form that begins without introduction. The first theme, in the dark tonality of B minor, is made up of three components: a brooding, eight-measure phrase heard immediately in unison cellos and basses; a restless figure for violins; and a broad melody played by oboe and clarinet. The music grows in intensity as it approaches the second theme, played in a brighter key by the cellos over a gently syncopated accompaniment. A series of decisive chords and a tossing-about of fragments of the second theme bring the exposition to a close. The development, based entirely on the movement’s opening phrase, begins softly in unison cellos and basses. This lengthy central section rises to great peaks of emotional tension before the recapitulation begins with the restless violin figure of the first theme. The oboe-clarinet theme is heard again, as is the second theme, before the movement ends with restatements of the cello-bass phrase that began the exposition and the development. The second movement is in the form of a large sonatina (sonata form without a development section) and flows like a calm river, filled with rich sonorities and lovely melodies.

## LUDWIG VAN BEETHOVEN

Born 16 December 1770 in Bonn; died 26 March 1827 in Vienna

## Concerto No. 5 for Piano and Orchestra in E-flat major, Opus 73, “Emperor” (1809)

PREMIERE OF WORK: Leipzig, 11 November 1811; Gewandhaus; Johann Philipp Schulz, conductor; Friedrich Schneider, soloist
PSO PREMIERE: 2 December 1897; Carnegie Music Hall; Frederic Archer, conductor; William H. Sherwood, soloist
APPROXIMATE DURATION: 40 minutes
INSTRUMENTATION: woodwinds in pairs, four horns, two trumpets, timpani and strings

The year 1809 was a difficult one for Vienna and for Beethoven. In May, Napoleon invaded the city with enough firepower to send the residents scurrying and Beethoven into the basement of his brother’s house. The bombardment was close enough that he covered his sensitive ears with pillows to protect them from the concussion of the blasts. On July 29th, he wrote to the publisher Breitkopf und Härtel, “We have passed through a great deal of misery. I tell you that since May 4th, I have brought into the world little that is connected; only here and there a fragment. The whole course of events has affected me body and soul.... What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts.” He bellowed his frustration at a French officer he chanced to meet: “If I were a general and knew as much about strategy as I do about counterpoint, I’d give you fellows something to think about.” Austria’s finances were in shambles, and the annual stipend Beethoven had been promised by several noblemen who supported his work was considerably reduced in value, placing him in a precarious pecuniary predicament. As a sturdy tree can root in flinty soil, however, a great musical work grew from these unpromising circumstances — by the end of that very year, 1809, Beethoven had completed his “Emperor” Concerto.

The sobriquet “Emperor” attached itself to the E-flat Concerto very early, though it was not of Beethoven’s doing. If anything, he would have objected to the name. “Emperor” equaled “Napoleon” for Beethoven, as for most Europeans of the time, and anyone familiar with the story of the “Eroica” Symphony will remember how that particular ruler had tumbled from the great composer’s esteem. “This man will trample the rights of men underfoot and become a greater tyrant than any other,” he rumbled to his young friend and pupil Ferdinand Ries. The Concerto’s name may have been tacked on by an early publisher or pianist because of the grand character of the work, or it may have originated with the purported exclamation during the premiere by a French officer at one particularly noble passage, “C’est l’Empereur!” The most likely explanation, however, and one ignored with a unanimity rare among musical scholars, was given by Anton Schindler, long-time friend and early biographer of Beethoven. The Viennese premiere, it seems, took place at a celebration of the Emperor’s birthday.

The Concerto opens with broad chords for orchestra answered by piano before the main theme is announced by the violins. The following orchestral tutti embraces a rich variety of secondary themes leading to a repeat of all the material by the piano accompanied by the orchestra. A development ensues with “the fury of a hail-storm,” wrote Sir Donald Tovey. Following a recapitulation of the themes and the sounding of a proper chord on which to launch a cadenza, Beethoven wrote into the piano part, “Do not play [an improvised] cadenza, but begin immediately what follows.” At this point, he supplied a tiny, written-out solo passage that begins the coda. This being the first of his concertos Beethoven himself would not play, he wanted to have more control over the finished product, and so he prescribed exactly what the soloist was to do. With this novel device, he initiated the practice of completely writing out all solo passages that was to become the standard method used by most later composers in their concertos.

The second movement begins with a chorale for strings. Sir George Grove dubbed this movement a sequence of “quasi-variations,” with the piano providing a coruscating filigree above the orchestral accompaniment. This *Adagio* leads directly into the finale, a vast rondo with sonata elements. The bounding ascent of the main theme is heard first from the soloist and then from the orchestra. Developmental episodes separate the returns of the theme. The closing pages include the magical sound of drum-taps accompanying the shimmering piano chords and scales, and a final brief romp to the finish.

— Dr. Richard E. Rodda