

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, April 7, at 7:30

Saturday, April 9, at 8:00

Sunday, April 10, at 2:00

Yannick Nézet-Séguin Conductor

Jennifer Rowley Soprano

Karen Cargill Mezzo-soprano

Rodrick Dixon Tenor

Eric Owens Bass-baritone

Philadelphia Symphonic Choir

Amanda Quist Director

Refik Anadol Visual Artist

Beethoven *Missa solemnis*, Op. 123

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Agnus Dei

This program runs approximately 1 hour, 20 minutes, and will be performed without an intermission.

These concerts are sponsored by **Carole Haas Gravagno**.

The April 7 concert is sponsored by **Gail Ehrlich in memory of Dr. George E. Ehrlich**.

The April 9 concert is sponsored by **Alison Young and David Maser**.

Beethoven: *Missa solemnis* 2.0 has been supported by **The Pew Center for Arts & Heritage**.

The April 7 concert celebrates our 15-year partnership with the **Bravo! Vail Music Festival**.

The April 9 concert celebrates our 56-year partnership with the **Saratoga Performing Arts Center**.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



Celebrating our partnerships with the Bravo! Vail Music Festival and the Saratoga Performing Arts Center (SPAC)

The Philadelphia Orchestra is proud to partner with these two great institutions every summer to deliver exquisite music to our audiences from the Rockies to the Adirondacks.

The Orchestra is grateful to Bravo! Vail Executive Director Caitlin Murray, Artistic Director Anne-Marie McDermott, and the entire Board of Trustees. We welcome them and other special guests from Colorado to **Bravo! Vail Day at The Philadelphia Orchestra** on April 7, 2022.

We are most thankful to SPAC President and CEO Elizabeth Sobol and the entire Board of Directors.

The Orchestra is pleased to welcome them and their special guests to **Saratoga Day at The Philadelphia Orchestra** on April 9, 2022.

Please join us for our Bravo! Vail residency from July 8–16 with Principal Guest Conductor Nathalie Stutzmann and Stéphane Denève leading the Orchestra. Later in the summer, join Music Director Yannick Nézet-Séguin, Assistant Conductor Erina Yashima, and others for our SPAC residency from July 25–August 13.

**For program details,
please visit:**

bravovail.org | spac.org

Photos: Pete Checchia, Tomas Cohen, Shawn LaChapelle



The Philadelphia Orchestra

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced Our World NOW, its reimagined season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and Our City, Your Orchestra, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Music Director

George Etheredge



Yannick Nézet-Séguin is currently in his 10th season as music director of The Philadelphia Orchestra. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 10 releases on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; *ECHO KLASSIK's* 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Virginia Parker Prize; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University.

To read Yannick's full bio, please visit philorch.org/conductor.

Soloists

Fay Fox



Soprano **Jennifer Rowley** made her Philadelphia Orchestra debut in May 2018 as the title role in Puccini's *Tosca*, a role she has also sung at the Metropolitan Opera. This season she makes her debut at the Rouen Opera House in her signature role of Leonora in Verdi's *Il trovatore*; sings the title role in Verdi's *Aida* at the Serbian National Theatre; returns to the Semperoper Dresden for *Tosca*; reprises the role of Amelia Grimaldi in Verdi's *Simon Boccanegra* at the Zurich Opera House; and makes her Palm Beach Opera debut in Lehár's *The Merry Widow*. She performs a solo concert at the National Theatre in Belgrade and sings concert performances of *Tosca* with the Israel Philharmonic led by Zubin Mehta. She also returns to Baldwin Wallace University in Ohio for her fourth artist residency, where she will teach lessons and master classes. Additionally, she will teach master classes for Vinceró Academy, Penn State University School of Music, National Association of Teachers of Singing, and Palm Beach Opera Young Artist Program. She made her Carnegie Hall debut in Verdi's *Requiem* with the Cecilia Chorus and Orchestra, followed by performances at New York City Opera as Orasia in Telemann's *Orpheus*.

Nadine Boyd



Scottish mezzo-soprano **Karen Cargill** made her Philadelphia Orchestra debut in 2013. She studied at the Royal Conservatoire of Scotland and was the winner of the 2002 Kathleen Ferrier Award. In July 2018 she was awarded an honorary doctorate from her alma mater and is currently its interim head of vocal studies. Her performances this season and beyond include Mahler's *Das Lied von der Erde* with the WDR Symphony Cologne and Cristian Măcelaru; Mahler's "Resurrection"

Symphony with the Spanish National Orchestra and Choir and David Afkham, the Montreal Symphony and Rafael Payare, and the City of Birmingham Symphony and Mirga Gražinytė-Tyla; Bartók's *Bluebeard's Castle* with the Deutsches Symphonie-Orchester Berlin and Robin Ticciati; and Fricka in Wagner's *Das Rheingold* with the Rotterdam Philharmonic and Yannick Nézet-Séguin. With the BBC Scottish Symphony and Alpesh Chauhan she performs Schoenberg's "Lied der Waldtaube" from *Gurrelieder* and records Wagner's *Wesendonck Lieder*. Her past opera highlights have included appearances at the Royal Opera House, Covent Garden, and the Metropolitan Opera. She is also patron of the National Girls' Choir of Scotland.

Soloists

Dan Demetriad



Tenor **Rodrick Dixon** made his Philadelphia Orchestra debut in 2008. He has worked with leading conductors, orchestras, and opera companies throughout North America, including Los Angeles Opera, Michigan Opera Theater, the Todi Music Festival, Portland Opera, Opera Columbus, Virginia Opera, Cincinnati Opera, and Opera Southwest. On the concert stage he is a regular guest of the Cincinnati May Festival. Other notable appearances include the Los Angeles Philharmonic,

the Cleveland Orchestra, the Atlanta Symphony, and the Sydney Arts, Bravo! Vail, and Ravinia music festivals. He appeared with the Longfellow Chorus in a program of works by Samuel Coleridge-Taylor, which was recorded and included in a film about the composer. He was also part of the original cast of *Ragtime* on Broadway. His additional engagements this season include Mozart's Requiem with the Florida Orchestra, Beethoven's Symphony No. 9 with the Richmond and Greensboro symphonies, and the title role in Zemlinsky's *Der Zwerg* at the George Enescu Festival in Romania. His recordings for Sony/BMG include Liam Lawton's *Sacred Land* and *Rodrick Dixon Live in Concert*.

Dorio Acosta



Bass-baritone **Eric Owens** made his Philadelphia Orchestra debut in April 1994. He has starred as Porgy in James Robinson's production of *Porgy and Bess* at the Metropolitan Opera, the recording of which won the 2021 GRAMMY for Best Opera Recording. His other operatic career highlights include performances at the Lyric Opera of Chicago, Washington National Opera, Houston Grand Opera, the Glimmerglass Festival, and the Royal Opera House, Covent Garden.

He received critical acclaim for portraying the title role in the world premiere of Elliot Goldenthal's *Grendel* at LA Opera. He also enjoys a close association with John Adams, performing the role of General Leslie Groves in the world premiere of *Doctor Atomic* at San Francisco Opera. *Doctor Atomic* was later recorded and received the 2012 GRAMMY Award for Best Opera Recording. A native of Philadelphia, Mr. Owens began his musical training as a pianist at the age of six, followed by oboe studies at age 11 under Lloyd Shorter of the Delaware Symphony and Louis Rosenblatt of The Philadelphia Orchestra. He studied voice at Temple University and the Curtis Institute of Music. Since 2019 he has been co-chair of the Curtis Institute's opera department.

Choir/Visual Artist



The **Philadelphia Symphonic Choir** made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary Philadelphia Sound. In the 2017–18 season, the Choir appeared in The Philadelphia Orchestra's performances of Haydn's *The Seasons* and Puccini's *Tosca*. In the 2018–19 season the ensemble sang in performances of Bernstein's Symphony No. 3 ("Kaddish") and Rossini's *Stabat Mater*, as well as holiday performances of Menotti's *Amahl and the Night Visitors*. In the 2019–20 season the choir joined the Philadelphians for Handel's *Messiah*. The Philadelphia Symphonic Choir is directed by Amanda Quist, director of choral activities for the Frost School of Music at the University of Miami. She directs the graduate program in choral conducting and is conductor of the award-winning Frost Chorale and Bella Voce. She was previously chair of the Conducting, Organ, and Sacred Music Department and associate professor of conducting at Westminster Choir College.

Refik Anadol is a media artist, director, and pioneer in the aesthetics of machine intelligence. Born in Istanbul, he currently resides in Los Angeles, where he owns and operates Refik Anadol Studio and RAS LAB, the studio's research practice centered around discovering and developing trailblazing approaches to data narratives and artificial intelligence. He is also a lecturer for UCLA's Department of Design Media Arts, from which he obtained his Master of Fine Arts. His body

of work addresses the challenges and possibilities that ubiquitous computing has imposed on humanity, and what it means to be a human in the age of AI. Residing at the crossroads of art, science, and technology, his site-specific three-dimensional data sculptures and paintings, live audio/visual performances, and immersive installations take varied virtual and physical forms. Entire buildings come to life; floors, walls, and ceilings disappear into infinity; and what was once invisible to the human eye becomes visible. His award-winning performances have been featured at iconic landmarks, museums, and festivals worldwide. He has partnered with teams at Microsoft, Google, Panasonic, Nvidia, JPL/NASA, Intel, IBM, Siemens, Epson, MIT, UCLA, Stanford University, and UCSF to apply the latest cutting-edge science, research, and technologies to his work.

Framing the Program

Parallel Events

1823

Beethoven

Missa
solemnis

Music

Mendelssohn
Concerto for
Two Pianos

Literature

Shelley
Valperga

Art

Friedrich
Hutten's Graue

History

Monroe
Doctrine
introduced

"From the heart—may it again—go to the heart!"

Beethoven inscribed these words in the manuscript of his mighty *Missa solemnis*, one of his last and largest compositions. His initial motivation was to honor his friend, student, and patron, Archduke Rudolph, who was to be installed as Archbishop of Olmütz in March 1820. But the project grew in proportions and Beethoven missed the deadline by several years.

The work came at a crucial juncture in Beethoven's life as the aging and deaf composer increasingly withdrew from society. While much of the music he wrote has spiritual elements, such as reverence for nature in the "Pastoral" Symphony, the *Missa solemnis* is rooted in the liturgical words of the Mass that composers had set for centuries. Beethoven studied that tradition and carefully wrote out a German translation as he sought to understand nuances of the Latin text and find its ideal musical expression. The result is a supreme expression of personal belief.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Missa solemnis

Ludwig van Beethoven

Born in Bonn, December 16, 1770

Died in Vienna, March 26, 1827



The *Missa solemnis* is the "greatest work I have composed so far." Even allowing for the facts that Beethoven was telling this to a publisher and that in 1822 he had not yet composed the Ninth Symphony and the last string quartets, his declaration must be taken seriously. The Mass is Beethoven's largest and longest composition (except for the opera *Fidelio*), and yet at times also one of his most intimate and personal. He inscribed in the manuscript: "From the heart—may it go to the heart!" Its gestation took more than four years and came at a crucial juncture in Beethoven's career. As the aging and deaf composer increasingly withdrew from society, he created a musical testimony that is one of the supreme expressions of personal belief.

An "Alienated Masterpiece"? The philosopher and critic T.W. Adorno famously referred to the *Missa solemnis* as an "alienated masterpiece," arguing that the work falls uneasily within Beethoven's own life and times. And indeed this Mass is unlike any other in the history of music. Some listeners claim the work as testimony to Beethoven's Catholic piety, while others find in it an expression of Enlightenment ideals and ideas formulated by a Deist composer. The disagreements about the *Missa solemnis* reflect contrasting impulses within the work itself. On the one hand, Beethoven's dedicated study of the musical tradition of earlier Mass settings and his careful translation of the words show his sensitivity to the task. And yet what may be viewed as the perfunctory and rapid declamation of parts of the Credo might indicate unease with affirming institutional doctrine. On a purely musical level, Beethoven's endless sketches for the Mass reveal specific compositional problems that he wished to solve.

The *Missa solemnis* thus manifests the reconciliation that Beethoven sought between conventional Christian views, Enlightenment rationalism, Eastern philosophy, and other spiritual impulses, and also offers a comment on musical tradition and compositional technique. Even though he initially conceived the work for the installation of his patron Archduke Rudolph as Archbishop of Olmütz in 1820, he merges features of the church Mass with those of the oratorio and music for the concert hall. (The length of the work virtually precludes its liturgical use.) Beethoven suggested that performances could be given as a "grand

oratorio," and the parts presented at the Vienna premiere in 1824 were billed as "three grand hymns" so as to bypass the censor's ban on liturgical works at secular concerts. Beethoven even explored publication of the composition with German words so that it might appeal to Protestants.

The *Missa solemnis* straddles the concert hall and church and, ever since its first performances, has been heard more often in secular than in sacred settings. While we may never know the true nature of Beethoven's spiritual beliefs, the religion of art and its spiritual potential were emerging as a new cultural force in Europe. As music historian Carl Dahlhaus remarked, "With the composition of a concert Mass, the concert hall was transformed into a church, and the Mass into a concert piece."

Perhaps Beethoven recognized some of the greatness of the work in his hard-won ability to combine so much of musical history, so much of the sacred and the secular, in a profoundly personal way. As he noted, "My primary goal in composing this grand Mass was to awaken and permanently instill religious feelings in both the singers and listeners."

Beethoven, Religion, and Spirituality Beethoven's religious beliefs are not easy to characterize. His Catholic upbringing does not seem to have left quite the same mark on him that it did on many other composers; rather, he sought to create his own combination of sacred systems, beliefs, and morality—what biographer Maynard Solomon has called his "quest for faith." We find frequent entreaties, prayers, and expressions of thanks to God scattered in his music sketches, manuscripts, letters, and diaries. We even know some of the religious materials he read, perhaps most surprisingly books on Eastern religious thought. Classical ideas also attracted Beethoven, who noted in a conversation book from 1820 that "Socrates and Jesus have been my models." Although he was exposed to a great amount of religious music during his formative years in Bonn, and often participated as an organist in services, there is little indication that the mature Beethoven supported any organized religion or attended services.

Beethoven did not compose a large quantity of religious music and what he did write came relatively late, when he was already in his mid-30s. The principal works of an explicitly religious nature are some songs, the oratorio *Christ on the Mount of Olives* (1803), the Mass in C (1807), and the *Missa solemnis* (1819–23). And yet so many of his compositions strike listeners as "spiritual"; one thinks of the Ninth Symphony, passages in *Fidelio*, and the late string quartets. J.W.N. Sullivan's celebrated book, *Beethoven: His Spiritual Development* (1927), discusses the intimate engagement of Beethoven's music with his life experiences and the extent to which the spiritual substance of his art deepened over the years. The complexity of Beethoven's spiritual life suggests that he did not limit his conception of sacred music to Masses and other liturgical works. His celebration of nature in the "Pastoral" Symphony, for instance, proclaims a religious thanksgiving, something that Beethoven remarked upon in the sketches for that work.

Beethoven's Last Decade Beethoven enjoyed considerable popularity and acclaim from Christ on the Mount of Olives and the Mass in C, both of which were published and often performed during his lifetime. But after completing the latter work in 1807, he did not compose another significant sacred piece until beginning the *Missa solemnis* some 12 years later. Those intervening years saw the height of his popular fame in Vienna.

The composition in 1818 of the mighty "Hammerklavier" Sonata, Op. 106, signaled a new kind of musical engagement that ushered in Beethoven's final decade of masterpieces. He intensified his usual working method of sustained sketching and realized unusually ambitious projects that emerged with great care over a protracted period. These "late works" reveal an unprecedented subjectivity quite different from the brilliant affirmations of the pieces he wrote in the earlier "heroic" period. The *Missa solemnis* thus came at a crucial personal and professional juncture in Beethoven's life. Those circumstances are reflected in the complex dualities that permeate the piece itself, such as of public and private, of church and concert hall, and of symphonic structural proportions with an illustrious sacred choral tradition.

The mounting political repression and censorship in Vienna at the time, promoted by Prince Clemens von Metternich, forced many individuals to withdraw from the public sphere and engage more in domestic activities. Beethoven was unusually well protected, taking some risks others would not have dared, but he, too, retreated. His withdrawal, however, had more personal reasons. His deteriorating health, beyond his near total deafness, was increasingly on his mind. In the exquisite slow movement of the String Quartet in A minor, Op. 132, he wrote in the score: "Song of Thanksgiving to the Deity on Recovery from Illness, Written in the Lydian Mode." This is yet another example of Beethoven's merging of spiritual sentiment and personal testimony, far removed from the hierarchy of church and organized religious institutions.

Beethoven's Mass Settings Beethoven's earlier Mass in C was a far more straightforward composition than the *Missa solemnis*, commissioned by Prince Nikolaus II Esterházy to mark the name-day celebration of his wife. Both of Beethoven's Masses stand within a great musical tradition of which he was keenly aware. After all, the words to the Ordinary of the Mass—the five sections that remain the same (Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei)—are the most frequently set in the history of music. Although the achievements of countless Medieval and Renaissance composers were unknown to Beethoven, when writing the *Missa solemnis* he apparently went back to Handel, J.S. Bach, C.P.E. Bach, and even to Palestrina. He wrote in his diary, "In order to write true church music go through all the ecclesiastical chants of the monks, etc." Beethoven had access to much of this musical tradition in the libraries of Archduke Rudolph and other patrons. He studied the sacred words, writing them

out with his own German translation as he sought to understand every nuance of the Latin text and find its ideal musical expression.

The initial inspiration for the *Missa solemnis* was personal. Archduke Rudolph (1788–1831), the youngest son of Emperor Leopold II, was Beethoven's student, friend, and foremost patron, the dedicatee of nearly a dozen masterpieces. In April 1819, Pope Pius VII made him a cardinal and in June announced that he would become Archbishop of Olmütz (now in the Czech Republic). The installation was set for March 9, 1820. In a letter of congratulations, Beethoven stated, "The day on which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious day of my life; and God will enlighten me so that my poor talents may contribute to the glorification of that solemn day."

But Beethoven had set himself an impossible deadline, especially as the scope of the work grew and other commitments and health problems distracted him. The Mass took some four years to complete. The first performance took place in St. Petersburg under the sponsorship of Beethoven's Russian patron Prince Nikolai Galitzin. Beethoven himself heard only the Kyrie, Credo, and Agnus Dei at his last public concert in May 1824, the occasion when the Ninth Symphony was also premiered.

A Closer Look The **Kyrie**, the first section of the Mass, has the shortest text and is the only part in Greek rather than Latin. Beethoven's music for this simple three-fold plea for mercy is restrained and reverent, presented by the large orchestra, four vocal soloists, and chorus. The majesty of the Deity finds expression in colossal blocks of sound on the word "Kyrie" (Lord). Although the most conventional part in this Mass in terms of its balance and structure, it nonetheless anticipates and prepares for the more unusual movements that follow. It is hardly surprising that Beethoven sought ways to unify a composition as long and complex as the *Missa solemnis*. Various musical ideas, both thematic and harmonic, are first presented in the Kyrie and will reappear later in the work.

The next two movements (Gloria and Credo) have many more words and therefore call for greater proportions and more rapid declamation. Each one lasts more than 15 minutes, and Beethoven subdivides them into smaller sections, as Mozart had done in his great unfinished Mass in C minor. The **Gloria**, a long hymn of praise, is particularly joyous in Beethoven's conception. After a lyrical middle section ("Gratias agimus tibi"), the fervor mounts to the end. Beethoven includes an expected fugue ("in gloria Dei Patris. Amen"), and then surprisingly returns to the opening words: "Gloria." The codas to his symphonies and overtures are renowned for their scope and power, and here, too, Beethoven builds to an ecstatic presto conclusion.

The words of the **Credo**—the Nicene Creed from the 4th century—are from a later date than the other sections of the Mass. Placed exactly in the center, this longest movement offers a recital of belief. Beethoven's mighty opening testifies to an emphatic conviction. He uses an imposing four-note motif, first intoned by the basses at the opening, which returns at critical junctures and serves to support the larger architectural scaffolding. This allows for a variety of moods that reflect the meaning of the words, which can be quite graphic. A solo flute suggests the sounds of a dove, representing the Holy Ghost, in the "Et incarnatus est." The "Et resurrexit" is one of the most brilliant and exciting passages, with rising scales in chorus and orchestra representing the risen savior. The movement ends with a monumental double fugue "Et vitam venturi."

The initial celebratory words of the **Sanctus** derive from old Jewish rites (Isaiah 6:3) and are followed by the serene **Benedictus** (Matthew 21:9). These parts invite contrasting musical treatment. The tempo increases for the sections within the Sanctus, from adagio to allegro pesante, to presto. In many Masses this is the point in the service when the Consecration and Elevation of the Host occurs, often accompanied by organ improvisation. Beethoven adapts the tradition by inserting an instrumental "Praeludium" leading directly to the Benedictus.

The final **Agnus Dei** also treats contrasting affects, alternating between peace and war. Beethoven headed the movement with the inscription: "Plea for inner and outer peace" and his music shows the struggle to achieve this state. The drumrolls and military fanfares that evoke battle confused some early critics, who found the section inappropriately operatic. Eventually peace triumphs, but not before he adapts the music from the "Hallelujah" Chorus ("And he shall reign") from Handel's *Messiah*, a work Beethoven revered and was studying while writing the Mass.

—Christopher H. Gibbs

Beethoven composed the *Missa solemnis* between 1819 and 1823.

The first Philadelphia Orchestra performance of the *Missa solemnis* was in May 1947 at the Ann Arbor May Festival; Thor Johnson conducted soprano Regina Resnik, contralto Anna Kaskas, tenor Frederick Jagel, bass John Gurney, and the University Choral Union. The work has been performed only three times since: again in Ann Arbor in 1955 with Johnson, soprano Lois Marshall, mezzo-soprano Nell Rankin, tenor Leslie Chabay, baritone Morley Meredith, and the University Choral Union; in March 1967 (in Philadelphia and New York) with Eugene Ormandy leading soprano Martina Arroyo, contralto Maureen Forrester, tenor Richard Lewis, bass-baritone Cesare Siepi, and the Singing City Choir; and in February 2001 (in Philadelphia and New York) with Wolfgang Sawallisch conducting soprano Christine Brewer, mezzo-soprano Marjana Lipoušek, tenor Robert Dean Smith, bass Alfred Reiter, and the Westminster Symphonic Choir.

The same forces as in 1967 made the Orchestra's only recording of the piece that year, for CBS.

Beethoven scored the work for mixed chorus, four vocal soloists (soprano, alto, tenor, and bass), and a large orchestra consisting of two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, organ, and strings.

Performance time is approximately 80 minutes.

Kyrie

*Kyrie eleison!
Christe eleison!
Kyrie eleison!*

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

*Domine Deus, Rex coelestis!
Deus Pater omnipotens! Domine,
Fili unigenite, Jesu Christel.
Domine Deus! Agnus Dei!
Filius Patris!*

*Qui tollis peccata mundi,
miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.*

*Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus, Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris. Amen.*

Gloria in excelsis Deo.

Kyrie

*Lord, have mercy upon us!
Christ, have mercy upon us!
Lord, have mercy upon us!*

Gloria

*Glory be to God on high, and on earth peace to men of good will. We praise Thee,
we bless Thee, we adore Thee,
we glorify Thee.*

We give Thee thanks for Thy great glory.

*O Lord God! O heavenly King!
O God, the Father Almighty! O Lord Jesus Christ, the only begotten Son!
O Lord God! Lamb of God!
Son of the Father!*

*O Thou, who takest away the sins of the world,
have mercy upon us. O Thou, who takest away the sins
of the world, receive our
prayer. O Thou, who sittest at the right hand
of the Father, have mercy upon us.*

*For Thou alone art holy,
Thou alone art Lord, Thou alone art most high, O Jesus Christ,
together with the Holy Ghost,
in the glory of God the Father. Amen.*

Glory be to God on high.

(Please turn the page quietly.)

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et inuisibilium. Credo in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantiale Patri,
per quem
omnia facta sunt. Qui propter nos
homines, et propter nostram
salutem, descendit de coelis.

Et incarnatus est de Spiritu
sancto ex Maria Virgine, et homo
factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato passus et sepultus est.

Et resurrexit tertia die, secundum
Scripturas. Et ascendit in coelum,
sedet
ad dexteram Patris. Et iterum venturus,
est cum gloria judicare
vivos et mortuos;
cujus regni non erit finis.
Credo in
Spiritum Sanctum, Dominum et
uiuificantem, qui ex Patre Filioque
procedit; qui cum Patre
et Filio simul
adoratur et conglorificatur; qui locutus
est per prophetas. Credo in unam
sanctam catholicam et apostolicam
ecclesiam. Confiteor unum baptismum in
remissionem peccatorum. Et exspecto
resurrectionem mortuorum, et uitam
venturi seculi. Amen.

Credo

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible. I believe in one Lord Jesus Christ, the only begotten Son of God; and born of the Father before all ages.

God of God; Light of Light;
true God of true God;
begotten, not made;
being of one substance to the Father,
by whom
all things were made. Who for us
men, and for our
salvation, came down from heaven,

and became incarnate by the Holy Ghost
of the Virgin Mary, and
was made man.

He was crucified also for us,
suffered under Pontius Pilate, and was buried.

And the third day He rose again, according to
the Scriptures. And ascended into heaven,
and sitteth
at the right hand of the Father. And He is to
come again with glory to judge both the
living and the dead:
of whose kingdom there shall be no end.
I believe
in the Holy Ghost, the Lord the Giver
of life, who proceedeth from the Father
and the Son; who, together with the Father
and the Son,
is adored and glorified: who spoke
by the prophets. I believe in one
holy Catholic and Apostolic
Church. I confess one baptism for
the remission of sins. And I expect
the resurrection of the dead, and the life
of the world to come. Amen.

Sanctus and Benedictus

*Sanctus, sanctus, sanctus,
Domine Deus Sabaoth!*

*Pleni sunt coeli et terra
gloria tua.*

Osanna in excelsis!

*Benedictus qui uenit in nomine
Domini. Osanna in excelsis!*

Agnus Dei

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis:*

Dona nobis pacem.

Sanctus and Benedictus

Holy, holy, holy,
Lord God of Hosts.

Heaven and earth are full
of Thy glory.

Hosanna in the highest!

Blessed is He who cometh in the name
of the Lord. Hosanna in the highest!

Agnus Dei

O Lamb of God,
that takest away the sins of the world,
have mercy upon us!

Grant us peace.

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