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# BEETHOVEN



SYMPHONY NO. 9

*Fresh!*



PITTSBURGH SYMPHONY ORCHESTRA  
MANFRED HONECK, MUSIC DIRECTOR

## BEETHOVEN 9 — A UNIVERSAL MUSICAL MANIFESTO FOR ALL TIME

In 1824, a great event was about to take place in Vienna: Beethoven had announced the date of May 7 for the premiere of his new symphony. The Viennese musical community waited with enormous expectation. But even so, no one could have anticipated the significance that this symphony would have, not only for the music world, but socially and politically as well.

It is interesting to examine the origins of the Ninth Symphony, a commission request by the Philharmonic Society in London. Though Beethoven accepted their offer to write two new symphonies, the Tenth never got beyond a few sketches. The Ninth was originally dedicated to Beethoven's student, Ferdinand Ries, though for reasons unknown, this dedication was not ultimately realized. The work was also dedicated to the Russian Tsar Alexander I who died before the score was completed. At long last, Beethoven dedicated it to the Prussian King Frederick William III, who expressed his gratitude by gifting Beethoven with a diamond ring, a gesture that proved disappointing.

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. Beethoven also had a hand in the selection of the singers. Until the very last moment, there were even great disputes about the actual performance location, whereby Vienna's Theater am Kärntnertor was ultimately given preference over the Theater an der Wien.

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

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, the accent in the horn passage [measure 64 or 1:37] can be understood as an imitation of the violins. I have therefore asked the horns here to play much stronger than what normally might be done.

Given the density and scope of this work, it is impossible to mention each and every last detail, but I want to highlight several passages of key importance. I let the march

motive [measure 27 or 0:42] relax from the first note to avoid the accent on the second beat, resulting in beautiful, full-bar phrasing. (Interestingly, this motive returns again in measure 102 [2:35].) In bars 146 and 148 [3:45], Beethoven marks a simple *forte* (strong) so that he can demand a shocking sudden *fortissimo* (very loudly) in the next bar. Admittedly, these are small nuances and details, yet they still point toward the effects that Beethoven sought to achieve. Of particular importance as well are the syncopations, which no doubt are a hallmark of Beethoven's style. Syncopations, by their very nature, create a certain rhythmic restlessness and were of great interest to Beethoven. Thus, it is important to highlight these syncopations clearly and sharply, 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 cleverly paced the dynamics so as to save this dynamic high point for this moment. I seek to bring out the surprise vividly and do so by asking the winds and timpani (all marked *fortissimo tenuto*) to radically withdraw so as to allow the important original motive in the violins to shine.

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 pay particular 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 *ponticello* (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<sup>1</sup> 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 *espressivo*, 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, *marcato* (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 caractere 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 quickly, perhaps in order to do justice to Beethoven’s marking “mais in tempo,” which I believe refers to the basic tempo of the recitative and not to the *Presto*. Otherwise, recitative style singing would not be possible. Therefore, the music must subordinate to the flow and rhythm of the words. But what words? And here, one can only guess. Though Beethoven wrote down some thoughts in his sketches, he did not

write down exact words. I have therefore tried, according to the expression, to imagine fictitious words under the music, 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 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)? I therefore take time to underline the lamenting music. It ends now quietly, but also foreboding, “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 "freudenvollere."

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 "streng geteilt" (strictly divided) which in turn must be sung with the same separation. Additional examples include measure 291 [8:20] and also measure 321 [9:05] where Beethoven indicates *ben marcato* (with strong accentuation). In measure 326 [9:13], Beethoven raises God three times in fortissimo, perhaps reflective of the Trinity. Of note is the marking on the third chord *molto tenuto* (very held), representing the ultimate infinity of God [measure 330 or 9:20].

A great deal of discussion has taken place about the pace of the march (originally meant to be Turkish music) that follows [measure 331 or 9:29], perhaps due to the fact that some sources indicate the metronome marking as 84 for the half

beat. But this would be an unbearably slow tempo for a march. Musicologists generally agree that this metronome number likely refers to the whole bar and I likewise concur for several key reasons. Firstly, the theme of joy from measure 92 [2:49] (metronome marking = 80) is in direct relation to the theme of joy of the march in measure 343 [9:37] (metronome marking = 84). Additionally, it is a tempo approximating a French Revolutionary march, which, according to tradition, was always faster than a Prussian march. Lastly, and perhaps most importantly, is the desired expression: the expectation of a happy victory. The tenor begins measure 375 [10:00] with "Froh, wie Sonnen fliegen...laufet Brüder...Freudig wie ein Held zu siegen" (Happy as Suns fly... running Brothers... Glad as a Hero to win) which are words of cheerful expression that demand a fresh tempo. For the fully composed fugato in measure 431 [10:43], Beethoven prescribes *sempre l'istesso tempo* (remain in the same tempo), thereby achieving a turbulent effect that is clearly intended. As Beethoven does not indicate a slower tempo, I consequently let the choir sing at the same marching tempo, resulting in a magnificent, triumphant and jubilant song [12:10]. Here, the music is not romantic or solemn, but rather sounds of revolutionary urgency. In this same spirit, Beethoven has set several accents,

for example on the word "feuertrunken" (fire-drunk) in measure 553 [12:18] which should be declaimed energetically. I have also let the horns and trumpets share in this joy in the transition bar [measure 550 or 12:15] and sound with an almost blaring quality. Although I am personally cautious about pedantically following the metronome markings, I am grateful that Beethoven has shared these numbers. A final novelty is Beethoven's use of percussion instruments within this part, the first and only such example in his symphonies.

The importance of text inflection can also be seen in the phrase "Seid umschlungen Millionen" (Be embraced millions) beginning in measure 595 [12:53]. Both words "umschlungen" and "Millionen" would naturally diminish at the end in the German language. As Beethoven does not indicate these nuances in the orchestral parts, it is a challenge to capture this inflection.

The spiritual section that follows includes a reduction in tempo. Here, Beethoven indicates *Adagio ma non troppo ma divoto* (Slowly, but not too much, and with devotion) [measure 627 or 14:24] and directs his gaze to the Creator. The words "Ihr stürzt nieder" (You fall down) [measure 631 or 14:37] 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 den Sternen muss er 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!  
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 Erdenrund!  
Und wer’s nie gekonnt, der stehle  
weinend sich aus diesem Bund!

## LYRICS

### BARITONE

O friends, not these sounds!  
Rather let us  
sing more pleasing songs,  
full of joy.

### BARITONE AND CHORUS

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

### QUARTET AND CHORUS

Whoever has won in that great gamble  
of being friend to a friend,  
whoever has won a gracious wife,  
let him join in our rejoicing!  
Yes, even if there is only one other soul  
he can call his own on the whole earth!  
And he who never accomplished this,  
let him steal away weeping from this  
company!

Freude trinken alle Wesen  
an den Brüsten der Natur,  
alle Guten, alle Bösen  
folgen ihre Rosenspur.  
Küsse gab sie uns und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott!

### TENOR AND CHORUS

Froh, wie seine Sonnen fliegen  
durch des Himmels prächt'gen Plan,  
laufet, Brüder, eure Bahn,  
freudig wie ein Held zum Siegen.

All creatures drink of joy  
at Nature's breast,  
All men, good and evil,  
follow her rose-strewn path.  
Kisses she gave us and vines,  
a friend, faithful to death;  
desire was even given to the worm,  
and the cherub stands before God!

Joyously, just as His suns fly  
through the splendid arena of heaven,  
run, brothers, your course  
gladly, like a hero to victory.

### CHORUS

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.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
muss ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

Be embraced, ye millions!  
This kiss is for the entire world!  
Brothers, above the canopy of stars  
surely a loving Father dwells.  
Do you bow down, ye millions?  
Do you sense the Creator, World?

Such' ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Brüder! Brüder!  
Über'm Sternenzelt  
muss ein lieber Vater wohnen.

Freude, Tochter aus Elysium,  
deine Zauber binden wieder  
was die Mode streng geteilt;  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
muss ein lieber Vater wohnen.

Freude, schöner Götterfunken,  
Tochter aus Elysium!

Seek Him above the canopy of stars!  
Above the stars must He dwell.

Joy, brilliant spark of the gods,  
daughter of Elysium,  
drunk with fire, we enter,  
Divinity, your sacred shrine.

Be embraced, ye millions!  
This kiss is for the entire world!

Do you bow down, ye millions?  
Do you sense the Creator, World?  
Seek Him above the canopy of stars!  
Brothers! Brothers!  
Above the canopy of stars  
surely a loving Father dwells.

### QUARTET AND CHORUS

Joy, daughter of Elysium,  
Your magic again unites  
all that custom harshly tore apart;  
all men become brothers  
beneath your gentle hovering wing.

Be embraced, ye millions!  
This kiss is for the entire world!  
Brothers, above the canopy of stars  
surely a loving Father dwells.

Joy, brilliant spark of the gods,  
daughter of Elysium!



## MANFRED HONECK MUSIC DIRECTOR

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.

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.

## CHRISTINA LANDSHAMER SOPRANO



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.

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## JENNIFER JOHNSON CANO MEZZO-SOPRANO



A naturally gifted singer noted for her commanding stage presence and profound artistry, 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.

## WERNER GÜRA TENOR



German tenor Werner Gura 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 Zürich. Werner Gura 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 Andrés 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.

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## 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.

## 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.

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## 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.

**MENDELSSOHN CHOIR OF PITTSBURGH**  
**MUSIC DIRECTOR**  
**MATTHEW MEHAFFEY**

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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 Cesaratto  
Thespina Christulides \*  
Sarah College \*\*  
Michael J. Conway  
Karen B. Crenshaw  
Barbara Crigler  
Fred Cullen  
Stephanie Sue Curtice \*  
Beth Damesimo  
Anthony DeMartino  
Deborah Dimasi  
Jolanta Doherty \*  
Matthew Dooley  
Charlotta Dragenflo

Katie Dufendach \*\*  
Kyle Patrick Duff  
Justin Dugan  
JoAnn Dull  
Lynn Streater Dunbar  
Rich Ejzak  
Mia Fantini  
Colin Farley \*  
Ellen Fast \*  
Brian Filtz  
Jordan R. Fischbach  
Marietta Fischesser-Metze \*  
Victoria Fisher  
Antonia Flamini  
Margaret Flower \*\*  
Zanna Fredland \*  
Andrew Frey  
Caroline Friend  
Samuel Froehlich \*\*  
Holly M. Furman  
Emma Gaudio  
Deanna Golden \*  
Eric Gordon \*\*  
Andrew Gorenz  
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  
Matthew Hunt  
Mary Jane Jacques  
Edward Jaicks  
Sydney Kaczorowski  
Nathan Katus  
Hayden Keefer  
Laura Kingsley  
Joseph Kraus  
Susan Kuo  
Anna Lahti \*\*  
Matthew J. Lambert  
Emma Lamberton  
Cecilia Lapp Stoltzfus  
Emily Leal-Santiesteban  
Kwan II Lee  
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Rex Tien  
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Megan Wall \*\*  
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Andrew Wilkinson  
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\* Core Singers

\*\* Core Alternate Singers



## PITTSBURGH SYMPHONY ORCHESTRA

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 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.

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 broadcasted 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.



# PITTSBURGH SYMPHONY ORCHESTRA

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Manfred Honeck

ENDOWED BY THE VIRAL I. HEINZ ENDOWMENT

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%% ACTING ASSISTANT PRINCIPAL

^ Extra Musician

~ ON LEAVE

#2018-2019 SEASON MUSICIAN

## CREDITS

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 Güra: Marie Capesius  
Photo of Shenyang: Gaoqiang Xia  
Photo of Mendelssohn Choir of Pittsburgh:  
Alisa Garin

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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 Madeline P. Feist.

**sound/mirror**

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](http://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 Gura, *tenor*  
Shenyang, *bass-baritone*  
Mendelssohn Choir of Pittsburgh



PITTSBURGH SYMPHONY ORCHESTRA  
**MANFRED HONECK, MUSIC DIRECTOR**



REFERENCE  
RECORDINGS  
FR-7415ACD