

# Precis

## BEETHOVEN'S NINTH

Saturday 2 April, 7.30pm, Federation Concert Hall, Hobart

**Eivind Aadland** conductor

**June Tyzack** chorusmaster

**Samantha Clarke** soprano

**Anna Dowsley** mezzo-soprano

**Samuel Sakker** tenor

**Samuel Dundas** bass

**Tasmanian Symphony Orchestra**

**TSO Chorus**

**BEETHOVEN** Symphony No 9 in D minor, Op 125, 'Choral' (65')

Allegro ma non troppo e un poco maestoso

Molto vivace – Presto – Molto vivace

Adagio molto e cantabile – Andante moderato

Finale. Presto

Between finishing the Eighth Symphony in 1812 and commencing the Ninth in 1822, Ludwig van Beethoven (1770-1827) went through career highs and lows. A highpoint was the enthusiastic reception of his Battle Symphony (also known as Wellington's Victory) which played to enthusiastic audiences in the wake of Napoleon's final defeat. But Beethoven's hearing continued to deteriorate and his health in general was not good. He was frequently depressed, and he embarked upon a lengthy and ugly battle over custody of his nephew Karl, following the death of Karl's father (Beethoven's brother Caspar Carl) in 1814. As always, Beethoven continued to jot down bits and pieces of music in his sketchbooks, many of which made their way into completed works, including the Ninth. By 1818 Beethoven had settled upon the idea including a vocal finale in his next symphony, whenever that might appear.

Beethoven commenced work on the Ninth in 1822 following an invitation from the Philharmonic Society of London to visit England and bring a symphony or two with him (as it turned out, the visit didn't materialise). Beethoven's musical preoccupations at this time included fugue, variation form and long-range continuities in multi-movement works, all of which are addressed in the Ninth. In 1819 Beethoven commenced work on the Missa Solemnis, a colossal work for orchestra, chorus and vocal soloists, which kept him occupied until 1823. For obvious reasons, this and the Ninth are often thought to be companion pieces. Beethoven had a deep familiarity with Friedrich Schiller's poem An die Freude (Ode to Joy) and first expressed a desire to set it to music as early as 1793. Schiller's poem celebrates universal brotherhood and a jubilant world community presided over by a benevolent Creator. Having decided to include Schiller's Ode in the finale of the Ninth, Beethoven knew that the 'Joy' theme would be crucially important and settled upon its elemental shape very early in the composition process.

The Ninth commences with one of the most enigmatic beginnings in the symphonic literature: soft, harmonically ambiguous sustained sounds that coalesce into a forceful statement of the D-minor chord. The descending D-minor chord and its extension become the building blocks for the entire movement (listen out for the return of this theme early in the finale, an example of Beethoven drawing long-range continuities). The scherzo is placed second instead of its more usual place as third movement. Vigorous and incessant (and slightly diabolical) with a powerful forward momentum, the scherzo, which is in D minor, gives way to a more lightly scored trio, in D major, which prefigures the 'Joy' theme that will appear in the final movement. A tender and heartfelt movement in double variation form follows. The first theme (in B-flat major and 4/4) is long-breathed and serene; the second (in D major and 3/4) is slightly more animated. The finale commences with a stormy outburst in D minor which is answered by cellos and basses in recitative style. Before long the sublimely simple 'Joy' theme is introduced. Snippets from earlier movements are recalled but are brought to an abrupt halt when the bass soloist intones 'O friends! No more of these sounds' before calling for voices to be raised joyously. Fundamentally, the fourth movement is a colossal set of variations (principally on the 'Joy' theme) encompassing a variety of textures (including fugue) and instrumental colours (notice the use of a 'Turkish band' – triangle, cymbals and bass drum). The Ninth was premièred in Vienna on 7 May 1824.

Robert Gibson, Tasmanian Symphony Orchestra, © 2022

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**Samuel Dundas** bass  
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**BEETHOVEN** Symphony No 9 in D minor, Op 125

## Violin

Emma McGrath *Concertmaster*  
Jennifer Owen *Associate Concertmaster*  
Lucy Carrig-Jones *Principal Second*  
Susanna Low *Principal First*  
Miranda Carson  
Yue-Hong Cha  
Margaret Connolly  
Frances Davies  
Edwina George  
Michael Johnston  
Christine Lawson  
Elinor Lea  
Xinyu Mannix  
Ambra Nesa  
Christopher Nicholas  
Hayato Simpson

## Viola

Stephen King #  
Douglas Coghill  
Henry Justo  
Anna Larsen Roach  
Rodney McDonald  
William Newbery

## Cello

Jonathan Békés \*  
Ivan James  
Martin Penicka  
Anna Pokorny  
Sophie Radke

## Double Bass

Stuart Thomson \*  
Aurora Henrich  
Matthew McGrath  
Adrian Whitehall

## Flute

Lisa-Maree Amos #  
Lloyd Hudson Piccolo  
Rachel Howie

## Oboe

Eve Newsome #  
Dinah Woods *Cor Anglais*

## Clarinet

Andrew Seymour \*  
Eloise Fisher *Bass Clarinet*

## Bassoon

Tahnee van Herk \*  
Gillian Hansen *Contrabassoon*  
Simone Walters

## French Horn

Philip Paine #  
Wendy Page #  
Roger Jackson  
Josiah Kop  
Claudia Leggett

## Trumpet

Yoram Levy \*  
Mark Bain

## Trombone

David Robins \*  
Jackson Bankovic

## Bass Trombone

Mitchell Nissen\*

## Timpani

Matthew Goddard \*

## Percussion

Gary Wain \*  
Stephen Marskell  
Tracey Patten

\* principal player

# guest principal



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## Soprano

Christine Boyce ^  
Christine Coombe  
Ruth Croser  
Yuliana Halim  
Caroline King  
Kasia Kozłowska  
Bernadette Large  
Loretta Lohberger  
Schuya Murray  
Kimberley Rimes ^  
Chantal Roddy  
Carolyn Seelen  
Yasmin Shoobridge  
Joy Tattam  
Salome Tobin  
Lesley Wickham

## Alto

Philna Badenhorst  
Georgia Bentley  
Sally Brown  
Carmelita Coen  
Elizabeth Eden  
Ann Godber  
Sue Harradence  
Marie Keane  
Ruby Lyons-Reid  
Ashlyn Mackenzie \*  
Mary McArthur  
Caroline Miller  
Sophia Mitchell ^  
Sally Mollison  
Rosemary Rayfuse  
Tormey Reimer  
Amy Richardson  
Louise Rigozzi  
Meg Tait  
Beth Warren  
Gillian von Bertouch

## Tenor

Helen Chick  
Phillip Clutterbuck  
Tony Marshall  
Simon Milton  
Dianne O'Toole  
David Pitt  
Peter Tattam

## Bass

Geoffrey Attwater  
Tim Begbie  
Peter Cretan  
Jack Delaney  
Liam Filby  
Greg Foot  
Peter Hepburn  
Sam Hindell  
Akira Kisaragi ^  
Liam McGuinness  
Tony Parker  
Dick Shoobridge  
Grant Taylor  
Da Teng (Eddie)

\* student chorister

^ guest chorister

*Sung in German*

*English surtitles* June Tyzack

*Surtitles Operator* Leonard Weiss

*Répétiteur & language coach* Jennifer Marten-Smith

*Voice Consultant* Kimberley Rimes