

BEETHOVEN

8 & 9

Teiya Kasahara *Soprano*
Marion Newman *Mezzo Soprano*
Kevin Myers *Tenor*
Johnathon Kirby *Baritone*
Evan Mitchell *Conductor*
Kingston Chamber Choir
Queen's University Choral Ensemble
Darrell Bryan *Director*

 MAY 2, 2020

 7:30 P.M.

 THE ISABEL

 MAY 3, 2020

 2:30 P.M.

 THE ISABEL

PROGRAM

Symphony No. 8 in F Major, Op. 93

Allegro vivace [e] con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

BEETHOVEN (1770-1827)

INTERMISSION

Symphony No. 9 in D minor, Op. 125

Allegro ma non troppo; un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto - Allegro assai - Allegro assai vivace

BEETHOVEN

TODAY'S MUSIC

with Evan Mitchell

There's a Rod Serling line which is quoted from the Twilight Zone: "You have come to the end of your journey. Survival is everything." Today marks the end of our pilgrimage across Beethoven's nine symphonies, but we aren't going quietly into the night. At the end of every marathon is a sprint, but in this case, performing Beethoven's final two symphonies is more akin to a marathon at the end of a marathon. I can think of no more sincere tribute to Beethoven's legacy than to present his final two symphonic masterpieces in one concert, a true Kingston Symphony composer festival to finish off a fantastic symphonic journey.

First up, the Eighth Symphony. Being a symphonic master, Beethoven had his future plans in front of him even before he began work on the Eighth, and he found himself in a similar scenario as he did with the Fourth. Surrounding the Eighth Symphony on both sides, Beethoven knew we would find two supercharged titanic works. In gearing up for the Ninth, Beethoven took one fond last look backwards, in homage to the classical symphonic form. The result is arguably Beethoven's most delightful symphony. It owes its existence to the charm, wit, and brilliance of Haydn's symphonic output, adhering to expected forms of the classical era. Beethoven even goes so far as to revert to the

courtly Minuet and Trio after having cemented the Scherzo form as his preferred third movement format. It truly isn't until the finale of this wonderful work that we return to the typical wild bombast of Beethoven's symphonic state of mind.

What to say about the Ninth? A massive experience, tightly constructed to set up an astonishing final movement, which unfolds as a fantasia upon Schiller's stirring texts of universal brotherhood. It's so formally and aesthetically far beyond anything else that it defies analysis and dissection. How is it possible to take such a simple melody as the Ode to Joy, present it initially without any support or harmony, and develop it in such a way to capture the heart and imagination of hundreds of years of listeners? I have no idea. But the Ninth Symphony is truly the only possible end to the trek we've made this season, made all the more profound by what's come before it. Thank you for joining us. I hope it's been as emotionally satisfying for you as it has been for all of us.