

London **Philharmonic** Orchestra

BEETHOVEN
MISSA SOLEMNIS

CHRISTOPH ESCHENBACH *conductor*

ANNE SCHWANEWILMS *soprano*

ANNETTE JAHNS *mezzo soprano*

NIKOLAI SCHUKOFF *tenor*

DIETRICH HENSCHEL *bass*

LONDON PHILHARMONIC ORCHESTRA
and CHOIR



BEETHOVEN

MISSA SOLEMNIS

- 1 *Kyrie*
- 2 *Gloria*
- 3 *Credo*
- 4 *Sanctus*
- 5 *Agnus Dei*

In the autumn of 1818 it came to Beethoven's knowledge that the Archduke Rudolf of Austria, brother of the Emperor, was to be made Archbishop of Olmütz in Moravia. Rudolf had long been the composer's friend, patron and pupil, and Beethoven resolved to compose a Mass for the enthronement ceremony. The Archduke's election was officially announced in June 1819, and Beethoven wrote to him: 'The day on which a Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious of my life, and God will enlighten me so that my poor talents may contribute to the glorification of that solemn day.' There was true affection and respect between the two men; the Archduke had provided the composer with an annual pension since 1809, and Beethoven had dedicated to him some of his best works. The Mass was intended as the glorious crown of their relationship.

Before setting to work Beethoven studied past church music, copied out some choruses from

Handel's *Messiah* and had the Latin text of the Mass translated into German to ensure that he did not misunderstand any of it. By the middle of 1819 the sketching of the *Missa Solemnis* was well underway. Anton Schindler reported that he had never seen the composer so oblivious to all earthly matters. Visiting his summer quarters near Vienna with a friend that August, he found that both servants had fled after a quarrel and that Beethoven had had nothing to eat for 24 hours. 'In the living room, which was locked, we heard the master singing parts of the fugue in the *Credo* – singing, howling, stamping.'

Trouble with servants was the least of Beethoven's worries. Poor health limited the time he could devote to composition, and everything was overshadowed by a lawsuit concerning his nephew and ward, Karl. Moreover, the Mass did not take shape quite as Beethoven had expected. Each movement took on greater dimensions than originally planned. Consequently, the Mass was not finished in time for the Archbishop's enthronement in March 1820. It took until December 1822 to complete. Having despatched a dedicated score to Rudolf, Beethoven offered copies for sale to various sovereigns and nobles. One subscriber, the Russian Prince Nicholas Galitsin, organised the

first performance, which took place in St Petersburg on 26 March 1824. The *Kyrie*, *Credo* and *Agnus Dei* were performed in Vienna on 7 May in the concert that introduced the Ninth Symphony. Beethoven was present but too deaf to hear a note. The first complete performance in Vienna did not take place until after his death.

Beethoven was born into a Catholic family and never formally renounced the faith. He taught his nephew to pray, and he received the last rites on his deathbed. But he had little liking for organised religion, and churchmen responded by being suspicious of his *Missa Solemnis*, which was not really suited to liturgical use. He was, however, a religious man. He believed in God as an all-powerful, loving Father, a universal presence in nature and influence on human aspirations, real yet not to be truly comprehended by mankind. Instinctively he felt the immense majesty of a personal God and humanity's dependence upon God's love. These feelings, which may be sensed by the listener throughout the Mass, contribute to the awesome effect that the work makes. It is a sublime work expressing the personal faith of a confessed imperfect Christian. At the head of the first movement Beethoven wrote: 'From the heart – may it in turn go to the heart!'

In striving to give his ideas musical form Beethoven could not study the performers' convenience. Not only are the choral sopranos taken repeatedly up to A and even B, but all four sections of the choir are put under strain at the bottom of their range. Singers are required to phrase with the rhythmic precision and attack of an orchestral instrument, to sustain long passages at uncomfortable pitches and to get tongues round many syllables at extremes of pitch.

KYRIE

The *Missa Solemnis* is not divided into separate numbers but composed as five essentially symphonic movements. Soloists and choir alternate according to the needs of the text, the former usually standing as individuals making personal utterances while the chorus represents the mass of humanity. The text largely determines the shape of each movement. So the three-part text of the *Kyrie* dictates a ternary musical scheme. The first *Kyrie*, marked 'With devotion', is in D major and 4/4 time. A solitary voice three times echoes the choir as though to emphasise the personal significance of the general prayer. The time changes to 3/2 for *Christe eleison* in related B minor. Here the soloists precede the choir, pairing off after a while in companionable thirds symbolising Christ walking with man as friend and helper. The second *Kyrie* is addressed to the Holy Spirit, so the reprise of the initial music is varied, the voices entering in a new key, G major.

GLORIA

The first part of the *Gloria* glorifies God, the second is concerned with sinful mankind seeking Christ's mercy, and the third makes

a synthesis of the first two. Beethoven's strenuous setting is full of sharp contrasts. It begins in D major with a great shout of praise to a theme driven irresistibly. The plea for peace is hushed, but the praise quickly resumes and *glorificamus te* becomes a fugato, ending with a sustained burst of C major. The key modulates to B flat for the lyrical *Gratias agimus*, which brings in the soloists. The initial tempo and mood return at *Domine Deus*, and the words *Deus Pater omnipotens* ('God the Father almighty') occasion a triple-forte climax with the first use of trombones in the work. *Domine Fili* is marked by the return of the thirds from the middle section of the *Kyrie*.

In the second section of the movement (beginning at *Qui tollis*), prayers to Christ are again set with the soloists' harmony in thirds. Word setting in this *Larghetto* in F is especially expressive. A tempo change to *Allegro maestoso* marks the start of the final section (*Quoniam*). This is another great hymn of praise, culminating in a four-part fugue on a theme derived from the *Kyrie*. At the end the opening theme returns at *presto* tempo, and the choir glorifies God with repeated shouts of the first word.

CREDO

The text of the Creed, setting forth the fundamental Christian beliefs, divides into three sections and thereby suggests a ternary musical form, but Beethoven divides his three parts differently to provide two massive assertions of faith enclosing a more intimate account of Christ's birth, crucifixion and resurrection. He makes the *Credo* stand out musically between the D major movements on either side by setting it in the key of B flat. A sturdy theme proclaims belief in one God, the choral sopranos rising to a sustained *fortissimo* B flat at *omnipotentem*.

For *Et incarnatus est*, which opens the central section, the tempo changes to *Adagio* and the key to D minor with archaic modal harmony. As all four soloists sing of the Virgin birth the strings are reduced and a flute flutters high above, representing the dove that was a symbol of the Holy Spirit in religious paintings. The music moves into D major at *Et homo factus est*, the solo tenor and choir dwelling on the word *homo*, filled with wonder at the thought of Christ made man. Without pause the music continues with a meditation on Christ's crucifixion and burial and the choir's unaccompanied

proclamation – in the old Mixolydian mode – of the resurrection. Mention of Christ coming to 'judge both the quick and the dead' brings a reference by the trombones to the Last Trump.

The opening *Credo* theme is recapitulated to the movement's concluding words. What especially seizes Beethoven here is the expectation of 'the life of the world to come', and he makes these words – *Et vitam venturi* – the basis of a mighty, technically ingenious double fugue.

SANCTUS

For Beethoven the thought of God as Lord God of Hosts is a moment for reverent obeisance and awe. Soft trombones emphasise the solemnity, and the words are given to soloists rather than the choir. This opening B minor passage is marked '*Adagio* with devotion'. Joy breaks out in a D major fugato at *Pleni sunt coeli* ('Heaven and earth are full of Thy glory'), and the following *Osanna*. Solemnity returns in an orchestral prelude to *Benedictus*, which Beethoven incorporates in the movement instead of

setting separately. At this point in the church service believers hold that bread and wine have been transformed into the body and blood of Christ. Beethoven's musical illustration introduces a solo violin and two flutes, which descend from high aloft. 'Blessed is he that cometh in the name of the Lord', the basses intone, and the violin symbolises the Divine presence in a G major solo, which continues through the subsequent vocal entries. After a repeat of *Osanna* the violin solo resumes and ascends to the regions whence it came.

AGNUS DEI

The final section of the Mass begins with a prayer to Christ for forgiveness. The key is dark B minor and the instrumental colours are sombre, with bassoons and horns prominent. The solo bass begins the threefold prayer, and gradually the other voices join him. This leads to *Dona nobis pacem*, which the composer names as a prayer for inward and outward peace. The key turns to D major and the tempo quickens for this double fugue, but ominously martial sounds break in and the singers reiterate their first prayer urgently. Beethoven knew the horrors of war at first hand, and

peace meant for him freedom from war as well as achieving spiritual serenity. *Dona nobis* is resumed, but again the noise of war interrupts in B minor, prompting an anguished cry of *Agnus Dei*. Once more the prayer for peace is offered up. The trumpets have now fallen silent, but there is a reminder of distant drums before the close, making the end of the Mass truly though calmly prayerful.

Programme note © Eric Mason

BEETHOVEN

MISSA SOLEMNIS

KYRIE

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

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 Christe.
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.

Glory be to God on high.
And on earth peace to men of good will.
We praise Thee, we bless Thee,
We worship Thee, we glorify Thee.
We give thanks to Thee for Thy great glory.

Lord God, heavenly king,
God the Father almighty.
Lord the only begotten Son, Jesus Christ,
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art most high, Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium et invisibilium.
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
consubstantiali 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 Dei Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit,

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,
born of the Father before all worlds.
God of God, light of light,
true God of true God,
begotten, not made,
being of one substance with the Father,
by whom all things were made;
Who for us men,
and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary; and was made man.
He was crucified for us under Pontius Pilate.
He suffered 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 God the Father
and He shall come again with glory
to judge both the quick and the dead,
whose kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son,

qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per Prophetas.
Credo in unam sanctam Catholicam
et Apostolicam Ecclesiam.
Confiteor una baptismum in remissionem
peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth,
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Dona nobis pacem.

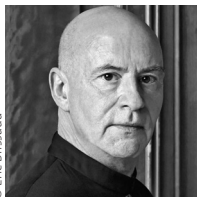
who with the Father and the Son together
is worshipped and glorified,
who spake by the Prophets.
I believe in one holy Catholic
and Apostolic Church.
I acknowledge one baptism for the remission
of sins.
And I look for the resurrection of the dead,
and the life of the world to come. Amen.

Holy, holy, holy,
Lord God of Hosts,
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, that takest away the sins of the
world,
have mercy upon us.
Grant us peace.

CHRISTOPH ESCHENBACH *conductor*

© Eric Brissaud



Music Director of the National Symphony Orchestra in Washington, DC, as well as the John F. Kennedy Center for the Performing Arts, Christoph Eschenbach is in

demand as a guest conductor with the finest orchestras and opera houses throughout the world. Artistic Director of the Schleswig-Holstein Festival from 1999–2002, he has continued a close relationship with the Festival, regularly conducting the orchestra at home and on tour as well as playing piano concertos and recitals.

Highlights of past seasons include numerous appearances with the Orchestre de Paris, where he was Music Director until August 2010; performances of Verdi's Requiem with the National Symphony Orchestra; concerts and tours with the London Philharmonic Orchestra, Staatskapelle Dresden and Vienna Philharmonic Orchestra; and engagements with the New York Philharmonic, San Francisco Symphony, Munich Philharmonic and NDR Symphony orchestras, the Filarmonica della Scala and the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, which he conducted in a special

open-air concert in St Peter's Square in the presence of the Pope in October 2008.

A prolific recording artist over five decades, Christoph Eschenbach has recorded as both a conductor and a pianist on labels including Deutsche Grammophon, Sony/BMG, Decca, Ondine, Warner and Koch. His Ondine recording of the music of Kaija Saariaho with the Orchestre de Paris and soprano Karita Mattila won the 2009 MIDEM Classical Award for Contemporary Music.

Mentored by George Szell and Herbert von Karajan, Eschenbach's other past posts include Chief Conductor and Artistic Director of the Tonhalle Orchestra Zurich from 1982–86; and Music Director of the Houston Symphony Orchestra from 1988–99, the Ravinia Festival from 1994–2003, and The Philadelphia Orchestra from 2003–08. His many honours include the Légion d'honneur, Commandeur dans l'Ordre des Arts et des Lettres, Officer's Cross with Star and Ribbon of the German Order of Merit, and Commander's Cross of the German Order of Merit. He also received the Leonard Bernstein Award from the Pacific Music Festival, where he was Co-Artistic Director from 1992–98.

ANNE SCHWANEWILMS *soprano*

German soprano Anne Schwanewilms is considered one of today's finest interpreters of music by Strauss and Wagner. Her unique stage presence and multifaceted voice make her one of the most sought-after singers on the international opera scene, and her artistic versatility is reflected in a wide-ranging repertoire, from Italian opera to oratorios and Lieder.

Renowned conductors and orchestras have accompanied her on opera and concert stages worldwide: she has worked with Sir Colin Davis, Sir Andrew Davis, Sir Simon Rattle, Daniel Barenboim, Riccardo Chailly, Christoph von Dohnányi, Sir Mark Elder, Kent Nagano, Kurt Masur and James Levine.

An eminent Lieder singer, Anne Schwanewilms works closely with leading accompanists including Charles Spencer, Roger Vignoles and Malcolm Martineau, all of whom she has appeared alongside in concert halls worldwide. With Roger Vignoles she recorded a selection of songs by Richard Strauss, which was nominated by *BBC Music Magazine* as Vocal Recording of the Year in 2008.

Anne Schwanewilms was honoured with a Singer of the Year Award by the magazine *Opernwelt* in 2002.

ANNETTE JAHNS *mezzo soprano*

Annette Jahns started her career as a member of the ensemble of Semperoper Dresden. Since then she has performed at numerous opera houses and festivals including La Fenice, Venice; La Scala, Milan; and the Salzburg and Bayreuth festivals. She has worked with conductors including Giuseppe Sinopoli, Sir Colin Davis, Ingo Metzmacher, Jeffrey Tate, Semyon Bychkov, Marc Albrecht, Fabio Luisi and Christoph Eschenbach.

As an opera singer Annette Jahns has sung Flosshilde in *Das Rheingold* and *Götterdämmerung*, and Schwertleite in *Die Walküre*, in a new production of the *Ring Cycle* under Christoph Eschenbach at the Théâtre du Châtelet in Paris. At Semperoper Dresden she has sung Grimmerde, First Norn and Flosshilde. Other opera appearances include Third Lady in *The Magic Flute* in Parma and Naples; Annina in *Der Rosenkavalier* under Fabio Luisi in Genoa; and Bradamante in Vivaldi's *Orlando Furioso* in Magdeburg.

On the concert platform Annette Jahns has sung Mahler's Symphony No. 8 in Paris and JS Bach's *Magnificat* in Dresden, as well as Beethoven's *Missa Solemnis* with both the Orchestre de Paris and London Philharmonic Orchestra, all under Christoph Eschenbach.

NIKOLAI SCHUKOFF *tenor*

Considered one of the most promising voices on the international opera and concert circuit, the Austrian tenor Nikolai Schukoff studied at the Mozarteum in Salzburg before making his début in 1996 as Alfredo in *La traviata* in Gelsenkirchen, Germany. He started his career as a lyric voice, but has since developed towards heavier roles. In particular he has sung his signature role of Parsifal in Munich, Dresden, Budapest, Hamburg, Lyon and Santiago de Compostela.

Other highlights of his career include Siegfried in *Götterdämmerung* in Paris under Christoph Eschenbach; Erik in *Der fliegende Holländer* in Munich and at the Edinburgh International Festival; Steva in *Jenůfa* in Madrid; Pollione in *Norma* in Paris; Don José in *Carmen* at the Baden-Baden Festival, Zurich Opera and as new productions at the Paris Bastille Opera and in Hamburg; Pylades in *Iphigénie en Tauride* in Barcelona; Mahler's Symphony No. 8 and *Das Lied von der Erde* under Christoph Eschenbach in Paris; Jimmy Mahoney in *Mahagonny* in Toulouse, Grigori in *Boris Godunov* and Bacchus in *Ariadne auf Naxos* in Valencia; as well as Mahler's Symphony No. 8 in Rome and Frankfurt and Beethoven's Symphony No. 9 in Vienna and Rome.

DIETRICH HENSCHEL *bass*

Dietrich Henschel started his international career with the title roles in two opera productions: Henze's *The Prinz of Homburg* at the Deutsche Oper Berlin and Busoni's *Turandot* at the Opéra National de Lyon, which was later awarded a 2000 Grammy. He regularly appears at the opera houses of Paris, Berlin, Munich, Leipzig, Amsterdam, Brussels, Lisbon, Madrid, Geneva, Zurich, and at international festivals including Salzburg, Aix-en-Provence and Florence.

As well as opera, Dietrich Henschel is equally at home in concert and recital. He regularly appears with internationally renowned orchestras including the Orchestre de Paris and the London Symphony, Berlin Philharmonic, Vienna Philharmonic and Royal Concertgebouw orchestras. Conductors with whom he has worked include Nikolaus Harnoncourt, Sir John Eliot Gardiner, Marek Janowski, Christoph Eschenbach, Kent Nagano and Zubin Mehta. He also gives Lieder recitals with partners including Fritz Schwinghammer, Helmut Deutsch, Michael Schaefer and Steven Osborne.

His wide discography includes Lieder by Schubert, Wolf, and Mahler; Schoenberg's *Die Jakobsleiter*; Haydn's *The Creation* and Busoni's *Doktor Faust*.

LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is one of the world's great orchestras with a reputation secured by its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and its pioneering education work. Distinguished conductors who have held positions with the Orchestra since its foundation in 1932 by Sir Thomas Beecham include Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Franz Welser-Möst and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003 and became Principal Conductor in September 2007. The London Philharmonic Orchestra has been resident symphony orchestra at Southbank Centre's Royal Festival Hall since 1992 and there it presents its main series of concerts between September and

May each year. In summer, the Orchestra moves to Sussex where it has been Resident at Glyndebourne Festival Opera for over 40 years. The Orchestra also performs at venues around the UK and has made numerous tours to America, Europe and Japan, and visited India, Hong Kong, China, South Korea, Australia, South Africa, Oman and Abu Dhabi.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including LPO Principal Conductors from Beecham and Boult, through Haitink, Solti and Tennstedt, to Masur and Jurowski.

lpo.org.uk



LONDON PHILHARMONIC CHOIR

The London Philharmonic Choir was founded in 1947 as the chorus for the London Philharmonic Orchestra. It is widely regarded as one of Britain's finest choirs and consistently meets with critical acclaim. Performing regularly with the London Philharmonic Orchestra, the London Philharmonic Choir also works with many other orchestras throughout the United Kingdom and makes annual appearances at the BBC Proms. It has performed under some of the world's most eminent conductors – among them Pierre

Boulez, Sir Mark Elder, Sir John Eliot Gardiner, Bernard Haitink, Vladimir Jurowski, Kurt Masur, Sir Roger Norrington, Sir Simon Rattle, Klaus Tennstedt and Sir Georg Solti.

The London Philharmonic Choir has made numerous recordings for CD, radio and television. The Choir often travels overseas and in recent years it has given concerts in many European countries, Hong Kong, Malaysia and Australia.



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LPO-0049



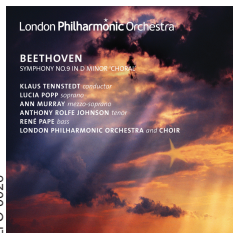
'The playing from the London Philharmonic is superb. Highly recommended.'
Musicweb International

LPO-0045



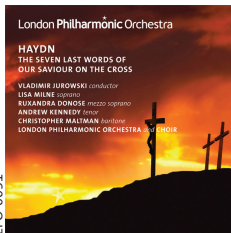
'A *German Requiem* that doesn't rush and achieves a remarkable inwardness ... I found so many things to enjoy.'
Gramophone

LPO-0026



'Tennstedt draws a fire from the strings that is both inexorable and euphoric.'
The Scotsman

LPO-0051



'This meld of orchestra, chorus and soloists is moving and magnificent.'
The Independent

LPO-0010



'Masur balances the pace of the work masterfully and inspires fabulous playing from the orchestra.'
The Independent

LPO-0058



'The Fourth Symphony is full of charm and tactile invention, vividly realised in this live recording.'
The Sunday Times

LUDWIG VAN BEETHOVEN (1770–1827)

80:22

Missa Solemnis

- | | | |
|----|-------|-----------|
| 01 | 10:01 | Kyrie |
| 02 | 17:08 | Gloria |
| 03 | 19:46 | Credo |
| 04 | 16:56 | Sanctus |
| 05 | 16:30 | Agnus Dei |

CHRISTOPH ESCHENBACH *conductor*

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LONDON PHILHARMONIC ORCHESTRA and CHOIR

Pieter Schoeman *leader*

Neville Creed *chorus master*

Recorded live at Southbank Centre's **ROYAL FESTIVAL HALL**, London