

Quad City Symphony Orchestra  
**PROGRAM NOTES**  
Masterworks I: Ode to Joy

*By Jacob Bancks  
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JONATHAN BAILEY HOLLAND (b.  
1974)  
*Ode*

**Instrumentation:** Piccolo, two flutes, two oboes, E-flat clarinet, two B-flat clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, three percussion, piano/celesta, harp, strings, and chorus.

**Premiere:** Cincinnati Symphony Orchestra, Louis Langrée conducting, November 9-10, 2018, Cincinnati, Ohio.

**QCSO Premiere.**

In a 2015 *Art Talk* interview, composer Jonathan Bailey Holland described his method, developed as a student, for discovering new music. "You could go to the library and flip through records and discover people you hadn't heard of before... Or you go to a CD store and flip through the rack and just hang out in the classical annex for just endless new stuff to discover. And nowadays," he lamented, "there isn't any of that."

Certainly, online streaming services like Pandora and Spotify provide an unimaginably wide variety of music, "but it's not going to get too deep and too anything that's not the top selling, top grossing thing, or really

closely related to what you're already listening to. So I think that, unfortunately, nobody listens to much outside of what they're directed to listen to."

One simply needs to experience Holland's music to understand the effect voracious listening can have on an artist. His musical influences, both popular and classical, are many and varied. He names as influences iconic American composers like Copland and Barber in the same breath as jazz legends like Miles Davis and the pioneering hip-hop group Run-D.M.C. As a composer, he often sees himself as a bridge between diverse styles. "The challenge becomes how do I translate something that might be more jazz-inspired or R&B-inspired? Sometimes popular music inspires how I translate that



Composer Jonathan Bailey Holland

into a 'classical work' without sacrificing either..."

Such synthesis of disparate influences is clearly an animating process behind *Ode*, which was commissioned by the Cincinnati Symphony to be featured alongside that warhorse of warhorses, Beethoven's Ninth Symphony. Though the "Ode to Joy" melody is the most obvious pathway into the Ninth, Holland sought more subtle ways to engage Beethoven's work, focusing "on certain moments of the Ninth Symphony that resonate with me personally, while also dialoguing with various moments within Beethoven's work, some of which are fleeting or surprising, and yet hold deeper meaning than might appear on the surface."

Of course, two centuries and vastly different cultural experiences separate Beethoven and Holland, and one stark difference between their approaches is the use of the chorus. Ever a devoted disciple of the German Enlightenment (*Aufklärung*), Beethoven set Schiller's utopian text with clarity, bold intensity, and optimism. Holland, a composer operating in a much more pluralistic and less idealistic cultural environment, instead employs text in a far more abstracted manner, eschewing words for colorful yet unintelligible syllables. This technique, pioneered by Ravel early in the twentieth century and later taken to extremes by modernists like Luciano Berio and György Ligeti, has an eerie, uncanny effect, blurring the distinction between voices and instruments. This is, of course, similar to the synthesis which Holland uses when blending disparate musical styles. The end result of all this blurring is a surprisingly clear, highly individual style of music, both familiar and surprisingly new.

## Ode Listening Guide

### First movement: Anticipation

♫ **HARMONY:** Clearly evoking the opening of Beethoven's Ninth, Holland begins with static, fifth-based harmony. This becomes a secure departure point for the striking dissonances that follow.

♫ **TIMBRE:** Though no literary text is directly presented in this work, Holland is very specific about which syllables the choir is to sing throughout the score. Listen for the changes of timbre (tone color) that come with change of syllable.

♫ **RHYTHM:** After an atmospheric opening during which it can be difficult to discern a clear beat, Holland employs a chain of simple ostinatos (repeating rhythmic patterns).

### Second movement: Millions, Marching (Homage to Jamal and Dilla)

♫ **INSTRUMENTATION:** Holland pivots to his second movement with edgy, 70s-flavored brass chords, reminiscent of the band Chicago, which Holland counts as an influence. These chords give way to popular-style drum patterns, which provide a percussive undercurrent for the big trombone solo that follows.

### Third movement: Those Tones

♫ **HARMONY AND TIMBRE:** Amid his various contrasting musical currents, Holland repeatedly interjects icy, dissonant, and loud choral-orchestral chords. These can have an overwhelming effect, something like shaking the Etch-a-Sketch and starting over.

♫ **FORM:** The form of the whole work is, in a sense, cyclical, as the opening atmosphere returns at the work's close.

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 9 in D minor, Op. 125

**Instrumentation:** Piccolo, two flutes, two obes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings, and chorus.

**Premiere:** May 7, 1824, Kärntnertortheater (Corinthian Gate Theatre), Vienna.

**QCSO Performance History:** The Tri-City Symphony did not mount a performance of Beethoven 9 until about fifty years after its founding. Piero Bellugi led the first performance in February of 1956; it was nearly another two decades until James Dixon conducted the second TCS performance, in April of 1974. The work then became a favorite work for Masterworks I, kicking off the 1988-89 season (Dixon again), the 2004-05 season (Donald Schleicher), and the 2008-2009 season (Mark Russell Smith). Mark Russell Smith also led performances for the QCSO's 100th Anniversary Season in 2015.

By the time his Seventh and Eighth symphonies premiered in the winter of 1813-14, Beethoven had developed in his listeners entirely new expectations of the symphonic genre. Beginning with the Third ("Eroica") in 1803, Beethoven crafted symphonies of unprecedented scale, employing profoundly evocative expression and intense unity of musical materials. And the Eighth Symphony itself, with its distinctly Classical approach, could very well have served as a suitable farewell to the genre, with Beethoven neatly wrapping up his symphonic output by nodding to his early influences, Haydn and Mozart.

Certainly by 1815 composing another symphony, or any other major work, was far from Beethoven's mind. This was the year that his brother, Kaspar, died, leaving his nine-year-

old son Karl in Beethoven's custody against the wishes of the boy's mother. The composer wrote to his friend, Count Zmeskall that his brother's death "has involved me in all sorts of annoyances and perplexities." Such annoyances and perplexities would ultimately cause considerable expense, stress, heartache, and public humiliation for Beethoven. "The entire maintenance of my young nephew devolves on me," he complained to his secretary, Ferdinand Ries, in 1816. "At present he is at school, which costs 1100 florins, and is by no means a good one; so that I must arrange a proper household and have him with me. How much money must be made to live at all here! and yet there seems no end to it – because! – because! – because! – but you know well what I mean."

With such exasperation evident in his written communication, it is no surprise that these years were among Beethoven's least productive. Though his family and legal troubles would persist through the rest of his life, signs that inspiration was returning emerged in 1818, with the completion of his bold and challenging "Hammerklavier" piano sonata. But despite some standing invitations for new symphonic works, Beethoven showed little interest in returning to the genre to which he had made such stunning contributions during the prior decade.

Beethoven did eventually find his way back to the symphony, and it was arguably by way of his stunning and profound *Missa Solemnis*, composed between 1819 and 1823. Beethoven's second choral-orchestral setting of the Mass text was originally conceived for use at the elevation of his close friend, Archduke Rudolph, to the office of Cardinal. Its genesis and premiere are

intricately intertwined with the Ninth Symphony. Writing an expansive work for chorus and orchestra almost certainly inspired the great masterstroke of the Ninth, the inclusion of chorus and soloists. And both include firm statements of faith, the unchanging "Credo" of the Roman Catholic Church on one hand and the Enlightenment-era dream for the unity of all humanity on the other.

Though Viennese law forbade the performance of entire Mass settings in non-liturgical contexts, the Kyrie, Credo and Agnus Dei of *Missa Solemnis* received their Viennese concert premiere alongside the Ninth Symphony in May of 1824. The legendary occasion has become one of the most stirring scenes in the history of classical music, with the stone-deaf composer attempting to conduct, and blissfully unaware of the audience's rapturous applause.



An 1879 Lithograph by Karl Offterdinger imagining the premiere of Beethoven's Ninth Symphony.

This extraordinary piece would prove to be his true farewell to the symphony as a genre; for the remaining three years of his life, Beethoven turned his characteristic intensity on the string quartet alone. But with this final symphony he left a treasury of inspiration for innumerable composers after him. "Beethoven's Ninth Symphony became the mystical goal of all my strange thoughts and desires about music," wrote Richard Wagner. "This, I thought, must surely contain the secret of all secrets."

### **Beethoven, Symphony No. 9, IV.**

Text by Friedrich Schiller

O friends, not these tones!  
Rather let us tune our voices more  
pleasantly  
And more joyously.

Joy, fair divine spark, daughter of Elysium,  
intoxicated with fire, we enter, O Heavenly  
One, your sacred shrine.  
Your magic once again unites all that  
Fashion had sternly divided.  
All men become brothers where your  
gentle wings abide.

Whoever has won in that great gamble of  
being friend to a friend,  
whoever has found a goodly woman, let  
him add his jubilation!  
Yes, even he who can call just one soul  
on earth his own!  
And he who had never done it, let him  
steal, weeping, from this company.

All creatures drink of joy at Nature's breast,  
All, whether good or evil follow her rose-  
strewn path.  
She gave us kisses and vines, a friend,  
proved faithful unto death.

Delight was given even to the worm, and  
the cherub stands before God.

As joyously as His suns fly across heaven's  
splendid map,  
follow, brothers, your appointed course,  
gladly, like a hero to the victory.

Joy, fair divine spark, daughter of Elysium,  
intoxicated with fire, we enter, O Heavenly  
One, your sacred shrine.  
Your magic once again unites all that  
Fashion had sternly divided.  
All men become brothers where your  
gentle wings abide.

Be embraced, ye millions! This kiss to the  
whole world!  
Brothers--above the canopy of the stars  
surely a loving father dwells.  
Do you fall headlong, o millions? Do you  
sense the Creator, World?  
Seek Him above the canopy of stars! Above  
the stars He must dwell.

Joy, fair divine spark, daughter of Elysium,  
intoxicated with fire, we enter, O Heavenly  
One, your sacred shrine.

Be embraced, ye millions!  
This kiss to the whole world!

Do you fall headlong, o millions? Do you  
sense the Creator, World?  
Seek Him above the canopy of stars!  
Brothers, above the canopy of the stars  
surely a loving father dwells.

Joy, daughter of Elysium!  
Your magic once again unites all that  
Fashion had sternly divided.  
All men become brothers where your  
gentle wings abide.

Be embraced, ye millions!  
This kiss to the whole world!  
Brothers, above the canopy of the stars  
surely a loving father dwells.

Joy, fair divine spark, daughter of Elysium,  
Joy, fair divine spark!

## CHORUS

### **Sopranos**

Meg Byrne  
Briana Castro  
Jessica Cotturone  
Maria Coulter  
Annaliese Croasdale  
Angela Dearking  
Vicki Deusinger  
Gail Dover  
Brianna Ebenroth  
Katie Griswold  
Mylene Hanzelka  
Elizabeth Hernandez  
Cheri Janiczek  
Jeanine Link  
Renee Long  
Catherine Lyon  
Jessie Madden  
Margaret Meyers  
Kristan Mitchell  
Eleanor O'Neill  
Emma Pilmer  
Susan Runyon  
Audrey Siblik  
Jessa Simon  
Tamara Sneddon  
Eilene Stephens  
Abriana Tereza  
Courtney Thames  
Jennifer VanSpeybroeck  
Cassidy Wiltjer  
Anna Winn  
Hannah Wiyrick  
Jingqi Zhu

### **Altos**

Gail Baldwin  
Carol Bentsen  
Ava Burmahl  
Haley Chellberg  
Sue Clark  
Amy Croft  
Izzy Dale  
Sophie Douvris  
Michele Duschen

Anne Earel  
Andrea Edelen  
Carole Feeney  
Gwen Foulkes  
Grace Fuechtmann  
Maureen Holmes  
Sylvia Hughes  
Sonja Hurty  
Kaitlin Jacobson  
Amber Johnson  
Kathryn Kramer  
Barb Kuttler  
Marie Lindmark  
Camryn MacLean  
Alicia Malmqvist  
Emma Raczka  
Bev Rosenbohm  
Ainsley Rothery  
Tiah Rudolph  
Grace Strache  
Julie Tarling  
Rachel Thomaschefskey  
Haley Tromblee  
Victoria Trostle  
Megan Wagenknecht  
Sarah Walton  
Dana Wojciechowski

### **Tenors**

Nicholas Andersen  
Steve Arp  
Brent Behrens  
Dan Baldwin  
Colin Claytor  
Caleb Conard  
James Earel  
Ben Grafe  
Robert Gregory  
Jonathan Hansen  
Benjamin Holmes  
Jamie Homb  
Jonathan Jaworowski  
Ryan Jones  
Aiden Koehne  
Yichen Liang

Trevor Loes  
Owen McCredie  
Jack McCurdy  
Jorge Mendez  
Kyle Moore  
Noah Smith  
Terry Stratton  
Trent Teske  
PhilipTunnickliff  
Karin Witherow  
Craig Witte

### **Basses**

Austin Aquino  
Eli Bates  
George Behnke  
Perry Bentsen  
Spiro Bruskas  
Patrick Downing  
Dan Drescher  
Zachary Emrich-Muise  
Gregory Etzel  
Tommy Glennon  
Robert Gull  
Dick Hanzelka  
Brian Heffernan  
Braeden Jackson  
George Kalemkarian  
Bailey King  
Daniel Kraus  
Hector Lareau  
Justin Lebo  
Dan Lee  
Isaac McConnell  
Ardie Miller  
Lorenzo Moreno  
Richard O'Neill  
Dave Pedersen  
AJ Perez  
Doug Peterson  
Ben Radeke  
Timothy Ren  
Tony Schiltz  
Jared Slusher  
Xander Thomson  
Bryce Vining