



UNIVERSITY OF
THE THIRD AGE

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About Today's Music Selections

Tannhauser Overture

Richard Wagner knew exactly what he wanted to achieve with his operas and generally composed masterpieces — nobody would dare to alter a single note of any of these; *Tannhäuser*, however, is an exception. It was a work he continued to work at making many changes before the opera's premiere in 1875. Even after the premiere Wagner still was never satisfied and changes continued to be made.

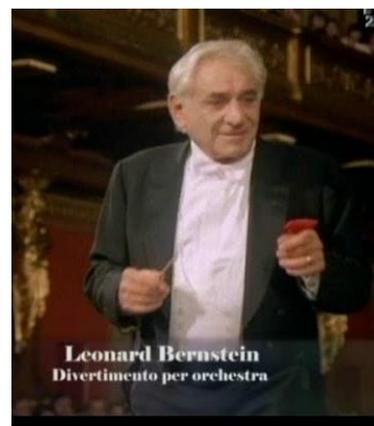


He is even reputed to have said on his deathbed that he still owed the world a good *Tannhäuser*. Even the Overture was subject to change with the final version flowing seamlessly into Act 1. This, of course, makes it unsuitable as a stand-alone concert piece. Concert performances, therefore, tend to be the original (1845) version, which is how it will be presented for this session by the Frankfurt Radio Symphony Orchestra with their resident conductor Andrés Orozco-Estrada.

Bernstein Divertimento

Although Leonard Bernstein will forever be associated with New York City, the life and career of the American conductor, composer, pianist, and teacher had their roots in Boston. Bernstein was born on August 25, 1918 in Lawrence, twenty-five miles northwest of Boston. Despite the protestations of his father, the young Bernstein displayed an early and profound affinity for music. He originally harboured ambitions for a career as a concert pianist, but at the age of fourteen, attended a concert of the Boston Pops Orchestra, led by Arthur Fiedler. Bernstein immediately began to experience “all sorts of fantasies” about becoming a great conductor.

Following studies at the Curtis Institute of Music in Philadelphia, Bernstein became the Assistant to the Boston Symphony Orchestra Music Director and maintained a close association with both the City of Boston and its symphony orchestra for the remainder of his life. Bernstein composed his *Divertimento* in 1980 dedicating it “with affection to the Boston Symphony Orchestra in celebration of its First Centenary”. According to the notes that appear as a preface to the score: “Leonard Bernstein’s *Divertimento* is an expression of his love affair with the city of his youth and its symphony orchestra...It’s a nostalgic album filled with affectionate memories of his growing up in Boston...”



Prokofiev Piano Concerto No.3

Prokofiev's life was defined by exile and persecution, but through it all the fire of musical creativity burned bright. Begun in Russia, completed in France and premiered in Chicago, his Third Piano Concerto pioneers a new virtuosity while presenting memorable and strikingly individual tunes. Prokofiev himself described his 3rd Piano Concerto as 'devilishly difficult' as he prepared to play the premiere in Chicago in December of 1921, during the composer's self-imposed exile from his native Russia.

In common with Beethoven, Prokofiev wrote five piano concertos, but unlike Beethoven, only one of them is played often. It is the Third. One hundred years after its premiere, this composition is among the most popular works in the piano concerto repertoire.



The soloist performing the concerto is Chinese pianist Yuja Wang, controversially known for the clothes worn when she performs—extremely short and tight dresses that ride up as she plays, so that she has to tug at them when she has a free hand, or clinging backless gowns that give an impression of near-nakedness (accompanied in all cases by four-inch-high stiletto heels). Is the seeing part a distraction (famed concert pianist Glenn Gould thought it was), or is it—can it be—a heightening of the musical experience? Perhaps that is something for each of us to decide for ourselves. Happily for the performance we view Yuja is a little more conservatively attired. Just a little !

Copland Old American Songs

Copland was New-York born, to a Russian-immigrant family. He was a gay communist sympathizer. He travelled extensively, studying and working in an avant-garde Europe, yet he still found a way to fit his socialistic views into an American narrative with lyrics and narrations highlighting class struggle and utopian aspirations. The subject matter for Copland's songs was drawn from several places, not all uniquely American—politics, religion, children, love and loss, death, and the minstrel stage.



The composer Benjamin Britten asked Copland to arrange a set of American folk tunes for his Music and Art Festival in Aldeburgh, England. Copland wrote five songs for male soloist and piano for the occasion: The songs were met with such success that Copland composed a second set in which premiered in 1953.

We hear songs from both sets sung by American baritone Philip Lima.

(DVD receivers, sadly, will only hear the first four of eight songs because of space limitations).

Beethoven Choral Fantasy

The unusual scoring of the Choral Fantasy makes it one of Beethoven's most opulent and exciting works. Described as an "Improvisation for piano with gradual entrance of the orchestra and finally a choral section and finale", the work was introduced to the world at that famous four hour concert in December 1808 (two Beethoven symphonies, his 4th piano concerto, excerpts from his B minor Mass and much more were on the same programme) with Beethoven himself conducting. It did not go down well with the audience. To add to the fiasco that followed its inaugural performance (several orchestral mistakes were made it seems), Beethoven is alleged to have verbally abused the clarinettist for playing a few notes too many when the choral theme was introduced, and after the concert, a deputation of orchestral musicians informed Beethoven that they would never play for him again. But they did, of course.



No such mistakes in the performance we are to hear with a couple of “oldies” leading the way. Four decades of friendship and musical partnership brings two titans of classical music together again – Martha Argerich is the solo pianist (at age 75) and Seiji Ozawa in charge of the orchestra (it’s a much older Ozawa that when he conducted the Beethoven 3rd symphony featured in our second August programme – here he is conducting a concert in honour of his 80th birthday).

Argerich and Ozawa first performed together over 40 years ago, when Argerich made her sensational Boston Symphony debut (Ozawa, you may recall from last month’s notes (28th August) was Music director of the Boston Symphony for some 30 years). Since then, the artists have developed a deep creative friendship, lighting up concert halls around the world and achieving critical acclaim.

This is a stunning performance – recorded in 2015 – and I’m sure you will be as moved by it as I was when I first heard it.

Now for some more detail for the works themselves.....

Richard Wagner – Overture to Tannhauser

Wagner didn’t really do understated. And 1845’s Tannhäuser is the perfect example, from its bracing Overture to its shattering climax. His works were epic in scale, fantastically mythological in plot, and revolutionary in both length and orchestration.

In the case of Tannhäuser, even the word ‘opera’ wasn’t deemed to be sufficient: Wagner initially referred to it as a ‘romantic grand opera’ but then elevated the work to a ‘consummate drama’, as he described it to his wife Cosima in 1882.

“Tannhäuser and the Song Contest at the Wartburg”, to use its full name, is a three-act opera set in the thirteenth century. It encompasses goddesses, nymphs, sirens, knights and a whole host of other fantastical characters. The opera’s Overture is its most famous section:



The shimmering, dramatic chords give way to a series of thrilling and expansive themes, which very much set the scene for the action that follows. The woodwinds convey chanting pilgrims (listen out for the sombre sound of the clarinets and bassoons), while the aching and arching string lines allude to sexual temptation and lust. In just under fifteen minutes, Wagner certainly manages to cover a lot of ground!

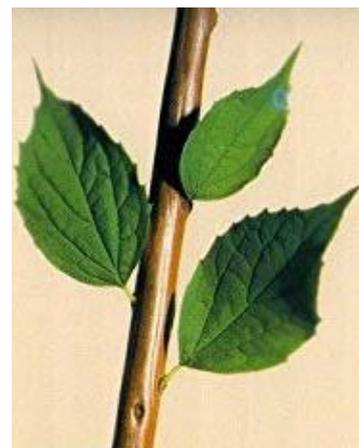
To realize his conception of opera as a totally integrated work of art—Wagner wrote his own librettos. These were generally reinterpretations of German medieval history or myth. The holiness of pure love and its transfiguring power are recurring themes in his dramas, and they are the overriding themes in the story of *Tannhäuser*, which combines an actual figure from German history—a minstrel named Tannhäuser—with a virtuous maiden and a goddess who each vie for his love against a backdrop of myth, magic, and a singing contest.

Much like Wagner (who was destructively promiscuous in his personal life), Tannhäuser is a gifted troubadour but fatally attracted to the profane. The opera portrays the progress of his initial downfall and his miraculous redemption.



Briefly, the story of the opera goes something like this: The knight and minstrel Tannhäuser is torn between his need for physical love and his love for the chaste Elisabeth. He has succumbed to the charms of the goddess Venus and now dwells in the notorious Venusberg, but is nevertheless nostalgic for his life at court and Elisabeth.

When he returns to court and sings an explicit hymn to Venus, it is immediately clear where he has been. All are horrified. Tannhäuser is sent as a pilgrim to Rome to beg forgiveness from the Pope himself. The Pope, too, is horrified by Tannhäuser's sojourn in the Venusberg and refuses to grant him forgiveness: his papal staff would first have to put forth leaves before his sins could be forgiven. Tannhäuser returns from Rome to hear that Elisabeth, who had prayed for him all this time, has died. Pilgrims now appear with the news that a miracle has happened: the Pope's staff has put forth leaves. Tannhäuser's soul has been saved by Elisabeth's death.

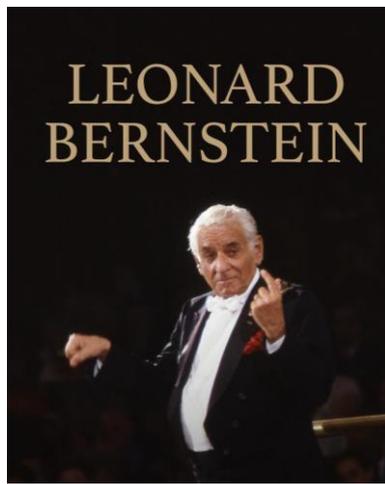


The overture contains the most important melodies of the opera, as was customary in the 19th century. Here the overture provides a summary of the opera as a whole. We hear the entire course of Tannhäuser's journey in the opera's overture, which opens with a thrillingly sustained crescendo: a passage representing pilgrims approaching ever louder on their journey of devotion to Rome. But as their majestic chorale fades into the distance, we hear the skittering, orgiastic and intoxicating music of "Venusberg," the mythic realm where Tannhäuser is lured into temptation. The pilgrims' theme then returns: Heaven's mercy has been granted to Tannhäuser.

Tannhäuser's story is one of sin and repentance. At its end, he, too, sings the pilgrims' hymn, and is redeemed in death.

The Frankfurt Radio Symphony Orchestra recording was made in the special atmosphere of the Romanesque basilica of Eberbach Monastery, Eltville, Germany, during the 2015 Rheingau Music Festival. The Rheingau region lies between Wiesbaden and Lorch.

The YouTube link is: <https://www.youtube.com/watch?v=mU4RVrJ-SRg>



Leonard Bernstein – Divertimento

How does Bernstein set the gait of a turkey to music?

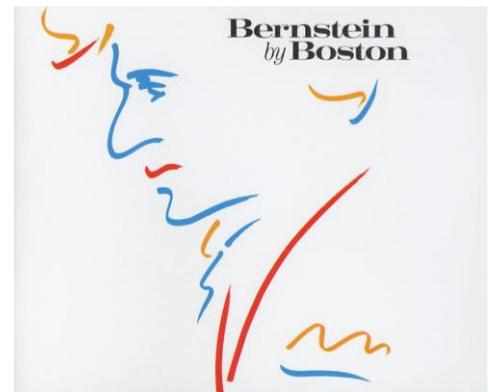
Film distribution company "Unitel" in its catalogue of Bernstein works describes Leonard Bernstein as one of the greatest and most universal musical personalities of our time. He secured an international reputation as a performing artist (conductor and pianist) and as a composer. With regard to his creative activity, it should be noted that he was just at home in the world of serious, "avant-garde" music as in that of sophisticated "light" music.

His first works betrayed the distinct influence of Aaron Copland, Igor Stravinsky and Paul Hindemith. However, they already included stylistic traits derived from jazz. Bernstein's music is stamped by exceptionally expressive melodies and striking rhythms. This and their primeval vitality helped them become popular all over the world. (Acknowledgement: unitel.de).

Leonard Bernstein composed *Divertimento* for the Boston Symphony Orchestra's centenary, and also in honour of Boston itself, as he was graduate of Harvard University and The Boston Latin School. The piece is a series based on two notes, B for Boston and C for Centennial.

There are eight short movements:

- | | |
|------------------------------------------|----------------------|
| 1. Sennets and Tuckets | Starts 10 seconds in |
| 2. Waltz | 1' 48 |
| 3. Mazurka | 4' 05 |
| 4. Samba | 5' 55 |
| 5. Turkey Trot | 6' 50 |
| 6. Sphinxes | 8' 50 |
| 7. Blues | 9' 40 |
| 8. In memoriam; March: "The BSO Forever" | 11' 20 |



Like Bernstein's *West Side Story* and many of his other works, *Divertimento* is made up of an exuberant array of styles, from various types of American popular music to symphonic repertoire from different historical periods. In this instance these references work as a series of reminiscences and tributes, relating to the piece's composition for the centenary of the Boston Symphony Orchestra. On the eve of its premiere, Bernstein, a Boston native, the *Boston Globe* that, "It reflects my youthful experiences here where I heard my first orchestral music, I nearly fell out of my chair I was so excited."

For the most part the work is lighthearted, and the composer's sense of fun is typified by his instruction that the piccolo, and later the brass section, stand up for their solos in the finale, as if they were playing in a brass band concert. This rousing conclusion to the work, "The BSO [Boston Symphony Orchestra] Forever" is a pastiche of a march, the "Radetzky", which was played regularly at the Boston Pops concerts which Bernstein attended. It follows directly on from the more sombre "In Memoriam," where the composer remembers Boston players and conductors who have passed away, with a short passage for three flutes where the instruments play the same melodies at staggered intervals of time (a canon).



Like the march, the "Samba" and "Turkey Trot" movements are in the style and mood of the Pops concerts, and the "Blues" movement draws on the popular music style which Bernstein had heard when visiting Boston nightclubs in his youth. The "Mazurka" and "Waltz," on the other hand, refer to Beethoven and Tchaikovsky, respectively; the "Mazurka" incorporates a quotation of the oboe cadenza of the first movement of Beethoven's Fifth Symphony, while the "Waltz"--often singled out as a particularly engaging part of this piece--is in the irregular time of 7/8, and is an homage to Tchaikovsky, particularly the 5/4 waltz of his Sixth Symphony.

The Turkey Trot Dance

The opening movement, "Sennets and Tuckets," begins with celebratory fanfares, and its title is derived from a Shakespearian stage direction for that type of flourish (Bernstein had originally planned to use the first movement material as the basis for the whole work, but this scheme gave way in the face of the huge range of ideas which later occurred to him).

The melodic basis for the entire work is the two-note "germ" B-C, (representing "Boston Centenary"). The piece is shaped by the use of a range of different combinations of soloists and small groups for the separate movements, with, for example, the "Waltz" for strings alone; the "Blues" using brass and percussion; and woodwind and harp colouring the "Mazurka" movement.

(Acknowledgement: Rachel Campbell and allmusic.com).

What better way to listen to a Bernstein work is there than as performed with the composer as conductor? The rendition, then, as my selection is a 1984 recording with the Vienna Philharmonic Orchestra. Watch for the "encore": it's actually a reprise of the 2nd movement where Bernstein puts away his baton and "conducts" with his eyebrows and facial expressions.

It's nothing new, of course for Bernstein to do this (the photos-right - are from a performance of Haydn's 88th Symphony).



In a lecture Bernstein once said: "The conductor must not only make his orchestra play, he must make them want to play. He must exalt them. Lift them. Start their adrenaline pouring. Either by pleading or demanding or raging -- it doesn't matter. It is not so much imposing his will on them like a dictator. It is more like projecting his feelings around them...It doesn't really matter how well you move with your hands. It should be in your face, it should be in your expression.

The YouTube link is: <https://www.youtube.com/watch?v=HcraRw8YuGY&t=311s>

Sergei Prokofiev

Concerto No.3 in C major for Piano and Orchestra Opus 26



Prokofiev playing his 3rd
Piano Concerto

Musician, teacher, and producer Rick Beato calls [one] passage from the first movement “the greatest riff of all time written with only the white keys.” It’s a stream of notes which seems as fluid and inevitable as any jazz keyboard riff— an unrelenting, anticipation-building, virtuosic romp, completely in white-key C major until one stray G-sharp sneaks in at the last second.

Of course, the Third Piano Concerto ventures far beyond C major. The first movement’s keyboard fireworks are balanced with [a] theme, which seems at once passionately romantic and melancholy. A few moments later, we enter harmonic free fall with swirling chromatic motion.

The second movement is a theme and variations built on [a] delightfully quirky melody. The soaring romanticism of the final movement might remind you of Prokofiev’s ballet score for Romeo and Juliet. Leonard Bernstein seems to have had these sounds in his ear when he wrote West Side Story. In the Concerto’s final bars, we return to blazing, unabashed C major.

(Source: Timothy Judd – “The Listeners’ Club”).

In his blog “Classical Music for All” Russian-born Israeli Pianist Boris Giltburg stated that: “If I had to construct a ‘fun’ scale for piano concerti, placing them according to the somewhat unmusical, and probably subjective criterion of how fun it is to perform them, Prokofiev’s 3rd Piano Concerto would occupy the top spot. It would face tough competition from Shostakovich’s Concerto No. 2, Ravel’s Concerto in G and possibly Rachmaninov’s Rhapsody on a Theme by Paganini, but were the placing done today, it would certainly reign supreme. It’s champagne-like fun, light and fizzy, leaving you exhilarated and cheered—and it accompanies both listener and performer from the first note to the last.



Boris Giltburg

It would also place highly on the ‘least boring second movement’ list, do well on a ‘how ingenious is your sonata form’ test, and would have an excellent difficulty / effect ratio, that semi-secret measurement we are not supposed to disclose—as it is based on the fact that some of the most effective passages in music are actually not that difficult to play (unfortunately, the opposite is also sometimes true).

It’s electrifying in its energy levels, brilliantly inventive, full of humour—some of it cheerful, some spiky and sarcastic—yet with lyricism, genuine and unaffected, appearing in all three movements. In many ways it’s a mirror of Prokofiev the man, the way he appears to a reader of his diaries: revelling in the unexpected, the surprising, the shocking; thoroughly enjoying his enfant terrible reputation; but with an inner world that is complex both mentally and emotionally; with a soul that is sensitive to the beautiful; and, ultimately, with a good heart’.

By way of historical context, Prokofiev wrote this concerto against the backdrop of the Russian Civil War - a multi-party civil war in the former Russian Empire immediately after the Russian revolutions of 1917, where many factions vied to determine Russia's political future. The two largest combatant groups were the Red Army, fighting for the Bolshevik form of socialism led by Vladimir Lenin, and the loosely allied forces known as the White Army, which included diverse interests favouring political monarchism, capitalism and social democracy, each with democratic and anti-democratic variants.

Prokofiev finished composing the concerto in 1921, (he has left Russia by this time) using musical material from 1918 (and possibly 1913); melodies which he noted down for a planned 'White quartet', White being the adjective used to collectively denote the various groups opposing Lenin's adherents, the Bolsheviks, and their Red Army. His views of the 1917 October revolution, as expressed in his diaries, were far from sympathetic to the Bolshevik cause



and it is not implausible to link the aggressive or malicious passages in the concerto to the bloodshed and destruction caused by the October revolution and the ensuing civil war (to say nothing of the fact that these two followed World War I).

Prokofiev's distinctive style, blending rapid and percussive playing with liquid lyricism and pungent harmonies, makes his music almost instantly recognizable. You will hear pre-echoes of his wonderful *Romeo and Juliet* ballet score (1935-36) in this Concerto, which the composer himself introduced in Chicago, and would do so later in Los Angeles.

The first movement opens with a haunting theme in the clarinets that is soon displaced by energetic activity in the strings, making way in turn for the piano's entry. The staccato passagework required of the soloist is of the most exciting (and exacting) order. An interlude for oboe (with castanets) leads to a development of the opening melody, then more fireworks for the soloist and orchestra.

The second movement is in the form of theme and variations, alternately rapt and poetic, dazzling and dynamic. The third and final movement returns to the brilliant style of the first, uniting the composer's almost schizophrenic proclivities for extremely (even decadently) luscious melody and brittle, machine-like rhythmic energy".



Yuja Wang is accompanied in this performance by the Israel Philharmonic Orchestra. The conductor is Russian-born Austrian maestro Kirill Petrenko and the link to the recording on YouTube is:

<https://www.youtube.com/watch?v=Ov9dX1RwbUc>

Aaron Copland – Old American Songs



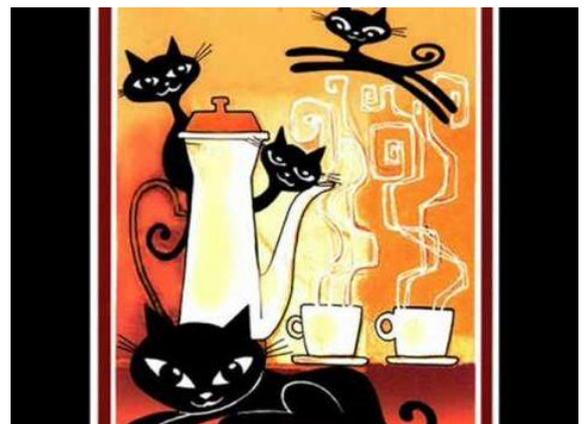
In the words of Timothy Judd (his name came up earlier in commentary on the Prokofiev concerto – he’s an American violinist and teacher of violin) writing for “The Listeners Club” (a classical music appreciation blog of which he is the author) : “The “Songs” are full of ghosts, evoking memories of, and nostalgia for, the distant past. It’s easy to get a similar feeling taking in the small slices of rural American landscape visible in brief glimpses from a moving car...an old dilapidated barn, a picturesque village church, the leafy solitude of an obscure roadside cemetery...”.

The selection of songs on the recording by Philip Lima’s recording are drawn from both sets: First up is “The Boatman’s Dance”, an 1843 minstrel song. The original text was laden with Negro dialect, and Copland reworked it to remove the racial connotations (in fact, he even changed the title from “De Boatman’s Dance”. As far as the musical setting is concerned, Copland ingeniously designed the song to reflect the Ohio River landscape, as demonstrated by the call and echo effect employed prior to each verse.

The second song, “The Dodger”, is a political campaign song linked specifically with the presidential election of 1884 when the Democratic candidate, Grover Cleveland, was running against Republican James Blaine. Cleveland had won the support of progressives in his fight against Tammany Hall conservatives in New York. “The Dodger” was apparently used as a campaign song to mock the hypocrisy of politicians, law enforcement and clergyman who virtue-signal to the public while privately serving their own financial gain, and to belittle Blaine as a “dodger” in the Civil War—that is, paying somebody to take his place in the army.

The next song is “Simple Gifts”, a Shaker song originally composed in 1848 by an elder from the Alfred Shaker Village. The song is known as a traditional dance tune, where many of the lyrics include words to the actual steps of the dance. “Old American Songs” is not the first composition of Copland’s to include Simple Gifts, as it is also heard in his ballet Appalachian Spring, which premiered a few years before in 1944.

The final song in the first set is the comic children’s song ‘I Bought Me a Cat.’ “I Bought Me a Cat”, more commonly known as the “Farmyard Song”, is a song about farm animals that originated in the British Isles and was then popular in the United States. The narrator begins by talking of buying a cat, feeding it under a tree, and then proceeds to vocalize the sound or call of the animals they are singing about. Each verse would introduce a new animal, and recall the sounds of the animals from previous verses.



“Zion's Walls”, is a revivalist song with words and music credited to John G. McCurry, was used by Copland in his opera, *The Tender Land*. Copland's orchestration alternates between various instruments playing the tune with the singer and descant instrumental accompaniment, sometimes using both in one phrase.

In “The Golden Willow Tree” a captain of a ship (The Golden Willow Tree of the title) laments the danger it is in from another ship. A cabin boy offers to solve the problem and the captain promises him rich rewards. The boy swims to the enemy ship, bores holes in its hull, and sinks it. He swims back. The captain declares he will not take him up, let alone reward him. After saying he would sink the ship if it weren't for the crew, he drowns.

“Ching-a-Ring Chaw” is an early minstrel song. On the surface, the lyrics of Ching-A-Ring Chaw appear to be the words of street preacher, describing a theological view of heaven. However, they certainly force those in the audience who are familiar with socialism to think of a land of economic justice potentially much closer to home

“At the River” is a gentle and much-loved hymn dating from 1865 by the Reverend Robert Lowry. It was used fittingly on memorial concerts for both Aaron Copland and Leonard Bernstein. Since their initial warm reception, the ‘Songs’ popularity has only grown, undoubtedly due to the wide range of American historical themes that they embrace: the minstrel stage, politics, children and religion.



American baritone Philip Lima, accompanied by the Berkshire Symphony conducted by Ronald Feldman, sings eight of the songs – four from each of the two sets.

The YouTube link for this recording is:

https://www.youtube.com/watch?v=xh_7Jrr2slo&t=112s

NOTE: I can provide lyrics for each song to those who would like them.

Ludwig van Beethoven

Fantasia in C minor for piano, vocal soloists, chorus, and orchestra, Opus 80

It's December 1808, and Beethoven has packed out Vienna's Theatre an der Wien for a 4-hour concert extravaganza like no other...

Imagine you're in the audience. It's the middle of winter, and the theatre is freezing. The orchestra is under-rehearsed. And the great Beethoven is out the front, quite deaf by this point and getting so absorbed in the music he's making all kinds of mistakes and restarts.

But you're hearing the premieres of what will become some of his most important scores: the Fifth Symphony, the Sixth Symphony, the Fourth Piano Concerto. All packed into one concert, along with some solo piano improvisations, excerpts from his Mass in C, a concert aria, and a finale especially written for the concert – today's feature Beethoven work: the Choral Fantasy.





Scored for piano soloist, vocal soloists, chorus and orchestra, the Choral Fantasy is one of Beethoven's most bizarre creations. Structurally, it makes no sense. It starts with a lengthy piano solo in C minor, then the piano is joined by the orchestra and then the vocal soloists and chorus in a series of C-major variations on a theme you'd be forgiven for thinking sounds like the Ode to Joy.

There are a few sonic (not to mention textual) similarities between the Choral Fantasy and the finale of Beethoven's Ninth Symphony – think of it as a warm-up act to his more ambitious choral symphonic offering.

The piece was only just finished in time for the concert, so you can imagine things didn't quite go to plan. Apparently the ink on the vocal parts was still wet. And there was some confusion about whether to play the repeats or not. Still, it's a fabulous piece that's so full of joy, you'll be humming it later on for sure. (allmusic.com).

Of everything Beethoven composed, this is one of his most intriguing works. It might be popular now, but its premiere wasn't all that well-received. The unusual instrumentation he chose would certainly not have been something to which audiences of the time would have been accustomed. Indeed, you could easily believe the Choral Fantasia to be a piano sonata, given that expansive solo passage at the start. On top of that, the structure is a little strange: what exactly led Beethoven to split it into just two movements? The duration is also puzzling. With such a grand title, coupled with the fact that Beethoven was now known for writing large-scale symphonies and concertos, the audience at its premiere must surely have wondered why it was all done and dusted in little over twenty minutes.

So, far from being a slick affair, the Choral Fantasia's birth was a difficult one. The performance was clunky, the sense of ensemble between the musicians poor, and the reception decidedly lukewarm. (abc.net.au)

One may ask then what Beethoven's purpose was in composing the Fantasy. And the answer lies in what preceded it on the night of its premiere. Beethoven deliberately intended the Fantasy to serve as the concluding work for the benefit concert he put on for himself on 22 December 1808. The performers consisted of the vocal soloists, chorus, orchestra, which had performed in each of the other works of that concert with Beethoven himself as piano soloist. The Fantasy, then, by including all the participants in the programme and thus uniting all of these musical forces, was intended to sing of the harmony that unites all of humankind. A Tribute to Universal Brotherhood which would be amplified by Beethoven in years to come in the Ninth Symphony.

In this performance Seiji Ozawa and Martha Argerich are with the Saito Kinen Orchestra; Sopranos: Lydia Teuscher & Rie Miyake, Alto: Nathalie Stutzmann; Tenors: Kei Fukui & Paul Fouchécourt; Baritone: Matthias Goerne and the Ozawa Music Festival Chorus. The YouTube link is:



<https://www.youtube.com/watch?v=GjXBKR4IDS8&t=47s>