

## Program Notes

**Ludwig van Beethoven** remains one of the most colossal and influential figures in western music. While his works and innovations shaped future generations, Beethoven drew inspiration from his predecessors and contemporaries alike. Though often depicted as brooding and vexed, those who personally knew the great composer spoke of how the opposite was true, even in spite of his health problems, hearing loss, and explosive temper. One particular contemporary that Beethoven greatly admired was the Florentine-born **Luigi Cherubini**.



Cherubini

Born in 1760, Cherubini began music lessons at the age of six with his father, Bartolomeo, who was given the honorific *maestro al cembalo* (master of the harpsichord), meaning he led an ensemble from the keyboard. The young Cherubini, who was considered a child prodigy, produced several religious works by the age of thirteen. In 1780, he was awarded a scholarship to study music in Bologna and Milan, and his first operatic works were produced in 1783.

Desiring to expand his compositional vocabulary, Cherubini traveled to London in 1785 where he undertook a position as composer for King George III. That same year he made his first visit to France, where, in 1788, he would eventually settle and spend the rest of his life. This journey spawned a much more creative spirit in Cherubini's music. His operas, though well-received by the public, often saw fewer performances than he desired. With the onslaught of the French Revolution—a particularly damning occurrence for Cherubini, who was known to move in aristocratic circles—he sought appointments outside of the upper class. Napoleon appointed Cherubini as his director of music in Vienna for a period, though the two did not have an agreeable relationship. After undertaking and leaving government positions, Cherubini turned again to church music.

His **Requiem in C minor** was written in 1816, commemorating the execution of King Louis XVI, and was a great success. It is this work that Beethoven so greatly admired, stating that if he were to write a Requiem, Cherubini's would be his model. (Though Cherubini did not return the compliment, calling Beethoven an “unlicked bear” and that Beethoven's music made him sneeze.) In 1836, Cherubini re-composed the work, changing the key to D minor and re-writing the chorus part

for all male voices, as the religious authorities at the time disapproved of the use of women in a liturgical setting. As his compositional career began to slow down, Cherubini was appointed director of the Paris Conservatoire. The young Hector Berlioz depicted the old composer as crotchety and attested to his seemingly perpetual irritability. Adding to, or at least confirming this was Adolphe Adam, who stated that Cherubini did, in fact, maintain an even temper; he was always angry. During his life, he received several of France's highest honors for his work as a composer. Cherubini died in 1842, and is buried in the Pere Lachaise Cemetery, near the grave of his friend and fellow composer, Frederic Chopin.

The Requiem was first performed on January 21, 1817 in the Royal Burial Abbey of Saint Denis for a mass in memory of Louis XVI, who was executed on that date in 1794. Some unusual, or at least non-traditional, aspects of the work are that it does not include soloists, and its movements are not treated as individual components, but function together in the same manner as an entire mass. It also displays Cherubini's full range of compositional abilities, including soft and contemplative moments to dramatic outbursts. The Requiem's *Dies Irae* is viewed as its most distinctive ‘movement.’ It is a 19-verse poem, which alternates between graphic images of judgment day and pleas for mercy. Musically, it is the work's most dramatic, opening with a trumpet fanfare and the crash of a gong. The choral voices, which enter in canon, build to the movement's climax. Instead of giving some of the softer text to individual soloists, as is often the case in Requiem Masses, Cherubini employs long solo lines to the voice parts of the choir. While some of these less-than-traditional elements—at least for 1816—set the work apart and showcase Cherubini's own artistic flair, other movements fit perfectly into the canon of Requiem masses and the time period. Elements of Mozart and Beethoven can be found in the work, as well as traditional melodic devices employed in liturgical music, those that echo back to the Renaissance, and those that were on the cusp of what would become the Romantic era.

Stating that the musical evolution into the Romantic era exists in Beethoven's music might be somewhat heavy-handed, but his **Symphony No. 3 in E-flat Major** is widely viewed as a piece that marks the turning point from Classical to Romantic. Composed between 1802 and 1804, the symphony is the best example of



Beethoven

Beethoven's initial exploration into expanding the boundaries of musical form and harmony.

The piece's title, which ultimately ended up being *Eroica*, underwent several iterations, including "Bonaparte," and "Written for Bonaparte." Beethoven originally dedicated the work to Napoleon, who he believed embodied the notion of an anti-monarchy, until he crowned himself emperor. The dedication was scratched out of the title page so violently that it left a hole in the paper. So as not to lose patronage for the work, the symphony was re-dedicated to Prince Joseph Franz Maximilian Lobkowitz, the nobleman who commissioned it. Ultimately, the dedication was not given to anyone specific for the work's publication in 1806, and was presented as "Heroic Symphony, composed to celebrate the memory of a great man."

The initial performances of the symphony seem to add to its dramatic inception. It was performed privately in Prince Lobkowitz's Bohemian estates before its public debut in 1805. At its premiere, the key of the piece was announced as D-sharp major (which would include 9 sharps, as opposed to the 3 flats in E-flat major). Initial reviews were mixed, if nothing else. Some immediately saw it as a masterpiece and a work of genius; others felt it had no artistic merit and went on far too long. There were also those who fell in between the two opposing sides and felt it did have beautiful qualities, but its duration simply exhausted all who were present. One of the attendees is said to have offered to pay more for the work to stop. In defense of audience members, no symphony written up until this point lasted as long as *Eroica*, which was half again the length of any they would have heard—its first movement alone is as long as symphonies by both Haydn and Mozart.

With the expansion of form and need for a larger orchestra also came the requirement of more virtuosic playing. Beethoven's use of dissonance and his transitions from one section to another were also foreign to his audience's ears. Additionally, the increased emphasis on the finale (as opposed to the first movement) seemed to upend the work's structure. *Eroica*'s finale does not just serve as the ending; rather it acts as the work's culmination, where tensions from its previous movements are finally released. The work also displays a much greater emotional range than its predecessors. Beethoven had been living in Vienna for over a decade when the work was completed, and the full range of political upheavals in that part of Europe seem to manifest themselves in the symphony. This emotional charge in music is the element that is viewed as the transition between the Classical Period

and Romantic Era. The transitions between keys are also emotionally charged.

The expansion of form begins almost immediately in the first movement. Although it is written in typical sonata form, Beethoven adds to the lengths and transitions of themes, and introduces musical tensions that do not immediately resolve very early in the work. It also includes more modulations than audiences would have expected at the onset of a work. The second movement is where some of the expansion is most noticeable. It is a funeral march, but not written in the simple A-B-A form. Instead, it is much larger and developed to the point where the theme has its own rondo form. Development within form, as it might be viewed, also exists within what one would expect to be a predictable march. The final movement contains the most dramatic writing of the piece, which, at the time of its premiere, was the thickest orchestration written in a symphony. This movement is a set of ten variations on a theme and a fugue, instead of functioning solely as a closing gesture. Each of the variations transitions in what was at the time an unexpected manner to the next, and they are all tied together at its end, where musical tensions are finally released. Furthermore, the movement's bombastic nature likely produced more sound than any symphony before it, which audience members would have viewed as a cacophony of instruments jockeying to be heard. With its jarring twists and turns, appearance of possessing no end, and revolutionary treatment of forms, *Eroica* paved the way for future composers to expand upon, and even recreate musical ideas in new and exciting forms.

## Requiem Text and Translation

### 1. Introitus et Kyrie

Requiem aeternam dona eis,  
Domine;  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur  
votum in Jerusalem.

Exaudi orationem meam,  
ad te omnis caro veniet.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### 2. Graduale

Requiem aeternam dona eis,  
Domine;  
et lux perpetua luceat eis.

In memoria aeterna erit justus,  
ab auditione mala non timebit.

### 3. Sequentia (Dies Irae)

Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum sibylla.

Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus.

Tuba mira spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.

Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus iudicetur.

Iudex ergo cum sedebit,  
Quidquid latet apparebit,

### 1. Introitus et Kyrie

Grant them eternal rest,  
O Lord,  
and may perpetual light shine on them.  
Thou, O God, art praised in Sion,  
and unto Thee shall the vow be  
performed in Jerusalem.

Hear my prayer,  
unto Thee shall all flesh come.

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

### 2. Graduale

Grant them eternal rest,  
O Lord,  
and may perpetual light shine on them.

A just man will be remembered forever,  
and need fear no evil from judgment.

### 3. Sequentia (Dies Irae)

Day of wrath, that day  
Will dissolve the earth in ashes,  
As David and the Sibyl bear witness.

What dread there will be  
When the judge shall come  
To judge all things strictly.

A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.

Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.

A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.

When therefore the judge takes his seat  
Whatever is hidden will reveal itself.

Nil inultum remanebit.

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.

Quaerens me sedisti lassus;  
Redemisti crucem passus;  
Tantus labor non sit cassus.  
Juste iudex ultionis,  
Donum fac remissionis  
Ante diem rationis.

Ingemisco tanquam reus:  
Culpa rubet vultus meus:  
Supplici parce, Deus.

Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Preces meae non sunt dignae,  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.

Inter oves locum praesta,  
Et ab hoedis me sequestra,  
Statuens in parte dextra.

Confutatis maledictis  
Flammis acerbis addictis,  
Voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum quasi cinis,

Nothing will remain unavenged.

What then shall I plead in my anguish?  
What advocate entreat to speak for me,  
When the just are not acquitted?

King of awful majesty,  
Who freely savest the redeemed,  
Save me, O fount of goodness.

Remember, blessed Jesus,  
That I am the cause of Thy pilgrimage.  
Do not forsake me on that day.

Seeking me, Thou didst sit down  
weary. Thou didst redeem me,  
suffering death on the cross.  
Let no such toil be in vain.  
Just and avenging Judge,  
Grant remission  
Before the day of reckoning.

I lament for I am guilty  
And I blush for my wrongdoing.  
Spare a suppliant, O God.

Thou who didst absolve Mary  
And hearken to the thief,  
To me also hast given hope.

My prayers are not worthy,  
But Thou, O good one, in Thy mercy  
Do not send me to everlasting fire.

Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.

When the cursed are all banished  
And given over to the bitter flames,  
Summon me among the blessed.

I pray in supplication on my knees.  
My heart contrite as the dust,

Gere curam mei finis.

Lacrymosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.

Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem!  
Amen!

#### 4. Offertorium

O Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni et de  
profundo lacu.

Libera eas de ore leonis,  
ne absorbeat eas tartarus, ne cadant  
in obscurum;  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti  
et semini eius.

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte  
transire ad vitam.  
Quam olim Abrahae promisisti  
et semini eius.

#### 5. Sanctus

Sanctus, sanctus, sanctus,  
Dominus Deus sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Benedictus qui venit in nomine  
Domini.

Grant me grace at my departing.

Day of bitter lamentation  
When rises from the dust  
Guilty man to be judged.

Then, Lord, pity this Thy servant,  
Blessed Lord Jesus,  
Grant them peace.  
Amen.

#### 4. Offertorium

O Lord, Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell and  
from the bottomless pit.  
Deliver them from the mouth of the  
lion, that they may not be swallowed  
up by hell and perish in its darkness;  
but let holy Michael Thy standard  
bearer lead them into the holy light.  
As Thou didst promise of old  
to Abraham and his seed.

We offer unto Thee, O Lord,  
this sacrifice of prayer and praise.  
Receive it for those souls  
whom today we commemorate.  
Grant them, O Lord, to pass from  
death into life everlasting.  
As Thou didst promise of old  
to Abraham and his seed.

#### 5. Sanctus

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.

#### 6. Pie Jesu

Pie Jesu, Domine,  
dona eis requiem sempiternam.

#### 7. Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine, cum  
sanctis tuis in aeternum,  
quia pius es.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

#### 6. Pie Jesu

Holy Jesus, Lord,  
grant them eternal rest.

#### 7. Agnus Dei

Lamb of God, who takest away the  
sins of the world, grant them rest.

Lamb of God, who takest away the  
sins of the world, grant them  
everlasting rest.

Let eternal rest shine upon them, Lord,  
with your saints for ever,  
for you are holy.

Grant them eternal rest, Lord and  
let perpetual light shine upon them.



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