



LUDWIG VAN **BEETHOVEN** CORIOLAN OVERTURE

Beethoven was born in Bonn, Germany in 1770, to a Flemish family. He moved to Vienna in 1792 to study with Haydn and spent most of his life there. He is one of the pillars of classical music and is considered one of the most innovative composers in history, starting the transition between Classicism and Romanticism.

HEILIGENSTADT TESTAMENT

Beethoven's hearing loss was first documented in his Heiligenstadt Testament. The testament is a letter to his brothers, Carl and Johann, where the composer expresses his despair of losing his hearing and fear of sharing it with the world.

"O you men who think or say that I am malevolent, stubborn or misanthropic, how greatly do you wrong me, you do not know the secret causes of my seeming (...) O how harshly was I repulsed by the doubly sad experience of my bad hearing, and yet it was impossible for me to say to men speak louder, shout, for I am deaf. Ah how could I possibly admit such an infirmity in the one sense which should have been more perfect in me than in others, a sense which I once possessed in highest perfection, a perfection such as few surely in my profession enjoy or have enjoyed."

The testament was written on October 6 of 1802, a few years before the Coriolan Overture and the groundbreaking Symphonies 3 and 5.

"HEAR WHAT BEETHOVEN HEARD?"

Examples of what Beethoven's symphonies might have sounded like to the composer himself were prepared by Dr. Charles Limb, from the Department of Otolaryngology at Johns Hopkins University Hospital and it is available on the NPR website in Marin Alsop's article about Beethoven hearing loss.



WHO WAS CORIOLAN?

Coriolan was a Roman general who led numerous battles in the name of Rome. After a successful military career, he decided to pursue a political career. This turned into disaster and Coriolan ended up being banished from Rome. Coriolan decided to take revenge and attack Rome, with the intention to disseminate the entire population. Coriolan's mother, who was very supportive of his political career, begged him to stop in order to clear his name and live a peaceful life with his wife and child. Coriolan regretted his acts and stopped the attack.

No one knows for sure what happened to Coriolan, but he became a legend and inspired many writers. Some of them, like Shakespeare, imagined he was murdered. Heinrich Joseph von Collin thought Coriolan ended his own life.

ABOUT THE OVERTURE

Beethoven wrote the Overture for Heinrich Joseph von Collin's play in 1807. It is written in his Heroic period, when Beethoven began to push the envelope of musical structures defined by Mozart and Haydn. During this time, he began to suffer increasingly from deafness.

Musically, Beethoven describes the aggression, pain, and wish for revenge in the very beginning of the Overture. The build-up of this anger is dissolved and the lyrical theme, representing his mother and wife, takes over. These two contrasting themes of peace and rage clash for a moment until the anger is contained and the Overture quietly ends.

by Alexandra Arrieche

MARJAN MOZETICH AFFAIRS OF THE HEART

The award-winning Canadian composer Marjan Mozetich is one of the most broadcast classical composers in Canada. His works have been premiered and performed by some of the world's most esteemed orchestras and musicians. He has uniquely blended elements of modern and classical music to develop a fusion style that is both innovative and accessible. His music is beautiful, dramatic and spiritual, appealing to all types of audiences.

Mozetich has written over 70 works for a myriad of instrumental and vocal combinations for symphonic orchestras, chamber ensembles, choirs and soloists, as well as for theatre, film and dance. He has garnered numerous awards, including the 2010 Juno Award for Best Classical Composition of the Year, and the SOCAN Matejcek Concert Music Prize awarded to the most performed and broadcast composer in Canada (2002 and 2006).



AFFAIRS OF THE HEART

There are those in the world of contemporary music for whom directly expressed, raw emotion is rather embarrassing; it is disregarded in favour of music intended to stimulate the mind rather than touch the heart. This is not so with composer, Marjan Mozetich. His evocation of deep feelings and intense emotions has been central to his style. His AFFAIRS OF THE HEART for violin solo and string orchestra demonstrates perfectly the composer's desire to convey the variety and depth of human emotions, while the tragic death of his friend David Morris, which occurred towards the end of the work's composition, adds to it a particular poignancy.

The work was commissioned by the Canadian Broadcast Corporation (CBC Radio) and premiered in 1997 by the Manitoba Chamber Orchestra in Winnipeg, Canada. It has been recorded on CD by CBC Records and Quartz Music in London, England. This concerto has been performed by 24 different violinists around the world. Tonight will be the 25th.

AFFAIRS OF THE HEART is written in a single movement with three distinct sections moving organically from fast to slow to fast. With underlying hypnotic patterns, the piece moves from broad dramatic gestures to almost child-like innocence with a lush 'blues' feel in the middle slow section. Unlike in most concertos, the soloist here has little in the way of extensive virtuoso passages. Instead, the solo violin is constantly weaving in and out of the orchestral texture. Note by Joanna Wyld

DOCUMENTARY: THE MUSIC AND LIFE OF MARJAN MOZETICH

Affairs of the Heart: The Life and Music of Marjan Mozetich is a documentary film that explores the challenges and triumphs of famed Canadian classical music composer, Marjan Mozetich, with glimpses into his interior world spanning the vast reaches of the heavens and the dark depths of the human heart. His most well-known work, Affairs of the Heart, captivated Canadian radio listeners when it premiered depicting joys and sorrows, pain and bliss. The film features his life story while presenting his catalogue of music to the audience through performances by world-renowned musicians.

WATCH ONLINE:

the Documentary is available online at <https://www.fleckpro.com/films> where you can also watch the trailer.





PYOTR ILYICH TCHAIKOVSKY

SYMPHONY No. 5

Born in Votkinsk in 1840. Tchaikovsky was the first Russian composer to gain international recognition for his music. At first he followed his father's footsteps with a Military career but he ended up establishing himself as a composer in 1874 with his Piano Concerto No. 1. He had a successful career composing Symphonic Music, as well as Operas and Ballets, with some of his more notable works being *The Nutcracker* and *Swan Lake*.

SOCIETY AND MARRIAGE

Despite his popularity, Tchaikovsky dealt with personal struggles and severe depression during most of his life. Tchaikovsky was trapped in a 19th century society with no awareness of mental health. Additionally, the dialogue surrounding human rights had just started and was far from being mainstream. In 1832, while some countries were legalizing same sex activity, the Russian Empire criminalized it. Through a review of Tchaikovsky's letters, historians now believe that he was gay and unfortunately he had no choice but to assimilate in an oppressive society. In 1876 he wrote to his brother Modest:

"From today I seriously intend to enter into lawful matrimony with anyone at all."

A few months later, Tchaikovsky married Antonina Milyukova and that marriage only lasted six weeks. In 1878 Tchaikovsky was in torment and went on a tour with his brother to try to leave this traumatic marriage behind. In the following years, Tchaikovsky's composition was prolific and included Symphony No. 4 and the Violin Concerto in D major, which became one of the most famous Violin Concerti in history. Even though they are considered to be masterworks of Classical Music, they received severe criticism at that time, and left Tchaikovsky uninspired and even more depressed.

FATE AND HOPE

In Symphonies No.4 and 5, Tchaikovsky used what was called the "Fate Motif." Tchaikovsky described the Fate Motif of his 4th Symphony as:

"a fateful force which prevents the impulse to happiness from attaining its goal, which jealousy

ensures that peace and happiness shall not be complete and unclouded, which hangs above the head like the sword of Damocles, unwaveringly, constantly poisoning the soul. It is an invincible force that can never be overcome—merely endured, hopelessly."

The 4th Symphony was not as well received as he expected. Despite doubting his composition skills and feeling uninspired, Tchaikovsky started working on his Fifth Symphony, again with a Fate motif, which was now even darker and more hopeless. This theme travels around the orchestra moving back and forth, between light and dark, happiness and despair, until the end when the initial Fate motif comes back and transforms it into a vibrant and majestic ending. It could easily be interpreted as Tchaikovsky taking his destiny into his own hands and trying to make the best of his situation. The Fifth Symphony is now regarded as one of Tchaikovsky's most popular works. There is a reflection of Tchaikovsky's struggles as a gay man in his music, and despite living in an oppressive Russian Society, he was resilient and able to create some of the most important Classical masterpieces.

By Alexandra Arrieche

LISTEN!

The London Symphony created a short video showing how the same tune is transformed into a waltz, a march, and more throughout the Fifth Symphony.

