

# BEETHOVEN

## Revolution & Triumph

Egmont Overture  
Leonore Overture No. 3  
*Symphony No. 5 "Eroica"*

### Southland Symphony Orchestra

*Sylvia Lee Mann, Music Director & Conductor*

*Passionate. Defiant. Ultimately Triumphant.*



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*Dr. Sylvia Lee Mann* - composer, conductor, violist, author, speaker, and multi-instrumentalist, appears with many musical ensembles in the Southern California area and across the nation. Currently on the faculties at Chaffey and Norco Colleges and the University of La Verne, Dr. Mann has also served at California State University Dominguez Hills, St. Teresa Open Catholic Seminary, and Centenary College of Louisiana. Dr. Mann is the Pastor & Minister of Music at Bethel Congregational Church, UCC of Ontario, CA. She is

the Music Director & Conductor of the Southland Symphony Orchestra and Chorus, the La Verne Symphony Orchestra, Conductor of the Temecula Valley Jr. Youth Symphony, and a popular guest conductor throughout Southern California. Sylvia is honored to be a featured soloist this year with the Whittier Regional Symphony, in January 2026.

During the COVID-19 crisis and quarantine, in partnership with MUSICO, Dr. Mann developed a robust online music learning and performance system for both the Southland Symphony and the Temecula Valley Youth Symphony programs. Both organizations produced virtual performances throughout the quarantine, and now, are excited to be making music live and in-person again.

A frequent performer with The Chamber Orchestra of the South Bay, La Mirada, Temecula Valley, Coachella Valley and Whittier Regional Symphony Orchestras, a collaborator with the Repertory Opera Company and Desert Baroque, she is the principal violist of the Culver City and Marina del Rey Symphony Orchestras.

Sylvia began her musical studies at age 4 and was performing her first professional “gigs” just before her 14th birthday. She completed undergraduate studies at Chapman College, and graduate studies at the University of Southern California & London University. As a violist and violinist, she studied with many distinguished teachers, tracing the pedagogical line back to Ivan Galamian. As a composer, her mentors include William Kraft, Gunther Schuller, and Samuel Adler. Her conducting studies included such notable pedagogues as John Koshak, Hans Beer, Daniel Lewis, James Vail, Rodney Eichenberger, Gunther Schuller, and Neville Mariner.

Originally from Los Angeles, Dr. Mann resided in Louisiana from 1987 - 2002, where she served as the principal violist of the Shreveport Symphony Orchestra, the Baroque Artists of Shreveport and violist of the Premier String Quartet, and was the Director of the Ark-La-Tex Youth Symphony Orchestra program. She also enjoyed performing with the popular all-woman rock band, “Lip Service” and was the recipient of the Shreveport LA Regional Arts Council’s prestigious Music Fellowship Award.

Sylvia’s music is heard on the concert stage, in film, television, and media outlets. Works have also been commissioned and performed by many orchestras, and she was featured in the Culver City Symphony’s historic concert, “The American Beat - Women Composers”. Dr. Mann and her orchestras have been recognized by the City of Ontario and the City of West Covina. The County of Los Angeles, and L.A. County Fair recognized her as a “Community Hero” for her work in the arts, and she received “Woman of the Year in the Arts” awards from the California State Legislature and the US House of Representatives. She has also received multiple awards from CSUDH for her scholarship, research and creative activities, as well as for her outstanding participation in the CSU/CSUDH Affordable Learning Solutions Initiative and contribution to student learning. She is an ACME Honoree of Mu Phi Epsilon.

*More information about Dr. Mann, her performances, appearances and original compositions can be found at <https://sylvialeemann.com>*

*Beethoven: Music of Revolution and Triumph*

**Egmont Overture, Op. 84**

**Leonore Overture No. 3, Op. 72b**

Intermission

**Symphony No. 3, Op. 55 "Eroica"**

I. Allegro con brio

II. Marcia funebre: Adagio assai

III. Scherzo: Allegro vivace

IV. Finale: Allegro molto – Poco andante – Presto



# *Southland Symphony Orchestra*

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Frank Fang  
Lily Fang  
Mark Vargas

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Jennifer Bierschbach  
Elodie Ibarrola  
Ray Reinebach  
Roman Selezinka  
Victoria Selezinka

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Gilbert Cerda  
Susan Dominguez  
Kenya Nelson  
Austine Shu

## **Cello**

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Amanda Evick  
Becky Long  
Jorge Rodriguez  
Sean Stewart

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John Hewit

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Victoria Batta\*  
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The SSO Chorus is unique among community choruses: **we were founded as a dedicated symphony chorus**, performing major choral works by composers such as **Beethoven, Brahms, Bach, Handel, Haydn, Mozart, Faure, Schubert, Mendelssohn, Menotti, Rutter, Elizondo, and more — always with full orchestra.**

The chorus is **open to all singers**, though a **voice placement audition** may be required for new members.

Now is the perfect time to join as we begin preparation for our **April 12 concert, featuring Haydn's "Nelson Mass" - The Missa in angustiis (Mass for troubled times, Hob XXII/11).**

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### **Listening Guide:**

#### **Beethoven: *Egmont Overture, Op.84***

**Slow Introduction (F minor)** – Heavy, solemn chords suggest oppression and foreboding. The stately, almost sarabande-like rhythm evokes the weight of Spanish rule and the suffering of the people.

**Allegro** – Urgent strings and sharp accents ignite the struggle. The music surges with defiance, portraying Egmont’s courage and the clash between tyranny and freedom.

**Conflict & Drive** – Sudden contrasts and restless energy intensify the drama, as Beethoven builds tension through dynamic shifts and forceful orchestral writing.

**Victory Coda (F major)** – From darkness emerges radiant triumph. Though Egmont dies, the blazing major-key conclusion — sometimes called the “Victory Symphony” — proclaims that the spirit of freedom cannot be extinguished.

### **Listening Guide**

#### **Beethoven: *Leonore Overture No. 3***

##### **1. The Darkness (Slow Introduction)**

The overture opens in a somber, almost ominous mood. Listen for the clarinets and bassoons quoting music from Florestan’s dungeon aria — a reminder that this story begins in imprisonment and despair.

##### **2. The Striving Theme (Allegro)**

The violins introduce the main theme: rising, urgent, and driven. It feels like determination taking musical shape — a quest toward freedom.

##### **3. A Moment of Tenderness**

A contrasting lyrical theme appears softly in the flute and violins. This music suggests hope, love, and Leonore’s devotion — the human heart at the center of the drama.

#### **4. Turmoil and Struggle (Development)**

Sudden dynamic shifts and dramatic harmonies create tension. Beethoven musically portrays danger, uncertainty, and the looming threat of injustice.

#### **5. The Trumpet Call – A Turning Point**

Listen carefully: an offstage trumpet sounds in the distance. In the opera, this signals the arrival of the Minister who will save Florestan. Beethoven repeats the call, heightening the suspense — deliverance is at hand.

#### **6. Triumph (Recapitulation & Coda)**

The themes return transformed — brighter, stronger, victorious. Whirling strings launch a brilliant presto coda, sweeping us toward a jubilant conclusion. Darkness has yielded to light; justice has prevailed.

### **Listening Guide**

#### **Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (“Eroica”)**

**I. Allegro con brio** – Two explosive E-flat chords announce something new and monumental. The cello introduces the main theme, which Beethoven transforms through an expansive, daring development. Listen for bold harmonic shifts and the enormous coda that feels like a second climax.

**II. Marcia funebre (Funeral March)** – Solemn and processional. Dark C minor gives way to moments of fierce intensity and fragile lyricism. Grief deepens, struggles, and ultimately fades into distant stillness.

**III. Scherzo** – A sudden revival of energy. Whispered strings spring into life, and the Trio features heroic horn calls that ring out with confidence and breadth.

**IV. Finale (Theme and Variations)** – A familiar theme from *The Creatures of Prometheus* becomes the foundation for transformation. Playful beginnings grow into grandeur, fugue, lyric reflection, and blazing triumph — the hero reborn.

### **Struggle • Sacrifice • Triumph**

Ludwig van Beethoven

Born: December 1770, Bonn, Germany  
Died: March 26, 1827 Vienna, Austria

This program traces one of Beethoven's most defining artistic ideals: the triumph of the human spirit over oppression.

*Egmont* (1810) portrays a political martyr whose death ignites the cause of freedom. From dark F minor to blazing F major, Beethoven transforms tragedy into moral victory.

*Leonore Overture No. 3* (1806) dramatizes the rescue of an unjustly imprisoned man. An offstage trumpet announces deliverance, and the music rises from dungeon gloom to radiant triumph — justice restored through courage and love.

*Symphony No. 3 "Eroica"* (1803–04) expands the idea of heroism to symphonic scale. Originally inspired by Napoleon (before Beethoven famously withdrew the dedication), the work reimagines what a symphony could be: vast in scope, revolutionary in spirit, and centered on struggle, loss, renewal, and transcendence.

Across these works, Beethoven gives musical voice to a defining belief: that freedom, dignity, and moral courage are worth sacrifice — and that from darkness, light can emerge.

### **Egmont Overture, Op. 84**

Heroism was central to Beethoven's artistic identity. As musicologist Paul Mies observed, the spirit of heroism was close to Beethoven's own personality and to the turbulent age in which he lived. Time and again, he was drawn to figures who dared to stand against oppression. In *Egmont*, as in *Fidelio*, Beethoven found a protagonist whose moral courage resonated deeply with his own ideals.

Beethoven composed the *Egmont Overture* in 1809–1810 as part of a set of incidental music for Johann Wolfgang von Goethe's play *Egmont*. The drama recounts the story of Count Egmont, a 16th-century Dutch nobleman who resists Spanish rule in the Netherlands. Arrested and sentenced to death, Egmont refuses to recant his beliefs. Though he is executed, his martyrdom inspires his people to continue the struggle for freedom. In Goethe's interpretation — and in Beethoven's musical retelling — tragedy is transformed into moral victory.

The commission came during a time of profound political tension in Vienna. Napoleon's forces had occupied the city in 1809, and Beethoven's own disillusionment with tyranny was

fresh and personal. The story of resistance against foreign domination held unmistakable relevance.

The overture that opens Beethoven's incidental music is one of his most concentrated dramatic statements. Cast in a single movement, it traces the arc of the play with striking economy. A grave slow introduction in F minor sets the tone: stern, weighty chords suggest the oppressive tread of Spanish authority. The rhythm has often been associated with the sarabande — dignified yet heavy — evoking both authority and suffering.

The Allegro bursts forth in defiance. Urgent rhythms and driving energy convey struggle and resistance. Beethoven's characteristic dynamic contrasts and sharp accents heighten the sense of confrontation between tyranny and the human spirit.

In the closing pages, Beethoven accomplishes a remarkable transformation. From the darkness of F minor emerges a blazing F-major coda — often referred to as the "Victory Symphony." Though Egmont dies, the music proclaims triumph. His sacrifice becomes a catalyst for liberation, and Beethoven crowns the work with radiant orchestral brilliance, affirming that the cause of freedom ultimately prevails.

Beethoven later conducted the overture at a major charity concert in Vienna in 1814, pairing it with *Wellington's Victory*. By then, the message of resistance and liberation had taken on renewed resonance in Europe.

In the *Egmont Overture*, Beethoven distills drama, politics, and philosophy into a single, powerful symphonic statement. It is music of defiance, sacrifice, and ultimate hope — a testament to his unwavering belief in the moral strength of the human spirit.

## **Beethoven: *Leonore Overture No. 3, Op. 72b***

The philosophical power of Beethoven's music is distilled nowhere more compellingly than in the works on this program. In *Leonore Overture No. 3*, Beethoven creates not merely an introduction to an opera, but a symphonic drama in its own right — a musical quest that traces the striving toward an ideal, toward justice, toward humanity guided by its "better angels." The expressive arc of the work rises unmistakably from minor to major, from darkness to light, from struggle to triumph, from subjugation to freedom.

Beethoven devoted more than a decade (1803–1814) to his only opera. Originally titled *Leonore, or The Triumph of Married Love*, it was based on a French play by Jean-Nicolas de Bouilly and centers on a profoundly moral subject: the unjust imprisonment of the noble Florestan and his rescue by his courageous wife, Leonore. Disguised as a young man named Fidelio, she infiltrates the prison where he is held, risking her life to save him from the tyrannical Don Pizarro. The story's themes — political oppression, marital fidelity, moral courage, and the triumph of justice — resonated deeply with Beethoven, a composer who regarded opera as a kind of moral platform and who passionately believed in the victory of liberty over tyranny.

The opera's gestation was long and troubled. Beethoven revised it repeatedly, altering not only its structure but even its title — ultimately settling on *Fidelio*. In the process, he

composed four different overtures. Few operas in history can claim such an embarrassment of riches.

The first performance of the opera in November 1805 used what we now call *Leonore Overture No. 2*. Vienna at the time was occupied by Napoleon's troops, and the audience consisted largely of French officers; the work failed to make an impact. Beethoven revised the opera for a second performance in March 1806 and composed a new overture — *Leonore No. 3*. This overture proved to be so magnificent, so symphonically complete, that some felt it overshadowed the opera itself. Richard Wagner later wrote that it “sets that drama more completely and more lovingly before us than ever happens in the stage action which ensues. This work is no longer an overture, but the mightiest of dramas in itself.”

Beethoven would revise the opera once more in 1814, writing the more concise *Fidelio Overture* that is typically used today in staged performances. Yet *Leonore No. 3* was too powerful to be forgotten. In the mid-19th century, conductors such as Otto Nicolai — and later Gustav Mahler — began inserting it between the final scenes of the opera. It has since secured its place in the concert repertoire as one of Beethoven's most extraordinary orchestral achievements.

Though constructed broadly along sonata-allegro lines, *Leonore No. 3* adapts classical form to dramatic necessity. A broad, slow introduction establishes an atmosphere by turns somber and foreboding. Clarinets and bassoons intone music derived from Florestan's Act II dungeon aria, grounding the overture in the opera's emotional core.

The Allegro begins with a rising, arch-shaped theme in the violins, urgent and striving. A contrasting lyrical theme, introduced quietly by flute and violins, offers a moment of tenderness amid the tension. The development section is filled with sudden dynamic contrasts and harmonic boldness that mirror the peril and instability of the drama itself.

Then comes one of the most electrifying moments in all orchestral literature: an offstage trumpet call. In the opera, this signal announces the arrival of the Minister of State, whose intervention prevents Florestan's murder and restores justice. Beethoven heightens the drama by repeating the trumpet call, suspending time itself before the music surges forward again.

The recapitulation glows with renewed strength, and following a brief allusion to the opera's thanksgiving music, Beethoven launches into a jubilant coda. Whirling string scales propel the music into a blazing presto conclusion, affirming beyond doubt that justice and love have prevailed.

Beethoven stands as the great bridge between the Classical and Romantic eras. His music often feels urgent, even stormy, demanding that we “sit up and notice.” By the time he completed *Fidelio*, his hearing was severely compromised — he would eventually become completely deaf — yet his inner vision only grew more expansive. Though he wrote nine symphonies and seven concertos, *Fidelio* remained his only opera, perhaps because he demanded of it nothing less than moral truth.

In *Leonore Overture No. 3*, Beethoven achieved something extraordinary: a work that encapsulates the entire drama in symphonic form. It is at once introduction and culmination, narrative and proclamation — a stirring testament to his lifelong belief in freedom, courage, and the ultimate triumph of the human spirit.

## **Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (“Eroica”)**

With the *Eroica* Symphony, Beethoven did not merely write a new symphony — he redefined what a symphony could be.

When he began work on the Third Symphony in 1803, Europe was in upheaval and Napoleon Bonaparte stood as a symbol of revolutionary ideals. Like many Enlightenment thinkers, Beethoven initially admired Napoleon as a champion of liberty and human rights. The symphony’s original title page bore the name “Bonaparte.” But when Napoleon crowned himself Emperor in 1804, Beethoven was furious. According to his student Ferdinand Ries, he cried out: “Now he, too, will trample on all the rights of man... he will become a tyrant!” Beethoven tore the title page in two. When the work was eventually published in 1806, it bore a new inscription: *Sinfonia eroica... to celebrate the memory of a great man.*

Whether that “great man” was Napoleon as he once imagined him, or a more abstract heroic ideal, remains open to interpretation. What is certain is that this symphony marks Beethoven’s decisive “new path.” In 1802, in the Heiligenstadt Testament, he confessed the despair brought on by his growing deafness. Yet rather than withdraw from life, Beethoven resolved to overcome his suffering through art. The *Eroica* is the first monumental expression of that resolve — music no longer content with elegance or proportion alone, but charged with personal struggle, drama, and transformation.

At the time of its completion, the *Eroica* was unprecedented in scale. It was the longest symphony yet written and vastly expanded the expressive and structural boundaries of the form.

The first movement begins with two thunderous E-flat major chords — cannon blasts that demand attention. The main theme, introduced by the cellos, is deceptively simple, but Beethoven subjects it to relentless transformation. The development section is extraordinarily long and daring, moving through bold harmonic regions and even introducing a striking new theme in E minor before returning home. The vast coda functions almost as a second development, reaffirming the music’s heroic breadth.

The second movement, a Funeral March in C minor, is one of the most profound slow movements in the symphonic repertoire. Dark, processional, and deeply expressive, it has often been interpreted as the burial of a fallen hero — whether Napoleon, an ideal, or even Beethoven’s own former self. Yet the march is not static mourning; it builds to passionate climaxes before receding into distant stillness.

The Scherzo that follows bursts forth with astonishing lightness and energy — a revival of spirit after grief. Whispered strings give way to bounding vitality, and the Trio provides a brilliant showcase for the horn section, whose heroic calls seem to echo across open space.

The finale is a set of variations on a theme Beethoven had previously used in his ballet *The Creatures of Prometheus*. What begins almost playfully grows into music of nobility and grandeur. Fugue, lyric meditation, rustic humor, and triumphant affirmation all find their place. In the closing pages, Beethoven crowns the symphony with blazing energy — not merely victory, but rebirth.

The *Eroica* was first performed privately in 1804 at the palace of Prince Lobkowitz, one of Beethoven's great patrons, and publicly at Vienna's Theater an der Wien in April 1805. Audiences were startled by its length and boldness. History, however, would recognize it as a turning point — the moment when the Classical symphony expanded into something vast, philosophical, and deeply human.

In *Egmont*, *Leonore*, and the *Eroica*, Beethoven returns again and again to the same ideal: the struggle against oppression, the cost of sacrifice, and the triumph of the human spirit. In the Third Symphony, that struggle becomes universal. The hero is no longer merely a character on stage — it is humanity itself.



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Dr. Sylvia Lee Mann, Pastor



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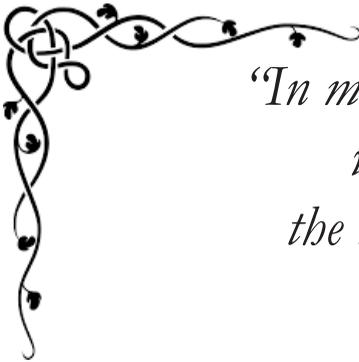
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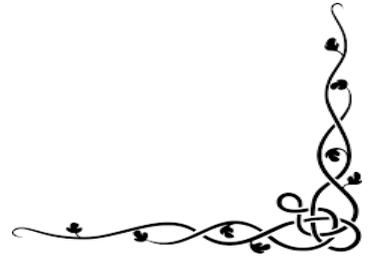
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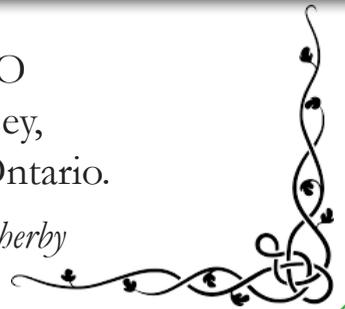
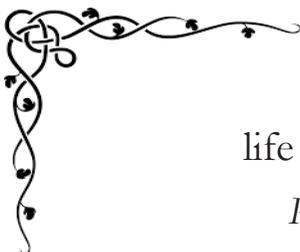
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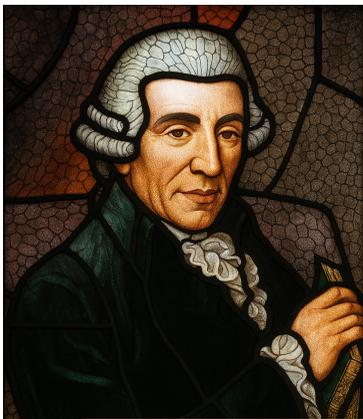
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