

Season 2018-2019

Thursday, March 7, at 7:30

Saturday, March 9, at 8:00

Sunday, March 10, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Jan Lisiecki Piano

Haydn Overture to *L'isola disabitata*

First Philadelphia Orchestra performances

Mendelssohn Piano Concerto No. 1 in G minor, Op. 25

I. Molto allegro con fuoco—

II. Andante—

III. Presto—Molto allegro e vivace

Intermission

Schubert Symphony No. 9 in C major, D. 944 ("Great")

I. Andante—Allegro ma non troppo—Più moto

II. Andante con moto

III. Scherzo: Allegro vivace—Trio—Scherzo da capo

IV. Allegro vivace

This program runs approximately 1 hour, 50 minutes.

The March 9 concert celebrates our 53-year partnership with the **Saratoga Performing Arts Center**.

The March 7 concert is sponsored by the **Hassel Foundation**.

The March 10 concert is sponsored by **Sondra Landes**.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Celebrating our 53-year partnership with the Saratoga Performing Arts Center

Each summer since 1966, The Philadelphia Orchestra has enjoyed its annual residency at the Saratoga Performing Arts Center (SPAC) in Saratoga Springs, NY, one of our nation's premier summer festivals. As one of SPAC's original resident companies, The Philadelphia Orchestra takes tremendous pride in our relationship with SPAC and with our fans in the foothills of the Adirondacks.

The Orchestra is grateful for the inspired leadership of SPAC President and CEO Elizabeth Sobol and the entire Board of Directors. We are delighted to welcome them and other special guests from SPAC to **Saratoga Day at The Philadelphia Orchestra** on March 9, 2019.

Please join us for our 2019 SPAC summer residency from July 31-August 17. Music Director Yannick Nézet-Séguin, along with Principal Guest Conductor Stéphane Denève and others, leads the Orchestra in such highlights as Wynton Marsalis's *Swing Symphony*, with the Jazz at Lincoln Center Orchestra; Rimsky-Korsakov's *Sheherazade*; Disney • Pixar's film *Up* with the Academy® and Grammy® Award-winning score performed live; and Mozart's *Requiem*, the first time this piece has been performed at SPAC.

Photo: Jan Regan

The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

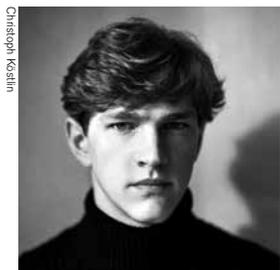
Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with four CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; *Musical America’s* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania.

To read Yannick’s full bio, please visit philorch.org/conductor.

Soloist



Christoph Kosslin

Just 23, Canadian pianist **Jan Lisiecki** has won acclaim for his extraordinary interpretive maturity, distinctive sound, and poetic sensibility. His insightful interpretations, refined technique, and natural affinity for art give him a musical voice that belies his age. In 2017 he received the ECHO Klassik and the JUNO Award for his fourth recording for Deutsche Grammophon (DG), featuring Chopin's rarely performed works for piano and orchestra with the NDR Elbphilharmonie Orchestra and Krzysztof Urbański. His new DG album features both Mendelssohn concertos with the Orpheus Chamber Orchestra and selected solo works.

Mr. Lisiecki first performed with The Philadelphia Orchestra at the Bravo! Vail Festival in 2013 and made his subscription debut in 2014; he also appeared with the Orchestra on its 2015 Tour of Europe. He has worked closely with prominent conductors including Yannick Nézet-Séguin, Antonio Pappano, Daniel Harding, and the late Claudio Abbado. Recent performance highlights include recital tours of Europe and Asia; subscription debuts with the Boston, Pittsburgh, and Vienna symphonies, and the Staatskapelle Dresden, among others; and a cycle of Beethoven concertos at the Konzerthaus Berlin with the Academy of St. Martin in the Fields. He also celebrated great success with his highly acclaimed recital program "Night Music," which he continues to perform in the 2018-19 season. Other highlights of the current season include tours with the Orpheus Chamber Orchestra in Europe and the Czech Philharmonic in Germany; a collaboration with the NDR Elbphilharmonie Orchestra; and concerts in Salzburg with the Mozarteum Orchestra.

In 2013 Mr. Lisiecki became the youngest-ever recipient of *Gramophone's* Young Artist award. That same year he received the Leonard Bernstein Award of the Schleswig-Holstein Music Festival. In 2012 he was named UNICEF Ambassador to Canada after being a National Youth Representative since 2008. He signed an exclusive recording agreement with DG at the age of 15. His debut recording on the prestigious label featured Mozart's Piano Concertos No. 20 and 21 with the Bavarian Radio Symphony and Christian Zacharias.

Framing the Program

Parallel Events

1779

Haydn

Overture to
L'isola disabitata

Music

Mozart
Symphony
No. 33

Literature

Sheridan
The Critic

Art

Canova
*Daedalus and
Icarus*

History

Spain declares
war on Britain

1825

Schubert

Symphony
No. 9

Music

Mendelssohn
String Octet

Literature

Pushkin
Boris Godunov

Art

Constable
Leaping Horse

History

Decembrist
revolt in Russia
crushed

1831

Mendelssohn

Piano Concerto
No. 1

Music

Bellini, *Norma*

Literature

Hugo
*Notre Dame de
Paris*

Art

Constable,
*Salisbury
Cathedral from
the Meadows*

History

Great cholera
pandemic
spreads

One would hardly guess, given their disappearance from the repertory, but Joseph Haydn wrote many operas. They served a specific purpose: to please his employer in a private theater. Haydn acknowledged they were not well suited beyond that, especially in the light of Mozart's magnificent achievements. But even if Haydn's operas did not fare well with the general public, sections of them enjoyed another life as he recast them for use in his symphonies or performed them in concert. The overture to *L'isola disabitata* (The Deserted Island) proved to be a particular success in Haydn's time.

Already as a child Felix Mendelssohn was recognized as someone with extraordinary gifts. At age 22 he unveiled his innovative Piano Concerto No. 1 at a benefit concert in Munich, which he conducted and performed in as the soloist. All went splendidly, as he reported to his parents: The event was "more brilliant and more fun than I had expected" and the Concerto "met with a long and vivid reception."

Although Franz Schubert completed seven symphonies, and left others unfinished, he seems to have acknowledged just one as a fully mature work. The "Great" C-major Symphony was a majestically bold statement from the 28-year-old composer, written in the shadow of Beethoven's recent Ninth Symphony, and a work displaying Schubert's highest aspirations. Although it was not performed in public during his lifetime, Robert Schumann discovered the Symphony on a visit to Vienna and gave it to Mendelssohn, who conducted the belated premiere in 1839.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 6 PM.

The Music

Overture to *L'isola disabitata*



Franz Joseph Haydn
Born in Rohrau, Lower
Austria, March 31, 1732
Died in Vienna, May 31,
1809

In 1787 Joseph Haydn declared that when it came to writing operas “scarcely any man could stand comparison with the great Mozart.” Mozart, who was young enough to be his son, revered him, became his friend, and learned enormously from his music, especially about the symphony and string quartet, genres in which Haydn made such pioneering advances. But in the realm of opera, which preoccupied Haydn in mid-career, the younger figure was the star. While one would hardly know it today, given their failure to enter the repertory and their general lack of influence, Haydn wrote many operas and other stage works. He composed most of them between the mid-1770s and the mid-1780s for a specific purpose: entertaining his boss, Prince Nikolaus Esterházy.

A Family Opera Company Early in his career, while living in Vienna, Haydn wrote some German operas (*Singspiels*) and became well trained in the Italian tradition, even though he never visited Italy. In 1761 he entered the service of the Esterházy, munificent patrons of music. He was soon running their formidable musical establishment. At first, Haydn concentrated on instrumental music, including the burdensome assignment of composing countless pieces for the baryton, a cello-like instrument that the Prince himself played. He also ran the family’s musical theaters, which meant composing operas and marionette shows, as well as presenting works by prominent composers of the day, such as Domenico Cimarosa, Giovanni Paisiello, and Antonio Salieri. (Mozart had not yet made a name for himself as an opera composer.)

By 1776 Prince Nikolaus was taking a greater interest in dramatic music than in his cursed baryton and built up his own permanent troupe of Italian singers to give performances at his summer palace of Ezsterháza, some 50 miles southeast of Vienna in Hungary. This spurred Haydn to compose most of his operas, usually in Italian, on both comic and serious subjects. The relatively short *L'isola disabitata* (The Deserted Island) premiered there in December 1779. Two weeks earlier a devastating fire had destroyed the main theater as well as many musical instruments and manuscripts. *L'isola disabitata* was saved because Haydn was working on it in his private quarters.

Haydn composed *L'isola disabitata* in 1779.

These are the first Philadelphia Orchestra performances of the work.

The Overture is scored for flute, two oboes, bassoon, two horns, and strings.

Performance time is approximately eight minutes.

A few years later, after writing the successful *Armida*, he shifted his attention back to instrumental music, especially symphonies, for his final years of active service to the family.

Most of Haydn's operas were promptly forgotten and even during his lifetime they were rarely presented beyond Esterháza. Some—or rather parts of them—enjoyed another life as the composer recycled segments for use in his symphonies. *L'isola disabitata* escaped complete obscurity because its engaging overture was particularly successful and was published during Haydn's lifetime. (The full opera only became available in the 20th century.)

Haydn recognized that his operas well served their purpose for the Esterházy's but that they probably would not succeed elsewhere. When asked in 1787 if he could provide a comic opera for performance in Prague, he declined, saying that "all my operas are far too closely connected with our personal circle [in Esterháza], so that they could never produce the proper effect, which I have calculated in accordance with the locality." This letter, significantly, was the occasion on which he made his remark about Mozart's operatic supremacy.

A Closer Look The words of *L'isola disabitata* were written by Pietro Metastasio, who was far and away the most often set librettist of his time. A single libretto might supply dozens of composers, which meant that audiences often knew the plot very well even if they did not understand Italian. *L'isola disabitata* was the only instance Haydn set Metastasio's words, but other composers did of this story both before and after him.

The opera tells the tale of two sisters who are stranded for 13 years on a deserted island after a storm at sea. The elder, Costanza, curses her husband, Gernando, who she believes abandoned her, when in fact the poor guy had been captured by pirates. Now, all these years later, he has escaped and is in search of his wife. They are reunited, his buddy Enrico falls in love with Costanza's younger sister, and all's well that ends well. Not much of this is relevant to the attractive overture we hear today except perhaps the tempestuous mood that it so effectively sets up after a slow introduction.

—Christopher H. Gibbs

The Music

Piano Concerto No. 1



Felix Mendelssohn
Born in Hamburg,
February 3, 1809
Died in Leipzig,
November 4, 1847

The 20-year-old Mendelssohn was a fully formed artist when he embarked on what he called his “Grand Tour” of Europe in 1829. In addition to being a virtuoso piano prodigy, the precocious youth had composed operas, symphonies, and concertos, chamber and piano music, and his miraculous overtures to *A Midsummer Night’s Dream* and *Calm Sea and Prosperous Voyage*.

It was his well-situated parents who insisted that he embark on an extended tour of the Continent, and during the subsequent three years Mendelssohn performed concerts and rubbed shoulders with Europe’s leading artistic and intellectual figures. He frequently found himself in the company of most brilliant literary and musical figures of the day, including Goethe, Heine, Cherubini, Chopin, and Schumann. He also composed prodigiously throughout his tours. Among the fruits of this period were the *Hebrides* Overture, the “Reformation” Symphony, and numerous chamber and piano works.

Genesis and Premiere Mendelssohn began composing the G-minor Piano Concerto we hear today while in Rome in late 1830 and completed it the following October in Munich in preparation for a concert to benefit the poor, which featured him as composer, conductor, and pianist. Mendelssohn was in the best of spirits composing the piece, as he informed his father on October 6: “It is a glorious feeling to awaken in the morning and know that you are going to write the score of a grand Allegro, with all sorts of instruments, and various oboes and trumpets, while bright weather holds out the hope of a cheering long walk in the afternoon.”

Ah, the life of a young genius with few worries at the time beyond choosing which of the admiring young women attracted to him might offer the brightest future. One “small, delicate-looking, pale girl,” to whom he gave lessons every day, was so “singular and interesting that it is difficult to turn your eyes from her.” But there was also the lovely Delphine von Schauroth, a daughter of Bavarian nobility, to whom Mendelssohn dedicated the Piano Concerto. (A fine pianist, she performed the Concerto often, including at a memorial concert honoring Mendelssohn nearly 40 years later at the

Gewandhaus in Leipzig.) King Ludwig suggested that the young composer marry her, which annoyed Mendelssohn.

After a brief delay due to the October Festival in Munich, Mendelssohn gave his charity concert on the 17th of that month. The event proved an enormous success before a large and appreciative audience that included the king and queen. Mendelssohn wrote to his parents that the concert turned out to be “more brilliant and more fun than I had expected. The whole thing was very animated and everything worked. The orchestra played wonderfully and the poor must have received a good whopping sum.”

Mendelssohn further described the event, which began at 6:30 with the arrival of the court, as follows: “I took my little English baton and conducted my [First] Symphony. The orchestra played superbly, with love and with fire, as I have never heard an orchestra play under my direction: the *fortes* were all like a thunder clap and the Scherzo was very delicate and light. The audience was very pleased and the King led the applause. . . . Then I came to my Concerto and was applauded long and loud. The orchestra accompanied well and the work itself was really mad: the audience really liked it. They made me come out and take a bow, which is the custom here, but I was too modest and didn’t”

Mendelssohn could be somewhat dismissive of the Concerto, which he remarked he had “sketched rapidly,” but he continued to perform it frequently, and later the piece was taken up by Clara Schumann, Liszt, and other pianists. Indeed, except for Chopin’s two works in the genre, this is one of the few piano concertos to remain in the active repertory between Beethoven’s “Emperor” (1811) and the later Romantic essays by Schumann, Brahms, and others.

A Closer Look The G-minor Concerto is one of the most vivid representations of Mendelssohn’s fusion of Mozartean Classicism and 19th-century Romanticism, full of dash and passion that is always checked by a sure sense of balance and control. The piano participates from the first measures of this Concerto, asserting the primacy of the soloist’s virtuosity to a degree not found even in Beethoven’s “Emperor”—another piece in which the pianist rushes to the fore in the opening bars. (Mendelssohn often performed the “Emperor” on his tours.) He referred to the work as his *Münchener Konzertstücke* (Munich concert piece), which alludes not only to its place of origin, but also may register a debt to another Romantic piece: Carl Maria von Weber’s *Konzertstück*.

Mendelssohn provides his own unique “twist” to the Romantic concerto by linking the three movements into

Mendelssohn composed his First Piano Concerto from 1830 to 1831.

Vladimir de Pachmann was the soloist in the first Philadelphia Orchestra performances of the Concerto, in November 1907 with Carl Pohlig conducting. Elsie Stewart Hand had previously played the piece in March 1903 for a public rehearsal with Fritz Scheel on the podium.

The Orchestra recorded the Concerto with Rudolf Serkin and Eugene Ormandy in 1957 for CBS.

The score calls for solo piano, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 20 minutes.

a long, continuous gesture, as he would at the end of his life in his beloved Violin Concerto. In addition, the three movements are connected by a succession of recurring material, particularly the return of the secondary theme from the first movement in the finale.

The fire of the opening **Molto allegro con fuoco** begins with the first dramatic measures swelling forth from the orchestra and brilliant keyboard octaves that enter a few seconds later. A contrasting lyrical second theme highlights the soloist. The **Andante** may remind some that this is the composer of so many famous “songs without words,” with the cellos the first to “sing.” The brilliance returns with a brass fanfare to open the final **Molto allegro e vivace** that concludes with a soaring Mendelssohnian coda.

—Paul J. Horsley/Christopher H. Gibbs

The Music

Symphony No. 9 (“Great”)



Franz Schubert
Born in Vienna, January 31,
1797
Died there, November 19,
1828

The popular image of Schubert as a shy, neglected genius who tossed off immortal songs on the backs of menus is finally beginning to crumble. Given the rather limited professional opportunities available to a young composer in Vienna during the 1820s, Schubert’s career flourished and was clearly heading to new heights when he died at age 31, just 20 months after Beethoven. The first of the great Viennese composers actually born in the city, Schubert enjoyed the best musical education available, was a member of the Vienna Boys’ Choir, studied with Antonio Salieri, and gradually found his music being championed by leading performers of the time.

Yet the older picture of the neglected Schubert did register some realities. He composed many works, especially smaller ones, at amazing speed, and as a teenager might write two, three, or more songs in a single day. And although his music was widely published, performed, and praised, this considerable exposure was generally limited to domestic genres, such as songs, dances, and keyboard music. Only near the end of his life did Schubert’s piano sonatas and substantial chamber compositions begin to reach a larger public and audiences beyond Vienna. With some justification on either account, therefore, one can tell a happy story or a sad one about Schubert’s career. One can speak of a brilliant young composer whose fortunes were clearly ever on the rise, or of a pathetic genius who never received the full recognition he deserved before his untimely death.

Learning His Craft So, too, one can tell differing tales about his symphonies. So far as we know, none of them was performed in public during his lifetime. Very sad indeed. On the other hand, Schubert heard his symphonies played—it was not left for his inner ear simply to imagine what they would sound like in real time and space. If this situation seems paradoxical, it is because Schubert wrote most of his symphonies as part of a learning process and specifically to be played by small private orchestras at school or by what we would consider community orchestras. They were not for professionals playing in concert halls.

Schubert's First Symphony dates from 1813, when he was 16, and the next five followed at the rate of about one a year. He later discounted these initial efforts, as he did many early compositions. Around 1823 he was asked to supply a work for performance, but responded that he had "nothing for full orchestra that [he] could send out into the world with a clear conscience." Yet by this point Schubert had written all but his final symphony, the one we hear today. Five years later, in a letter to a publisher, he mentioned "three operas, a Mass, and a symphony," as if all his earlier pieces in those genres did not exist or matter. And in many ways, they did not.

Rivalling Beethoven And so the Ninth, one might say, is Schubert's only complete symphony, the one he felt was fully mature and intended for the public. It was meant to be judged in comparison with Beethoven, the lone living symphonic composer of real consequence for him and the figure who dominated Viennese musical life. Schubert revered him above all other composers.

Schubert prepared a long time to write his last and longest symphony, and not just by producing the six earlier ones (as well as various unfinished symphonies, including *the* "Unfinished" of 1822). In 1824, after more than a year of serious illness, Schubert wrote an anguished letter to one of his closest friends in which he lamented his personal and professional state. Near the end, however, the tone turns more optimistic as he discloses his career plans. Having failed in the world of opera, dominated by Rossini at the time, Schubert decided to turn with new determination to the Beethovenian realm of instrumental music—chamber, keyboard, and orchestral:

I seem once again to have composed two operas for nothing. Of songs I have not written many new ones, but I have tried my hand at several instrumental works, for I wrote two string quartets and an octet, and I want to write another quartet; in fact, I intend to pave the way towards a grand symphony in that manner. . . . The latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony, three movements from the new Mass, and a new overture. God willing, I, too, am thinking of giving a similar concert next year.

The symphony he is paving the way for we hear today. The symphony of Beethoven's that was about to be premiered in Vienna was the Ninth, a work that would leave its mark on Schubert's own symphony.

During the next year Schubert continued to write chamber and keyboard music leading to his grand symphony, and he began to enjoy real professional success at the highest level in Vienna. Beethoven's own chamber musicians, most importantly the violinist Ignaz Schuppanzigh, took up Schubert's cause and performed his works alongside the master's in high-profile concerts. Then, in the summer of 1825, Schubert made the lengthiest, longest, and happiest excursion of his life. Together with Johann Michael Vogl, a famous opera singer who was the foremost interpreter of his songs, he went to Steyr, Linz, Gmunden, Salzburg, and Gastein.

Schubert informed friends that he was writing a symphony, undoubtedly the grand project for which he had been preparing. One of the most famous of Schubert legends is that this symphony is lost. Yet the so-called "Gastein" Symphony is none other than the "Great" C-major Symphony, which was formerly thought to date from 1828. Not only is there considerable stylistic and circumstantial confirmation to support the earlier date, but also scientific evidence of the handwriting and watermarks of the manuscript.

"This, My Symphony" Friends report that Schubert had a "very special predilection" for his "Grand Symphony" written at Gastein. Certainly the scene of its composition was ideal. In the longest letters he ever wrote, intended for his brother Ferdinand but never sent, Schubert described the inspiring beauty of his surroundings, particularly near the mountains and lakes of Gmunden, a vast expanse and majesty that is heard in the Symphony. Only Beethoven had written a longer and more ambitious symphony before this, the mighty Ninth, whose "Ode to Joy" theme Schubert briefly alludes to in his own last movement. Although it was never performed in public during his lifetime, Schubert may have heard the piece in a reading by the Conservatory orchestra. The Symphony was not premiered until 10 years after Schubert's death, when Robert Schumann recovered the work from the composer's brother and gave it to his friend Felix Mendelssohn to present in Leipzig.

A Closer Look The sights Schubert devoured during his extended summer trip amidst the Austrian lakes and mountains resonate with the majestic horn call that opens the first movement's introduction (**Andante**). Schumann stated that "it leads us into regions which, to our best recollections, we had never before explored." Lush string writing follows and leads seamlessly into the movement proper (**Allegro ma non troppo**), which has more than a touch of Rossinian lightness. The opening horn theme majestically returns in the coda, presented by the full orchestra.

Schubert composed his “Great” Symphony in 1825.

The first Philadelphia Orchestra performances of the work took place in January 1903, with Fritz Scheel on the podium. The most recent subscription performances were in January 2011, when Jonathan Nott conducted the piece.

The Philadelphians have recorded the Symphony two times: in 1941 with Arturo Toscanini for RCA, and in 1966 with Eugene Ormandy for CBS. Live recordings of the work from 2005 with Wolfgang Sawallisch and from 2008 with Christoph Eschenbach are also available as digital downloads.

Schubert’s scoring calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; three trombones; timpani; and strings.

The Symphony No. 9 runs approximately 50 minutes in performance.

The magnificent slow movement (**Andante con moto**), in the somber key of A minor, opens with a lovely wind melody—first heard from the solo oboe—over one of Schubert’s characteristic “wandering” accompaniments. The theme is contrasted with a more lyrical one in F major. As in many of his mature compositions, Schubert eventually interrupts the movement with a violent outburst of loud, dissonant, agonizing pain, what musicologist Hugh Macdonald calls “Schubert’s volcanic temper.” Such moments, usually placed within contexts of extraordinary lyric beauty, may allude in some way to the broken health that intruded so fatefully in Schubert’s life and that would lead to his early death.

The Scherzo (**Allegro vivace**) reminds us that, in addition to his songs, Schubert was one of the great dance composers of his day. (He wrote hundreds of them, some of which, in 1827 and 1828, were published in collections together with dances by Johann Strauss, Sr.). The vigorous opening contrasts with a middle section waltz before the opening is repeated. The finale (**Allegro vivace**) is a perpetual motion energy that only builds in intensity near the end, concluding what Schumann famously remarked is a piece of “heavenly length.”

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Coda: A concluding section or passage added in order to confirm the impression of finality

D.: Abbreviation for Deutsch, the chronological list of all the works of Schubert made by Otto Erich Deutsch

Da capo: Repeated from the beginning

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Dissonance: A combination of two or more tones requiring resolution

Harmonic: Pertaining to chords and to the theory and practice of harmony

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

Meter: The symmetrical grouping of musical rhythms

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

Perpetual motion:

A musical device in which rapid figuration is persistently maintained

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts.

Singspiel: A type of German opera established during the 18th century; usually light and characterized by spoken interludes

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually

for a solo instrument

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Tonic: The keynote of a scale

Trio: A division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Con fuoco: With fire, passionately, excited

Moto: Motion, speed, movement

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

Molto: Very

Più: More

DYNAMIC MARKS

Forte (f): Loud

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