

Season 2013-2014

**Thursday, February 6, at
8:00**

Friday, February 7, at 2:00

**Saturday, February 8, at
8:00**

The Philadelphia Orchestra

Vladimir Jurowski Conductor

Jeffrey Khaner Flute

Emanuel Ax Piano

Bach Orchestral Suite No. 2 in B minor, BWV 1067

I. Overture

II. Rondeau

III. Sarabande

IV. Bourrée I—Bourrée II—Bourrée I

V. Polonaise/Double

VI. Menuet

VII. Badinerie

Strauss *Burleske* in D minor, for piano and orchestra

Intermission

Bach Piano Concerto No. 1 in D minor, BWV 1052

I. Allegro

II. Adagio

III. Allegro

Mahler *Todtenfeier*

First Philadelphia Orchestra performances

This program runs approximately 1 hour, 55 minutes.

Philadelphia Orchestra concerts are broadcast on
WRTI 90.1 FM on Sunday afternoons at 1 PM.
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The Philadelphia Orchestra

Jessica 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 innovation in music-making. 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 triumphantly opened his inaugural season as the eighth artistic leader of the Orchestra in fall 2012. His highly 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. Yannick has been embraced by the musicians of the Orchestra, audiences, and the

community itself. His concerts of diverse repertoire attract sold-out houses, and he has established a regular forum for connecting with concertgoers through Post-Concert Conversations.

Under Yannick's leadership the Orchestra returns to recording with a newly-released CD on the Deutsche Grammophon label of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions. In Yannick's inaugural season the Orchestra has also returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center but also those who enjoy the Orchestra's other area performances at the Mann Center, Penn's Landing, and other venues. The Orchestra is also a global ambassador for Philadelphia and for the U.S. Having been the first American orchestra

to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall while also enjoying annual residencies in Saratoga Springs, N.Y., and at the Bravo! Vail festival.

Musician-led initiatives, including highly-successful Cello and Violin Play-Ins, shine a spotlight on the Orchestra's musicians, as they spread out from the stage into the community. The Orchestra's commitment to its education and community partnership initiatives manifests itself in numerous other ways, including concerts for families and students, and eZseatU, a program that allows full-time college students to attend an unlimited number of Orchestra concerts for a \$25 annual membership fee. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Nigel Parry/CFP



Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. His highly 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 Yannick “phenomenal,” adding that under his baton “the ensemble ... has never sounded better.” In his first season he took the Orchestra to new musical heights. His second builds on that momentum with highlights that include a Philadelphia Commissions Micro-Festival, for which three leading composers have been commissioned to write solo works for three of the Orchestra’s principal players; the next installment in his multi-season focus on requiems with Fauré’s Requiem; and a unique, theatrically-staged presentation of Strauss’s revolutionary opera *Salome*, a first-ever co-production with Opera Philadelphia.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. 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 Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership the Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s *Rite of Spring* and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, one of the country’s highest civilian honors; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

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

Conductor

Sheila Rock



One of today's most sought-after conductors, **Vladimir Jurowski** has been a frequent guest with The Philadelphia Orchestra since making his debut in 2005. He made his international debut in 1995 at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, and the same year made his debut at the Royal Opera House with Verdi's *Nabucco*. Mr. Jurowski was appointed principal guest conductor of the London Philharmonic in 2003 and became principal conductor in September 2007. From 2001 to 2013 he served as music director of the Glyndebourne Festival Opera. He also holds the titles of principal artist of the Orchestra of the Age of Enlightenment and artistic director of the Russian State Academic Symphony. As a guest he has conducted many of the world's leading orchestras, including the Berlin and Vienna philharmonics, the Royal Concertgebouw Orchestra, the Boston and Chicago symphonies, and the Dresden Staatskapelle.

Recent and upcoming performance highlights include debuts with the New York Philharmonic and the NHK and San Francisco symphonies; tours with the Chamber Orchestra of Europe and the Mahler Chamber Orchestra; and return visits to the Cleveland Orchestra, the Berlin Radio Symphony, and the Orchestra dell'Accademia Nazionale di Santa Cecilia. Mr. Jurowski made his debut at the Metropolitan Opera in 1999 with Verdi's *Rigoletto* and has since returned for Janáček's *Jenůfa*, Tchaikovsky's *The Queen of Spades*, Humperdinck's *Hansel and Gretel*, and, in 2013, Strauss's *Die Frau ohne Schatten*.

Mr. Jurowski's discography includes the first-ever recording of the cantata *Exile* by Giya Kancheli for ECM, Meyerbeer's *L'Étoile du Nord* for Marco Polo, Massenet's *Werther* for BMG, and a series of records for PentaTone with the Russian National Orchestra. The London Philharmonic has released a wide selection of his live recordings on its LPO Live label. His tenure at Glyndebourne has been documented in CD releases of Rossini's *La Cenerentola*, Wagner's *Tristan and Isolde*, and Prokofiev's *Betrothal in a Monastery*, as well as DVD releases of Puccini's *Gianni Schicchi*, Johann Strauss Jr.'s *Die Fledermaus*, Wagner's *Die Meistersinger von Nürnberg*, Mozart's *Don Giovanni*, and Rachmaninoff's *The Miserly Knight*, all released by Medici Arts.

Soloist



Jack Van Antwerp

Canadian-born **Jeffrey Khaner** has been principal flute of The Philadelphia Orchestra since 1990. From 1982 to 1990 he was principal flute of the Cleveland Orchestra, and he has also served as principal of New York's Mostly Mozart Festival and the Atlantic Symphony in Halifax, and as co-principal of the Pittsburgh Symphony. He has performed concertos with orchestras throughout the U.S., Canada, and Asia, collaborating with conductors including Riccardo Chailly, Christoph von Dohnányi, Charles Dutoit, Christoph Eschenbach, Hans Werner Henze, Erich Leinsdorf, Kurt Masur, Wolfgang Sawallisch, Franz Welser-Möst, and David Zinman; he made his Philadelphia Orchestra solo debut in July 1981. Mr. Khaner's concerto repertoire is extensive, and he has premiered many works, including the concerto by Ned Rorem written for him in 2003. As a recitalist he has appeared on four continents. He regularly incorporates into his programs the music of today's composers, many of whom have written expressly for him. Mr. Khaner is a founding member of the Syrinx Trio (violinist Roberto Díaz and Philadelphia Orchestra Principal Harp Elizabeth Hainen), which made its Carnegie Hall debut in 2001 at Weill Recital Hall.

A graduate of the Juilliard School, Mr. Khaner was named to the faculty as flute professor in 2004, holding the position formerly occupied by his mentor, Julius Baker. Since 1985 he has been a faculty member of the Curtis Institute; he is also on the faculty of Lynn University in Boca Raton. He has given master classes throughout the world and has participated as a performer and teacher at many summer festivals and seminars, including the Solti Orchestral Project at Carnegie Hall, the New World Symphony, the Pacific Music and Hamamatsu festivals in Japan, the Sarasota and Grand Teton festivals, and the Lake Placid Institute. In 1995 he was selected by Georg Solti to be principal flute of the World Orchestra for Peace, celebrating the 50th anniversary of the U.N. The orchestra regularly reconvenes, most recently in 2011 in Abu Dhabi.

In addition to his orchestral recordings, Mr. Khaner has extensively recorded solo flute repertoire on the Avie, Chesky, and Naxos labels. His editions of repertoire, including the Brahms sonatas, are published by the Theodore Presser Company. He is a Yamaha performing artist and clinician. For more information on Mr. Khaner, please visit www.iflute.com.

Soloist



Lisa-Marie Mazzucco

Born in Poland, pianist **Emanuel Ax** moved to Canada with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America; he subsequently won the Young Concert Artists Award and also attended Columbia University, where he majored in French. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975, the same year he made his Philadelphia Orchestra debut. Four years later he was awarded the coveted Avery Fisher Prize.

Mr. Ax's 2013-14 season began with appearances at the Barbican Centre and Lincoln Center with the London Symphony conducted by Bernard Haitink as well as collaborations with the Royal Concertgebouw Orchestra and Mariss Jansons in Amsterdam, Bucharest, China, and Japan. Another season highlight is the realization of Mr. Ax's Brahms project; commissioned by the Los Angeles Philharmonic, Cal Performances Berkeley, the Chicago Symphony, and Carnegie Hall, the project features new pieces from composers Missy Mazzoli, Nico Muhly, Brett Dean, and Anders Hillborg and collaborations with mezzo-soprano Anne Sophie von Otter and cellist Yo-Yo Ma. To conclude the season, Mr. Ax travels to Hong Kong and Australia for a complete cycle of Beethoven concertos.

In conjunction with his multiple weeks as artist in residence with the New York Philharmonic during the 2012-13 season, Sony Classical released Mr. Ax's latest recital disc of works by Haydn, Beethoven, Schumann, and Copland. A Sony Classical exclusive recording artist since 1987, other recent releases include Mendelssohn Trios with Mr. Ma and Itzhak Perlman; Strauss's *Enoch Arden* narrated by Patrick Stewart; and discs of music for two pianos by Brahms and Rachmaninoff with Yefim Bronfman. Mr. Ax has received Grammy awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Mr. Ma of the Beethoven and Brahms sonatas for cello and piano. Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki. They have two children together, Joseph and Sarah.

Framing the Program

Parallel Events

1736

Bach

Orchestral

Suite No. 2

Piano Concerto

No. 1

Music

Handel

Alexander's

Feast

Literature

Browne

A Pipe of

Tobacco

Art

Chardin

Woman

Scouring Dishes

History

Porteous Riots

in Edinburgh

1885

Strauss

Burleske

Music

Brahms

Symphony No. 4

Literature

Maupassant

Bel Ami

Art

Van Gogh

The Potato

Eaters

History

Statue of Liberty

arrives in U.S.

1888

Mahler

Todtenfeier

Music

Rimsky-

Korsakov

Sheherazade

Literature

Zola

La Terre

Art

Chase

The Blue

Kimono

History

Tesla constructs

electric motor

Symphonies and concertos from the 19th century are the lifeblood of an orchestra's repertoire and the two works by Bach on the program today give us a taste of Baroque equivalents, more modest in size but no less ambitious in vision. Bach composed four orchestral suites, each consisting of an impressive opening movement followed by a series of dances. We hear the last suite he wrote—indeed it seems to be Bach's final orchestral work—which is a hybrid composition: part dance suite and part virtuoso flute concerto. Bach wrote many concertos for one or more keyboards, works that he usually adapted from earlier concertos for violin or a wind instrument. The Concerto in D minor was a piece that influenced the Romantics—Mendelssohn performed the work and Brahms wrote a cadenza for it.

Mahler was another composer deeply influenced by Bach—indeed he arranged several movements of the B-minor Orchestral Suite. The concert today features Mahler's *Todtenfeier* (Funeral Rite), which is best known in its later version as the first movement of his Second Symphony. At an earlier stage Mahler considered it a separate tone poem and performed it as such. At this concert we have a rare chance to hear his original thoughts in this massive funeral march.

Richard Strauss was Mahler's friend and rival. His *Burleske* for piano and orchestra dates from early in his career and is one of his few concertos. Both the works by Mahler and Strauss on this concert were composed early in their careers and both pieces were shown to Hans von Bülow, the great conductor and mentor to his younger colleagues. Bülow supposedly found them impossible; he was unable, it seems, to make the leap to the new kinds of music that Strauss and Mahler were attempting to create.

The Music

Orchestral Suite No. 2



Johann Sebastian Bach
Born in Eisenach,
March 21, 1685
Died in Leipzig, July 28,
1750

More than 250 years after Bach's death much of his life and career remain a mystery, the greatest one being how anyone could have composed such a quantity of music of such quality. Compounding this miraculous compositional achievement were his other duties as a performer and teacher. And then there were his 20 children, some of whom went on to great musical careers themselves—that must have taken time as well. Some of his music is lost, perhaps a very great deal of it, and the dating of many pieces is uncertain, thus always being reassessed.

The terms of Bach's employment to a large degree dictated the kinds of compositions he wrote at any given point in his career. He produced most of his organ music, for example, early on, when he worked as a church organist in Weimar and elsewhere. Beginning in 1717, when he became *Kapellmeister* (court composer) in Cöthen, he was primarily charged with writing instrumental music. When he moved to Leipzig in 1723, his principal duties initially shifted back to sacred music. He spent most of his first years there writing and performing religious pieces, primarily cantatas—a sort of musical sermon for the service each Sunday. He devoted much of his final years to more esoteric musical experiments, such as the "Goldberg" Variations, the *Musical Offering*, and *The Art of the Fugue*.

Bach's Instrumental Music Instrumental music once again claimed a large amount of Bach's attention in Leipzig after 1729, when he became director of the Collegium Musicum, a group Georg Philipp Telemann had founded in 1702. The ensemble, made up largely of university students and middle-class citizens, met once a week for a couple of hours in a coffee house (during the winter) or coffee gardens (during summer).

It is not known for certain when and for whom Bach composed his four orchestral suites, which he called "ouvertures" (using the French spelling), an indication of their heritage back to early French ballets and operas. They appear to be independent works written at disparate times and they have different instrumentations. The Second, in B minor, that we hear today is the last of them,

Bach's Orchestral Suite No. 2 was composed sometime between 1736 and 1739.

Ary van Leeuwen was the flutist and Fritz Scheel the conductor for The Philadelphia Orchestra's first performances of the Suite, in November 1901. The work was heard fairly frequently during the first half of the 20th century but hasn't been performed here since March 1961, with flutist James Pellerite and conductor Eugene Ormandy.

The score calls for flute, harpsichord, and strings.

The Suite runs approximately 20 minutes in performance.

and is apparently Bach's final orchestral work. They all seem to date from his time in Leipzig, but not necessarily for the Collegium Musicum as Bach also held other positions, including at the St. Thomas School, which had a distinguished music program.

A Closer Look Bach composed dozens of suites (from the French word for set), most of them for a solo instrument, such as piano (his English and French suites), cello, or violin. They usually begin with an impressive opening movement, in the case of all the orchestral ones with a grand overture in the French style, followed by a series of shorter dances in different moods, tempos, and meters. The Second Suite, although also a set of dances, can also be viewed as a flute concerto. The work is scored simply for strings and transverse flute (not a recorder). At this late stage of his career Bach was experimenting with hybrid compositions and continuing his imaginative mixture of many different elements: of the French dance suite, the Italian concerto style, and German contrapuntal ingenuity (especially notable in the fast section of the opening movement and in the Sarabande).

The lengthy first movement **Overture** is not a dance, but rather an imposing piece in the French Overture tradition: a slow and stately first section with dotted rhythms (long notes alternating with very short ones) and elaborately ornamented trills, which is repeated, leads to a fast fugal part and then a varied return to the opening section, now at a slower tempo and in triple meter. The dances that follow are an elegant **Rondeau**; a slow, somewhat melancholy **Sarabande**; two **Bourrées** (the second prominently featuring the solo flute); a majestic **Polonaise** (with a central variation section for virtuoso flute); and an aristocratic **Menuet**. The Suite concludes with a **Badinerie** (meaning "jest" or "trifle"), a free movement in two parts that is less a dance than an exciting conclusion to a concerto.

—Christopher H. Gibbs

The Music

Burleske



Richard Strauss
Born in Munich, June 11,
1864
Died in Garmisch-
Partenkirchen,
September 8, 1949

In 1885, when Richard Strauss took up an appointment as assistant conductor of the famous court orchestra at Meiningen—which had been a favorite of Brahms and others—one of his first activities was to perform Mozart's C-minor Piano Concerto, K. 491, with the orchestra. The experience of living and breathing the master's fascinating discourse between soloist and ensemble exerted a profound influence on the young Strauss, who determined to write something of his own in this genre. From late 1885 to early 1886 he composed what he called at first a Scherzo for his mentor Hans von Bülow, who was not only the principal conductor at Meiningen but also an extraordinary pianist as well. Bülow took one look at the solo part and pronounced it “unplayable.” Indeed, after a run-through with the Meiningen ensemble in 1886, the composer himself decided that the piece was “pure nonsense” and put it aside.

Four years later Strauss befriended Eugen d'Albert, who was—with all due respect—a much greater pianist than either the composer or Bülow. Strauss permitted the virtuoso a peek at his old Scherzo, and d'Albert was delighted with it. The delayed first performance of the piece, now renamed *Burleske*, took place in Eisenach on June 21, 1890, on a program that also included the premiere of the composer's tone poem *Death and Transfiguration*. This time Strauss, who had played the piano part himself for the Meiningen read-through, was conductor only, and d'Albert negotiated the solo part brilliantly. The *Burleske* was a hit; the publisher Steingraber wanted to rush it into print immediately. Strauss still balked, finding the piece puerile in relation to his recent tone poems; he finally permitted it to be printed in 1894.

A Closer Look The work has made only fitful inroads into the orchestral repertory. Longtime Philadelphia Orchestra patrons are perhaps more familiar with the *Burleske* than most Americans, largely because during the 1950s it became a sort of signature piece for Rudolf Serkin, whose technique was ideally suited for its Lisztian technical challenges. The piece is a single movement cast not as a traditional A-B-A scherzo-trio-

Strauss composed the Burleske from 1885 to 1886.

Wilhelm Bachaus was the pianist and Carl Pohlig the conductor in the first Philadelphia Orchestra performances of the piece, in March 1912. Most recently it was performed by Emanuel Ax and Wolfgang Sawallisch, in February 1996.

The Orchestra has recorded the work three times: in 1955 and 1965 for CBS, both with Rudolf Serkin and Eugene Ormandy; and in 1996 for EMI with Ax and Sawallisch.

Strauss scored the Burleske for an orchestra of piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo piano.

Performance time is approximately 20 minutes.

scherzo but in a straightforward “first-movement” sonata form. (Nevertheless there is no evidence that Strauss ever intended it as part of a larger work.) It opens with a pregnant motif for timpani, a striking rhythmic kernel of which the composer was particularly (and justly) proud: He quoted it, somewhat boastfully, in a letter to his father in 1885.

The principal inspiration for the *Burleske* is perhaps Liszt, though Strauss shows an awareness of Mendelssohn’s concertos as well. The first theme, which some believe to be derived from Brahms’s D-minor Ballade for piano, is pounded out fiercely by the soloist before being cited in a somewhat more civilized form by the orchestra. The second subject is a heady waltz for piano and orchestra; the themes are thoroughly worked out in a development section that demonstrates Strauss’s growing formal technique. The work closes with a full—some say superfluous—recapitulation of the opening exposition.

—Paul J. Horsley

The Music

Piano Concerto No. 1



Johann Sebastian Bach

It is not known exactly how many keyboard concertos Bach composed (not all survive), but they turned out to be of fundamental importance for the development of the piano concerto as it prospered with Mozart, Beethoven, and later composers. The D-minor Concerto we hear today was particularly important: Mendelssohn, who did so much to revive Bach's music, performed it at an all-Bach concert in April 1843 and Brahms wrote a cadenza for the final movement.

A manuscript dating from the late 1730s, during Bach's Leipzig years, contains seven solo keyboard concertos along with part of an eighth. (The collection is a counterpart to his earlier set of six concertos for various instruments, the famous Brandenburg Concertos, assembled around 1722.) In addition to his concertos with a single keyboard soloist, Bach composed at least three concertos for two harpsichords, two for three, and one for four, some of which he probably performed with his sons. The Fifth Brandenburg Concerto, which has an astounding keyboard part, could also be included in this list and is probably the earliest of them.

Concertos for Leipzig For all of Bach's magnificent achievement in the keyboard concerto, there is a twist: He originally wrote most of them as concertos for other instruments, such as violin or oboe. Nearly every composer in the Baroque period made such arrangements and, as the later 19th-century cult of originality did not yet hold sway, the raw material could just as well come from another composer's work. On a number of occasions Bach looked to the celebrated Venetian Antonio Vivaldi (1678-1741), whose music he greatly admired. The musical evidence suggests that the Concerto in D minor was derived from a violin concerto that is now lost.

Bach wrote a large amount of instrumental music during his years as *Kapellmeister* (court composer) in Cöthen, but did so later in Leipzig as well, especially after becoming director of the Collegium Musicum there in 1729. He composed most of his harpsichord concertos for its weekly concerts and as he was so overworked with multiple duties he turned to reworkings: recasting

Bach composed his first keyboard concerto sometime between 1729 and 1736.

The first Philadelphia Orchestra performances of the Concerto were in March 1912, with pianist Wilhelm Bachaus and Carl Pohlig. The work has been heard only a handful of times here, most recently on subscription in November 1950, with soloist Agi Jambor and Eugene Ormandy.

The score calls for solo keyboard and strings.

Performance time is approximately 25 minutes.

earlier pieces that he and others could perform on the harpsichord. Parts of the Concerto we hear today he had already reworked for sacred purposes: the first two movements as the opening *sinfonia* and chorus of Cantata No. 146 (1728?) and the last movement for the *sinfonia* of Cantata No. 188 (1726?).

Another reason Bach began to write so many keyboard concertos may have been the arrival in June 1733 of “a new harpsichord, the like of which no one here as ever yet heard,” as it was announced for a Collegium concert. These days the concertos are often performed on the piano, which was a relatively recent invention in Bach’s time.

A Closer Look Baroque concertos are typically based on so-called *ritornello* form. As the name suggests—“a little thing that returns”—relatively short passages of music played by the entire ensemble alternate with sections dominated by the soloist. The D-minor Concerto is scored only for soloist and strings; in fact it could even be performed as a chamber music piece—as a piano quintet. Bach integrated the soloist’s musical material into the full ensemble, as we hear in the first movement (**Allegro**). The ensemble, including soloist, states the *ritornello* theme at the beginning in unison, but soon the keyboard emerges to take center stage.

Unlike later concertos, such as those by Beethoven or Brahms, where there can be considerable contrast between dramatic and lyrical sections, Bach’s movements are more single-minded; the contrast is found between movements, not within them. After the intensity of the first movement, the following **Adagio** is by turns serene and slightly melancholy. The keyboard and strings together state the theme to start and then while the strings repeat the basic pattern the soloist elaborately decorates above. The final **Allegro** returns to the form and energy of the first movement.

—Christopher H. Gibbs

The Music

Todtenfeier



Gustav Mahler
Born in Kalischt (Kaliště),
Bohemia, July 7, 1860
Died in Vienna, May 18,
1911

"I call the first movement 'Todtenfeier.' It may interest you to know what it is the hero of my D major [First] Symphony whom I bear to his grave, and whose life I reflect, from a higher vantage point, in a clear mirror." This was how Gustav Mahler described the first movement of his Second Symphony, a gigantic funeral march that he for a time considered an independent piece to be published and performed as *Todtenfeier* (Funeral Rite, more literally: Celebration of the Dead).

Over the course of his career Mahler repeatedly changed his views concerning "programs," one of the most important aesthetic issues in 19th-century music. To what extent should a composer connect a piece to extra-musical ideas or stories and how much should then be disclosed to audiences? Mahler at first embraced a programmatic approach, which meant bestowing titles to his works and engaging with the genre of the symphonic poem. Over time he grew increasingly reluctant to say much about his music, at least publicly. This may have been in part to distance himself from the works of his friend and rival Richard Strauss. Mahler withdrew programs he had devised for his early symphonies, but then on occasion would divulge information again. And so back and forth he went.

From Tone Poems to Symphonies Mahler's initial programmatic interests are apparent in his first two symphonies. In November 1889 he conducted the premiere of his "Symphonic Poem in Two Parts" in Budapest, where he served at the time as director of the Royal Hungarian Opera. This five-movement work would later lose its second movement entirely and become his Symphony No. 1 in D major. Before the piece was even finished he had already started a new Symphony in C minor. A year or two later he decided to name the long first movement *Todtenfeier* and promote it as a separate composition, attempting to get it published in 1891. The title most likely derives from a ballad entitled *Dziady* (Forefathers' Eve) by the celebrated Polish poet Adam Mickiewicz, which had recently been published in a German translation as *Todtenfeier* by Mahler's close friend Siegfried Lipiner.

Todtenfeier remained unperformed and unpublished as the larger symphonic project stalled for some five years. During

Mahler composed the *Todtenfeier* in 1888.

These are the first Philadelphia Orchestra performances of the piece, although the Orchestra has performed the composer's *Second Symphony* numerous times.

Mahler scored the work for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam, triangle), harp, and strings.

Todtenfeier runs approximately 20 minutes in performance.

the hiatus Mahler played the movement on the piano for the great conductor Hans von Bülow, who had led the premieres of Wagner's *Tristan and Isolde* and *Die Meistersinger von Nürnberg*. But when Mahler looked up from the keyboard, he saw Bülow covering his ears; afterwards his mentor stated that the work made *Tristan* sound like a Haydn symphony. This discouraging response to *Todtenfeier*, compounded by his taxing conducting duties and the deaths of his parents and a sister, led to even further delays in what would eventually become the five-movement *Second Symphony*.

Mahler took up the project again in 1893 but remained baffled about how to end the symphony. The breakthrough came in March 1894 when he attended a memorial service—a “*Todtenfeier*”—for Bülow, who had died in Cairo the previous month. A chorus sang a chorale called *Auferstehn* (Resurrected), setting a poem by the 18th-century German writer Friedrich Klopstock. This gave Mahler the idea of ending his symphony with a choral finale in the tradition of Beethoven's Ninth. He completed what became known as the “Resurrection” Symphony in December 1894, conducted the first three movements with the Berlin Philharmonic in March 1895, and premiered the entire Symphony there in December. The first movement, however, remained for him a viable separate work: In March 1896 he conducted just this part as *Todtenfeier* (in the revised symphonic version) with the Berlin Philharmonic in a program also featuring his “Wayfarer” Songs and First Symphony. Even in performances of the complete symphony this opening movement remains somewhat apart—Mahler indicates that there should be at least a five-minute pause before continuing with the rest of the work.

A Closer Look Mahler gave various public and private explanations concerning the overall meaning of the *Second Symphony*, which charts a course from death to resurrection. Death haunted both Mahler's life and music; it is audible in the funeral marches found in many of his songs and symphonies. The dramatic opening of *Todtenfeier* looks back to Schubert's *Erkönig* and Wagner's *Die Walküre* with its energetic theme for the lower strings. Later in the movement comes an explicit symbol of death: the chant *Dies irae* (Day of Wrath) of the medieval Catholic Church. Although *Todtenfeier* is essentially the same music as the first movement of the *Second Symphony*, this original conception we hear today is slightly longer, uses a somewhat smaller instrumentation, and at points is differently orchestrated. For those who know the final version, the concert today offers a rare opportunity to hear Mahler's initial thoughts.

Musical Terms

GENERAL TERMS

Aria: An accompanied solo song, usually in an opera or oratorio

Badinerie: A term applied to suite movements of a playful nature

Bourrée: A French folk dance, court dance, and instrumental form, either in duple or triple meter, which flourished from the mid-17th century to the mid-18th

Burlesque: A humorous piece involving parody and grotesque exaggeration

BWV: The thematic catalogue of all the works of J.S. Bach. The initials stand for *Bach-Werke-Verzeichnis* (Bach-Works-Catalogue).

Cantata: A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chorale: A hymn tune of the German Protestant Church, or one similar in style

Counterpoint: A term that describes the combination of simultaneously sounding musical lines

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout

the entire piece in all the voices at different places

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

Polonaise: A Polish national dance in moderate triple meter

Recapitulation: See sonata form

Recitative: Declamatory singing, free in tempo and rhythm

Rondeau: A term used in France for a composition, instrumental or vocal, based on the alternation of a main section with subsidiary sections

Sarabande: One of the most popular of Baroque instrumental dances and a standard movement of the suite; characterized by an intense, serious affect, set in a slow triple meter based on four-bar phrases

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. Also an instrumental piece of a light, piquant, humorous character.

Sinfonia: A short introductory instrumental piece

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.

Suite: A set or series of pieces in various dance forms

Symphonic poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Trill: A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half-tone above it

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

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