

# Season 2014-2015

Thursday, March 26, at 8:00

Friday, March 27, at 2:00

Saturday, March 28, at 8:00

## The Philadelphia Orchestra

**Gianandrea Noseda** Conductor

**Carol Jantsch** Tuba

**Daugherty** *Reflections on the Mississippi*, for tuba and orchestra  $40/40$

I. Mist

II. Fury

III. Prayer

IV. Steamboat

*First Philadelphia Orchestra performances*

### Intermission

**Mahler** Symphony No. 5 in C-sharp minor

Part I

1. Trauermarsch: In gemessenem Schritt. Streng.  
Wie ein Kondukt—

2. Stürmisch bewegt. Mit grösster Vehemenz

*David Bilger, solo trumpet*

Part II

3. Scherzo: Kräftig, nicht zu schnell

*Jennifer Montone, obbligato horn*

Part III

4. Adagietto: Sehr langsam—

5. Rondo-Finale: Allegro giocoso. Frisch

This program runs approximately 2 hours.

The March 26 concert is sponsored by

**Medcomp.**

$40/40$  designates a work that is part of the 40/40 Project, which features pieces not performed on subscription concerts in at least 40 years.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit [www.wrti.org](http://www.wrti.org) to listen live or for more details.

# 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 imagination and innovation on and off the concert stage. The Orchestra is 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 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 since his inaugural season in 2012. Under his leadership the Orchestra returned to recording with a celebrated CD of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions on the Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home, and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's other 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.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. 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 ensemble annually performs at Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra has a decades-long tradition of presenting learning and community engagement opportunities for listeners of all ages. The Orchestra's recent initiative, the Fabulous Philadelphians Offstage, Philly Style!, has taken musicians off the traditional concert stage and into the community, including highly-successful Pop-Up concerts, PlayINs, SingINs, and ConductINs. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** continues his inspired leadership of The Philadelphia Orchestra, which began in the fall of 2012. His highly collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, have been heralded by critics and audiences alike. The *New York Times* has called Nézet-Séguin “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” He has taken the Orchestra to new musical heights. Highlights of his third season as music director include an Art of the Pipe Organ festival; the 40/40 Project, in which 40 great compositions that haven’t been heard on subscription concerts in at least 40 years will be performed; and Bernstein’s *MASS*, the pinnacle of the Orchestra’s five-season requiem cycle.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world’s most revered ensembles, and he 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 Philadelphia Orchestra returned to recording with a CD on that label of Stravinsky’s *The Rite of Spring* and Leopold Stokowski transcriptions. He continues a fruitful recording relationship with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir 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; and honorary doctorates from the University of Quebec in Montreal and the Curtis Institute of Music in Philadelphia.

To read Yannick’s full bio, please visit [www.philorch.org/conductor](http://www.philorch.org/conductor).

# Conductor



Susanne Arburg

*Musical America's* 2015 Conductor of the Year, **Gianandrea Noseda** has propelled the Teatro Regio Torino into the ranks of the leading opera houses of the world since becoming its music director in 2007. A regular guest conductor at many of the most renowned international orchestras, he is also principal guest conductor of the Israel Philharmonic, the De Sabata Guest Conductor of the Pittsburgh Symphony, principal conductor of the Orquestra de Cadaqués, and artistic director of the Stresa Festival in Italy. He was at the helm of the BBC Philharmonic from 2002 to 2011. In 1997 he was appointed the first foreign principal guest conductor of the Mariinsky Theatre, a position he held for a decade. He has appeared with The Philadelphia Orchestra every season since his debut in December 2010.

Under Mr. Noseda's leadership, the Teatro Regio has launched its first tours outside of Torino with performances in Austria, China, France, Germany, Japan, Russia, and at the Edinburgh Festival for its United Kingdom debut. In December Mr. Noseda led the Teatro Regio in a historic first tour of North America, with concert performances of Rossini's *William Tell* in Chicago, Ann Arbor, Toronto, and at Carnegie Hall. Other highlights of the season include his Berlin Philharmonic and Salzburg Festival debuts. Mr. Noseda's relationship with the Metropolitan Opera dates back to 2002. He has conducted many new productions at the Met, including, in 2014, Borodin's *Prince Igor* staged by Dmitri Tcherniakov and now available on DVD from Deutsche Grammophon. His commitment to young musicians continues this summer with the European Union Youth Orchestra's European Tour with soprano Diana Damrau.

An exclusive Chandos artist, Mr. Noseda has a discography that includes nearly 40 recordings. His critically acclaimed *Musica Italiana* recording project, which he initiated 10 years ago, has chronicled underappreciated Italian repertoire of the 20th century and brought to light many masterpieces, including works by Alfredo Casella, Luigi Dallapiccola, Alfredo Petrassi, and Ermanno Wolf-Ferrari. Born in Milan, Mr. Noseda is a leading cultural ambassador for Italy and holds the honor of "Cavaliere Ufficiale al Merito della Repubblica Italiana."

# Soloist



Christopher Kadish

Praised by the *Philadelphia Inquirer* as having “a sound as clear and sure as it [is] luxurious,” **Carol Jantsch** has been principal tuba of The Philadelphia Orchestra since 2006. She won the position during her senior year at the University of Michigan, becoming the first female tuba player in a major symphony orchestra. In addition to her duties in The Philadelphia Orchestra, she is a renowned tuba soloist. She gives solo recitals regularly and has appeared as a concerto soloist with various ensembles, including The Philadelphia Orchestra, the Columbus Symphony, the St. Petersburg Symphony in Russia, the Henry Mancini Institute Orchestra, and the United States Marine Band. She has performed in Carnegie Hall's Zankel Hall with the Musical Olympus Festival and has appeared on NPR's series *From the Top* and Interlochen Public Radio's *Live from Studio A*. In 2009 she was honored with a “Best of Philly” award from *Philadelphia* magazine. She has also won prizes in several international solo tuba competitions and alumni awards from both the Interlochen Arts Academy and the University of Michigan.

Raised in a musical family, Ms. Jantsch began piano lessons at age six and started studying euphonium at the Interlochen Arts Camp at age nine. After switching to tuba, she attended the arts boarding high school Interlochen Arts Academy, graduating as salutatorian of her class. After winning her position with The Philadelphia Orchestra in February 2006, she returned to the University of Michigan to complete her bachelor's degree, graduating with highest honors.

Ms. Jantsch can be heard on numerous Philadelphia Orchestra recordings, including the 2010 release of Ewald Quintets No. 1 and 3. She released her first solo recording, *Cascades*, in 2009. In 2013 she premiered *Reflections on the Mississippi*, written for her and the Temple University Symphony by Grammy Award-winning composer Michael Daugherty. The recording of this work was recently released on the Temple University label, and during the 2014-15 season she also performs the concerto with the Albany Symphony and the University of Michigan Symphony Band. She is currently on the faculties of the Yale University School of Music and Temple University's Boyer College of Music.

# Framing the Program

## Parallel Events

**1901**

**Mahler**

Symphony  
No. 5

**Music**

Rachmaninoff  
Piano Concerto  
No. 2

**Literature**

Kipling

*Kim*

**Art**

Munch

*Girls on the  
Bridge*

**History**

Marconi  
transmits  
telegraphic radio  
messages from  
Cornwall to  
Newfoundland

The large, low, and lumbering tuba—hearty foundation of an orchestra's brass section—rarely gets to be in the spotlight, let alone to be the soloist in a concerto. Michael Daugherty's *Reflections on the Mississippi*, therefore, offers a special opportunity. He composed the work for Principal Tuba Carol Jantsch, who premiered it two years ago and performs it again today. Daugherty calls the piece “a musical reflection on family trips during my childhood to the Mississippi River.” Before composing the work he revisited his past with two trips along the “Great Road River,” hoping to capture some of what he saw and heard.

Mahler's powerful Fifth Symphony charts an intense emotional course from darkness to light. It begins with a trumpet fanfare that initiates a frightful funeral march. The work traverses a wide range of moods leading to the triumphant coda of the finale. Along the way is the famous fourth movement, the Adagietto scored for harp and strings, which was Mahler's haunting hymn of love to his new young wife, Alma.

# The Music

## *Reflections on the Mississippi*



**Michael Daugherty**  
**Born in Cedar Rapids,**  
**Iowa, April 28, 1954**  
**Now living in Ann Arbor,**  
**Michigan**

Concertos for tuba are rarely written and even more rarely performed. The very idea of the tuba as a solo instrument with orchestral accompaniment is so new that the best-known tuba concerto, by Ralph Vaughan Williams, dates only from 1954. Like other bass instruments, such as the double bass and the timpani, the tuba has been largely regarded as an ensemble voice without any bravura potential. But as the technical capabilities and lyrical fluency of all instruments have grown, so has interest in bringing to the front those players who once hid in the background.

### **Influences from Comics to the Avant-garde**

Composer Michael Daugherty's influences are as varied as one might imagine, from funk and serialism to comic books and jazz. Born in Iowa in 1954 to a musical family, Daugherty began studies on the piano while very young, and in high school fronted a band covering songs by James Brown and other soul singers. He attended the University of North Texas College of Music, where he determined to become a composer. After graduation, he went to New York and studied with serial composer Charles Wuorinen, befriending others in the avant-garde music world such as Milton Babbitt and Morton Feldman. After studying with a very wide range of other composers—including Mario Davidovsky, Jacob Druckman, and Bernard Rands, Daugherty was eventually chosen by Pierre Boulez to study at the prestigious IRCAM facility in Paris. Today, Daugherty is professor of music at the University of Michigan School of Music in Ann Arbor.

Travel was an important part of Daugherty's upbringing, so when a commission came to compose a tuba concerto, it was almost inevitable that the composer would think of the Mississippi, its murky brown course somehow in affinity with the sound of a low brass instrument. The commission came from the Temple University Symphony Orchestra, under the direction of Luis Biava, for tuba player Carol Jantsch, principal tuba of The Philadelphia Orchestra. The premiere was given by Jantsch, Biava, and the Temple Symphony on March 24, 2013.

**A Closer Look** The composer supplied these observations for the premiere of the 20-minute work:

This concerto, composed in memory of my father, Willis Daugherty (1929-2011), is a musical reflection on family trips during my childhood to the Mississippi River near McGregor, Iowa. In July and October 2012, I returned to the Mississippi to make two road trips from McGregor to Hannibal, Missouri. Along the "Great River Road," I explored small river towns and snapped photographs of scenic river vistas. Local boat owners also guided me to the secluded wildlife havens and murky backwaters of the Mississippi River. All the while, I was collecting sounds, musical ideas, and an emotional framework for my tuba concerto. ...

In the first movement of the concerto, **Mist**, I reflect on sunrise as seen and heard through a misty haze over the Mississippi River. After an opening ripple, the tuba intones a mystical melody that ascends through shimmering orchestral chords. An ostinato is introduced in a musical canon by percussion, piano, and tuba, followed by a dark second theme that rises from the depths of the string section punctuated by woodwinds. At the end of the movement, the ostinato returns in the timpani and is combined with the misty opening melody of the tuba.

The title of the second movement, **Fury**, recalls the turmoil of the Mississippi River in the fiction of William Faulkner and in the history of the Great Mississippi Flood of 1927. Like the jarring time shifts in Faulkner's 1927 novel, *The Sound and the Fury*, the music I have created consists of dissonant harmonies, turbulent polyrhythms, and clashing 3/4 and 5/4 time signatures performed simultaneously.

In **Prayer**, the third movement, I meditate on the calm mood of the Mississippi River seen from a high vista, overlooking the water as far as the eye can see, as sunset turns into a clear and starry night. Glockenspiel, vibraphone, chimes, and piano echo like distant church bells down in the valley, while the tuba plays a lyrical, soulful melody. In a musical flashback, I evoke material from the first movement to remind us of the timeless currents of the Mississippi River.

The final movement, **Steamboat**, conjures up colorful tales from *Life on the Mississippi* by Mark Twain (1835-1910). Traveling down the Mississippi River, I have composed lively music that follows the gambling steamboats from Twain's hometown in



*Daugherty composed  
Reflections on the Mississippi  
in 2013.*

*These are the first Philadelphia  
Orchestra performances of the  
work.*

*The score calls for solo  
tuba, piccolo, two flutes, two  
oboes, two clarinets, two  
bassoons, four horns, three  
trumpets, timpani, percussion  
(bass drum, bell tree,  
castanets, chimes, crotales,  
glockenspiel, kick drum,  
large whip, marimba, mark  
tree, small tambourine, snare  
drum, suspended cymbal,  
triangle, vibraphone, vibraslap,  
washboard, woodblock,  
xylophone), piano, and strings.*

*Performance time is  
approximately 20 minutes.*

Hannibal, Missouri, to the final stop in New Orleans. Much as the tuba plays a central role in Zydeco and Second Line music of New Orleans, the tuba soloist in my concerto leads a “second line” of syncopated rhythms that propel the concerto to a virtuosic conclusion.

—Kenneth LaFave

# The Music

## Symphony No. 5



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

Discussions of musical Romanticism often make connections between a composer's life and music. Beethoven has long served as the most influential model in this regard. His personal circumstances and professional career exemplify as well a common biographical strategy: the division of a lifetime's music into three periods. It is hard to escape these familiar and satisfying ways of situating compositions even if we should acknowledge that the relationships between an artist's daily existence and work are not always self-evident or meaningful.

**“An Entirely New Style”** Mahler's Fifth Symphony is a pivotal work both with respect to the composer's life and career. As with Beethoven's path-breaking “Eroica” Symphony, this piece seems to strike out in new directions and initiates a “middle” period and new musical concerns. As with Beethoven's personal crisis around 1802, when he first began to come to terms with his hearing loss, Mahler, too, experienced both trauma and a new state of personal affairs around the time he wrote the Fifth Symphony. His previous four symphonies had either been based partly on his own earlier songs or actually incorporated songs and choruses within them. Mahler now produced a trilogy of purely instrumental symphonies (1901-05). He started work on the Fifth during the summer of 1901, after a year marked by a near-death experience in February (internal hemorrhaging) and by his resignation as principal conductor of the Vienna Philharmonic soon thereafter. (He remained as director of the Court Opera, arguably the most powerful musical position in all Europe.)

Administrative and performance duties forced Mahler to do most of his composing during the summer months and in 1901 he had a lovely, newly finished house in Maiernigg on the Wörthersee—the posh, idyllic resort in the Carinthian Mountains where Brahms and others vacationed. This brilliant and productive summer elicited the following comment from Mahler: “My creative work is that of an adult, a man of ripe experience. Although I no longer attain my former heights of enthusiasm, I now feel I am in full possession of my powers and technique, that

I am master of my means of expression, and capable of carrying out anything I put my hand to.”

Nearly 10 years later, in one of his last letters, written just three months before his death at age 50, Mahler expressed a very different view of his earlier “powers” and “mastery,” even as he continued to acknowledge that the Fifth Symphony had initiated a new stage in his symphonic career: “I have finished my Fifth—it had to be almost completely reorchestrated. I simply cannot understand why I still had to make such mistakes, like the merest beginner. (It is clear that all the experience I had gained in writing the first four symphonies completely let me down in this one—for an entirely new style demanded a new technique.)” It may seem curious for Mahler to say he had just completed a symphony premiered seven years earlier, but then he continuously revised his compositions, and none more so than the Fifth.

**Life Changes** Mahler apparently wrote more than half of the Fifth Symphony, as well as some of his greatest songs, during these restorative months in Maiernigg. Upon his return to Vienna for the new season, he soon met, and a few months later married, the beautiful Alma Schindler, who was nearly half his age. By the time he could return to complete work on the Fifth the following summer, they were expecting their first child.

The challenges to Mahler’s health and professional standing early in 1901 may indeed relate to the manifest changes in some of his basic musical concerns that found such penetrating expression during the summer. Yet the situation is more complex. For one thing, the Fourth Symphony had already been something of a departure from his previous three much longer, louder, and lushly Romantic symphonies. In the Fourth, Mahler turned to more Classical forms and strategies, and although he included one last vocal movement, using a song concerning a child’s view of heaven drawn from the folk collection *Des Knaben Wunderhorn* (The Youth’s Magic Horn), he now sought to distance himself from programs and extra-musical explanations. The Fifth Symphony would take this stance to its logical next step: no stories, no overt song.

No overt song—which is not to say that Mahler turned his back entirely on *Lieder* as the basis for symphonies. For one thing, the summer of 1901 was also a turning point in Mahler’s development as a *Lied* composer. After more than a dozen years of setting almost nothing but

*Wunderhorn* poems (he used a Nietzsche text in the Third Symphony), Mahler now found inspiration in the writings of the early-19th-century German Friedrich Rückert. His move from folk poetry to high art poetry was crucial, but did not come before Mahler wrote two final *Wunderhorn* songs: “Revelge” (Reveille) and “Der Tamboursg’sell” (The Drummer Boy). The latter is intimately related to the opening movement of the Fifth Symphony, just as the Rückert song “Ich bin der Welt abhanden gekommen” (I Am Lost to the World) breathes the same air as the famous Adagietto movement for strings and harp later in the Symphony. Both of these cases are instructive: Mahler now made his songs go “underground,” as Mahler scholar Donald Mitchell puts it. No longer boldly sung or plainly quoted as in the earlier symphonies, his new songs nevertheless helped to generate the mood and spirit of his later symphonies and even occasionally make brief and subtle literal appearances.

**A Closer Look I: From Death to Triumph** Mahler cast his Fifth Symphony as a large three-part structure in five movements. As with that most famous of Fiftths—Beethoven’s—the large-scale trajectory of the work is from darkness, even death in Mahler’s case, to triumphant affirmation. One way this is represented musically is in the progression from minor to major keys (C minor/major in Beethoven, C-sharp minor/D major in Mahler). The opening two movements form the first segment, the Scherzo the second, and the Adagietto and Finale the third.

The opening (**Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt**) is perhaps the best known of Mahler’s death marches. A piercing trumpet call (using a variant of the famous Beethoven Fifth rhythm) introduces the movement and returns three times at important moments, each one, as musicologist Constantin Floros has noted, in a somewhat different form. (Mahler had already strategically placed the same Beethovenian trumpet fanfare in the Fourth Symphony.) A middle section (Suddenly more quickly—Passionately wild) provides some contrast before a final part that sounds strangely like a development section. The second movement (**Stürmisch bewegt. Mit grösster Vehemenz**) follows directly from the previous one and includes a number of interruptions with music from the Funeral March. An imposing chorale melody in D major prefigures events to follow later in the Symphony, but is cut off.

The central **Scherzo** movement (**Kräftig, nicht zu schnell**) changes mood to one of resounding affirmation

in D major. Mahler repeatedly remarked on the unusual nature of this movement and how it would no doubt be misunderstood: “The Scherzo is an accursed movement! It will have a long history of suffering! For 50 years conductors will take it too fast and make nonsense of it. The public—oh heavens—how should it react to this chaos that is eternally giving birth to a world that then perishes in the next movement, to these primordial sounds, to this blustering, bellowing, roaring ocean, to these dancing stars, to these shimmering, flashing, breathing waves.”

**A Closer Look II: Mahler’s Love/Death** The third main section returns to a pair of movements, but whereas the second movement had seemed to be an outgrowth of the first, the fourth serves as introduction, actually linked at the end, to the finale. The haunting **Adagietto** is today the most famous music Mahler ever wrote, in large part because of its evocative use in various ballets and films, most notoriously Luchino Visconti’s adaptation of Thomas Mann’s *Death in Venice*. This well-known movie cloaks the music in death, a mood abetted by the slow tempo in which the movement has typically come to be performed in recent decades, slower than Mahler apparently himself conducted it. An account from his protégé Willem Mengelberg indicates that Mahler composed the Adagietto not as a deathly lament but rather as an amorous offering to Alma. The noted conductor wrote in his score: “This Adagietto was Gustav Mahler’s declaration of love for Alma! Instead of a letter, he sent her this in manuscript form; no other words accompanied it. She understood and wrote to him: He should come!!! (both of them told me this!)”

The movement can seem like a love song without words, and yet Visconti’s association with death resonates as well, suggesting that the two forces are intrinsically linked. Sigmund Freud, with whom Mahler would later have a famous meeting in 1910 concerning his marital problems with Alma, explored the fundamental drives of love and death (Eros and Thanatos), which find such remarkable expression in this movement. In addition to the debt to his own *Rückert-Lieder*, Mahler seemingly alludes to Wagner’s *Tristan and Isolde*, that most sensual of operas which so effectively merges the two drives in the so-called *Liebestod* (Love Death).

The **Rondo-Finale (Allegro giocoso. Frisch)** brings the Symphony to a triumphant conclusion. Some have criticized the movement as falsely affirmative. (The philosopher T.W. Adorno remarked, “Mahler was a bad

*Mahler composed the Fifth Symphony from 1901 to 1902.*

*Hermann Scherchen conducted the first Philadelphia Orchestra performances of the Mahler Fifth, in October 1964 (Eugene Ormandy had programmed the Adagietto only in 1942). The most recent subscription appearance of the work was in October 2010, with Yannick Nézet-Séguin.*

*A live broadcast recording from the 1964 Philadelphia concerts led by Scherchen is available on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998). The Orchestra also recorded the Symphony with James Levine in 1977 for RCA.*

*Mahler scored the work for an orchestra of four flutes (III and IV doubling piccolo), three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), six horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, slapstick, small bass drum, snare drum, tam-tam, triangle), harp, and strings.*

*The Fifth Symphony runs approximately 1 hour and 15 minutes in performance.*

yes-man.”) The boisterous D-major conclusion is indeed a stark contrast to the funereal first movement, as also was Mahler’s grim situation in 1901, the summer after a season of trials, in utter contrast to the following one when the newly-wed composer and his pregnant bride enjoyed Maiernigg together. If this seems once again to support connections between life and work (sad summer, sad music; happy summer, happy music), we might ponder that the next year, in 1903, when Mahler was at the height of his professional fame and reveling in the joys of his growing family, he began work on the Sixth Symphony, the “Tragic.”

Mahler conducted the first performance of the Fifth in Cologne on October 18, 1904. His friend and rival Richard Strauss wrote to him: “Your Fifth Symphony again gave me great pleasure in the full rehearsal, a pleasure only slightly dimmed by the little Adagietto. But as this is what pleased the audience the most, you are getting what you deserve.” Mahler’s most beloved movement has pleased audiences from the start, even if it did not so engage Strauss and has arguably come disproportionately to represent Mahler as a composer of deathly longing.

—Christopher H. Gibbs

# Musical Terms

## GENERAL TERMS

**Canon:** A device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts

**Chorale:** A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

**Chord:** The simultaneous sounding of three or more tones

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

**Development:** See sonata form

**Dissonance:** A combination of two or more tones requiring resolution

**Lied:** Song

**Ostinato:** A steady bass accompaniment, repeated over and over

**Polyrhythm:** The simultaneous use of conflicting rhythmic patterns or accents

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

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

**Serialism:** Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

**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.

**Syncopation:** A shift of rhythmic emphasis off the beat

**Trauermarsch:** Funeral march

## THE SPEED OF MUSIC (Tempo)

**Adagietto:** A tempo somewhat faster than adagio (leisurely, slow)

**Allegro:** Bright, fast

**Bewegt:** Animated, with motion

**Frisch:** Brisk

**Giocoso:** Humorous

**In gemessenem Schritt:**

At a steady pace

**Kräftig:** Vigorously, forcefully

**Langsam:** Slow

**Mit grösster Vehemenz:**

With greater vehemence

**Nicht zu Schnell:** Not too fast

**Streng:** Strict, exact

**Stürmisch:** Stormy, violent, passionate

**Wie ein Kondukt:** Like a cortège

## TEMPO MODIFIERS

**Sehr:** Very

# April

## The Philadelphia Orchestra

The remainder of the 2014-15 season is filled with outstanding live performances rich with incomparable and unforgettable musical experiences. Don't miss a concert. Great seats are still available—Order today!

### St. Matthew Passion

**Wednesday, April 1 8 PM**

**Saturday, April 4 8 PM**

**Yannick Nézet-Séguin** Conductor  
**Carolyn Sampson** Soprano  
**Karen Cargill** Mezzo-soprano  
**Andrew Staples** Tenor (Evangelist)  
**Andrew Foster-Williams** Bass-baritone (Jesus)  
**Philippe Sly** Bass-baritone  
**The American Boychoir**  
**James Alexander** Stage Director  
**Jon H. Weir** Lighting Designer

**Bach** *The Passion According to St. Matthew*

### Beethoven and Mozart

**Friday, April 10 2 PM**

**Saturday, April 11 8 PM**

**Paul Goodwin** Conductor  
**Choong-Jin Chang** Viola  
**Mozart** *Symphony in D major, K. 320*,  
 after the *Serenade in D major ("Posthorn")*  
**Stamitz** *Viola Concerto*  
**Beethoven** *Overture, The Consecration of the House*  
**Beethoven** *Symphony No. 4*

**TICKETS** Call 215.893.1999 or log on to [www.philorch.org](http://www.philorch.org)

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning 1 hour before curtain.

All artists, dates, programs, and prices subject to change. All tickets subject to availability.



# Tickets & Patron Services

Thank you for joining us in Verizon Hall. We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and are happy to answer any questions you may have. Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or by e-mail at [patronservices@philorch.org](mailto:patronservices@philorch.org).

**Subscriber Services:**  
215.893.1955

**Patron Services: 215.893.1999**

**Fire Notice:** The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

**No Smoking:** All public space in the Kimmel Center is smoke-free.

**Cameras and Recorders:** The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited.

**Phones and Paging Devices:** All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

**Late Seating:** Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated as quickly as possible by the usher staff.

**Accessible Seating:** Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 for more information. You may also purchase accessible seating online at [www.philorch.org](http://www.philorch.org).

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office.

Headsets are available on a first-come, first-served basis.

**Large-Print Programs:** Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

**PreConcert Conversations:** PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before curtain. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Wells Fargo Foundation.

**Lost and Found:** Please call 215.670.2321.

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [www.philorch.org](http://www.philorch.org).

**Subscriptions:** The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, guaranteed seat renewal for the following season, discounts on individual tickets, and many other benefits. For more information, please call 215.893.1955 or visit [www.philorch.org](http://www.philorch.org).

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Tickets may be turned in any time up to the start of the concert. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets.

**Individual Tickets:** Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call Ticket Philadelphia at 215.893.1999 or stop by the Kimmel Center Box Office.

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