

# Season 2015-2016

**Thursday, March 10, at 8:00**

**Friday, March 11, at 8:00**

**Saturday, March 12, at 8:00**

**Sunday, March 13, at 2:00**

## The Philadelphia Orchestra

**Yannick Nézet-Séguin** Conductor

**Angela Meade** Soprano (Magna Peccatrix)

**Erin Wall** Soprano (Una poenitentium)

**Lisette Oropesa** Soprano (Mater gloriosa)

**Stephanie Blythe** Mezzo-soprano (Mulier samaritana)

**Mihoko Fujimura** Mezzo-soprano (Mater Aegyptiaca)

**Anthony Dean Griffey** Tenor (Doctor Marianus)

**Markus Werba** Baritone (Pater ecstaticus)

**John Relyea** Bass (Pater profundis)

**Westminster Symphonic Choir**

**Joe Miller** Director

**The Choral Arts Society of Washington**

**Scott Tucker** Artistic Director

**The American Boychoir**

**Fernando Malvar-Ruiz** Music Director

**Mahler** Symphony No. 8 in E-flat major ("Symphony of a Thousand")

Part I. Hymnus: Veni, creator spiritus

Part II. Final Scene from Goethe's *Faust*

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

These concerts are sponsored by

**Elizabeth C. Wiegers.**

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# 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 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 two 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 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 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, The Philadelphia Orchestra today 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 serves as a catalyst for cultural activity across Philadelphia's many communities, as it builds an offstage presence as strong as its onstage one. The Orchestra's award-winning Collaborative Learning initiatives 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. 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**, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra, and he has renewed his commitment to the ensemble through the 2021-22 season. 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 him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fourth season include a year-long exploration of works that exemplify the famous Philadelphia Sound, including Mahler’s Symphony No. 8 and other pieces premiered by the Orchestra; a Music of Vienna Festival; and the continuation of a commissioning project for principal players.

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 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 two CDs on that label; the second, Rachmaninoff’s Rhapsody on a Theme of Paganini with pianist Daniil Trifonov, was released in August 2015. He continues fruitful recording relationships 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 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 appointments as Companion of the Order of Canada and Officer of the National Order of Quebec, a Royal Philharmonic Society Award, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, Musical America’s 2016 Artist of the Year, and honorary doctorates from the University of Quebec, the Curtis Institute of Music, and Westminster Choir College.

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

# Soloists

Dario Acosta



American soprano **Angela Meade** made her Philadelphia Orchestra debut in 2009 and most recently appeared with the ensemble at its New Year's Eve 2015 concert. The recipient of the 2012 Beverly Sills Artist Award and the 2011 Richard Tucker Award, she joined an elite group of singers when she made her professional operatic debut on the Metropolitan Opera stage substituting for an ill colleague in 2008 in the role of Elvira in Verdi's *Ernani*. Highlights of the current season include Leonora in Verdi's *Il trovatore* at the Met, the Deutsche Oper Berlin, and the Palacio de la Opera in Spain's A Coruña, and revisiting her celebrated portrayal of the title role in Bellini's *Norma* at Los Angeles Opera. On the concert stage she performs selections from Mozart's *Don Giovanni* with the Baltimore Symphony; makes her Cincinnati Symphony debut under Giancarlo Guerrero in her first performances of Rachmaninoff's *The Bells*; debuts with the St. Louis Symphony in Beethoven's Ninth Symphony; and sings Verdi's Requiem on three continents. Ms. Meade is a native of Washington State and an alumnus of the Academy of Vocal Arts in Philadelphia. She was also the face of the *Opera News* 2014 "Diva Issue."

Kristin Hebermann



Born to American parents in Calgary, Alberta, soprano **Erin Wall** made her Philadelphia Orchestra debut in the Glorious Sound of Christmas concerts in 2009 and most recently performed with the ensemble in *Messiah* in 2014. She has sung leading roles in many of the world's great opera houses, including the Metropolitan Opera, the Teatro alla Scala in Milan, the Vienna State Opera, the Opéra National de Paris, and the Lyric Opera of Chicago. Recent highlights include performances of her signature role, Donna Anna in Mozart's *Don Giovanni*, in a return to the Bavarian State Opera and for her debut at Seattle Opera; her Lyric Opera of Kansas City debut as Anna Sorensen in Kevin Puts's *Silent Night*; and Clémence in Kaija Saariaho's *Love from Afar*, with the Trondheim Symphony and with the Opéra de Québec. Ms. Wall appears frequently in concert with leading orchestras and Mahler's Symphony No. 8 has figured prominently in her concert career. Her discography includes the 2010 Grammy Award-winning recording of this work for Best Classical Album, released by the San Francisco Symphony with Michael Tilson Thomas, and the 2007 Deutsche Grammophon recording with Pierre Boulez.

# Soloists



Matthew Murphy

Cuban-American soprano **Lisette Oropesa**, who is making her Philadelphia Orchestra debut, appears regularly on concert and opera stages throughout Europe and North America. Highlights of her 2015-16 season include her house debut with Opera Philadelphia, performing Violetta in Verdi's *La traviata*; her role debut of Hebe/Zima in Rameau's *Les Indes galantes* with the Bavarian State Opera; and performances of Gilda in Verdi's *Rigoletto* in her debut at the Teatro Real de Madrid. On the concert stage, in addition to these current performances, she sings Fauré's Requiem with the Accademia Nazionale di Santa Cecilia in Rome and Brahms's *A German Requiem* with the Baltimore Symphony. Ms. Oropesa opened the season for the Chamber Music Society of Lincoln Center in an evening of works by Schubert and Mendelssohn. Last season she made her Spanish-language opera debut as Rosalba in Catán's *Florencia en el Amazonas* with Los Angeles Opera and traveled to her home state of Louisiana to perform Susanna in Mozart's *The Marriage of Figaro*. She has appeared in over 100 performances at the Metropolitan Opera in roles including Susanna and Gilda.



American mezzo-soprano **Stephanie Blythe** made her Philadelphia Orchestra debut in 1999 and last performed with the ensemble in 2008. She has sung in many of the renowned opera houses in the U.S. and Europe in title roles including Bizet's *Carmen*, Saint-Saëns's *Samson and Delilah*, and Gluck's *Orfeo and Euridice*. She also created the role of Gertrude Stein in Ricky Ian Gordon's *27* at the Opera Theatre of Saint Louis. In concert Ms. Blythe has appeared with many of the world's finest orchestras as well as in recital at Carnegie Hall, Lincoln Center, and the Metropolitan Museum of Art. A champion of American song, she has premiered several cycles written for her, including *Twelve Poems of Emily Dickinson* by James Legg, and *Covered Wagon Woman* by Alan Smith, commissioned by the Chamber Music Society of Lincoln Center. She starred in the Metropolitan Opera's live HD broadcasts of *Orfeo and Euridice*, Puccini's *Il trittico*, and Wagner's complete *Ring Cycle*. Her recordings include a solo album, *As Long as there Are Songs* on the Innova label, and works by Mahler, Brahms, Wagner, Handel, and Bach on Virgin Classics. Ms. Blythe was named *Musical America's* Vocalist of the Year for 2009.

# Soloists

RRG Photography



Japanese mezzo-soprano **Mihoko Fujimura** made her Philadelphia Orchestra debut in 2006 on tour in Lucerne and most recently performed with the ensemble in 2013. She came to international attention in performances at the 2002 Munich Opera Festival and the Bayreuth Festival and has since become a regular guest at the Royal Opera House, the Teatro alla Scala in Milan, the Bavarian State Opera in Munich, the Vienna State Opera, the Théâtre du Châtelet in Paris, the Teatro Real in Madrid, and the Bayreuth and Aix-en-Provence festivals. She is a regular guest artist in Japan and has appeared with the world's leading orchestras. She has appeared at the Bayreuth Festival for nine consecutive seasons in the roles of Kundry (*Parsifal*), Brangäne (*Tristan and Isolde*), Fricka (*Die Walküre*), Waltraute (*Götterdämmerung*), and Erda (*Siegfried*). Her recordings include Brangäne with Antonio Pappano for EMI Classics and Schoenberg's *Gurrelieder* with the Bavarian Radio Symphony and Mariss Jansons. In 2014 Ms. Fujimura was awarded the Purple Ribbon Medal of Honor by the Japanese government for her contribution to academic and artistic developments, improvements, and accomplishments.

Jimmey Williams



American tenor **Anthony Dean Griffey** has appeared in the world's most prestigious opera houses in the title roles in Mozart's *Idomeneo*, Stravinsky's *Oedipus Rex*, and Kurka's *The Good Soldier Schweik*; as Florestan in Beethoven's *Fidelio*; and as Alfred in Johann Strauss's *Die Fledermaus*. He is particularly noted for his portrayal of the title role in Britten's *Peter Grimes*, which he first performed at the Tanglewood Festival with Seiji Ozawa and has since performed all over the world, most recently with the Atlanta Symphony at Carnegie Hall as part of the Britten centenary celebrations. Mr. Griffey made his Philadelphia Orchestra debut in 1998 and most recently appeared with the ensemble in 2014. In addition to these current performances, he appears in concert this season with the Atlanta Symphony and the Orquestra Sinfônica do Estado de São Paulo. On the opera stage he reprises his highly acclaimed performance of Lennie in Floyd's *Of Mice and Men* for his debut with Manitoba Opera. A four-time Grammy-winner, Mr. Griffey's recordings include the Metropolitan Opera's *Peter Grimes* (EMI Classics). He holds the position of professor of voice at the Eastman School of Music in Rochester, N.Y.

# Soloists



Austrian baritone **Markus Werba** has performed at the world's finest opera houses and concert venues, including the Teatro alla Scala in Milan, the Royal Opera House, the Bavarian State Opera, Los Angeles Opera, and the Metropolitan Opera. He has also appeared at the Baden-Baden, Salzburg, Gergiev, Tanglewood, and Aspen festivals. Highlights of the current and upcoming seasons include Beckmesser in a new production of Wagner's *Die Meistersinger von Nürnberg* at the Deutsche Staatsoper Berlin under the baton of Daniel Barenboim, his title role debut in Tchaikovsky's *Eugene Onegin* in Cologne, Papageno in Mozart's *The Magic Flute* at the Vienna State Opera, Wagner's *Tannhäuser* in Beijing, and return invitations for several operas at La Scala and the Met. Recent operatic highlights include Beckmesser for the Salzburg Festival and Papageno for the Metropolitan Opera. On the concert stage Mr. Werba appears with the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Orchestre National d'Île de France, and in recitals at venues including Wigmore Hall in London. These current performances mark his Philadelphia Orchestra debut.



Shirley Sauerz

Canadian bass **John Relyea** made his Philadelphia Orchestra debut in 1998 in Bach's Magnificat and returns in March 2017 for Bartók's *Bluebeard's Castle*. He has appeared in the world's most celebrated opera houses, including the Metropolitan Opera, San Francisco Opera (where he is an alumnus of the Merola Opera Program and a former Adler Fellow), the Lyric Opera of Chicago, Seattle Opera, the Canadian Opera Company, the Royal Opera House, and the Mariinsky Theater. This season he sings *Bluebeard's Castle* for both his debut at the Teatro alla Scala in Milan and his return to the Paris Opera. Mr. Relyea's recordings include Verdi's Requiem (LSO Live), Mozart's *Idomeneo* with Charles Mackerras and the Scottish Chamber Orchestra (EMI), Mahler's Symphony No. 8 with Simon Rattle and the City of Birmingham Symphony (EMI), and the Metropolitan Opera's DVD presentations of Mozart's *Don Giovanni*, Bellini's *I Puritani*, and Wagner's *Die Meistersinger von Nürnberg* (Deutsche Grammophon). He can also be seen on the Met's HD Live Series presentation of Verdi's *Macbeth*. He is the winner of the 2009 Beverly Sills Award and the 2003 Richard Tucker Award.

# Choirs



Peter Boring

Recognized as one of the world's leading choral ensembles, the **Westminster Symphonic Choir** has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 82 years. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski in Bach's Mass in B minor. In recent seasons the ensemble has been featured in performances of Bach's St. Matthew Passion, Verdi's Requiem, Beethoven's Symphony No. 9, and Bernstein's MASS under the baton of Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College. In addition to these current performances, the Choir's 2015-16 season includes Beethoven's Symphony No. 9 with the New Jersey Symphony and Jacques Lacombe and with the Berlin Philharmonic and Simon Rattle; and Handel's *Messiah* with the New York Philharmonic conducted by Jane Glover. The Choir is led by Joe Miller, director of choral activities at the College and artistic director for choral activities for the Spoleto Festival USA. Westminster Choir College is a division of Rider University's Westminster College of the Arts, which has campuses in Princeton and Lawrenceville, N.J.



**The Choral Arts Society of Washington** has established and maintained a dedication to excellence in its 50-year history. Led by Artistic Director Scott Tucker, the organization receives frequent invitations to perform with the National Symphony (NSO) and other world-class orchestras alongside legendary conductors. Established in 1965 by Norman Scribner, Choral Arts today is comprised of two performing groups: the Choral Arts Chorus, a symphonic chorus featuring over 190 singers, and the 27-member Choral Arts Chamber Singers, now in its second season. Choral Arts produces an annual concert season primarily at the John F. Kennedy Center for the Performing Arts, including fall and spring concerts, holiday performances, and student concerts. The organization also performs, tours, records, and co-commissions with the NSO. Recent performance highlights include the ensemble's 2014 debut with The Philadelphia Orchestra in Beethoven's Ninth Symphony, and performing with Andrea Bocelli and the Baltimore Symphony. The Choral Arts Society of Washington recently completed a five-city tour of China with the Qingdao Symphony at the invitation of the Chinese Ministry of Culture.

# Choir



**The American Boychoir** made its Philadelphia Orchestra debut in 1952 and most recently performed with the ensemble in 2015. Under the leadership of Fernando Malvar-Ruiz, Litton-Lodal Music Director, the choir performs regularly with world-class orchestras and collaborates with artists ranging from great classical singers such as Jessye Norman and Frederica von Stade to jazz legend Wynton Marsalis to pop icons Beyoncé and Paul McCartney. The Boychoir has also been invited to sing for every sitting U.S. president since John F. Kennedy. The singers—boys in fourth through eighth grades—pursue a rigorous musical and academic curriculum at the American Boychoir School in Princeton, N.J., balancing schoolwork with an intense national and international touring schedule. The 2015-16 season includes four national tours and engagements at the Metropolitan Museum of Art and Carnegie Hall. The legacy of the American Boychoir is preserved through an extensive recording catalogue, which boasts over 45 commercial recordings and its own label, Albemarle Records. Members of the choir are also featured in the 2014 film *Boychoir* starring Dustin Hoffman and Kathy Bates.

# Framing the Program

## Parallel Events

**1906**

**Mahler**

Symphony

No. 8

**Music**

Ives

*The Unanswered*

*Question*

**Literature**

Sinclair

*The Jungle*

**Art**

Rouault

*At the Mirror*

**History**

San Francisco

earthquake

These performances of Gustav Mahler's Symphony No. 8, known as the "Symphony of a Thousand" because of the enormous forces employed, mark the 100th anniversary (almost to the day) of its U.S. premiere by The Philadelphia Orchestra. Mahler wrote this staggeringly ambitious work in a white heat of inspiration during the summer of 1906 and its premiere four years later in Munich proved the greatest success of his career. In 1916 Leopold Stokowski, who had attended the Munich concert, led the Philadelphia performances, which marked a turning point in the history of the Orchestra.

The choral Symphony is in two parts, the first using the Latin Pentecost hymn *Veni, creator spiritus* and the second the conclusion of Goethe's *Faust*. Mahler's feat in combining different languages, genres of music, and sacred and secular themes is as astonishing as his marshalling of so many musicians: an immense orchestra, two large mixed choirs and separate children's chorus, organ, off-stage brass, and eight vocal soloists.

# The Music

## Symphony No. 8 (“Symphony of a Thousand”)



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

“On the first day of the holidays, I went up to the hut in Maiernigg with the firm resolution of idling the holiday away (I needed to so much that year) and recruiting my strength. On the threshold of my old workshop the *Spiritus creator* took hold of me and shook me and drove me on for the next eight weeks until my greatest work was done.” So Mahler wrote to his wife, Alma, in June 1910, remembering the events four summers earlier, when in unusually short order he sketched his monumental Eighth Symphony in a small town on Lake Wörth amid the Carinthian Mountains. The 8th-century Pentecost hymn *Veni, creator spiritus* (Come, Creator Spirit) served as the initial inspiration for the Symphony while the ending of the second part of Goethe’s *Faust* provided the basis for the rest of the work.

**A New Kind of Symphony** Mahler told his biographer Richard Specht that in comparison to the Eighth “all the rest of my works are no more than introductions. I have never written anything like it; it is quite different in both content and style from all my other works, and certainly the biggest thing that I have ever done. Nor do I think that I have ever worked under such a feeling of compulsion; it was like a lightning vision—I saw the whole piece before my eyes and only needed to write it down, as though it were being dictated to me.”

According to conventional definitions the Eighth is more a cantata or oratorio than a symphony. The choruses and vocal soloists pervade the work, unlike earlier choral symphonies such as Beethoven’s Ninth and Mahler’s own Second and Third that use the chorus at or near the end. Mahler recognized this as a revolutionary feature, telling Specht, “Its form is something altogether new. Can you imagine a symphony that is sung throughout, from beginning to end? So far I have employed words and the human voice merely to suggest, to sum up, to establish a mood. . . . Here the voice is also an instrument. The whole first movement is strictly symphonic in form yet completely sung. It is really strange that nobody has ever thought of this before; it is simplicity itself, *The True Symphony*, in which the most beautiful instrument of all is led to its calling. Yet it is used not only as sound, because the voice is the bearer of poetic thoughts.”

**The Munich Premiere** Mahler thus combines the two outlets of his compositional oeuvre—songs and symphonies—in a piece that is in many respects a synthesis of his creative past and that of music history more generally. As Mahler scholar Donald Mitchell has remarked, “There is scarcely a *genre* that is not touched on, whether it is cantata or oratorio, solo song or operatic aria, childlike chorus or exalted chorale.” Mahler cast the Eighth Symphony in two movements, with texts in Latin and German, and uses an immense orchestra, two large mixed choirs and separate children’s chorus, organ, off-stage brass, and eight soloists. These extraordinary forces prompted its unofficial title “Symphony of a Thousand,” which was not of Mahler’s own devising. The name came rather from the shrewd impresario Emil Gutmann, who arranged the legendary premiere on September 12, 1910, at Munich’s New Music Festival Hall. The performance, which was repeated the next day, allegedly employed 858 singers and 171 instrumentalists, for a total of 1,029 performers (plus Mahler conducting).

If Mahler had been surprised in the summer of 1906 that the Symphony came unbidden and was written so quickly, he could hardly have anticipated what the next few years would hold as he awaited its premiere. In May 1907 he resigned as director of the Vienna Court Opera; his beloved elder daughter, Marie, died in Maiernigg later that summer. He took a position with the Metropolitan Opera in New York and then with the New York Philharmonic. Returning to Europe for the summers, he composed his late works: *Das Lied von der Erde*, the Ninth Symphony, and sketches for his Tenth.

Preliminary rehearsals for the premiere of the Eighth Symphony began in late May 1910 in Vienna and Leipzig. That summer Mahler learned that Alma was having an affair with the young architect Walter Gropius and in despair sought out Sigmund Freud. Shortly after their famous meeting in Leiden, which evidently proved helpful, Mahler went to Munich to lead the final rehearsals of the Eighth. He dedicated the Symphony to Alma; it is the only one of his symphonies to have a personal dedication.

The premiere was by all accounts an enormous success, undoubtedly the greatest of Mahler’s career as a composer. It also turned out to be the final time he conducted a first performance of one of his own pieces; he never heard *Das Lied von der Erde* or the Ninth Symphony, both premiered after his death the next year at the age of 50.

The audience at the Munich premiere included many of the musical and cultural elite in Europe. Among the

distinguished musicians attending was 28-year-old Leopold Stokowski, who would soon be appointed the third music director of The Philadelphia Orchestra. Six years later, in March and April 1916, Stokowski presented the Symphony's American premiere in nine highly acclaimed performances at Philadelphia's Academy of Music and New York's Metropolitan Opera House. The forces employed outdid even the Munich premiere, featuring 1,068 performers (plus Stokowski), and the concerts marked a turning point in the Orchestra's history.

**A Closer Look** After an introductory measure in which the organ firmly establishes the key of E-flat, the Symphony opens with an enormous burst of energy as the massed choral forces exclaim the *Veni, creator spiritus* text. The opening motto reappears throughout the Symphony and ultimately caps the work's final measures. The soprano initiates the soloists and their interactions with the double chorus and children's chorus. One of the climaxes of the movement is the section "Accende lumen sensibus, infunde amorem cordibus" (Kindle our senses with light, pour Thy love into our hearts), which serves as a conceptual bridge to the more humanistic themes of the second movement. Also prominent is the elaborate contrapuntal writing, including a massive double fugue, evidence of Mahler's deep study of Bach around this time.

Mahler had originally planned for the Symphony to have four movements, with a slow one (*Caritas*) coming next, followed by a scherzo (*Christmas Games with the Child*), and a hymn finale (*Creation through Eros*), which apparently would have drawn its text from Goethe's *Faust*. In looking to an author and play he revered, Mahler was following a long tradition of *Faust* settings in music, not only in many operatic versions, but also as orchestral works, including ones by Berlioz, Liszt, Schumann, and Wagner.

The second part of the Symphony is more than twice as long as the first. It begins mysteriously, with an extended slow introduction in the minor. The movement is often described as encompassing the expected next three sections of a typical symphony—a slow movement, scherzo, and finale—but that does not do full justice to its layout, parts of which return to music from the opening movement. The soloists, who had been anonymous in the *Veni, creator* movement, are now used to convey specific Biblical and quasi-spiritual figures (among them *Mater gloriosa* as the Virgin Mary, "the personification of the Eternal Feminine"), as well as characters from *Faust* (including "a penitent woman," Faust's beloved Gretchen).

Mahler composed his *Symphony No. 8* in 1906.

*The Philadelphia Orchestra gave the United States premiere of the Eighth, on March 2, 1916, led by Leopold Stokowski, with over 950 choristers from the Philadelphia Orchestra Chorus, the Philadelphia Choral Society, Mendelssohn Club of Philadelphia, and the Fortnightly Club. The soloists were Florence Hinkle, Inez Barbour, and Adelaide Fischer, sopranos; Margaret Keyes and Susanna Dercum, contraltos; Lambert Murphy, tenor; Reinald Werrenrath, baritone; and Clarence Whitehill, bass. The Orchestra last performed the work in April/May 2008 with Christoph Eschenbach conducting.*

*The Symphony is scored for piccolo, five flutes (V doubling piccolo II), four oboes, English horn, three clarinets, E-flat clarinet, bass clarinet, four bassoons, contrabassoon, eight horns, eight trumpets (four onstage, four offstage), seven trombones (four onstage, three offstage), tuba, two timpani, percussion (bass drum, bell, chimes, cymbals, glockenspiel, tam-tam, triangle), two harps, piano, celesta, organ, harmonium, mandolin, strings, three soprano soloists, two mezzo-soprano soloists, tenor soloist, baritone soloist, bass soloist, mixed chorus (divided into double chorus), and boys' chorus.*

*Performance time is approximately 80 minutes.*

One of the most remarkable features of the Symphony is that despite the surface disparities between the two movements—the one sacred, the other secular, the first in Latin, the second in German, the opening a choral cantata and the following much more operatic in character—there is a fundamental unity that functions on multiple levels. The two movements share prominent musical themes, most notably the *Veni, creator spiritus* motif that opens and closes the work.

Mahler's ultimate vision for the Symphony is intimately bound to his relationship with Alma, whom he associated both with the creative spirit and with Goethe's "eternal feminine." As he was rehearsing the Symphony in Munich he wrote to her: "Freud was right. For me you have always been the light, the central point!" That was in 1910, but already in a sketch inscribed to Alma he calls her "the first inspiration" and "spiritus creator." All this is congruent with the intellectual and artistic explorations of fin-de-siècle Vienna, of Freud, of a writer like Arthur Schnitzler (who attended the Munich premiere), and of the painter Gustav Klimt (one of Alma's many admirers), which suggest a fundamental connection between creativity and sexuality. The unexpected connections between the two parts of this overwhelming Symphony are testimony to Mahler's remarkable ability for personal, musical, literary, and philosophical synthesis.

—Christopher H. Gibbs

# Musical Terms

## GENERAL TERMS

**Aria:** An accompanied solo song (often in ternary form), usually in an opera or oratorio

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

**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. Chorale settings are vocal, instrumental, or both.

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

**Contrapuntal:** See counterpoint

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

**Dissonance:** A combination of two or more

tones requiring resolution

**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

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

**Legato:** Smooth, even, without any break between notes

**Meter:** The symmetrical grouping of musical rhythms

**Oratorio:** Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

**Polyphony:** A term used to designate music in more

than one part and the style in which all or several of the musical parts move to some extent independently

**Recitative:** Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

**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.

**Ternary:** A musical form in three sections, ABA, in which the middle section is different than the outer sections

**Timbre:** Tone color or tone quality

# March/April

## The Philadelphia Orchestra

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**Tini Mathot** Harpsichord

**Jeffrey Khaner** Flute

**J.S. Bach** Orchestral Suite No. 3

**C.P.E. Bach** Concerto for Two Harpsichords in F major

**Mozart** Flute Concerto No. 1

**Haydn** Symphony No. 83 ("The Hen")

### Tchaikovsky & Mendelssohn

**March 31 & April 2** 8 PM

**April 1** 2 PM

**Pablo Heras-Casado** Conductor

**Akiko Suwanai** Violin

**Tchaikovsky** *The Tempest*

**Prokofiev** Violin Concerto No. 2

**Mendelssohn** Symphony No. 3 ("Scottish")

The March 31 concert is sponsored by Medcomp.

**Hurry, before tickets disappear for this exciting season.**

Call **215.893.1999** or log on to **www.philorch.org**

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

Photo: Jessica Griffin

# Tickets & Patron Services

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 at [patronserverices@philorch.org](mailto:patronserverices@philorch.org).

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

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**PreConcert Conversations:** PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are

free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend

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

**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 or visit [www.philorch.org](http://www.philorch.org) for more information.

**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.

**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.

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