

Season 2016-2017

Thursday, September 29,
at 8:00

Saturday, October 1,
at 8:00

Sunday, October 2, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Lucy Crowe Soprano

Kate Lindsey Mezzo-soprano

Nicholas Phan Tenor

Philippe Sly Bass-baritone

Westminster Symphonic Choir

Joe Miller Director

Theofanidis *Rainbow Body*

Schubert Symphony in B minor, D. 759 ("Unfinished")

I. Allegro moderato

II. Andante con moto

Intermission

Mozart Mass in C minor, K. 427

I. Kyrie

II. Gloria

Gloria in excelsis Deo

Laudamus te

Gratias

Domine Deus

Qui tollis

Quoniam

Jesu Christe—Cum sancto spiritu

III. Credo

Credo in unum Deum

Et incarnatus est

IV. Sanctus

V. Benedictus

This program runs approximately 2 hours, 5 minutes.

The September 29 concert is sponsored by

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The October 1 concert is sponsored by

Mr. and Mrs. Peter Shaw.

The October 2 concert is sponsored by

Ms. Elaine Woo Camarda.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Noseda Conducts Beethoven

Nov. 25-27

Gianandrea Noseda Conductor

Alexander Toradze Piano

Petrassi Partita

Ravel Piano Concerto in G major

Beethoven Symphony No. 6 ("Pastoral")

Spend Thanksgiving weekend with The Philadelphia Orchestra! Gianandrea Noseda returns to lead a program that whirls from dance to jazz to Beethoven.

The November 27 concert is sponsored by John H. McFadden and Lisa D. Kabnick.

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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 inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with 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 continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

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

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

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm 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 fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

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 was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick 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. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

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

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

Soloist



Marco Borggreve

British soprano **Lucy Crowe** made her Philadelphia Orchestra debut in 2011. Her operatic roles include Adele in Johann Strauss's *Die Fledermaus* and Servilia in Mozart's *La clemenza di Tito* at the Metropolitan Opera; Eurydice in Gluck's *Orpheus and Eurydice*, Adina in Donizetti's *The Elixir of Love*, Susanna in Mozart's *The Marriage of Figaro*, Gilda in Verdi's *Rigoletto*, and Belinda in Purcell's *Dido and Aeneas* at the Royal Opera House, Covent Garden; Sophie in Strauss's *Der Rosenkavalier* at the Deutsche Oper Berlin, the Bavarian State Opera, and Covent Garden; and the title role in Janáček's *The Cunning Little Vixen* at Glyndebourne Festival Opera. She made her U.S. debut as Iole in Handel's *Hercules* at the Chicago Lyric Opera and has since sung the role at the Canadian Opera Company.

In concert Ms. Crowe has performed with many of the world's finest conductors and orchestras, including the Orchestra dell'Accademia Nazionale di Santa Cecilia with Antonio Pappano; the Philharmonia Orchestra and Esa-Pekka Salonen; the Boston Symphony at Tanglewood with Stéphane Denève; the London Symphony with Daniel Harding and Mark Elder; the City of Birmingham Symphony with Andris Nelsons, Edward Gardner, Emmanuelle Haïm, and Sakari Oramo; the Zurich Chamber Orchestra with Roger Norrington; the Orchestra of the Age of Enlightenment with Charles Mackerras and Richard Egarr; and the Scottish Chamber Orchestra with Mr. Mackerras and Yannick Nézet-Séguin.

Ms. Crowe has performed at the Salzburg, Edinburgh, and Mostly Mozart festivals. She is a regular recitalist at London's Wigmore Hall and made her U.S. recital debut at Carnegie Hall in 2014. Her recordings include Handel's *Il pastor fido* and a Handel and Vivaldi disc with La Nuova Musica under David Bates for Harmonia Mundi; a Lutosławski disc with the BBC Symphony under Edward Gardner, Handel's *Alceste* with Christian Curnyn and the Early Opera Company, and Eccles's *The Judgement of Paris*, all for Chandos; and a solo Handel disc, *Il caro Sassone*, with Harry Bicket and the English Concert, also on Harmonia Mundi. Born in Staffordshire, England, Ms. Crowe studied at the Royal Academy of Music, where she has recently been appointed a fellow.

Soloist

Dario Acosta



American mezzo-soprano **Kate Lindsey** makes her Philadelphia Orchestra debut with these performances. She has appeared in many of the world's most prestigious opera houses, performing with the Metropolitan, Santa Fe, Seattle, Los Angeles, and Bavarian State operas; at the Royal Opera House, Covent Garden; at the Salzburg, Glyndebourne, and Aix-en-Provence festivals; with Lille Opera; and at the Théâtre des Champs-Élysées in Paris.

Ms. Lindsey's recent performance highlights include Cherubino in a new production of Mozart's *The Marriage of Figaro* at the Royal Opera House; Hansel in Humperdinck's *Hansel and Gretel* at the Dutch National Opera; Dorabella in Mozart's *Così fan tutte* at the Aix-en-Provence Festival, the BBC Proms, and the Edinburgh International Festival; and Zerlina in Mozart's *Don Giovanni* at the Metropolitan Opera. She also made her debut with the Royal Concertgebouw Orchestra. In concert she sang the premiere performances of a new commission by John Harbison with James Levine and the Boston Symphony. She has worked with many of the world's most distinguished conductors, including Thomas Hengelbrock, James Conlon, Emmanuelle Haïm, Vladimir Jurowski, Lorin Maazel, David Robertson, and Franz Welser-Möst. In recital she has been presented by the Metropolitan Museum of Art and Rockefeller University in New York City. Ms. Lindsey recently starred in the Metropolitan Opera's HD broadcast of Offenbach's *The Tales of Hoffmann*. She was also featured in the Met broadcasts of Mozart's *La clemenza di Tito* and *The Magic Flute*, the latter subsequently released on DVD. Her CD *Follow Poet*, of songs by Mohammed Farouz, was released by Deutsche Grammophon.

A native of Richmond, VA, Ms. Lindsey holds a Bachelor of Music degree from Indiana University and is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program. Her many awards include a 2011 grant from the Festival Musique & Vin au Clos Vougeot, the 2007 Richard F. Gold Career Grant, the 2007 George London Award in memory of Lloyd Rigler, the 2007 Lincoln Center Martin E. Segal Award, and a 2006 Sullivan Foundation Grant.

Soloist



FACE COLLECTIVE

This season American tenor **Nicholas Phan** returns to the Cleveland Orchestra; the San Francisco, St. Louis, Baltimore, and North Carolina symphonies; and the National Art Centre in Ottawa. He makes his debut in the title role of Stravinsky's *Oedipus Rex* with Esa-Pekka Salonen and the Philharmonia Orchestra at Cal Performances and his recital debut at Wigmore Hall in London.

Mr. Phan, who made his Philadelphia Orchestra debut in 2011, has appeared with many of the leading orchestras in North America and Europe, including the New York and Los Angeles philharmonics; the Boston, Chicago, and BBC symphonies; Boston Baroque; Philharmonia Baroque; Apollo's Fire; and the English Chamber Orchestra. He has toured extensively throughout the major concert halls of Europe with Il Complesso Barocco and appeared at the Edinburgh, Ravinia, Rheingau, Tanglewood, and Marlboro music festivals, and at the BBC Proms. On the opera stage he has appeared with the Los Angeles, Houston Grand, Seattle, Glyndebourne Festival, and Frankfurt operas, and at the Maggio Musicale in Florence. He has been presented in recital by Carnegie Hall, the Chamber Music Society of Lincoln Center, the Metropolitan Museum of Art, the Philadelphia Chamber Music Society, the Library of Congress, the Green Music Center in Sonoma, and Atlanta's Spivey Hall. He is also a founder and the artistic director of Collaborative Arts Institute of Chicago, an organization devoted to promoting the art song and vocal chamber music repertoire.

Mr. Phan's most recent solo album, *A Painted Tale*, was released on Avie Records in February 2015. His previous solo album, *Still Falls the Rain* (Avie), was named one of the best classical recordings of 2012 by the *New York Times* and also features Philadelphia Orchestra Principal Horn Jennifer Montone. His growing discography includes the Grammy-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony (CSO Resound); his debut solo album, *Winter Words* (Avie); Vivaldi's *L'Olimpiade* with the Venice Baroque Orchestra (Naïve); and the world premiere recording of Elliott Carter's orchestral song cycle *A Sunbeam's Architecture* (NMC).

Soloist

Adam Scott



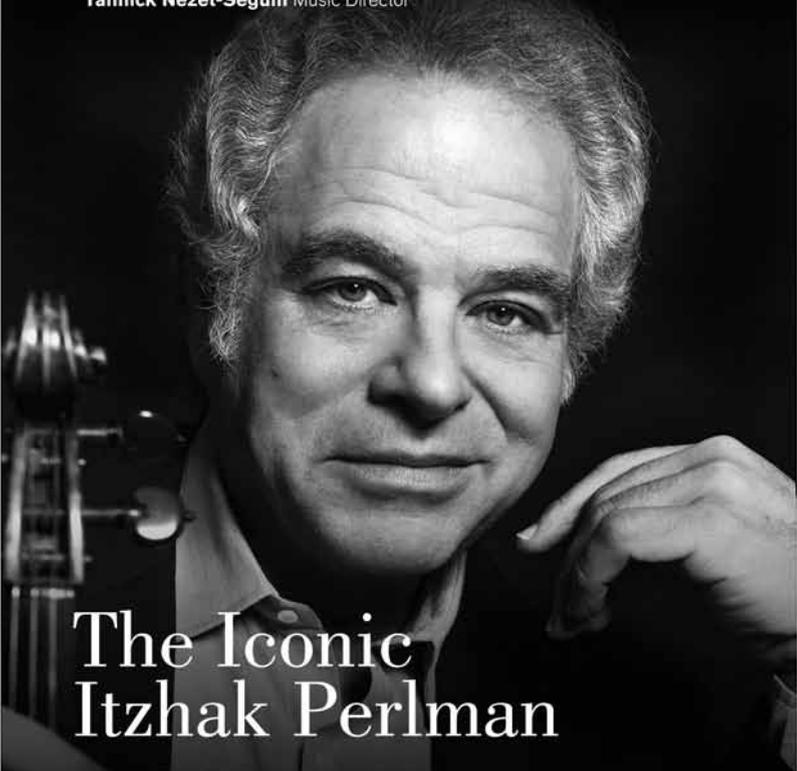
French-Canadian bass-baritone **Philippe Sly** is the first prize winner of the 2012 Concours Musical International de Montréal and a grand prize winner of the 2011 Metropolitan Opera National Council Auditions, for which he sang a varied repertoire of works by Mozart, Bach, Handel, Stravinsky, and Wagner. He was recently awarded Concert of the Year in Romantic, Post-Romantic, and Impressionist Music at the 16th annual ceremony of the Prix Opus in Quebec.

This season Mr. Sly makes his debut at the Paris Opera as Guglielmo in a new production of Mozart's *Così fan tutte* conducted by Philippe Jordan. In concert he sings the role of Narbal in Berlioz's *Les Troyens* with the Orchestre Philharmonique de Strasbourg under John Nelson, which will be recorded by Warner/Erato. He debuts with the Dallas Symphony in Bach's St. Matthew Passion with Jaap van Zweden and returns to Montreal with the Fondation Arte Musica/Musée des Beaux-Arts de Montréal in a duo recital with guitarist John Charles Britton of Schubert songs. In the summer of 2017 he debuts at the Aix-en-Provence Festival as the title role in a new production of Mozart's *Don Giovanni*. In the summer of 2016 he made his Glyndebourne Festival Opera debut as Claudio in a new production of Berlioz's *Beatrice and Benedict* directed by Laurent Pelly. In the 2015-16 season he sang his first performances of Golaud in Debussy's *Pelleas and Melisande* in his hometown of Montreal with the Montreal Symphony under Kent Nagano. He also debuted at the Hamburg Opera in fully staged performances of Bach's St. Matthew Passion. Other recent performance highlights include a return to the San Francisco Opera as Ormonte in Handel's *Partenope* and as Figaro in Mozart's *The Marriage of Figaro*.

Mr. Sly holds a Bachelor of Music degree in voice performance from McGill University's Schulich School of Music. He is also an alumnus of San Francisco Opera's Merola Program, where he performed the role of Dr. Bartolo in Rossini's *The Barber of Seville*. A recording artist with Analekta Records, his first solo album, *In Dreams*, was released in 2012, followed by an all-Rameau album, *Les Amants trahis*, with soprano Hélène Guilmette, and *Love's Minstrels: English Songs from the 19th and 20th Centuries*. He made his Philadelphia Orchestra debut in 2014.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



The Iconic Itzhak Perlman

Mar. 15 & 16

Itzhak Perlman Conductor and Violin

Bach Violin Concerto No. 1

Mozart Symphony No. 35 ("Haffner")

Dvořák Symphony No. 8

A cultural icon, the irrepressible Itzhak Perlman returns to Verizon Hall to conduct and solo with The Philadelphia Orchestra.

The March 16 concert is sponsored by 

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photo: Lisa-Marie Mazzucco

Chorus

Peter Borg



Recognized as one of the world's leading choral ensembles, **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, Bernstein's MASS, and Mahler's "Symphony of a Thousand" under the baton of Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College.

In addition to these current performances, the Choir's 2016-17 season includes two other appearances with The Philadelphia Orchestra: Ravel's *Daphnis and Chloé* conducted by Yannick Nézet-Séguin and Britten's *War Requiem* led by Charles Dutoit. Other season highlights include Beethoven's Symphony No. 9 and Schoenberg's *A Survivor from Warsaw* with the New York Philharmonic, and Rachmaninoff's *Vespers*, as part of the Philharmonic's Tchaikovsky and His World Festival. Recent seasons have included performances of Berg's *Wozzeck* with the London Philharmonia and Esa-Pekka Salonen; Villa-Lobos's *Choros* No. 10 and Estévez's *Cantata Criolla* with the Simón Bolívar Symphony of Venezuela and Gustavo Dudamel; Beethoven's Symphony No. 9 with the West-Eastern Divan Orchestra and Daniel Barenboim; and Rouse's Requiem with the New York Philharmonic and Alan Gilbert.

The ensemble is composed of juniors, seniors, and graduate students at Westminster Choir College. 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. Dr. Miller has made three recordings with the 40-voice Westminster Choir, which is part of the larger Symphonic Choir: *Noël*, a collection of French Christmas music and sacred works; *The Heart's Reflection: Music of Daniel Elder*; and *Flower of Beauty*, which received four stars from *Choir and Organ* magazine and earned the ensemble critical praise from *American Record Guide* as "the gold standard for academic choirs in America." Westminster Choir College is a division of Rider University's Westminster College of the Arts, which has campuses in Princeton and Lawrenceville, N.J.

Framing the Program

Parallel Events

1782

Mozart

Mass in
C minor

Music

Haydn
Mariazellermesse

Literature

Burney
Cecilia

Art

Reynolds
*Mrs. Peter
Beckford*

History

Spain
completes
conquest of
Florida

1822

Schubert

Symphony in
B minor
("Unfinished")

Music

Rossini
Semiramide

Literature

Stendhal
De L'Amour

Art

Prud'hon
Crucifixion

History

Turks invade
Greece

American composer Christopher Theofanidis's evocative *Rainbow Body* looks to the medieval past as well as to Tibetan Buddhism. He uses a beautiful soaring melody by the 12th-century mystic composer and abbess Hildegard von Bingen and explores the Buddhist concept that when an enlightened being dies physically, the body is absorbed back into the universe as light.

Two great unfinished masterpieces follow this spiritual opening. Franz Schubert left a handful of incomplete symphonies, but his Symphony in B minor, which he composed when quite ill at age 25, is the most miraculous. The two-movement work awaited its premiere for nearly 40 years after the composer's death, astonishing and delighting audiences when it was finally unveiled in 1865.

At age 26 Mozart started his longest and greatest Mass as a thankful offering after the illness of his fiancée, Constanze. A year after their marriage, part of the work was performed in his native Salzburg, with her participating as one of the soprano soloists. Mozart never finished this grand project, but the surviving sections display his keen interest in the music of the Baroque masters Bach and Handel, while its magnificent vocal solo parts point to his genius as an opera composer.

The Music

Rainbow Body

Matthew Fried



Christopher Theofanidis
Born in Dallas, Texas,
December 18, 1967
Currently living in
New Haven, Connecticut

As composer and educator, Texas native Christopher Theofanidis has maintained an innate curiosity about the people and world around him, inspiring his more than 50 works for orchestra, opera, chorus, and solo instruments. Despite being the son of a composer, Theofanidis's career almost took a turn toward business school following graduation from the University of Houston. Further composition studies at the Eastman School of Music and Yale have since led the composer to commissions worldwide and numerous awards and fellowships, including an American Academy Rome Prize, six ASCAP Morton Gould prizes, and a 2003 Masterprize Competition award for his one-movement *Rainbow Body*. Over the past 25 years, he has become one of the most widely performed American composers of his generation.

Theofanidis has been commissioned by the Atlanta, Dallas, and Pittsburgh symphonies, the Orpheus Chamber Orchestra, Houston Grand Opera, San Francisco Opera, Houston Chamber Choir, and American Ballet Theatre, as well as numerous international performing artists. In 2007 he was nominated for a Grammy award for his choral/orchestral work *The Here and Now*, based on the poetry of 13th-century Persian poet Jalāl ad-Dīn Muhammad Rūmī. Theofanidis has been on the faculty at the Peabody Conservatory and the Juilliard School, and is currently a professor at Yale University.

A Fusion of Music and Enlightenment *Rainbow Body* was co-commissioned by Meet the Composer and the Houston Symphony, and was premiered by the Houston Symphony on April 8, 2000, with Robert Spano conducting. The work combines Theofanidis's fascination with the music of 12th-century German writer, composer, and abbess Hildegard von Bingen with the Tibetan Buddhist attainment of "rainbow body"—the concept that when an enlightened being dies physically, the body is absorbed back into the universe as energy or light.

Hildegard's musical repertory includes liturgical antiphons, hymns, sequences, and responsories, featuring soaring single-line melodies that Theofanidis has described as "very sensual and intimate, a kind of communication with

the divine.” Hildegard’s “Ave Maria, O auctrix vite” (Hail Mary, O source of life)—the principal melody in *Rainbow Body*—honors the Virgin Mary as a source of life and the mother of Christ. The memorable contours of Hildegard’s melody provide the source material for *Rainbow Body*, and combined with Theofanidis’s unique approach to musical language and harmonic palette, create continuously flowing consonance and dissonance throughout the work.

The Tibetan phenomenon of “rainbow body” dates back centuries, to the Dzogchen tradition of teachings. According to this concept, a fully-accomplished Dzogchen practitioner can dissolve the body at the time of death, emanating rainbow light. “Rainbow body” is the ultimate fruition of Dzogchen practice—a natural pairing to a medieval Christian concept of luminous resurrection prevalent in Hildegard’s time. To Theofanidis, the positive energy of Buddhist enlightenment is a perfect complement to Hildegard’s sinuous and supple chant.

A Closer Look Hildegard’s chant “Ave Maria, O auctrix vite” is comprised of three elaborate solo verses (or episodes), each followed by the refrain (*repetendum*) on the text *Quem inspiravit Spiritus Dei* (On whom breathed the Spirit of God). Theofanidis has set Hildegard’s responsorial text into three repetitions of the *repetendum* with two intervening episodes of contrasting musical passages. Taking advantage of the diverse instrumental palettes available in a full symphony orchestra, Theofanidis infuses Hildegard’s timeless chant with a wide range of colors and dynamics.

Rainbow Body opens with a mysterious introduction punctuated by brass pizzicato and timpani and marked by fleeting upper winds. Hildegard’s serene melody is introduced in the upper strings, with what Theofanidis refers to as an “orchestral halo” around the melody creating a reverberation reminiscent of an ancient cathedral. Audience members can listen for this “haloing” effect (a term coined by Theofanidis himself) as pairs of instruments carry the melody and other players create the halo by prolonging tones after the tune has moved on to the next note.

In two contrasting episodes, Theofanidis adds instruments to increase orchestral color and creates intensity through the repetition of small fragments of the chant. The second episode in particular is unsettled and agitated, with pulsating lower brass building musical drama to a glorious presentation of a final *repetendum* by the entire orchestra.

Rainbow Body was composed in 2000.

Rossen Milanov conducted the first Philadelphia Orchestra performance of the piece, in 2009 at the Mann Center. The current performances are the first on subscription concerts.

The score calls for three flutes (III doubling piccolo), three oboes, three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, Chinese cymbal, claves, congas, cymbals, glockenspiel, gong, suspended cymbal, triangle, vibraphone), harp, piano, and strings.

Rainbow Body runs approximately 12 minutes in performance.

Rainbow Body is underscored by a struggle between the meditative chant and the unstable tonality of the episodes, but like Hildegard's faith and the ultimate serenity of the Tibetan "rainbow body," the peacefulness of enlightenment wins out at the end.

—Nancy Plum

The Music

Symphony in B minor (“Unfinished”)



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

For nearly 40 years after Schubert's death an unfinished symphony in B minor lay forgotten in the possession of the Hüttenbrenner family in Graz, completely unknown to the rest of the world and only dimly remembered by a few of the composer's friends. "Anselm possesses a treasure, in the form of Schubert's B-minor Symphony," wrote Schubert's friend Josef Hüttenbrenner after the composer's death, "which we rank with his great C-major Symphony ... and with all the symphonies of Beethoven—except that it is unfinished. Schubert gave it to me for Anselm to thank him for having sent the diploma of the Graz Music Society through me." Schubert had sent the manuscript in 1823, not long after its composition, to Josef, who had passed the work on to his older brother Anselm.

The brothers understood the importance of the piece (Anselm even made a four-hand piano arrangement), although they may have believed that its incomplete state limited its value to the world. The conductor Johann Herbeck paid Anselm a visit in 1865 to see the treasure for himself (of which rumors had already been circulating for years), and diplomatically secured the work from Anselm for performance. (The diplomacy involved performing an overture composed by Hüttenbrenner on the same program.)

The belated premiere of the two completed symphonic movements later that year astonished and delighted Viennese audiences. Eduard Hanslick, the city's leading critic, had previously warned of "over-zealous Schubert worship and adulation of Schubert relics," but he hailed this work and its performance, which "excited extraordinary enthusiasm" and "brought new life into our concert halls." According to Hanslick, after hearing only a few measures "every child recognized the composer, and a muffled 'Schubert' was whispered in the audience ... every heart rejoiced, as if, after a long separation, the composer himself were among us in person. The whole movement is a melodic stream so crystal clear, despite its force and genius, that one can see every pebble on the bottom. And everywhere the same warmth, the same bright, life-giving sunshine."

Why “Unfinished”? The inception of the “Unfinished” Symphony goes back to the early 1820s, a period in which Schubert was spending much of his energy on opera projects. He and the poet Franz von Schober had placed great hopes in their collaboration on *Alfonso and Estrella*, hopes that would be dashed when the work failed to achieve a Viennese performance due to a new wave of Rossinimania that eclipsed German operas. Shortly after completing the music for *Alfonso*, Schubert sketched two movements and part of a third for a B-minor symphony; in the autumn of 1822 he orchestrated what he had written, despite not having finished the sketch.

The B-minor Symphony is not Schubert's only “unfinished” symphony. In addition to the “Seventh” in E major (D. 729)—the sketches of which reveal what might have become an impressive work—the composer left several other orchestral fragments and drafts. This has led to some confusion in the numbering of his symphonies, with the B-minor “Unfinished” variously called the Seventh or Eighth. Schubert was composing a remarkable “Tenth” Symphony (D. 936A) at the time of his death; reconstructions by various composers, and an imaginative fantasy on its themes by Luciano Berio, give some idea of Schubert's very last musical thoughts.

Why didn't Schubert complete the B-minor Symphony? First, the sheer size of the first two movements must have seemed daunting, for he probably felt that only a scherzo and finale of similar proportions would have served to balance the work. A proposed theory that it was intended as a two-movement symphony—that it is, in fact complete—is disproved by the existence of the beginning of the third movement. A simple biographical fact may be significant in understanding the events of 1822: Schubert fell ill, almost certainly with syphilis, and for the first time his life appeared in danger. Some scholars have speculated that he associated the B-minor Symphony with the disease, and thus wanted nothing more to do with it.

A Closer Look The two completed movements herald a new Romantic sound in their use of the orchestra, provide an unparalleled example of Schubert's lyrical instrumental writing, show yet again his harmonic daring, and project a haunting quality that conveys a remarkable range of emotions. He begins the **Allegro moderato** on an epic scale, with a melody in the cellos and basses that strikes the ear as neither theme nor introduction. The opening theme, in B minor, is played by oboe and clarinet, which are joined by the rest of the winds; strings accompany. But

Schubert composed his B-minor Symphony in 1822.

The Philadelphia Orchestra's initial performance of Schubert's "Unfinished" was in November 1904, under Fritz Scheel's baton. More recently it was presented on subscription programs by Michael Tilson Thomas in February 2011.

The "Unfinished" has been recorded five times by the Orchestra: in 1924 and 1927 with Leopold Stokowski for RCA; in 1947 with Bruno Walter for CBS; in 1956 with Eugene Ormandy for CBS; and in 1968 with Ormandy for RCA.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

Performance time is approximately 25 minutes.

this section cadences in B minor, with no transition to the second theme—and in retrospect, it has the character of an introduction, with the G-major second theme sounding like the “real” first theme. This confusion over the main key is resolved in the recapitulation, when this G-major “second” theme is finally reiterated in B major, leading to a coda based on the ominous bass line heard at the opening.

The **Andante con moto** shows Schubert's debt to the spirit of Beethoven's slow movements. The tuneful atmosphere of the first theme is clouded by the second theme, begun by solo clarinet, and by a vigorous shift to C-sharp minor. The movement closes inconclusively, with little fanfare, making it fairly certain that the Symphony was, from the composer's standpoint, “unfinished.”

—Paul J. Horsley/Christopher H. Gibbs

The Music

Mass in C minor



Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

In January 1783, soon after celebrating the new year in Vienna, Mozart wrote to his father back in his hometown of Salzburg about a promise made in his “heart of hearts.” He alluded to an illness of his then-fiancée, Constanze, and to a new Mass, the one we hear today: “I was absolutely determined to marry her soon after her recovery. . . . The score of half of a Mass, which is still lying here waiting to be finished, is the best proof that I really made the promise.” Mozart brought Constanze to Salzburg that summer to meet the formidable Leopold, who had objected to the union. Mozart wanted to emphasize the pious life he was now living under her influence and also provide her with a vehicle through which she might display her talents as a soprano.

From what we can learn from the dating of various manuscript sources, Mozart was being quite accurate when he told Leopold that he was halfway finished with the project. Of the five parts of the Latin Mass Ordinary (those with the same words sung at every service) he had finished the opening two (Kyrie and Gloria) and half of the Credo. He apparently waited until his arrival in Salzburg to write the Sanctus and he never composed the final Agnus Dei. The Mass in C minor is therefore unfinished, as would later be the fate of Mozart’s final composition—and his other sacred masterpiece—the Requiem of 1791.

An Unfinished Masterpiece Mozart produced a large quantity of sacred music early in his career as part of his duties in Salzburg. Fifteen complete Mass settings survive, most of them fairly short (*Missa brevis*). As he once explained in a letter, Masses in Salzburg “must not last longer than three-quarters of an hour.” When he moved to Vienna in 1781, at age 25, he found new freedom and opportunities. The following year he began composing the Mass in C minor, his most ambitious sacred project, a *Missa longa* that lasts about an hour in its unfinished state, already longer than any of his other Masses.

It is not entirely clear how this incomplete work was first presented at the Abbey of St. Peter’s in Salzburg on October 26, 1783. The completed Kyrie, Gloria, and Sanctus may have been supplemented by sections borrowed from one of Mozart’s earlier Masses or have been

sung in plainchant. In any event, there were dim prospects for performances of the piece back in Vienna and thus little reason why Mozart should have taken the time to complete it. Two years later, however, he received a commission from the Vienna Society of Musicians and recycled the Kyrie and Gloria, together with two additional arias, to create a cantata called *Davide penitente* (K. 469).

Looking to the Past Mozart may have wanted to show his father and others in Salzburg what he could do on a grand scale in a setting of the Mass, the most often used words in the history of European music. He had also recently become enthralled by compositions of the Baroque masters Bach and Handel. Exposure to these riches came through Baron Gottfried van Swieten, an Austrian diplomat and amateur musician who held weekly house concerts. As Mozart informed his father around the time he started writing the Mass: "I go every Sunday at twelve o'clock to Baron van Swieten, where nothing is played but Handel and Bach." Van Swieten enlisted Mozart to arrange some Bach fugues from *The Well-Tempered Clavier* and later commissioned him to re-orchestrate choral works by Handel, including *Messiah*. It is no wonder that all these activities left a profound mark on Mozart's own compositions.

A Closer Look The Mass in C minor looks back to the tradition of Bach's great Mass in B minor, although it is not clear whether Mozart actually knew that specific work. Both are examples of what is sometimes called a Cantata Mass, in which the Gloria and Credo, the two parts with very lengthy texts, are subdivided into a series of arias and choruses. Mozart's Mass also includes some of his most imposing fugues. He thus combines the old with the new, calling as well upon his gifts as a great opera composer and master of a gallant style.

The opening **Kyrie** begins with an austere choral declaration in C minor that contrasts with a bright major-key *Christe eleison* for soprano soloist, the first chance, it would seem, for Constanze to shine with music of an operatic nature. The choral Kyrie returns to round off the movement.

The next two movements are ones with large quantities of words and are divided into continuous sections. The **Gloria** is in seven parts. After a solo intonation of the opening line (**Gloria in excelsis Deo**), the full chorus bursts forth in jubilant exclamations. The lively pace continues in the operatic **Laudamus te**, which is cast as a coloratura aria. Although it does not reach as high notes, this section

Mozart composed his *Mass in C minor* from 1782 to 1783.

Soprano Dorothy Maynor sang the “*Et incarnatus est*” with Eugene Ormandy and the Orchestra on subscription concerts in October 1945. The first complete Philadelphia Orchestra performance of the *Mass* was in Ann Arbor, Michigan, in April 1948, with conductor Thor Johnson, soprano Virginia MacWatters, contralto Nell Tangeman, tenor David Lloyd, baritone James Pease, and the University Choral Union. Most recently on subscription Neville Marriner led the piece in May 1991, with soprano Margaret Marshall, mezzo-soprano Susan Graham, tenor Vinson Cole, bass Robert Lloyd, and Singing City.

The work is scored for flute, two oboes, two bassoons, two horns, two trumpets, three trombones, timpani, organ, strings, four vocal soloists, and mixed choir.

Performance time is approximately 60 minutes.

breathes something of the same air as the music for the Queen of the Night in Mozart's *The Magic Flute*. The tempo slows for the expressive choral **Gratias** before a marvelous duet for the two women in the **Domine Deus**. The **Qui tollis** for imposing double chorus is one of the most obviously Baroque sections, with a slow tempo and majestic dotted rhythms (long/short). The tenor soloist joins the women for the **Quoniam**, again operatic in its brilliant unfolding. The movement ends with the **Jesu Christe—Cum sancto spiritu**, the first part loud and slow for full chorus, followed by a rapid fugue.

The **Credo** also opens with a solo intonation (**Credo in unum Deum**) leading to a chorus moving in blocks of sound that make the words more intelligible than when they are sung in imitation. The following **Et incarnatus est** is one of the most wonderful and unusual parts of this *Mass* as Mozart sets it for soprano soloist (another spotlight on Constanze) in concert with three soloistic woodwind instruments—flute, oboe, and bassoon—over a discrete string and organ accompaniment. This seems more like opera (complete with a dazzling coloratura cadenza) than a religious piece. Mozart stopped composing the *Credo* at this point, so the rest of the movement is missing.

He did write the following **Sanctus**, initially bold and imposing for double chorus before breaking into a fast fugue for the Hosanna. Over the course of the *Mass* Mozart increases the number of soloists from solo, to duet, to trio, and now the bass joins in for a quartet in the **Benedictus**. A repetition of the sparkling Hosanna brings the work to a joyous conclusion as Mozart did not write music for the final *Agnus Dei*.

—Christopher H. Gibbs

I. KYRIE

Chorus, Soprano

*Kyrie eleison.
Christie eleison.
Kyrie eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

II. GLORIA

Chorus

*Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.*

Glory to God in the highest,
and on earth peace
to men of good will.

Mezzo-soprano

*Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.*

We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.

Chorus

*Gratias agimus tibi
propter magnam gloriam tuam.*

We give Thee thanks
for Thy great glory.

Soprano and Mezzo-soprano

*Domine Deus, rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.*

Lord God, heavenly king,
God the Father almighty.
Lord, the only-begotten Son
Jesus Christ,
Lord God, Lamb of God,
Son of the Father.

Double Chorus

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes
ad dexteram Patris,
miserere nobis.*

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest
at the right hand of the Father,
have mercy upon us.

Soprano, Mezzo-soprano, Tenor

*Quoniam tu solus sanctus.
Quoniam tu solus Dominus.
Quoniam tu solus altissimus.*

For Thou alone art holy.
Thou alone art Lord.
Thou alone art most high.

Chorus

*Jesu Christe.
Cum sancto spiritu
in gloria Dei Patris.
Amen.*

Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

III. CREDO

Chorus

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.*

*Credo et in unum Dominum, Jesum Christum,
filium Dei unigenitum,
et ex patre natum
ante omnia saecula.*

*Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Credo, qui propter nos homines
et propter nostram salutem
descendit de coelis.*

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things visible
and invisible.
I believe in one Lord, Jesus Christ,
the only-begotten Son of God,
born of the Father
before all ages.
God of God,
light of light,
true God of true God;
begotten, not made,
of one substance with the Father;
by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.

*Et incarnatus est
de spiritu sancto
ex Maria virgine
et homo factus est.*

Soprano

And was made incarnate
by the Holy Ghost
of the Virgin Mary
and was made man.

IV. SANCTUS

Double Chorus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.*

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth
are full of Thy glory.
Hosanna in the highest.

V. BENEDICTUS

Solo Quartet, Double Chorus

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Musical Terms

GENERAL TERMS

Antiphon: A responsive system of singing by two choirs

Aria: An accompanied solo song, 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

Cadenza: A passage or section in a style of brilliant improvisation, usually near the end of a composition

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

Chord: The simultaneous sounding of three or more tones

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

Coloratura: Florid figuration or ornamentation, particularly in vocal music

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

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

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

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

Intonation: The treatment of musical pitch in performance

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

Monophony: Music for a single voice or part

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.

Pizzicato: Plucked

Plainchant: The official monophonic unison chant of the Christian liturgies

Recapitulation: See sonata form

Recitative: Declamatory singing, free in tempo and rhythm

Responsory: A category of Western chant serving

at Matins and monastic Vespers as musical postludes to the reading of lessons

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.

Sequence: A category of medieval Latin chant, which flourished from about 850 to 1150.

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.

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Con moto: With motion

Moderato: A moderate tempo

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