

# Season 2017-2018

**Thursday, October 19,**  
at 7:30

**Friday, October 20, at 2:00**

**Saturday, October 21,**  
at 8:00

## The Philadelphia Orchestra

**Stéphane Denève** Conductor

**Eighth Blackbird**

**Nathalie Joachim** Flutes

**Michael J. Maccaferri** Clarinets

**Yvonne Lam** Violin and Viola

**Nicholas Photinos** Cello

**Matthew Duvall** Percussion

**Lisa Kaplan** Piano

**Higdon** *On a Wire*, for six soloists and orchestra   
*First Philadelphia Orchestra performances*

### Intermission

**Mahler** Symphony No. 1 in D major

I. Langsam. Schleppend. Wie ein Naturlaut—  
Immer sehr gemächlich

II. Kräftig bewegt, doch nicht zu schnell—Trio:  
Recht gemächlich—Tempo primo

III. Feierlich und gemessen, ohne zu schleppen—  
IV. Stürmisch bewegt

This program runs approximately 1 hour, 50 minutes.

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The October 19 concert is sponsored by  
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# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director



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LiveNote was funded by the John S. and James L. Knight Foundation, the National Endowment for the Arts, and the William Penn Foundation.

# 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 Play!Ns, 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](http://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 the third music director of the Metropolitan Opera beginning with the 2021-22 season, and from 2017-18 is music director designate. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He is in his 10th and final season as music director of the Rotterdam Philharmonic, and he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In summer 2017 he became an honorary member of the Chamber Orchestra of Europe. 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 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 a 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 [philorch.org/conductor](http://philorch.org/conductor).

# Principal Guest Conductor



Jessica Griffin

**Stéphane Denève** recently extended his contract as principal guest conductor of The Philadelphia Orchestra through the 2019-20 season. He spends multiple weeks each year with the ensemble, conducting subscription, Family, tour, and summer concerts. His 2017-18 subscription season appearances include four weeks of concerts, with a special focus on the music of Guillaume Connesson; two Family concerts; and the Orchestra's annual New Year's Eve concert. Mr. Denève has led more programs with the Orchestra than any other guest conductor since making his debut in 2007, in repertoire that has spanned more than 100 works, ranging from Classical through the contemporary, including presentations with dance, theater, film, and cirque performers. Mr. Denève is also music director of the Brussels Philharmonic and director of its Centre for Future Orchestral Repertoire, and music director designate of the St. Louis Symphony. From 2011 to 2016 he was chief conductor of the Stuttgart Radio Symphony Orchestra and from 2005 to 2012 music director of the Royal Scottish National Orchestra.

Recent engagements in Europe and Asia include appearances with the Royal Concertgebouw Orchestra, the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia in Rome, the Vienna and NHK symphonies, the Munich and Czech philharmonics, and the Orchestre National de France. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony, with which he is a frequent guest. He appears regularly with the Cleveland Orchestra, the New York and Los Angeles philharmonics, and the San Francisco and Toronto symphonies.

Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson. He is a triple winner of the Diapason d'Or de l'Année, was shortlisted in 2012 for *Gramophone's* Artist of the Year award, and won the prize for symphonic music at the 2013 International Classical Music Awards. A graduate of, and prizewinner at, the Paris Conservatory, Mr. Denève worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. He is committed to inspiring the next generation of musicians and listeners and has worked regularly with young people in the programs of the Tanglewood Music Center and the New World Symphony.

# Soloists



Saverio Treglia

The Grammy-winning **Eighth Blackbird** makes its Philadelphia Orchestra debut with these performances. Launched by six entrepreneurial Oberlin Conservatory undergraduates in 1996, this Chicago-based super-group first gained wide recognition in 1998 as winners of the Concert Artists Guild Competition. In the two decades since, the ensemble has commissioned and premiered hundreds of works by composers including David Lang, Steven Mackey, Missy Mazzoli, and Steve Reich, whose *Double Sextet* went on to win the 2009 Pulitzer Prize.

A long-term relationship with Chicago's Cedille Records has produced seven acclaimed recordings and four Grammy awards for Best Small Ensemble/Chamber Music Performance, including in 2016 for *Filament. Hand Eye*, Eighth Blackbird's most recent recording, was released in March 2016 and features the music of the composer collective *Sleeping Giant*. Recent awards include the prestigious MacArthur Award for Creative and Effective Institutions, followed by Chamber Music America's inaugural Visionary Award and *Musical America's* Ensemble of the Year (2017). Eighth Blackbird's mission—to move music forward through innovative performance, advocate for new music by living composers, and create a legacy of guiding an emerging generation of musicians—extends beyond recording and touring to curation and education. The ensemble served as music director of the 2009 Ojai Music Festival, has held residencies at the Curtis Institute of Music and the University of Chicago, and holds an ongoing ensemble-in-residence position at the University of Richmond. The 2015-16 season featured a pioneering residency at Chicago's Museum of Contemporary Art. In June the ensemble launched its most ambitious educational venture yet: the Blackbird Creative Lab, an annual tuition-free two-week intensive training program for emerging artists at the Besant Hill School in Ojai, CA.

Eighth Blackbird's members hail from the Great Lakes, Keystone, Golden, Empire, and Bay states. The name Eighth Blackbird derives from the eighth stanza of Wallace Stevens's evocative, imagistic poem "Thirteen Ways of Looking at a Blackbird": I know noble accents / And lucid, inescapable rhythms; / But I know, too, / That the blackbird is involved / In what I know.

# Framing the Program

## Parallel Events

**1888**

**Mahler**

Symphony  
No. 1

**Music**

Tchaikovsky  
Symphony  
No. 5

**Literature**

Zola  
*La Terre*

**Art**

Van Gogh  
*The Yellow  
Chair*

**History**

Jack the Ripper  
murders in  
London

Jennifer Higdon has emerged as one of the most admired and frequently performed composers of our time and nowhere more so than in Philadelphia. She trained at the Curtis Institute of Music (where she now teaches), and The Philadelphia Orchestra has performed many of her compositions, including four world premieres. In 2010, the year she won the Pulitzer Prize for her Violin Concerto, Higdon composed *On a Wire* for the six-member ensemble Eighth Blackbird. Thus rather than a single soloist, this concerto is more like those from the Baroque era, shining multiple spotlights. Higdon comments: "The players move about and perform beyond their respective primary instruments (the work begins with bowed piano). So, imagine six blackbirds, sitting on a wire ..."

Gustav Mahler composed his First Symphony at age 27 and it is one of the most remarkable and imaginative debut pieces ever written in the genre. When he conducted the premiere in Budapest in 1889 it was presented as a five-movement "Symphonic Poem" and bewildered many listeners. Mahler decided to add titles and explanations to the movements and named the piece *Titan*, "A Tone Poem in the Form of a Symphony." After several more performances he eliminated one movement entirely, banished the titles and explanations, and just called it Symphony No. 1 in D major.

# The Music

## On a Wire



J.D. Scott

**Jennifer Higdon**  
**Born in Brooklyn,**  
**New York, December 31,**  
**1962**  
**Now living in Philadelphia**

Jennifer Higdon, a major figure in contemporary classical music, received the 2010 Pulitzer Prize in Music for her Violin Concerto and a Grammy Award the same year for her Percussion Concerto. She is one of America's most acclaimed and most frequently performed living composers, and her works have been recorded on nearly 50 CDs. Her recent opera, based on the best-selling novel *Cold Mountain*, was co-commissioned by Santa Fe Opera, Opera Philadelphia, and Minnesota Opera and is enjoying enormous success. She currently holds the Milton L. Rock Chair in Composition at the Curtis Institute of Music.

Higdon is one of a select group of contemporary composers who garners academic approval as well as popularity with concert audiences. Although she writes up to six hours a day, she insists it never comes naturally: "I have to work at it all the time. I'm constantly asking myself, 'Is this interesting enough?' I'm always pushing myself to explore new harmonies and new genres. I want the music to change."

**Audiences and New Music** Higdon is passionate when it comes to talking about new music and her role in changing the mindset of audiences.

Before the 20th-21st centuries, the big "selling point" for a concert was that the audience was going to be treated to something new—that they were going to hear something that they'd never heard before—that they were embarking on a musical adventure. That sense of adventure is gone now. . . . I don't feel that we can change the mindset of the audience. My approach stems through the performers themselves. I believe audiences turn out to hear specific performers and if those performers are doing more new music, then the mindset in the audience might actually change.

I expose my students to tons of new music of all types. I have them compose and perform works, and I draw parallels between modern works and the more established repertoire they already know. We talk about commissioning, and we talk a lot about their responsibility to create new repertoire by performing

it and by having new works written for their individual instruments. Every musician that you can connect with personally is another “brick” on that road to changing the audience’s approach to new music. You only have to connect with an audience through your music, and so the change must occur through your music and through the performers. Every composer has some sort of opportunity to make a difference, and this is one of the ways that I feel I can convince audiences that new music is an exciting adventure.

**A “High-Wire-Act-of-a-Concerto”** *On a Wire* was commissioned by a consortium of organizations consisting of the Atlanta Symphony, the Akron Symphony, the Cincinnati Symphony, the Cleveland Orchestra, the Toronto Symphony, the West Michigan Symphony, the Flynn Center for the Performing Arts with the Vermont Symphony, and the Cabrillo Festival. The premiere took place in June 2010 with the Atlanta Symphony and conductor Robert Spano. The composer has provided the following note about the piece:

Writing a concerto for one soloist and orchestra is a bit of a balancing act ... so imagine throwing in five more soloists. *On a Wire* is Eighth Blackbird’s high-wire-act-of-a concerto. Having already written two chamber works for this group, I am familiar with their ability to do all sorts of cool things on their instruments, from extended techniques, to complex patterns, to exquisitely controlled lyrical lines. I also admire the pure joy that emanates from their playing, no matter the repertoire. Written as a one-movement work, it highlights the group as an ensemble, allows each member to solo, and utilizes some of their unique staging: The players move about and perform beyond their respective primary instruments (the work begins with bowed piano). So, imagine six blackbirds, sitting on a wire ...

Higdon had some difficulty in naming the work. When *On a Wire* was suggested, she liked it as it conjures up birds on a wire loosely referring to the six “birds” in the ensemble.

**A Closer Look** *On a Wire* begins with a visually striking action—slow, intense, and exotic: The six members of the ensemble gather around the piano with an open lid, all placing their hands in the instrument, with their backs to the audience. The ensemble “bows” the individual piano strings with custom-prepared fibers used for double bass

*On a Wire* was composed in 2010.

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

*The score calls for a sextet of soloists playing flute/piccolo/alto flute, clarinet/bass clarinet, violin/viola, cello, marimba, and piano, and an orchestra consisting of two flutes, two oboes, two clarinets, bassoon, contrabassoon, four horns, three trumpets, two trombones, tuba, percussion (bass drum, chimes, Chinese cymbals, glockenspiel, güiro, rute, sandpaper blocks, sizzle cymbal, snare drum, temple blocks, vibraphone, xylophone), and strings.*

*Performance time is approximately 25 minutes.*

bows, producing mysterious pitches to haunting effect. With the soloist ensemble set against the full orchestra, including a large percussion section, the concerto subtly morphs into a captivating orchestral work in which the musicians offer stirring, diverse, and individual virtuosic solo moments sporting unique sounds. The interplay between soloists and orchestra flows naturally.

*On a Wire* is an invigorating and attractive concerto (it could be described as a *concerto grosso* in the Baroque tradition of featuring a small group of instruments set against the full orchestra) that places wide-ranging technical demands on the soloists; full advantage is taken of Eighth Blackbird's precise ensemble. Higdon provides tutti and solo opportunities for the group in addition to collaborations between the solo ensemble and the soloists within the ensemble. The rhythmic complexity, contrasted with flowing lyrical passages, teases the tonal structure. It is colorfully scored and approachable. The vivid imaging, broad spectrum of sound, and imaginative orchestrations support Higdon's great skill with instrumental timbres that can be described as "orchestral photography."

—Lynne S. Mazza

# The Music

## Symphony No. 1



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

When Mozart wrote his First Symphony, at the tender age of eight, he was probably not much concerned with his place in music history. For the Romantics, however, the symphony was the proving ground of greatness. Expectations were intense, which led some composers, like Brahms and Bruckner, to delay for many years the public presentation of a symphony. Others tried to reinvent the genre, writing not a traditional Symphony No. 1, but rather a symphonic poem or some other kind of large orchestral work, often with an extramusical program based on literature, history, or nature.

Mahler began confronting this challenge in his 20s. There are what appear to be apocryphal stories of earlier “student” symphonies now lost or destroyed, and he tried his hand at chamber music, songs, a large cantata (*Das Klagende Lied*), theater music, and opera (a completion of Carl Maria von Weber’s *Die Drei Pintos*). Most of the First Symphony was composed during the spring of 1888; Mahler remarked that it “virtually gushed like a mountain stream.” By the time that piece was performed in the final form we know it today, in Berlin in March 1896, Mahler was 35 years old and already a celebrated conductor.

**From Symphonic Poem to Symphony** The Symphony went through various incarnations before reaching the four-movement version known today. In November 1889 Mahler premiered a “Symphonic Poem in Two Parts” in Budapest, where he served at the time as director of the Royal Hungarian Opera. This five-movement composition was greeted with some bewilderment and hostility. Mahler set about revising the work, now calling it *Titan*, “A Tone Poem in the Form of a Symphony.” (The title probably alludes to a once-famous novel by Jean Paul Richter.) Still in five movements split in two parts, each one now had a specific title. Mahler further provided some programmatic explanations, generally quite minimal except for the innovative fourth movement, a “funeral march” that had most puzzled the first listeners. The program for Mahler’s concert on October 27, 1893, in Hamburg announced the following:

“TITAN” A Tone Poem in the Form of a Symphony

Part I. *From the Days of Youth: Flower-, Fruit-, and Thorn-pieces*

1. “Spring without End” (Introduction and Allegro comodo).

The introduction presents the awakening of nature from a long winter’s sleep.

2. “Blumine” (Andante)
3. “Under Full Sail” (Scherzo).

Part II. *Commedia humana*

4. “Stranded!” (A Funeral March “in the manner of Callot”).

The following may serve as an explanation:

The external stimulus for this piece of music came to the composer from the satirical picture, known to all Austrian children, “The Hunter’s Funeral Procession,” from an old book of children’s fairy tales: The beasts of the forest accompany the dead woodman’s coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, deer, foxes, and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as the expression of a mood now ironically merry, now weirdly brooding, which is then suddenly followed by:

5. “Dall’ Inferno [al Paradiso]” (Allegro furioso)

The sudden outburst of the despair of a deeply wounded heart.

Mahler conducted this five-movement *Titan* two times, in Hamburg and in Weimar the following year. In 1896, however, he decided to drop the second movement, a lilting andante he had originally written as part of the incidental music to accompany Joseph Viktor von Scheffel’s poem *Der Trompeter von Säkkingen* (The Trumpeter from Säkkingen). He now called the work simply Symphony No. 1 in D major. The “Blumine” movement was gone (it sometimes appears as a separate concert piece), as were the two-part format, the titles, and the other extramusical clues. By this time Mahler was increasingly moving away from wanting to divulge what was behind his works.

**The Viennese Response** Opinion was divided in 1900 when Mahler conducted the First Symphony in Vienna’s Musikverein with the Vienna Philharmonic. Theodor Helm

reported that the work “was truly a bone of contention for the public as well as for the critics. This is not to say that the piece wasn’t superficially a success: A large majority of the audience applauded, and Mahler was repeatedly called out. But there were also startled faces all around, and some hissing was heard. When leaving the concert hall, on the stairs and in the coatroom, one couldn’t have heard more contradictory comments about the new work.” For many, apparently, the issue was Mahler’s suppression of all background information. Helm stated that Mahler was “not well served by this veil of mystery . . . it was cruel of the composer to deprive his unprepared Philharmonic audience of not only the program book but also any technical guide to this labyrinth of sound.”

The most powerful critic of the day, Eduard Hanslick, champion of Brahms and absolute music, foe of Wagner and all things programmatic, called himself a “sincere admirer” of Mahler the conductor, the man who had accomplished such great feats with the Vienna Court Opera and Philharmonic Orchestra. Although Hanslick did not wish to rush to judgment about this “strange symphony,” he felt he had the responsibility to tell his readers that the work was for him that “kind of music that is not music.” He was placed in the awkward position of wanting to know more about what was behind the work:

Mahler’s symphony would hardly have pleased us more *with* a program than without. But we cannot remain indifferent to knowing what an ingenious man like Mahler had in mind with each of these movements and how he would have explained the puzzling coherence. Thus we lack a guide to show the correct path in the darkness. What does it mean when a cataclysmic finale suddenly breaks forth, or when a funeral march on the old student canon “Frère Jacques” is interrupted by a section entitled “parody?” To be sure, the music itself would have neither gained nor lost anything with a program; still, the composer’s intentions would have become clearer and the work therefore more comprehensible. Without such aid, we had to be satisfied with some witty details and stunningly brilliant orchestral technique.

Listeners like Hanslick were baffled by Mahler’s ingenious juxtapositions of irony and sublimity, of parody and exultation, as well as by his merging of the genres of song and symphony. One young critic, Max Graf, perceived that this was the start of something new in music history and believed that only a new “generation can feel the work’s

Mahler's *Symphony No. 1* was composed from 1885 to 1888.

The first Philadelphia Orchestra performances of the First Symphony were not until December 1946, with Dimitri Mitropoulos conducting. The most recent appearances of the work were those with Yannick Nézet-Séguin in May 2013. In between it has been led by such conductors as Eugene Ormandy, Itsván Kertész, Seiji Ozawa, Carlo Maria Giulini, Yuri Temirkanov, Michael Tilson Thomas, Klaus Tennstedt, Riccardo Muti, Erich Leinsdorf, Rafael Frühbeck de Burgos, Riccardo Chailly, Christoph Eschenbach, and Charles Dutoit.

The Symphony has been recorded twice by the Philadelphians: in 1969 with Ormandy (which includes the "Blumine" movement) for RCA, and in 1984 with Muti for EMI.

The work is scored for four flutes (II, III, and IV doubling piccolo), four oboes (III doubling English horn), three clarinets (III doubling bass clarinet and second E-flat clarinet), E-flat clarinet, three bassoons (III doubling contrabassoon), seven horns, five trumpets, four trombones, tuba, two timpanists, percussion (bass drum, cymbals, tam-tam, triangle), harp, and strings.

The First Symphony runs approximately one hour in performance.

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great emotional rapture, pleasure in intensely colored sound, and ecstasy of passion; only they can enjoy its parody and distortion of sacred emotion. I myself am far too close to this generation not to empathize with the work as if it were my own. Yet I can almost understand that an older generation finds it alien." And indeed the next generation of composers, Alexander Zemlinsky, Arnold Schoenberg, Anton Webern, Alban Berg, and others came to worship Mahler.

**A Closer Look** Mahler marked the mysterious and extraordinary introduction to the first movement *Wie ein Naturlaut*—"Like a sound from nature." The music seems to grow organically from the interval of a falling fourth. (As critics have long noted, this sound of a cuckoo is "unnatural." Mahler did not use the interval of the minor third that Beethoven had in his "Pastoral" Symphony.) The two notes are in fact the opening of the main theme, derived from one of Mahler's own songs, "Ging heut' Morgens über's Feld" (This morning I went out o'er the fields), the second in his cycle *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). The scherzo movement (*Kräftig bewegt, doch nicht zu schnell*) is a *Ländler*, an Austrian folk-dance that was to become one of Mahler's favorites. Once again he uses an earlier song, "Hans und Grethe," to provide melodic material.

The third movement (**Feierlich und gemessen**) is the one that Mahler felt most needed explanation. It opens with a solo double bass playing in a high register a minor-key version of the popular song "Bruder Martin" (Brother Martin, better known in its French version as "Frère Jacques"). With the feeling of a funeral march (as found in so many of Mahler's symphonies), it is first presented as a round but interrupted by what sounds like spirited dance music in a Bohemian style such as Mahler had heard played in village squares while growing up in the Czech lands. Another contrast comes in the middle of the movement when Mahler uses the fourth *Wayfarer* song, "Die zwei blauen Augen" (The two blue eyes). The finale (**Stürmisch bewegt**) moves from fiery defiance to reconciliation, from Hell to Paradise as the original title had it. Natalie Bauer-Lechner, a confidant of Mahler's, informed a Viennese critic that in the end the hero of the work becomes the master of his fate: "Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand: and there is a great victorious chorale!"

—Christopher H. Gibbs

# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director

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# 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

**Concerto grosso:** A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

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

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

**Harmony:** The combination of

simultaneously sounded musical notes to produce chords and chord progressions

**Ländler:** A dance similar to a slow waltz

**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.

**Recitative:** Declamatory singing, free in tempo and rhythm

**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.

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

**Ternary:** A musical form

in three sections, ABA, in which the middle section is different than the outer sections

**Tone poem:** See symphonic poem

**Tutti:** All; full orchestra

## THE SPEED OF MUSIC (Tempo)

**Allegro:** Bright, fast

**Andante:** Walking speed

**Bewegt:** Animated, with motion

**Comodo:** Comfortable, easy, unhurried

**Feierlich:** Solemn, stately

**Furioso:** Wild, passionate

**Gemächlich:**

Comfortable, leisurely

**Gemessen:** At a regular pace, in steady rhythm

**Kräftig:** Vigorously, forcefully

**Langsam:** Slow

**Ohne zu schleppen:**

Without being too slow

**Schleppend:** Dragging, slow

**Schnell:** Fast

**Stürmisch:** Stormy, violent, passionate

**Wie ein Naturlaut:** Like a sound from nature

## TEMPO MODIFIERS

**Doch nicht zu:** But not too

**Immer:** Always

**Recht:** Quite, rather

**Sehr:** Very

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Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at [patronservices@philorch.org](mailto:patronservices@philorch.org).

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