

Season 2015-2016

Thursday, March 17, at 8:00

Friday, March 18, at 2:00

Saturday, March 19, at 8:00

The Philadelphia Orchestra

Ton Koopman Conductor and Harpsichord

Tini Mathot Harpsichord

Jeffrey Khaner Flute

J.S. Bach Orchestral Suite No. 3 in D major, BWV 1068

I. Overture

II. Air

III. Gavotte I—Gavotte II

IV. Bourrée

V. Gigue

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

Wq. 46

I. Allegro

II. Largo

III. Allegro assai

First Philadelphia Orchestra performances

Intermission

Mozart Flute Concerto No. 1 in G major, K. 313

I. Allegro maestoso

II. Adagio non troppo

III. Rondo: Tempo di menuetto

Haydn Symphony No. 83 in G minor (“The Hen”)

I. Allegro spiritoso

II. Andante

III. Menuet: Allegretto

IV. Vivace

This program runs approximately 2 hours, 5 minutes.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit WRTI.org to listen live or for more details.

Please join us immediately following the March 18 concert for a free Chamber Postlude, featuring members of The Philadelphia Orchestra.

Schoenberg *Transfigured Night*, Op. 4, for string sextet

Paul Roby Violin

Mei Ching Huang Violin

Renard Edwards Viola

Jason DePue Viola

John Koen Cello

Alex Veltman Cello

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.

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.

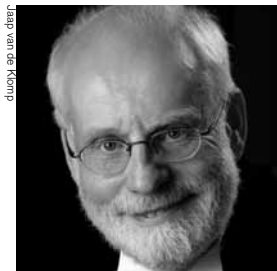
Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He also 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.

Conductor



Jaap van de Klomp

Conductor and harpsichordist **Ton Koopman** makes his Philadelphia Orchestra debut with these performances. Born in Zwolle, Netherlands, he had a classical education and studied organ, harpsichord, and musicology in Amsterdam; he received the Prix d'Excellence for both instruments. Naturally attracted by historical instruments and fascinated by the philological performance style, he concentrated his studies on Baroque music, with particular attention to J.S. Bach, and soon became a leading figure in the "authentic performance" movement. As organist and harpsichordist, Mr. Koopman has appeared in the most prestigious concert halls of the world and played the most beautiful historical instruments of Europe.

At the age of 25 Mr. Koopman created his first Baroque orchestra; in 1979 he founded the Amsterdam Baroque Orchestra followed in 1992 by the Amsterdam Baroque Choir. Combined as the Amsterdam Baroque Orchestra & Choir, the ensemble soon gained worldwide fame as one of the best ensembles on period instruments. Among his most ambitious projects has been the recording of the complete Bach cantatas, a massive undertaking for which he has been awarded multiple prizes. A longtime advocate of the music of Bach's predecessor Dieterich Buxtehude, he also embarked, in 2005, on the recording of the Buxtehude-Opera Omnia. The edition consists of 30 CDs, the last having been released in 2014. Mr. Koopman is president of the International Dieterich Buxtehude Society. He has been awarded the Leipzig Bach Prize, the Lübeck Buxtehude Prize, and the Bach Prize of the Royal Academy of Music in London.

Mr. Koopman has made numerous recordings for Erato, Teldec, Sony, Deutsche Grammophon, and Philips. In 2003 he founded his own label, Antoine Marchand, a sub-label of Challenge Classics. He also publishes regularly, has edited the complete Handel Organ Concertos for Breitkopf & Härtel, and recently published new editions of Handel's *Messiah* and Buxtehude's *Das Jüngste Gericht* for Carus Verlag. He is a professor at the University of Leiden, an honorary member of the Royal Academy of Music in London, and artistic director of the Festival Itinéraire Baroque.

Soloist



Hans Koren

Harpsichordist **Tini Mathot** was born in Amsterdam and studied piano and harpsichord there at the Sweelinck Conservatory. She works in tight collaboration with her husband (and former teacher), Ton Koopman, with whom she regularly performs in concert halls all over the world. Their repertoire for two harpsichords, harpsichord and pianoforte, harpsichord and organ, or two organs, ranges from the well-known to rediscovered unknown works. These current performances mark her Philadelphia Orchestra debut.

Ms. Mathot plays regularly as a soloist, continuo player, and accompanist. She is a founding member, along with recorder player Reine-Marie Verhagen, of the Corelli Ensemble. Her recording of Haydn trios together with cellist Jaap ter Linden and violinist Andrew Manze was awarded a Diapason d'Or. Ms. Mathot has accompanied singers including soprano Bettina Pahn and bass-baritone Klaus Mertens. Her recent CDs include *Schubert: Die Winterreise* and a recording of Schubert's best-known songs, both with Mr. Mertens. On her most recent recording she plays both organ and harpsichord, performing J.S. Bach's trio sonatas together with Ms. Verhagen.

As recording producer for Mr. Koopman and the Amsterdam Baroque Orchestra & Choir and other leading ensembles, Ms. Mathot has produced numerous records for Erato, Teldec, Antoine Marchand/Challenge Classics, and other labels. She is professor of harpsichord at the Royal Conservatory of the Hague.

Soloist



Jessica Griffin

Canadian-born **Jeffrey Khaner** became principal flute of The Philadelphia Orchestra in 1990 and made his Orchestra solo debut in July 1991. From 1982 to 1990 he was principal flute of the Cleveland Orchestra, and he has also served as principal of the New York Mostly Mozart Festival and the Atlantic Symphony in Halifax, and as co-principal of the Pittsburgh Symphony. He has performed concertos with orchestras throughout the U.S., Canada, and Asia, collaborating with such conductors as Riccardo Chailly, Christoph von Dohnányi, Charles Dutoit, Christoph Eschenbach, Vladimir Jurowski, Kurt Masur, Yannick Nézet-Séguin, Wolfgang Sawallisch, Franz Welser-Möst, and David Zinman. Mr. Khaner's concerto repertoire is extensive, and he has premiered many works, including concertos written for him by Ned Rorem, Behzad Ranjbaran, Jonathan Leshnoff, Eric Sessler, and David Chesky. He has appeared in recital on four continents. He is a founding member of the Syrinx Trio (with violist Roberto Díaz and Principal Harp Elizabeth Hainen), which made its Carnegie Hall debut in 2001 at Weill Recital Hall.

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

In addition to his orchestral recordings, Mr. Khaner has extensively recorded solo flute repertoire on the Avie label. His recording of Mr. Chesky's Flute Concerto appears on Chesky Records, and his recording of Mr. Rorem's Concerto is on Naxos. Mr. Khaner's editions of repertoire are published by the Theodore Presser Company. He is a Yamaha performing artist and clinician. For more information on Mr. Khaner, please visit www.iflute.com.

Framing the Program

Parallel Events

1731

Bach

Orchestral
Suite No. 3

Music

Pergolesi
Magnificat

Literature

Prévost
Manon Lescaut

Art

Hogarth
*The Harlot's
Progress*

History

Treaty of Vienna

The concert today presents works by four German masters who bridge the High Baroque Era to the Classical, beginning with the Third Orchestral Suite of J.S. Bach. This is one of Bach's largest instrumental compositions and begins with an impressive overture, which is followed by the famous "Air on the G String" and a series of three dances.

Mozart allegedly once declared that "Bach is the father, we are the kids." He was not referring, however, to "Old Sebastian" (as he called him) but rather to his second son, Carl Philipp Emanuel Bach, who for some time was much more famous than his father. C.P.E. Bach was a prolific and boldly experimental composer, represented today by his Concerto for Two Harpsichords in F major.

1778

Mozart

Flute Concerto
No. 1

Music

Paisiello
Lo sposo burlato

Literature

Voltaire
Irène

Art

Copley
*Watson and the
Shark*

History

Cook discovers
Hawaii

The second half of the program features the two towering figures of 18th-century Viennese Classicism, Haydn and Mozart, who were themselves a generation apart in age but nonetheless friends and mutually enthusiastic colleagues. Mozart composed the first of his two flute concertos in 1778 while on his way to Paris. He was commissioned to write a series of flute pieces for a wealthy amateur player he met in Mannheim. One can only guess at how well this patron was able to negotiate the considerable virtuoso challenges of the Concerto in G major.

1785

Haydn

Symphony
No. 83

Music

Clementi
Op. 13 Piano
Sonatas

Literature

Schiller
"Ode to Joy"

Art

David
*The Oath of the
Horatii*

History

Diamond
Necklace Affair
in Versailles

The concert concludes with one of Haydn's six "Paris" symphonies. Now known as his Symphony No. 83, its nickname, "The Hen" (which did not come from Haydn), relates to a charming clucking theme in the opening movement.

The Music

Orchestral Suite No. 3



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

While it was the French (or, more accurately, Jean-Baptiste Lully) who developed the instrumental Baroque dance suite, it was J.S. Bach who combined this form with the Italian concerto style of Vivaldi to produce a new variety of orchestral suite. Each of Bach's four orchestral suites begins characteristically with an extended French Overture, followed by typical French dance forms such as the gavotte, courante, menuet, bourrée, sarabande, and gigue. But Bach's writing also manifests the Italian influence by contrasting smaller groups of instruments within the larger ensemble. To this he brings a Germanic flair for counterpoint, creating an idiosyncratic and distinct yet cosmopolitan style.

The Overture The term "overture" was originally used to denote the opening movements of 17th-century French opera and ballet scores. Then, near the end of the century, it was applied to the first movement of a purely instrumental suite, this practice becoming more prevalent in Germany than elsewhere. By 1700 German composers (including Bach) even began to refer to the entire dance suite as an "Ouvèrtüre," regarding the opening movement itself as the longest, weightiest, and most serious section of the suite.

It was this kind of suite that appealed to composers like Georg Muffat, Johann Joseph Fux, Johann Fischer, J.S. Bach, George Frideric Handel, and Georg Philipp Telemann (who, by some estimates, composed over 1,000 such instrumental suites). Thus the terms "orchestral suite" and "overture" are often used interchangeably when referring to German instrumental suites of the early 18th century.

Composed in Cöthen, Leipzig, or Both It seems reasonable to assume that Bach's orchestral works would date from his Cöthen period (1717-23), when he had a court orchestra at his disposal. But recent studies have suggested that the majority of Bach's instrumental music might date from his later Leipzig years where, in addition to his duties at St. Thomas Church, he was associated with the town's Collegium musicum. The autograph manuscripts for Bach's four orchestral suites have all been lost, making it difficult to accurately date their composition.

Bach's Third Orchestral Suite was composed around 1730 to 1731.

The Orchestral Suite No. 3, especially the second movement Air, has been a popular piece with The Philadelphia Orchestra since its first performances, in November 1906 with Fritz Scheel conducting. The most recent subscription performances were with Nicholas McGegan, in April 2013.

The Philadelphia Orchestra has recorded the Air three times: in 1936 for RCA with Leopold Stokowski, in an arrangement by him, and in 1954 and 1959 for CBS with Eugene Ormandy.

The score calls for two oboes, three trumpets, timpani, harpsichord, and strings.

Performance time is approximately 20 minutes.

Stylistically they seem to belong to the Cöthen years, but the extant copies are from the Leipzig period. If they did originate in Cöthen, then all four suites were undoubtedly revised for the Collegium musicum in Leipzig, and it is in their Leipzig form that they are known today.

The extant score for the Orchestral Suite No. 3 most likely dates from 1730-31. The orchestral parts are in three different hands—Bach's own, his pupil Johann Krebs, and his son C.P.E. Bach—giving the impression that getting the parts ready quickly was a priority. This may well have been the case as Bach was constantly seeking new repertory for the Collegium musicum's weekly concerts at Zimmermann's Coffee House in Leipzig.

A Closer Look The Suite begins with a Lully-esque **Overture**, characterized by dotted rhythms at the slow opening followed by a faster contrapuntal section, then a return to the slower tempo at the end. In the faster fugal part, Bach introduces elements of Italian concertante technique by contrasting orchestral passages with separate fugal episodes for solo violin.

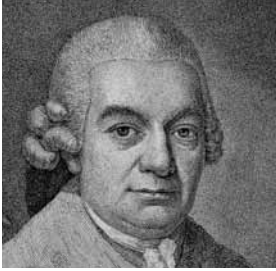
The **Air** that follows is one of the most famous pieces of Baroque music, largely through an 1879 arrangement by the German violinist August Wilhelmj. In his arrangement for solo violin and piano, Wilhelmj transposed the movement's key and register so that it could be played entirely on the violin's G-string. The melody itself has consequently come to be widely (and inaccurately) known as the "Air on the G String." Tuneful and tender, this Air maintains the repeating two-part form of a stylized dance, with the pendulum-like movement of the bass providing the regular pulse.

The remaining dances in the Suite trace a path of incrementally intensified liveliness of tempo and rhythm. First, a jaunty **Gavotte** and its more restrained companion are played in the pattern of a minuet and trio, the first Gavotte being repeated in abbreviated form after the second. The short but lively **Bourrée** that follows continues the common meter of the gavottes. And then a final **Gigue**—a typical conclusion to most Baroque dance suites—introduces a running triplet figure that brings the Suite to a cheerful conclusion.

—Luke Howard

The Music

Concerto for Two Harpsichords in F major



Carl Philipp Emanuel Bach
Born in Weimar,
March 8, 1714
Died in Hamburg,
December 14, 1788

The second surviving, and most famous and prolific of the sons of Johann Sebastian Bach by his first wife, Maria Barbara, Carl Philipp Emanuel Bach (his middle name was given in honor of his godfather Georg Philipp Telemann [1681-1767]) was recognized as one of the greatest harpsichordists of his time. He was much-admired for the precision of his playing, the beauty of his touch, and the intensity of his emotion. In addition to keyboard, voice, and composition, he probably studied a string instrument, most likely violin, under his father's direction.

In 1731, at the age of 17, C.P.E. Bach enrolled in the University of Leipzig as a law student and continued his legal studies at the University of Frankfurt (a "law" curriculum at the time was a general approach to a university education and did not necessarily lead to the practice of law). He supported himself by giving keyboard lessons and by composing for public concerts and ceremonies. His father's life-long study of French and Italian music, the frequent visits of distinguished musicians from all over Europe, and the performance of so much music in all styles no doubt provided invaluable experiences for the younger Bach.

A Greatly Respected Composer and Scholar

After university study, he became harpsichordist to the Crown Prince of Prussia, later Frederick the Great, and held this position until 1767. He was greatly respected both as a composer and as a friend of some of the most distinguished writers and scholars of his time. In 1755 he published his celebrated and influential treatise *Essay on the True Art of Playing Keyboard Instruments*. It is still used today and is a standard guide to 18th-century keyboard fingering, ornaments, continuo playing, and improvisation. It also played an important part in leading the way to the acceptance of modern standards of keyboard fingering. In his early compositions, not all of which have survived, Emanuel had the desire to move away from established patterns without completely rejecting his father's influential musical language. In the 18th century German-speaking world, he was recognized as the most important representative of modern trends in composition.

C.P.E. Bach composed over 50 keyboard concertos, most of them while employed at the court of Frederick

Bach composed his F-major Concerto in 1740.

These are the first Philadelphia Orchestra performances of the work.

The score calls for two horns and strings, in addition to the two solo harpsichords.

The Concerto runs approximately 24 minutes in performance.

the Great in Berlin; they span 55 years, almost his entire career. This genre was still relatively new, making his contribution more significant. The king, a composer and flutist himself, and a man of rather conservative taste, was not enthusiastic about C.P.E.'s more boldly progressive works. The distinguished musicologist and pianist Charles Rosen wrote: "Many of Emanuel's works reveal distinctive traits such as irregularity of phrase or modulation; next to C.P.E. Bach, Haydn appears like a cautious, sober composer."

C.P.E.'s music offers a fascinating look into the musical transition between two great eras of music history. He inherited Baroque forms and musical language from his father, however, he outlived him by 38 years, during which time he became one of the most important exponents of the *Empfindsamer Stil* (sensitive style, directly expressive of feeling). He was also a pioneer of *Sturm und Drang* (storm and stress), a musical movement that allowed individual self-expression and often intense emotions. Emanuel's harmonic language and his preoccupation with improvisation and fantasy understandably led to his recognition as a precursor of the Romantic period. By the end of the 18th century, Carl Philipp Emanuel Bach's reputation had reached its height. His influence on Haydn, Mozart, and Beethoven was freely acknowledged.

A Closer Look Carl Philipp Emanuel's symphonies, concertos, and keyboard sonatas were particularly influential in the evolution of classical sonata-allegro form. His Two Harpsichord Concerto in F major, a prime example, offers a wide scope to the soloists' virtuosity. It is filled with invention and unpredictability, and offers a broad emotional range and liberal use of harmonic color. One finds astonishing modulations, unexpected pauses, rests, and changes in tempo, far removed from the elegance and balance usually associated with this period. The harpsichord parts are interactive and powerful. The orchestra provides contrasts for the all-encompassing harpsichord appearances, as if in conversation. In the remarkable, forward looking slow movement, the two harmonically progressive and intricate harpsichord parts are closely and elegantly blended. Before the conclusion of this movement there is a brief and affecting cadenza for both harpsichordists. C.P.E.'s penchant for variety and experimentation are clear; he always credited his father's teaching and example for his solid craftsmanship and assurance.

The Music

Flute Concerto No. 1



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

As the son of a formidable musician in Salzburg, Mozart was expected to follow in the family tradition and serve the local Archbishop, his father's employer. That Mozart happened to be a prodigy who possessed almost supernatural gifts and who enjoyed considerable renown across Europe might seem all the better: This would only bring glory to his native town. But Archbishop Colloredo rather quickly became fed up with his young genius. Mozart caused too much trouble, traveled too much, and if he obeyed orders at all, did so reluctantly. In 1781 Mozart left Salzburg for good and spent his final decade in Vienna.

Mozart's earlier extended travels, which so annoyed the Archbishop, were usually undertaken with his father, Leopold, which meant that Salzburg lost the services of both musicians. But when in September 1777 Mozart set off to conquer Paris it was his mother who served as chaperone and Leopold who was kept abreast of their progress through extensive correspondence. The journey to France stretched out considerably as mother and son stayed at length in German cities along the way. After failing to secure permanent positions in Munich, Augsburg, or Mannheim, Mozart finally made it to Paris, where he had already enjoyed great success years earlier. "This is the only place where one can still make money and a great reputation," he wrote. Yet this trip turned out to be generally unsuccessful for his career and personally devastating as his mother died while in Paris.

A Concerto for an Admirer At the time, Mannheim boasted what was probably the best orchestra in Europe, about which Mozart wrote enthusiastically to his father. (The music historian Charles Burney called the orchestra "an army of generals.") The woodwinds particularly impressed Mozart and he became friends with some of the musicians, especially flutist Johann Baptist Wendling, who arranged several welcome commissions. Mozart informed his father that Ferdinand de Jean, an amateur musician based in Holland, had agreed to pay "200 gulden for three short, simple concertos and a couple of quartets for flute." Knowing that Leopold was deeply concerned about finances, he described de Jean as "a gentlemen of

Mozart composed his *First Flute Concerto* in 1778.

William Kincaid was the soloist in the first Philadelphia Orchestra performances of the *Concerto*, in November 1947 with Eugene Ormandy conducting. Most recently on subscription the work was heard in March 1985 with flutist Jean-Pierre Rampal and Charles Dutoit.

The Philadelphia Orchestra recorded the *First Concerto* in 1960 for CBS, with Kincaid and Ormandy.

Mozart scored the *Concerto* for pairs of flutes, oboes, and horns, strings, and solo flute.

Performance time is approximately 25 minutes.

independent means, a lover of all the sciences, and a great friend and admirer of myself."

In February 1778 de Jean left Mannheim for Paris and Mozart admitted that because "only two concertos and three quartets were ready," he would receive just half of the promised fee. His father could do the math and it did not compute—the patron must have expected twice as much music. Leopold was furious at his son both for his procrastination and for not being candid about the financial arrangements. Mozart offered some lame excuses including a notorious comment concerning the instrument he was writing for: "I never have a single quiet hour here ... besides, one is not always in the mood for working. I could, to be sure, scribble off things the whole day long, but a composition of this kind goes out into the world, and naturally I do not want to have cause to be ashamed of my name on the title page. Moreover, you know I am quite powerless to write for an instrument [the flute] which I cannot bear."

While Mozart may well have tired of writing for the same instrument, one prone at the time to intonation problems, he nonetheless produced magnificent music for the flute—and would eventually write his sublime opera, *The Magic Flute*, extolling its musical powers. In any case, the two flute concertos Mozart finished were not quite what they first appeared. After the G-major *Concerto* (K. 313) we hear today there was a second in D major (K. 314) that Mozart recast from an oboe concerto he had composed the previous year in Salzburg. De Jean no doubt knew he was getting some recycled goods and may have resented it. There has also long been speculation that the flute writing in the G-major *Concerto* was beyond his amateur abilities.

A Closer Look The first movement (**Allegro maestoso**) begins with an orchestral exposition that ushers in the flute soloist. The movement provides plenty of opportunity for display, especially a concluding cadenza. The second movement (**Adagio non troppo**) is relaxed and graceful, offering the flute the chance to present elegantly ornamented florid phrases. The genteel character continues with the final movement (**Rondo: Tempo di menuetto**), which the flute initiates as a polite dance.

—Christopher H. Gibbs

The Music

Symphony No. 83 (“The Hen”)



Franz Joseph Haydn
Born in Rohrau, Lower
Austria, March 31, 1732
Died in Vienna, May 31,
1809

Many great composers never write a single symphony, some produce just one or two, and not many seem to get beyond nine. Franz Joseph Haydn, however, composed more than 100 over the course of a long career. He is sometimes called the “Father of the Symphony,” which accurately reflects his eminent stature in the history of the genre if not his actual paternity—symphonies were written before him, even if most are now long forgotten.

Haydn came to the symphony relatively late, during his mid-20s. (Mozart wrote his first at eight and Schubert at 16.) The standard listing from a catalog published in 1907 numbered them, supposedly more or less chronologically, from 1 to 104, but other ones were later added and disputes continue about what belongs when and where, and what might have been lost and what still might be found. Haydn composed most of them for the Esterházy, an enormously wealthy family that had various palaces and estates and employed its own private musical retinue, including an orchestra. Haydn was the *Kapellmeister*—the musical director—and had a wide range of duties as administrator, performer, and composer.

Branching Out Haydn’s principal patron was Prince Nikolaus Esterházy, for whom he wrote all nature of music, including relatively easy pieces to play himself. At first the Esterházy owned the rights to Haydn’s works, but the arrangement eventually changed, thus giving the composer more freedom to publish his music and accept commissions. His fame, already considerable, spread far and wide. Paris (a city Haydn never visited) was among the places particularly captivated by his symphonies. In the 1770s they were often played by the two leading musical societies, the Concert de Amateurs and the Concert Spirituel. By the next decade his symphonies were far more frequently programmed than those of all other composers combined.

Given such enthusiasm it is hardly surprising that a new organization founded in 1781, the Concert de la Loge Olympique, should commission a set of six symphonies from Haydn in late 1784 (or early the following year), now known as Nos. 82-87. Their success led to a Paris commission a few years later for Nos. 90-92, which were followed by his final 12 symphonies composed for London.

Haydn composed his Symphony No. 83 in 1785.

Charles Dutoit was on the podium for the first, and only other, Philadelphia Orchestra performances of the work, in December 1981.

The score calls for flute, two oboes, two bassoons, two horns, and strings.

Performance time is approximately 23 minutes.

Musicologist A. Peter Brown, author of a magisterial multi-volume history of the symphony, observed that with his “Paris” symphonies, Haydn began “to build the canon of Western instrumental art music.”

The orchestra connected with the Concert de la Loge Olympique was vastly larger than what Haydn knew from his Esterházy circumstances, although just because 67 musicians are listed for the Paris society at the time (including nearly 40 violins and 10 double basses) that by no means indicates they all played together on a specific concert. The Concert de la Loge Olympique had Masonic connections, which is perhaps how the commission came Haydn’s way, as this was the time of his own Masonic initiation in Vienna.

A Closer Look Three of the six “Paris” symphonies have nicknames, none of them, however, coming from the composer: “The Bear” (No. 82), “The Queen” (No. 85), and, as we hear today, “The Hen.” The last movement of No. 82 was later published in a piano arrangement with the title “Dance of the Bears.” Queen Marie Antoinette is said to have favored No. 85, and the delightful clucking effect that we hear on this concert in the second theme of the opening movement of No. 83 is suggestive of a hen.

Haydn almost always began his late symphonies with a slow introduction, but in “The Hen” he dives right into a lively first theme (**Allegro spiritoso**) that is well suited to contrapuntal elaboration in the middle development section. The Symphony is in a minor key (well, at least the opening of the first movement is), again something of a rarity for late Haydn. One is initially reminded of some of the passion found in Mozart’s two minor key symphonies (Nos. 25 and 40, also both in G minor). The austere first theme contrasts noticeably with the much more playful clucking of the major-key second theme, initiated by the first and second violins and then taken up by the oboe.

The slow movement (**Andante**) offers lyrical repose in a major key and begins with a repeated note theme that is gently ornamented. The expected Minuet (**Allegretto**) and Trio follows, continuing the graceful mood established in the slow movement. The finale is a lively **Vivace** in G major and in a 12/8 meter, suggestive of a gigue dance. Haydn includes some playful pauses near the end, something his student Beethoven would later imitate.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

Air: A tune or melody

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

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

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

Concertante: A work featuring one or more solo instruments

Contrapuntal: See counterpoint

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

Courante: A dance and instrumental form that flourished in Europe from the late 16th century to the mid-18th, often as a movement of a suite

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

Gavotte: A French court dance and instrumental form in a lively duple-meter

Gigue: One of the most popular of Baroque instrumental dances and a standard movement of the suite, written in a moderate or fast tempo with irregular phrases and an imitative, contrapuntal texture

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

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

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

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

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Sonata form: The form in which the first movements

(and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Suite: A set of pieces in various dance forms

Triplet: A group of three equal notes to be performed in the time of two of like value in the established rhythm

Wq: Abbreviation for Wotquenne, the chronological list of all the works of C.P.E. Bach made by Alfred Wotquenne

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Largo: Broad

Maestoso: Majestic

Spiritoso: Spirited, lively

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Non troppo: Not too much