Season 2013-2014

Friday, October 4, at 8:00
Saturday, October 5, at 8:00
Sunday, October 6, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Richard Woodhams Oboe
Christiane Karg Soprano

Britten Variations and Fugue on a Theme of Purcell, Op. 34

Strauss Oboe Concerto in D major
I. Allegro moderato—
II. Andante—
III. Vivace—Allegro

Intermission

Mahler Symphony No. 4 in G major
I. Bedächtig. Nicht eilen
II. In gemächlicher Bewegung
III. Ruhevoll. Poco adagio
IV. Sehr behaglich

This program runs approximately 2 hours, 10 minutes.

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

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 innovation in music-making. 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 triumphantly opened his inaugural season as the eighth artistic leader of the Orchestra in fall 2012. 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. Yannick has been embraced by the musicians of the Orchestra, audiences, and the community itself. His concerts of diverse repertoire attract sold-out houses, and he has established a regular forum for connecting with concert-goers through Post-Concert Conversations.

Under Yannick’s leadership the Orchestra returns to recording with a newly-released CD on the Deutsche Grammophon label of Stravinsky’s The Rite of Spring and Leopold Stokowski transcriptions. In Yannick’s inaugural season the Orchestra has also returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center but also those who enjoy the Orchestra’s other area performances at the Mann Center, Penn’s Landing, and other venues. The Orchestra is also a global ambassador for Philadelphia and for the U.S. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall while also enjoying annual residencies in Saratoga Springs, N.Y., and at the Bravo! Vail festival.

Musician-led initiatives, including highly-successful Cello and Violin Play-Ins, shine a spotlight on the Orchestra’s musicians, as they spread out from the stage into the community. The Orchestra’s commitment to its education and community partnership initiatives manifests itself in numerous other ways, including concerts for families and students, and eZseatU, a program that allows full-time college students to attend an unlimited number of Orchestra concerts for a $25 annual membership fee. For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. 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 Yannick “phenomenal,” adding that under his baton “the ensemble … has never sounded better.” In his first season he took the Orchestra to new musical heights. His second builds on that momentum with highlights that include a Philadelphia Commissions Micro-Festival, for which three leading composers have been commissioned to write solo works for three of the Orchestra’s principal players; the next installment in his multi-season focus on requiems with Fauré’s Requiem; and a unique, theatrically-staged presentation of Strauss’s revolutionary opera Salome, a first-ever co-production with Opera Philadelphia.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. 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 Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s Rite of Spring and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, one of the country’s highest civilian honors; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

To read Yannick’s full bio, please visit www.philorch.org/conductor.
Richard Woodhams became principal oboe of The Philadelphia Orchestra in 1977, succeeding John de Lancie, his distinguished teacher at the Curtis Institute of Music. Mr. de Lancie was a pupil of Marcel Tabuteau, one of the most influential instrumentalists of the 20th century, who served as principal oboe of the Orchestra from 1915 until 1954.

Mr. Woodhams's tenure has included solo appearances with The Philadelphia Orchestra in Philadelphia, as well as in New York, Boston, and other cities throughout the United States and Asia in collaboration with its four previous music directors. His recordings with the Orchestra include Richard Strauss's Oboe Concerto with Wolfgang Sawallisch. Mr. Woodhams has given first performances with The Philadelphia Orchestra of solo works by J.S. Bach, Bellini, Haydn, Rochberg, Christopher Rouse, Joan Tower, and Vaughan Williams. He has also given premieres of chamber works by William Bolcom, Chuck Holdeman, Thea Musgrave, Bernard Rands, Ned Rorem, Richard Wernick, and Ellen Taaffe Zwilich.

Mr. Woodhams has played solo works with such notable musicians as violinists Alexander Schneider and Itzhak Perlman, pianists Christoph Eschenbach and Jean-Yves Thibaudet, and the Guarneri, Shanghai, and dePasquale string quartets. He has also recorded Joan Tower's Island Prelude with the Tokyo String Quartet.

Mr. Woodhams has taught at the Curtis Institute since 1985 and has given master classes at many prominent schools worldwide, including London's Royal College of Music, the Juilliard School, Rice University, and the Shanghai Conservatory. His former students occupy many prominent playing and teaching positions both in the United States and abroad. Since 2000 Mr. Woodhams has taught and played annually at the Aspen Music Festival, where he performed Rouse's Oboe Concerto in 2009 with David Robertson; he has also participated in the Marlboro and La Jolla music festivals, among others. He began his musical studies in his native Palo Alto, California, with Raymond Dusté and started his orchestral career with the Saint Louis Symphony under Walter Susskind at the age of 19.
Soloist

Soprano Christiane Karg, who is making her Philadelphia Orchestra debut, was born in Feuchtwangen, Germany. She studied singing at the Salzburg Mozarteum, where she was awarded the Lilli Lehmann Medal, and at the Music Conservatory in Verona. She has appeared recently in concert with Yannick Nézet-Séguin and the Mostly Mozart Festival Orchestra and the Rotterdam Philharmonic, Nikolaus Harnoncourt and Concentus Musicus Wien, Daniel Harding and the Dresden Staatskapelle, Marek Janowski and the Orchestre de la Suisse Romande, and Laurence Equilbey at the Salzburg Festival.

Ms. Karg was a member of the International Opera Studio at the Hamburg State Opera before joining the ensemble of the Frankfurt Opera in 2008, where her roles included Susanna in Mozart’s The Marriage of Figaro, Musetta in Puccini’s La bohème, Pamina in Mozart’s The Magic Flute, Zdenka in Strauss’s Arabella, and the title role in Cavalli’s La Calisto. She returned to Frankfurt last season to sing Melisande in Claus Guth’s new production of Debussy’s Pelléas and Melisande. In 2006 she made her debut at the Salzburg Festival and has returned to sing Amor in Gluck’s Orpheus and Eurydice with Riccardo Muti and Zerlina in Mozart’s Don Giovanni with Yannick. She is a regular guest at the Theater an der Wien where she has sung Ismene in Mozart’s Mitridate and Telaira in Rameau’s Castor and Pollux. Ms. Karg has sung Ighino in Pfitzner’s Palestrina at the Bayerische Staatsoper in Munich; Norina in Donizetti’s Don Pasquale and Musetta at the Komische Oper Berlin; and Anne Trulove in Stravinsky’s The Rake’s Progress at the Opéra de Lille. In the 2010–11 season she sang Poppea in Monteverdi’s The Coronation of Poppea with Glyndebourne Touring Opera and in 2013 made her debut at the Glyndebourne Festival singing Aricia in Rameau’s Hippolytus and Aricia. She returns in 2014 to perform Sandrina in Mozart’s La finta giardiniera. She will soon make her role debut as Sophie in Strauss’s Der Rosenkavalier at Flanders Opera and in Dresden.

This season Ms. Karg makes her debut with the Berlin Philharmonic singing Mahler’s Fourth Symphony with Yannick and gives recitals in Aix-en-Provence and Munich; at London’s Wigmore Hall; and in her U.S. recital debut at Spivey Hall in Georgia.
Framing the Program

Parallel Events

1899

Mahler
Symphony No. 4

Music
Sibelius
Finlandia

Literature
Wilde
The Importance of Being Eamest

Art
Cézanne
Turning Road at Montgeroult

History
Boer War

1945

Britten
Purcell
Variations

Music
Kodály
Missa brevis

Literature
Orwell
Animal Farm

Art
Moore
Family Group

History
World War II

With the program today The Philadelphia Orchestra has the chance to celebrate two anniversaries. Benjamin Britten was born a century ago and emerged as the preeminent English composer of his time. This season and next the Orchestra also honors the 150th birthday of Richard Strauss, one of the leading composers of the first half of the 20th century and someone who conducted the Orchestra many times on his two trips to America in 1904 and 1921.

This concert offers a special treat and further Philadelphia connection with Strauss’s Oboe Concerto. Strauss composed the work in 1945 at the suggestion of John de Lancie, who as a young American soldier stationed in Germany proposed the idea of a concerto for the instrument to the aged Strauss. When de Lancie returned to America he joined The Philadelphia Orchestra and eventually became president of the Curtis Institute of Music. Principal Oboe Richard Woodhams, a student of de Lancie’s, is the soloist today.

Britten’s marvelous Variations and Fugue on a Theme of Purcell is more familiarly known by the title The Young Person’s Guide to the Orchestra. Its serious formal name links the piece to an illustrious tradition of symphonic variations, while as the Young Person’s Guide, with narration, it serves as a marvelous introduction for listeners of all ages to the instruments of the orchestra. In either case, this masterful tour-de-force offers the instrumentalists of The Philadelphia Orchestra a chance to shine.

Like Strauss and Mahler, Britten was a conductor as well as a composer and he particularly enjoyed performing Mahler’s Fourth Symphony, which ends today’s program. This is Mahler’s shortest and most Classical symphony, evocatively opening with the sounds of sleigh bells and progressing through the four movements to a vocal finale that offers a childlike view of “The Heavenly Life.”
The Music
Variations and Fugue on a Theme of Purcell

There could hardly be a more ideal medium for a set of variations than the symphony orchestra. Where else do we find so many opportunities for richness of texture and for variety of color—qualities that are, after all, the very essence of “variation”? For more than two centuries composers have delighted in exploiting this. Already in 1792 Haydn was showcasing various sections of the expanded London orchestra he relished at his disposal in the famous “Surprise” movement of his Symphony No. 94, which is a set of variations. A decade later Beethoven created one of his most original orchestral pieces as the last movement of the “Eroica” Symphony, which is a set of variations on an original theme that he also used in his ballet *The Creatures of Prometheus* and for a set of keyboard variations. Brahms perhaps had his eye on Beethoven’s example when he crafted the finale of his Fourth Symphony, a magnificent set of variations on the ground bass of a Bach chorale. He also pioneered the idea of free-standing variations for orchestra, in his richly hued “Haydn” Variations, highly influential for 20th-century composers.

**Orchestral Variations in the 20th Century** Among the first to take up Brahms’s example in the next century was Arnold Schoenberg, whose densely serialist Variations for Orchestra, Op. 31 (1928), was only one of a number of pieces he based on variation techniques. Other composers took up the procedure as well, including Ralph Vaughan Williams (Fantasia on a Theme by Thomas Tallis), Max Reger (who wrote a series of elaborate variations sets on themes by Mozart, Beethoven, and Johann Adam Hiller), Anton Webern (Passacaglia, Op. 1), Luigi Dallapiccola (Variations), Paul Hindemith (*The Four Temperaments*, for piano and orchestra), and Igor Stravinsky (*Octet for Winds, Variations in Memoriam Aldous Huxley*, and other compositions). But perhaps the most playfully colorful set from the 20th century is Benjamin Britten’s Variations and Fugue on a Theme of Purcell, best known under the title *The Young Person’s Guide to the Orchestra*. This is an unusual piece serving dual purposes in the orchestral repertory: Under the serious formal name it falls in with the illustrious
Britten composed the Purcell Variations in 1945.

In December 1947 The Philadelphia Orchestra presented the first American performances of the work, on a Children's Concert with Eugene Ormandy conducting; its first appearance on a subscription concert was in January 1955, with Malcolm Sargent on the podium. Most recently Oliver Knussen led the piece in November 2003.

The Orchestra recorded the Variations twice: in 1957 with Ormandy for CBS and in 1974 with Ormandy for RCA.

The score calls for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, Chinese blocks, cymbals, gong, side drum, tambourine, triangle, whip, and xylophone), harp, and strings.

Performance time is approximately 17 minutes.

tradition of symphonic variations, while as the Young Person's Guide, with narration, it serves as a marvelous introduction for listeners of all ages to the instruments of the orchestra.

This was not Britten's first or only excursion into the idea of variations for orchestra—in fact it was something of a fascination for him, as attested by the Variations on a Theme of Frank Bridge, the Passacaglia from his opera Peter Grimes, and the Diversions for Left-Hand Piano and Orchestra. But none of these is as extravagant in its use of the orchestra as the Purcell Variations, the piece that one writer has characterized as being "at once a tour of the forces and a tour de force."

A Closer Look The Variations began as a commission from the British Ministry of Education, which asked Britten in 1945 to compose music for Instruments of the Orchestra, a film designed to acquaint young people with the various "choirs" of the modern orchestra. Using a theme from Henry Purcell's incidental music to a 1695 play called Abdelazer, or The Moor's Revenge, Britten wrote an instructional "excursion" of the orchestra that also functioned as an independent piece. In the original version, the Variations included the spoken text provided by the poet Eric Crozier (who later served as librettist for several of Britten's operas), and in this guise the work received its concert premiere in October 1946 in Liverpool, several weeks before the film appeared in London.

Before the variations even begin, Purcell's theme is presented as a sort of orchestral showcase of its own, given first to full orchestra, then winds, brass, strings, and finally the percussion section. Thirteen variations follow, which show not only a great variety of instrumental color but of tempo and mood as well. First the flutes and piccolos are highlighted, then oboes, clarinets, bassoons, violins, violas, cellos, double basses, harp, horns, trumpets, trombones and tuba, and finally the listener is treated to a display of percussion. The xylophone leads into the brilliant concluding fugue, in which the orchestra is "reassembled" instrument by instrument, until the final bars—in which Purcell's theme (heard in the brass) joins the fugue (in the strings and woodwinds) for a rich and extroverted tutti.

—Paul J. Horsley
The Music
Oboe Concerto

During the first years of the 20th century many musicians, critics, and listeners viewed Richard Strauss as the preeminent modern composer. If one consults a book on "contemporary music" from the time, Strauss is usually the principal figure. His vast tone poems, such as Don Juan and Also sprach Zarathustra, broke sonic barriers, while his opera Salome scandalized audiences, at least in the opera houses where censors allowed it to appear at all. Strauss's reputation and legacy would be viewed very differently than they are today if he had died in 1911. Perhaps it would be more akin to that of his friend and rival, Gustav Mahler, who died that year at age 50. Strauss, however, lived on—and on.

Late Works He first turned to writing more listener-friendly operas like Der Rosenkavalier and Ariadne auf Naxos and then to grand ones of Wagnerian ambition. Politics made their mark on his career as well, especially his brief presidency of the Reichsmusikammer that governed musical life in Nazi Germany. During the closing, losing years of the war in Germany, and then during the time before his death in 1949 at age 85, Strauss returned to writing instrumental music with a remarkable series of valedictory pieces that seem untimely, yet timeless. He declared them "without an iota of music-historical significance" and indeed he was utterly unconcerned with breaking new ground.

Willi Schuh, a close friend and the composer's biographer of choice, noted that all of these works breathe the same refined air, projecting "a certain grace and lucidity that depend on simplicity honed to the kind of delicacy and fluidity more typical of chamber music." Their "noble dignity" owes a considerable debt to Strauss's beloved Mozart.

The Philadelphia Connection "Oboe Concerto 1945/ Suggested by an American soldier/(an oboist from Chicago)." Thus wrote Strauss in the pocket sketchbook he always kept close at hand. The soldier was, in fact, a young Curtis Institute of Music graduate named John de Lancie, who had at age 21, before he enlisted, been principal oboist of the Pittsburgh Symphony under Fritz Reiner. Upon his return to the States he joined The

Richard Strauss
Born in Munich, June 11, 1864
Died in Garmisch-Partenkirchen, September 8, 1949
Philadelphia Orchestra as assistant to his former teacher Marcel Tabuteau, whom he eventually succeeded as principal in 1954. He was later Richard Woodhams’s teacher at Curtis, where he served as director from 1977 to 1985.

In notes for his recording of the Concerto, de Lancie recounted meeting the great composer through his friend Alfred Mann, a musicologist and later distinguished professor at the Eastman School of Music. Strauss lived with his family in an elegant villa in Garmisch, not far south from Munich. “Once I mustered all my courage and began to talk about the beautiful oboe melodies in Don Quixote, Don Juan, Sinfonia domestica, and others. I wanted to know if he had a special affinity for the instrument. As I was well aware of his Horn Concerto I then asked him if he ever considered writing a concerto for oboe, but his only answer was a simple ‘no’.” The suggestion took hold, however, as Strauss acknowledged. In early July he wrote to Schuh that “an oboe concerto with small orchestra is being ‘fabricated’ in my old-age workshop.”

Strauss completed the short score of the Concerto in mid-September and the orchestration by the end of October in Switzerland. De Lancie, however, did not get to premiere “his” Concerto. That honor fell to Marcel Saillet, who performed it with the Tonhalle Orchestra under Volkmar Andreae in Zurich on February 26, 1946. Nor did he give the American premiere two years later, which was by Mitchell Miller (better known in his later popular incarnation as Mitch Miller) and the Columbia Concert Orchestra. In fact de Lancie only first performed the Concerto he inspired during the Strauss centennial in 1964, with the Philadelphians and Eugene Ormandy at Interlochen in Michigan.

A Closer Look The Concerto, scored for a chamber orchestra, has a Mozartian ease to it. The lyrical beauty of the work is apparent from the beginning, an extraordinary opening that requires near superhuman breath control as Strauss seems oblivious to the fact that most instrumentalists need to breathe occasionally. The three continuous movements are thematically related and ingeniously linked. The apparently effortless lyricism, despite the demands placed on the soloist, unfolds through the opening Allegro moderato, relaxes in the middle Andante, and takes on a more lively character in the concluding rondo (Vivace–Allegro).

—Christopher H. Gibbs
By 19th-century standards Mahler's Fourth Symphony is imposing in its length and instrumentation, and unusual in ending with a movement using a soprano soloist. But for later audiences, ones familiar with all of the composer's symphonies, the Fourth may seem rather modest, intimate, and classical. It is his shortest, calls for the smallest orchestra, and employs some conventional symphonic forms. This is Mahler's most "normal" symphony and his "happiest." At least that is what many commentators have said about it for more than a century, despite the fact that with a composer so prone to irony things may never quite be as straightforward as they initially appear.

By 1901, when Mahler conducted the premiere of the Fourth in Munich, he was one of the leading musical figures in Europe. His ascension to the directorship of the Vienna Court Opera in 1897 had placed him in a position of extraordinary power and prestige, earning him adoring fans and implacable foes. The consuming demands of his job meant that time to compose came mainly in the summer, with revisions and orchestrations squeezed in when possible during the regular season.

The “World of My Fourth” After writing his first three symphonies, each longer and more complex than the preceding one, Mahler had reached something of a limit and in 1899 struck out in new directions. His earlier symphonies all had programs of some sort—stories, titles, and poems—extra-musical baggage that he increasingly sought to suppress: “Death to programs;” he proclaimed at the time.

Mahler addressed the issue of the differences among his early symphonies while composing the Fourth. As he resumed work on the piece in 1900 he confided to a friend his fears of not being able to pick up where he had left off the summer before: “I must say I now find it rather hard to come to grips with things here again; I still live half in, half out of the world of my Fourth. It is so utterly different from my other symphonies. But that must be; I could never repeat a state of mind, and as life progresses I follow new paths in each new work.”
From Song to Symphony  The Fourth Symphony has a rather complicated genesis that is crucial to understanding its special character. For more than a decade, beginning in the late 1880s, Mahler was obsessed with Des Knaben Wunderhorn (The Youth’s Magic Horn), a collection of folk poetry compiled in the early 19th century. One of the poems, “Das himmlische Leben” (The Heavenly Life), relates a child’s innocent idea of blissful existence in heaven. Mahler first set the poem for voice and piano in February 1892 and orchestrated it soon thereafter. A few years later he decided to end his Third Symphony—destined to be the longest symphony ever written by a major composer—with that song as its seventh movement. He eventually changed his mind and chose to divert it to conclude his next symphony instead.

Mahler originally planned for the Fourth Symphony to have six movements, three of them songs, leading to “Das himmlische Leben.” Although he eliminated the other vocal movements, and suppressed as well most of the programmatic elements he had initially envisioned, the heavenly Wunderhorn song remained and in fact helped to generate the entire Symphony. Mahler called attention to this on a number of occasions, such as when he chided a critic that his analysis was missing one thing: “Did you overlook the thematic connections that figure so prominently in the work’s design? Or did you want to spare the audience some technical explanations? In any case, I ask that that aspect of my work be specially observed. Each of the three movements is connected thematically with the last one in the most intimate and meaningful way.”

Melodic, rhythmic, and instrumental ideas, drawn from both the vocal and orchestral parts of “Das himmlische Leben,” can be discovered in each of the three preceding movements. Mahler retained the rather modest orchestration of the original song, which omitted trombones and tuba, even though he regretted not having recourse to lower brass for the climax of the slow movement. The unusual instrumental sound of sleigh bells, which opens the first movement, is derived from the refrain that separates the stanzas of the song. Even the large-scale key scheme of the Symphony, the progressive tonality so rare before Mahler, comes from the song, in which G major leads to an ethereal E major.

From melody, to rhythm, to orchestration and tonal planning, “Das himmlische Leben” was the source of the Fourth Symphony, and ultimately provided the spiritual vision as
well. In the end Mahler decided not to divulge its program. He told his friend Natalie Bauer-Lechner: “I know the most wonderful names for the movements, but I will not betray them to the rabble of critics and listeners so they can subject them to banal misunderstandings and distortions.” She also reports Mahler remarking: “At first glance one does not even notice all that is hidden in this inconspicuous little song, and yet one can recognize the value of such a seed by testing whether it contains the promise of a manifold life.” The rich image of the “seed” from which an enormous work grows is useful in understanding the importance of this song and its hold on Mahler.

A Closer Look

The sounds of the sleigh bells that open the first movement (Bedächtig. Nicht eilen) set a pastoral tone that pervades the work. This sunny landscape, however, darkens in the middle of the movement. Mahler remarked on the mood of the Fourth being like “the uniform blue of the sky. … Sometimes it becomes overcast and uncanny, horrific: but it is not heaven itself that darkens, for it goes on shining with its everlasting blue. It is only that to us it seems suddenly sinister.” Other clouds will pass in the following movements, but the blue sky always returns.

The scherzo (In gemächlicher Bewegung) unleashes demonic powers. The concertmaster at points plays an instrument tuned up one tone. Mahler originally subtitled the movement “Friend Death Strikes up the Dance.” According to Mahler’s widow, Alma, her husband was “under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles unto the painter’s ear.” The profound slow movement (Ruhevoll) has the character of a lullaby elaborated in a set of variations.

Despite all that proceeds, the final vocal movement (Sehr behaglich) is not so much a culmination, as is the finale of Mahler’s earlier Second Symphony, but rather an arrival. The music is charming, wise, and difficult to pin down. Mahler provides an intriguing performance instruction: “To be sung with childlike, cheerful expression; entirely without parody.” Reacting to the last time Mahler conducted the work, with the Philharmonic Society of New York at Carnegie Hall in January 1911, a critic commented: “Mahler’s Symphony is more or less a puzzle. The composer did not provide titles for the individual movements for the Symphony as a whole. Through the artistic device of connecting the movements thematically and through the employment of a solo voice in the last movement Mr. Mahler admits, voluntarily or involuntarily,
Mahler's Symphony No. 4 was composed from 1899 to 1900, and was revised several times between 1901 and 1910.

Bruno Walter led the first Philadelphia Orchestra performances of the Symphony, in January 1946, with soprano Desi Halban as soloist. The most recent subscription performances took place in April 2011; David Zinman conducted and Jennifer Welch-Babidge was the soprano.

The score calls for four flutes (III and IV doubling piccolo), three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet and III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, timpani, percussion (bass drum, cymbals, orchestra bells, sleigh bells, suspended cymbals, triangle), harp, strings, and soprano soloist.

Mahler's Fourth runs approximately 60 minutes in performance.

that his work is to be counted as program music." Nearly a century later musicians and audiences are still discovering its richness and meanings.

—Christopher H. Gibbs

"Das himmlische Leben"
(Achim von Arnim and Clemens Brentano)

Wir geniessen die himmlischen Freuden, d'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'.
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen, wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
der Metzger Herodes drauf passet!
Wir führen ein geduldig's, unschuldig's, geduldig's, ein liebliches Lämmlein zu Tod!
Sankt Lucas den Ochsen thät schachten
oh'n einig's Bedenken und Achten,
der Wein kost kein Heller im himmlischen Keller,
die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
die wachsen im himmlischen Garten!

"Heavenly Life"

We savor the joys of heaven, thus we avoid earthly things.
No worldly tumult is heard in heaven!
All things live in gentlest peace.
We lead an angelic life!
Yet we're quite merry anyway!
We dance and jump, we hop and sing!
St. Peter in heaven looks on!

St. John lets the lamb out, and Herod the butcher looks after it!
We lead a long-suffering blameless, long-suffering, dear lamb to its death!
St. Luke slaughters the ox without giving it a thought; the wine doesn't cost a cent in heaven's cellar, and the little angels bake bread.

Good vegetables of all sorts, grow in the heavenly garden!

Please turn the page quietly.
Gut’ Spargel, Fisolen und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut’ Äpfel, gut’ Birn’ und gut’ Trauben!
Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen, auf offener Strassen sie laufen herbei!

Sollt’ ein Fasttag etwa kommen
alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
mit Netz und mit Köder zum himmlischen Weiher hinein.
Sankt Martha die Köchin muss sein!

Kein’ Musik ist ja nicht auf Erden, die uns’rer verglichen kann werden.
Elftausend Jungfrauen zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten sind treffliche Hofmusikanten!
Die englischen Stimmen ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

Good asparagus, snap beans, and anything we like!
Whole platefuls are at our disposal!
Good apples, pears, and grapes!
The gardeners permit everything!
If you want deer, if you want rabbit, they run right by on the open road!

Should perhaps a holiday come, all the fish swim up with joy!
Look! St. Peter is already running with net and bait to the heavenly fish pond.
St. Martha has to be the cook!

There is no music on earth that can be compared to ours.
Eleven thousand virgins dare to dance!
Even St. Ursula laughs at the sight!
St. Cecilia and her relatives are superb court musicians!
Angelic voices invigorate the senses!
So that all things awaken to joy!

English translation by Paul J. Horsley

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Musical Terms

GENERAL TERMS
Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution
Chorale: A hymn tune of the German Protestant Church, or one similar in style
Chord: The simultaneous sounding of three or more tones
Coda: A concluding section or passage added in order to confirm the impression of finality
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
Legato: Smooth, even, without any break between notes
Meter: The symmetrical grouping of musical rhythms
Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer’s output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.
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.).
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.
Serialism: Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived
Sonata: 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.
Sonatina: A diminutive sonata, with fewer and shorter movements than the normal type
Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)
Adagio: leisurely, slow
Allegro: bright, fast
Andante: walking speed
Bedächtig: unhurried, deliberate
Behaglich: agreeably
In gemächlicher Bewegung: in a comfortable tempo
Moderato: a moderate tempo, neither fast nor slow
Nicht eilen: not rushed
Ruhevoll: restful, calm
Vivace: lively

TEMPO MODIFIERS
Poco: little, a bit
Sehr: very
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