

Season 2018-2019

Thursday, April 11, at 7:30
Friday, April 12, at 2:00
Saturday, April 13, at 8:00

The Philadelphia Orchestra

Bernard Labadie Conductor
Amanda Forsythe Soprano
Michèle Losier Mezzo-soprano
Jeremy Ovenden Tenor
Neal Davies Bass-baritone
Westminster Symphonic Choir
Joe Miller Director

Mozart Masonic Funeral Music, K. 477

Mozart Symphony No. 25 in G minor, K. 183
 I. Allegro con brio
 II. Andante
 III. Menuetto—Trio—Menuetto da capo
 IV. Allegro

Intermission

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

Mozart/compl. Levin Requiem, K. 626

- I. Introitus
 - 1. Requiem aeternam (Soprano and Chorus)
 - 2. Kyrie (Chorus)
 - II. Sequentia
 - 3. Dies irae (Chorus)
 - 4. Tuba mirum (Solo Quartet)
 - 5. Rex tremendae (Chorus)
 - 6. Recordare (Solo Quartet)
 - 7. Confutatis (Chorus)
 - 8. Lacrimosa (Chorus)
 - Amen (Chorus)
 - III. Offertorium
 - 9. Domine Jesu (Solo Quartet and Chorus)
 - 10. Hostias (Chorus)
 - IV. Sanctus
 - 11. Sanctus (Chorus)
 - 12. Benedictus (Solo Quartet and Chorus)
 - V. Agnus Dei
 - 13. Agnus Dei (Chorus)
 - VI. Communio
 - 14. Lux aeterna (Soprano and Chorus)
 - Cum sanctis tuis (Chorus)
- First Philadelphia Orchestra performances
of this version*

This program runs approximately 1 hour, 55 minutes.

These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The Philadelphia Orchestra

Jessica 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—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 four 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 broadcasts on WRTI-FM and SiriusXM.

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 **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

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

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Conductor



Dario Accorcia

Bernard Labadie has established himself worldwide as one of the preeminent conductors of the Baroque and Classical repertoire, a reputation closely tied to his work with Les Violons du Roy (for which he served as music director from its inception until 2014) and La Chapelle de Québec. With these two ensembles he has regularly toured Canada, the US, and Europe, performing in major venues and festivals including Carnegie Hall, Avery Fisher Hall (now David Geffen Hall), Walt Disney Concert Hall, the Kennedy Center, the Barbican Centre, the Royal Concertgebouw, and the Salzburg Festival. He became principal conductor of the Orchestra of St. Luke's with the 2018-19 season.

Mr. Labadie made his Philadelphia Orchestra debut in 2006 and returned in 2010. In the 2018-19 season he also guest conducts the Kansas City, New World, and Montreal symphonies; the Handel & Haydn Society; the Canadian Opera Company; the Luxembourg Philharmonic; and the Los Angeles Chamber Orchestra. He has become a regular presence on the podiums of the major North American orchestras, including the Atlanta, Chicago, Detroit, Toronto, Boston, Colorado, Houston, St. Louis, Pittsburgh, and San Francisco symphonies; the Cleveland Orchestra; and the Los Angeles and New York philharmonics. International ensembles he has guest conducted in past seasons include the Bavarian Radio and Melbourne symphonies, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, the Orchestra of the Collegium Vocale Ghent, the Royal Concertgebouw Orchestra, the Royal Northern Sinfonia, and the Swedish and Zurich chamber orchestras.

Mr. Labadie's extensive discography includes many critically acclaimed recordings on the Dorian, ATMA, and Virgin Classics labels, including Handel's *Apollo e Dafne* and a collaborative recording of Mozart's Requiem with Les Violons du Roy and La Chapelle de Québec, both of which received Canada's Juno Award. Other recordings include C.F.E. Bach's complete cello concertos with Truls Mørk and Les Violons du Roy, J.S. Bach's complete piano concertos with Alexandre Tharaud, and Haydn's piano concertos with Marc-Andre Hamelin. Mr. Labadie's home province has named him a Chevalier de l'Ordre National du Québec.

Soloist



Tatiana Danek

Soprano **Amanda Forsythe** makes her Philadelphia Orchestra debut with these performances. She made her debut with the Boston Symphony under Andris Nelsons in Mendelssohn's *A Midsummer Night's Dream*, a work she subsequently performed with the Los Angeles Philharmonic, and her debut with the Accademia Nazionale di Santa Cecilia in Rome under Antonio Pappano in Bach's Magnificat, returning to sing Marzelline in a concert performance of Beethoven's *Fidelio*. She has also performed with the Monteverdi Choir and Orchestra under John Eliot Gardiner, the Philharmonia Baroque Orchestra under Nicholas McGegan, Apollo's Fire under Jeannette Sorell, and with the St. Paul Chamber Orchestra, Tafelmusik, the Handel & Haydn Society, and the Boston Early Music Festival. Major opera engagements have included Pamina in Mozart's *The Magic Flute* in Rome; Manto in Steffani's *Niobe* at the Royal Opera, Covent Garden; and Pamina and Iris in Handel's *Semele* in Seattle.

Ms. Forsythe sang Euridice on the 2015 Grammy-winning recording of Charpentier's *The Descent of Orpheus to the Underworld* with Boston Early Music Festival. Her debut solo album of Handel arias, *The Power of Love*, on the Avie label with Apollo's Fire was released to widespread critical acclaim. She recently recorded the role of Euridice in Gluck's *Orfeo ed Euridice* with countertenor Philippe Jaroussky for the Erato label. Her other recordings include *Niobe* (Erato and Opus Arte), Handel's *Messiah* and Bach's St. John Passion (Avie), Blow's *Venus and Adonis* and Charpentier's *Acteon* (CPO), Handel's *Orlando* (ATMA Classique), Haydn's *The Creation* (Linn Records), and Handel's *Teseo* (Philharmonia Baroque).

Ms. Forsythe's forthcoming engagements include the title role in *Semele* at Opera Philadelphia; Pamina in *The Magic Flute* at the Komische Oper Berlin; Marzelline in *Fidelio* at the Royal Opera, Covent Garden; the title role in Monteverdi's *The Coronation of Poppea* with Boston Baroque; a concert tour of the US with Mr. Jaroussky; *Messiah* with the Lucerne Symphony; concerts and recordings with the Boston Early Music Festival and Apollo's Fire; and a program of Handel arias with the Chicago Symphony.

Soloist



Michael Stoodan

Mezzo-soprano **Michèle Losier** has distinguished herself on the most prestigious stages of the world, including the Royal Opera House, Covent Garden; the Metropolitan Opera; Paris Opera; the Teatro Real in Madrid; the Vienna State Opera; Dutch National Opera in Amsterdam; and the Gran Teatre del Liceu in Barcelona. In addition to her Philadelphia Orchestra debut, this season she debuts at the Teatro alla Scala in Milan singing her first Idamante in Mozart's *Idomeneo*, debuts as Ascagne in Berlioz's *Les Troyens* at the Paris Opera, makes her role and house debut as Giovanna Seymour in Donizetti's *Anna Bolena* at the Opéra National de Bordeaux, and appears in the title role of Rossini's *La Cenerentola* at the Edinburgh International Festival. In concert she sings Chausson's *Poème de l'amour et de la mer* with the Toledo Symphony, appears with the Orchestre Métropolitain in Bartók's *Bluebeard's Castle* under Yannick Nézet-Séguin, and performs recitals in Montreal and Brussels.

Next season Ms. Losier will debut as the title role in Bizet's *Carmen* at the Royal Danish Opera in Copenhagen, appear for the first time at the Staatsoper Berlin as Octavian in Strauss's *Der Rosenkavalier*, and make her debut at the Bavarian State Opera in Munich as Nicklausse in Offenbach's *The Tales of Hoffmann*. She will also make her role and house debut as Rosina in Rossini's *The Barber of Seville* at San Diego Opera and sing Octavian and Nicklausse at the Théâtre Royal de la Monnaie in Brussels.

An alumna of McGill University, Ms. Losier was also a member of San Francisco Opera's Merola Program, the Opéra de Montréal's Atelier Lyrique, and the Juilliard Opera Center in New York. Her achievement at the Metropolitan Opera Auditions in 2005 led to her house debut in 2007 as Diane in Gluck's *Iphigénie en Tauride* under the baton of Louis Langrée. Her success at the Queen Elisabeth of Belgium International Competition in 2008 won her a recital tour of Europe and a recording of Henri Duparc songs with pianist Daniel Blumenthal, released in April 2009 on the Fuga Libera label.

Soloist



Luca Sanga

English tenor **Jeremy Ovenden** makes his Philadelphia Orchestra debut with these performances. He has collaborated on stage and in the recording studio with Simon Rattle, Daniel Barenboim, Riccardo Muti, Myung-Whun Chung, Nikolaus Harnoncourt, Ton Koopman, Marc Minkowski, Fabio Biondi, René Jacobs, and many other leading interpreters of works by Mozart. Current and recent season performance highlights include Britten's *War Requiem* with Philippe Herreweghe and the Antwerp Symphony; Britten's *Serenade for Tenor, Horn, and Strings* with the Bamberg Symphony; Mozart's *Zaide* with the Munich Radio Orchestra and Rinaldo Alessandrini; Bach's *Christmas Oratorio* in Stavanger and Bergen, Norway; and the title role in Mozart's *Idomeneo* and Emilio in Handel's *Partenope* for the Teatro Real Madrid. He sang in Handel's *Messiah* with the Chicago and St. Louis symphonies and Bernard Labadie. His concert repertoire also includes Mendelssohn's *Elijah* and Beethoven's *Missa solemnis*.

On the opera stage Mr. Ovenden has appeared in the title role of Mozart's *Lucio Silla* for La Monnaie in Brussels, as Don Ottavio in Mozart's *Don Giovanni* at the Edinburgh Festival, and as Tito in Mozart's *La clemenza di Tito* at both the Théâtre Capitole de Toulouse and the Teatro Real Madrid. Other roles have included Nerone in Monteverdi's *The Coronation of Poppea*, the title role in Monteverdi's *L'Orfeo*, Bajazet in Handel's *Tamerlano*, Tigrane in Handel's *Radamisto*, Grimaldo in Handel's *Rodelinda*, Jupiter in Handel's *Semele*, and Belfiore in Mozart's *La finta giardiniera*. Mr. Ovenden has also been sung the title role in *Idomeneo* at many international venues including the Theater an der Wien and the Mostly Mozart Festival in New York.

Mr. Ovenden's extensive discography includes Bach's St. Mark Passion, St. John Passion, and cantatas; Handel's *Saul*; Haydn's *The Seasons* and *The Creation*; and Mozart's *Il sogno di Scipione*, *Betulia liberata*, *La finta semplice*, *L'oca del Cairo*, and *Lo sposo deluso*. His solo album of Mozart arias with the Orchestra of the Age of Enlightenment was released on Signum Classics. Mr. Ovenden studied with Norman Bailey and Neil Mackie at the Royal College of Music, London, and privately with Nicolai Gedda.

Soloist



Gerard Collett

Bass-baritone **Neal Davies** studied at King's College, London, and the Royal Academy of Music, and he won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. He has appeared with the Oslo Philharmonic under Mariss Jansons, the BBC Symphony under Pierre Boulez, the Cleveland and Philharmonia orchestras under Christoph von Dohnányi, the Chamber Orchestra of Europe under Nikolaus Harnoncourt, the Orchestra of the Age of Enlightenment under Frans Brüggen, the English Concert with Harry Bicket, the Gabrieli Consort under Paul McCreesh, the Hallé Orchestra with Mark Elder, Concerto Köln under Ivor Bolton, the Scottish Chamber Orchestra with Adam Fischer, the Bergen Philharmonic with Edward Gardner, the Deutsches Symphonie-Orchester Berlin with David Zinman, the Melbourne Symphony with Andrew Davis, and the London Symphony and Vienna Philharmonic under Daniel Harding. He has also been a regular guest of the Edinburgh Festival and BBC Proms. He made his Philadelphia Orchestra debut in Handel's *Messiah* in 2003 and makes his subscription debut with these current performances.

Mr. Davies's recent engagements include return visits to the English National Opera as Garibaldo in Handel's *Rodelinda* and to the Staatsoper Berlin for Purcell's *King Arthur*, and concert appearances with Mr. Gardner at the Edinburgh Festival and BBC Proms, with David Atkham and the Spanish National Orchestra, and with Mr. Elder conducting the Hallé Orchestra. In addition to these current performances, concert highlights for the 2018-19 season include appearances with Les Violons du Roy and the New York Philharmonic with Jonathan Cohen, the Bach Collegium Japan with Masaaki Suzuki, and Music of the Baroque with Jane Glover.

Mr. Davies's wide discography includes Handel's *Messiah*, *Theodora*, and *Saul*, and Haydn's *The Creation* under Mr. McCreesh; Janáček's *Jenůfa* and *The Makropulos Case* under Charles Mackerras; Barber's *Vanessa* under Leonard Slatkin; *Messiah* under René Jacobs; the Hyperion Complete Schubert Edition with Graham Johnson; and Britten's *Billy Budd* with Mr. Harding, which won a Grammy Award in 2010. He also appeared in Charpentier's *David et Jonathas* from the Aix-en-Provence Festival, which is available on DVD.

Choir



Peter Bogig

Recognized as one of the world's leading choral ensembles, the **Westminster Symphonic Choir** has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 84 years. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski in Bach's Mass in B minor. In recent seasons the ensemble has been featured in performances of Bach's St. Matthew Passion, Verdi's Requiem, Beethoven's Symphony No. 9, Bernstein's MASS, and Mahler's "Symphony of a Thousand" under the baton of Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College.

The choir most recently appeared with the Orchestra in December for performances of Handel's *Messiah* conducted by Mr. Nézet-Séguin. In addition to these current performances, highlights of the 2018-19 season include *Messiah* with the New York Philharmonic conducted by Jonathan Cohen; Mozart's Requiem with the New York Philharmonic conducted by Manfred Honek; and an evening of opera choruses with the Westminster Festival Orchestra conducted by Joe Miller. Recent seasons have included Berg's *Wozzeck* with the London Philharmonia and Esa-Pekka Salonen; Villa-Lobos's *Choros* No. 10 and Estévez's *Cantata criolla* with the Simón Bolívar Symphony of Venezuela and Gustavo Dudamel; Beethoven's Symphony No. 9 with the West-Eastern Divan Orchestra and Daniel Barenboim; and Rouse's Requiem with the New York Philharmonic and Alan Gilbert.

The ensemble is composed of juniors, seniors, and graduate students at Westminster Choir College. The Choir is led by Joe Miller, director of choral activities at the College and artistic director for choral activities for the Spoleto Festival USA. Dr. Miller has made four recordings with the 40-voice Westminster Choir, which is part of the larger Symphonic Choir. The most recent, *Martin: Mass for Double Choir*, includes Anders Öhrwall's arrangement of the Swedish folk tune *Fäbodpsalm från Dalarna* with Philadelphia Orchestra Concertmaster David Kim and Acting Associate Principal Bass Joseph Conyers. Westminster Choir College is a division of Rider University's Westminster College of the Arts in New Jersey.

Framing the Program

Parallel Events

1773

Mozart

Symphony
No. 25

Music

Haydn
Piano Sonata
No. 24

Literature

Kenrick
The Duellist

Art

Drouais
*Portrait of Marie
Antoinette*

History

Boston Tea
Party

The All-Mozart program today includes one of his earliest masterpieces, his Symphony No. 25, composed at age 17, and his final composition, the magnificent but unfinished Requiem.

Mozart was a Freemason and became increasingly involved during the mid-1780s. The program opens with his evocative Masonic Funeral Music, which was used at a double memorial service honoring two fellow Masons.

Among Mozart's some 50 symphonies only two are in minor keys—both in G minor—numbers 25 and 40. The former was the first to secure a place in the symphonic repertoire (it was memorably used in the film *Amadeus*) and it remains one of his most intense orchestral utterances—an astounding teenage achievement.

1785

Mozart

Masonic
Funeral Music

Music

J.C. Bach
Cello Concerto
in C minor

Literature

Cowper
John Gilpin

Art

Reynolds
*The Infant
Hercules*

History

Dollar chosen as
US money unit

In 1791, just months before his death at age 35, Mozart received a mysterious commission to compose a Requiem for a nobleman who intended to pass the piece off as his own. Mozart was at work on his Masonic opera *The Magic Flute* and after its premiere in September took up the somber project in earnest, although the work remained unfinished when he died in December. It is hardly surprising that many legends surround this great last composition. The idea of a dying young genius composing what in the end turned out to be his own musical memorial immediately appealed to listeners, who sensed the unusually personal nature of the music.

1791

Mozart

Requiem

Music

Cherubini
Overture to
Lodoïska

Literature

Paine
*The Rights of
Man, Part I*

Art

Morland
The Stable

History

Vermont
becomes a state

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 6 PM.

The Music

Masonic Funeral Music



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

Mozart composed the Masonic Funeral Music in 1785.

Wolfgang Sawallisch was on the podium for the work's first Philadelphia Orchestra performances, in March 1969. The only other time it has been performed was in October 1977, with Claudio Abbado.

The score calls for two oboes, clarinet, three basset horns, contrabassoon, two horns, and strings.

Performance time is approximately seven minutes.

Among the significant Enlightenment reforms that Emperor Joseph II instituted were greater religious tolerance and acceptance of Freemasonry. Mozart, like Haydn and other prominent figures in the 1780s, was a Mason, an association reflected in a range of his compositions. While Mozart may have written his earliest Masonic music already as a teenager, serious engagement began in December 1784 when he joined the small lodge "Beneficence" (Zur Wohltätigkeit). He continued to hold Masonic ideals until the very end of his life. His last completed composition is *Eine kleine Freimaurerkantate* (A Small Freemason Cantata), which he conducted just 18 days before his death in December 1791 at age 35. Mozart's most extended and best-known engagement is the magnificent final opera, *The Magic Flute*, which premiered in triumph two months before he died.

The concert today opens with the brief Masonic Funeral Music (K. 477), which Mozart composed in 1785, his most active year as a Mason. Its genesis is somewhat unclear but it seems that during the summer he wrote a piece called *Meistermusik* (Master Music), which was used in August for a ceremony in which a visiting brother was elevated to Master Mason. The work called for a male chorus to sing a Gregorian chant melody associated with the Lamentations of Jeremiah, having words that are relevant to Masonic trials by earth and water, familiar from *The Magic Flute*: "He filled me with bitter herbs, and made me drunk with wormwood. / Waters flooded over my head; I said, I am lost!"

It seems that in November Mozart refashioned this now-lost piece (speculative reconstructions are sometimes performed) for use at a double memorial service, now omitting the chorus. Two aristocratic Masons died and were honored on November 17, with the work apparently being performed again the next month. The piece begins softly and solemnly in C minor with the wind instruments, soon joined by more ornamented writing in the violins. In the middle section oboes and clarinets begin to intone the Gregorian chant melody, a chorale procedure Mozart would later use in *The Magic Flute* and the Requiem. Basset horns join to lend a distinctive sound and the piece ends with a peaceful major chord.

—Christopher H. Gibbs

The Music

Symphony No. 25



Wolfgang Amadè Mozart

Mozart did not number his symphonies. If he had been asked after composing his last one—the monumental “Jupiter”—how many he had written to that point, his answer might well have been pretty far off the mark. Indeed the quantity and chronology of his symphonies remains confusing to this day, even after more than two centuries of trying to get things straight. The first complete publication, issued by the Leipzig firm of Breitkopf & Härtel in the 19th century, included 41. But some of them were not in fact by Mozart (No. 37, except for a short introductory passage, was actually written by Michael Haydn, younger brother of Joseph), still others have surfaced since, and more than a dozen should probably also be included but were not because they adapted earlier Mozart works (usually overtures). And so, by some accounts, Mozart wrote more than 50 symphonies, beginning at the age of eight and culminating with the miraculous final trio from the summer of 1788.

Truth be told, we rarely hear the first two dozen or so symphonies, those Mozart wrote before the age of 17. His First Symphony, K. 16, sometimes appears on concerts, but mainly as a curiosity, to display what Mozart could do before most of us can do much of anything. The mania for completeness has led record companies to release all of Mozart's music—there are a number of impressive sets, for example, of the complete symphonies—but the late symphonies deservedly get most of the attention. In its more than 100 years of existence The Philadelphia Orchestra has performed only three of the symphonies Mozart wrote before No. 25 (those are Nos. 1, 13, and 23), although they have played all of them from No. 28 on (including the spurious “37”).

The Drama of Storm and Stress Today we hear the earliest symphony of Mozart's that regularly appears in performance and on recordings: the “Little” Symphony in G minor, K. 183 (the tag distinguishes it from his well-known Symphony No. 40 in the same key, K. 550). This work has been particularly popular since the mid-1980s when the movie *Amadeus* prominently featured the opening movement.

Mozart completed the Symphony in Salzburg on October 5, 1773, not long after returning from more than two months in

Mozart composed his “little” G-minor Symphony in 1773.

The first Philadelphia Orchestra performances of Mozart’s Symphony No. 25 weren’t until November 1976, with Riccardo Muti conducting. The most recent subscription performances were in January 2013, with Concertmaster David Kim leading from his chair.

Mozart scored the work for two oboes, two bassoons, four horns, and strings.

The Symphony runs approximately 20 minutes in performance.

Vienna, where he had gotten to know Haydn’s most recent symphonies. This was the height of Haydn’s so-called *Sturm und Drang* (Storm and Stress) period, when he wrote many works in minor keys. Musicologist H.C. Robbins Landon has noted the specific similarity between the Mozart Symphony we hear today and Haydn’s Symphony No. 39, another G-minor work that features four horns. The additional horns give the work a distinctive coloring. As musicologist Neal Zaslaw observes, “The special sound of the Symphony’s outer movements is partly the result of four horns in place of the usual two, which not only impart a certain solidity to the work’s texture, but, as the two pairs of horns are in different keys (G and B-flat), gave Mozart a wider palette of pitches to exploit.”

Another influence is apparent in the Symphony, similarly connected with the young composer’s travels. (These were the years Mozart’s father carted him all over Europe in search of fame and fortune.) Earlier in 1773, Mozart returned from his third and final sojourn in Italy. In Milan he had enjoyed a successful run of his *Lucio Silla*, and something of the drama of that serious opera permeates the Symphony. In the end, the 17-year-old Mozart brilliantly combined his own distinctive dramatic flair with some of Haydn’s innovations to produce his first really significant symphony.

A Closer Look Mozart infrequently wrote in minor keys in his important instrumental works; there are only two piano concertos, two string quartets, and two symphonies out of a combined total of nearly a hundred pieces in the three genres. Both symphonies are in G minor, this “little” one and the great late one, and it was a tonality that elicited some of his most profound music. Intensity and urgency are words that come to mind when confronting the opening: a loud oboe theme against syncopated octaves in the strings. Both the first (**Allegro con brio**) and last movements have two large-scale repeats (in essence Mozart wants the movements to be played twice), followed by brief codas.

The **Andante** in E-flat major offers some relief from the serious drama of the other movements and is also in sonata form. The **Menuetto**, like the outer two movements, begins with a bare theme stated in octaves, here by the full orchestra—if this is a dance it is hardly a polite aristocratic one. A calmer gentility comes in the middle section, a trio in the major that uses only wind and brass instruments. The final **Allegro** explores some of the same musical devices as the first movement, particularly syncopation, that lends not only unity to the whole work, but also helps to sustain the dramatic intensity to the very end.

—Christopher H. Gibbs

The Music

Requiem



Wolfgang Amadè Mozart

“Grant Them Eternal Rest.” The solemn words that open the Mass for the Dead plead for enduring peace, but as the 35-year-old Mozart composed his miraculous Requiem in the fall of 1791 he experienced no such comfort. A relentless work schedule, declining health, and dark moods clouded much of the last months of his life.

When Mozart received a mysterious request to compose a Requiem during the summer, two ambitious operas were in the offing. He was already composing *The Magic Flute*, which he had to interrupt when he got a prestigious commission to write a serious opera, *La clemenza di Tito* (The Clemency of Titus), for the coronation of Leopold II as King of Bohemia. Mozart composed that work feverishly in August, travelling to Prague at the end of the month to conduct its premiere on September 6. He then returned to Vienna to finish *The Magic Flute*, writing two additional numbers just before conducting its triumphant premiere on September 30. Within weeks he composed his great Clarinet Concerto and a small cantata to celebrate the opening of a new temple of his Masonic lodge, “New Crowned Hope” (Zur Neugekrönten Holfnung), in Vienna.

Mozart’s Final Project At some point in September Mozart began serious work on the Requiem, but legend has it (and more about other legends later) that when his wife, Constanze, returned from a rest cure at a spa in Baden she was distressed to see how exhausted he was and how obsessed he had become in particular with the Requiem, which she allegedly took away from him. Mozart nonetheless returned to its composition somewhat later and worked on the piece until his death early in the morning of December 5.

The well-known movie *Amadeus* fictitiously has Mozart on his deathbed dictating the Requiem to his rival Antonio Salieri, who was long rumored to have poisoned him. Although there was no such final meeting between the two composers (or any murder), Mozart did reportedly gather Constanze and various colleagues around him to sing through parts of the Requiem and instructed his student Franz Xaver Süssmayr on how to finish the piece. The haunting opening of the Requiem, the only part

completed by Mozart, may have been performed at his funeral a week later.

Constanze enlisted a series of Mozart's students to finish the Requiem; she asked Joseph Eybler, who did only minimal work, as did two others who orchestrated some incomplete sections. Most of the task of completion fell to the 25-year-old Süssmayr, thus earning him some limited fame as well as some infamy. Over the course of the 19th century Mozart's Requiem became the most famous musical setting of the Mass for the Dead, and was sung at memorial services for Haydn, Beethoven, Weber, Chopin, and other celebrated musicians, as well as at funerals of public figures such as Napoleon.

A Legendary Work It is hardly surprising that so many legends surround the work. The idea of someone of Mozart's gifts, just age 35, writing what he apparently came to believe was his own musical memorial was immediately appealing to contemporaries and even more so to later Romantics. Very soon after Mozart's death a newspaper in his hometown of Salzburg reported that he composed the piece "often with tears in his eyes, constantly saying: I fear that I am writing a Requiem for myself."

There are numerous uncertainties about the Requiem, most importantly about who actually composed much of the music. The manuscript shows that Mozart completed only the opening Introit, as well as most of the following Kyrie. The next sections to the opening of the *Lacrimosa* were drafted by Mozart, but not finished. For the final sections no authentic materials survive.

The mysteries about the piece begin with the circumstances of its genesis. A legend emerged that a "grey messenger" appeared to Mozart with the anonymous request for him to write a Requiem but that he should not ask who was initiating the commission. In fact it came from one Count Franz von Walsegg, who hired noted composers to write pieces that he would then pass off as his own. (It is not entirely clear that his intent was fraudulent—he seems to have enjoyed having invited audiences guess who the composer actually was.) In any case, Mozart was given half the handsome fee in advance and although pressed with his opera projects he was hardly in a financial position to refuse the lucrative offer.

Mozart had recently received an appointment as assistant music director of St. Stephen's Cathedral (Vienna's most prominent), which meant that composing sacred music would henceforth play a larger role in his career. Although

Mozart composed the *Requiem* in 1791.

Harl McDonald led the first Philadelphia Orchestra performance of Mozart's Requiem on March 12, 1938, with soprano Lys Bert, mezzo-soprano Elsie MacFarlane, tenor Fritz Krueger, bass Lester Englander, and Mendelssohn Club. The work has only been performed by the Orchestra a few times since then, most recently in January 2011, led by Yannick Nézet-Séguin with soprano Lucy Crowe, mezzo-soprano Birgit Remmert, tenor James Taylor, bass-baritone Andrew Foster-Williams, and the Philadelphia Singers Chorale.

The Philadelphians have recorded the Requiem once, in 1938 for RCA with soprano Barbara Thorne, mezzo-soprano Elsie MacFarlane, tenor Donald Coker, bass Lester Englander, and the University of Pennsylvania Choral Society. The Introitus and Kyrie alone were recorded by Eugene Ormandy and the Mormon Tabernacle Choir in 1962 for CBS.

The score calls for two basset horns, two bassoons, two trumpets, three trombones, timpani, organ, strings, four vocal soloists, and mixed chorus.

The Requiem runs approximately 60 minutes in performance.

he had written a large amount of religious music during his early years in Salzburg, this activity dropped off after moving to Vienna in 1781. His greatest sacred work, the Mass in C minor, K. 427, had remained unfinished, and such, of course, would be the fate of the Requiem as well. The masterly late music for the Requiem encompasses Mozart's astounding range of styles, beginning with the pleading expressiveness of the Introit even before the first words are sung. The contrapuntal virtuosity of the double fugue in the Kyrie gives evidence of his increasing interest in the music of Bach and Handel. Mozart the keen dramatist is also present in this sacred score—the *Magic Flute* character of Sarastro may come to mind with the bass solo of the Tuba mirum.

After Süßmayr finished the piece, he wrote out a new score so as to avoid suspicion of its multiple composers; he forged Mozart's signature and dated the manuscript 1792. The Requiem was then dispatched to Count Walsegg who in turn copied it all out again in his own hand and wrote "Requiem composta del Conte Walsegg" at the top. He conducted the work on December 14, 1793, at a Mass in memory of his wife, who had died two years earlier at age 20.

A Closer Look The performance heard in today's concert uses the edition prepared by Robert D. Levin in the mid-1990s that is based on Süßmayr's completion but that scales back some of the orchestration and corrects compositional mistakes and awkwardness.

After the opening entirely by Mozart, there follow parts for which he provided most of the music but that required fleshing out of the orchestration. For the last movements—the Sanctus, Benedictus, and Agnus Dei, and concluding communion—there is nothing in Mozart's autograph manuscript. Süßmayr asserted in a letter written in 1800 that he wrote this music himself ("ganz neu von mir verfertigt"—wholly composed by me). The claim has aroused considerable debate. In the early 1960s a sheet of Mozart's sketches for a projected fugal end to the *Lacrimosa* was found and there has long been speculation that other such sketches were available to Süßmayr, as well as whatever Mozart may have told him while writing the piece.

The general consensus is that the music for the missing parts of the Requiem is at a much higher level than Süßmayr's other sacred music and therefore must have been based on authentic Mozart materials. Thus when something awkward or less satisfactory appears

in the score poor Süssmayr is blamed, putting him in the unenviable situation of getting little credit and a good deal of blame. In any case, the music that opens the Requiem returns for the final communion, thus ensuring a genuine Mozartean frame to the work.

—Christopher H. Gibbs

I. INTROITUS

1. Requiem aeternam

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion,
et tibi reddetur votum in Jerusalem:
Exaudi orationem meam
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

Grant them eternal rest, Lord,
and let perpetual light shine upon them.
A hymn is due to Thee, God in Zion,
and to Thee a vow shall be paid in Jerusalem:
Hear my prayer,
to Thee all flesh shall come.
Grant them eternal rest, Lord,
and let perpetual light shine upon them.

2. Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

II. SEQUENTIA

3. Dies irae

*Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.*

The day of wrath, that day,
will dissolve the world in ashes,
as David prophesied with the Sibyl.

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

How great a terror there will be
when the Judge comes
to examine all things with rigor!

4. Tuba mirum

*Tuba mirum spargens sonum
per sepulchra regionum,
coeget omnes ante thronum.*

The trumpet, scattering a wondrous sound
through the tombs of every land,
will gather all before the throne.

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

Death and nature will stand amazed
when creation rises again
to answer to the Judge.

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.*

A written book will be brought forth
in which all will be contained,
from which the world will be judged.

*Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.*

Thus when the Judge takes His seat
whatever is hidden will be revealed;
Nothing will remain unavenged.

*Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.*

What shall I say then in my misery?
Whom shall I seek as protector,
when a righteous man would scarcely be safe?

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.*

5. Rex tremendae

King of dreadful majesty,
who freely saves the redeemed,
grant me pardon, thou fount of goodness.

*Recordare Jesu pie.
Quod sum causa tuae viae:
ne me perdas illa die.*

6. Recordare

Remember, good Jesus,
that I am the cause of Thy journey:
do not abandon me on that day.

*Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.*

Seeking me, Thou didst sit down weary:
Thou didst redeem me by enduring the cross:
Let not such great pains be in vain.

*Juste judex ultionis,
donum fac remissionis,
ante diem rationis.*

Righteous Judge of vengeance,
grant me the gift of redemption
before the day of reckoning.

*Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplicanti parce Deus.*

I groan, like one condemned:
My face blushes with guilt:
Spare a suppliant, O God.

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

Thou who didst absolve Mary
and hear the prayer of the thief,
to me also Thou hast given hope.

*Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.*

My prayers are not worthy:
But Thou, O good one, show mercy,
lest I burn in the everlasting fire.

*Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.*

Grant me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

*Confutatis maledictis,
flammis acribus addictis.
Voca me cum benedictis.*

7. Confutatis

When the damned are confounded
and consigned to the acrid flames,
summon me among the blessed.

Please turn the page quietly.

*Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.*

I pray, suppliant and kneeling,
my heart contrite as if in ashes:
Take care of my ending.

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:*

8. Lacrimosa

That day is one of weeping,
on which will rise again from the ashes
the guilty man to be judged.

*huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.*

Therefore spare him, O God.
Merciful Lord Jesus,
grant them rest.

Amen.

Amen.

III. OFFERTORIUM

9. Domine Jesu

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:*

Lord Jesus Christ, King of Glory,
deliver the souls of all the departed faithful
from the pains of hell
and from the deep abyss.
Deliver them from the lion's mouth,
that hell may not swallow them,
and they may not fall into darkness.

*sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.*

But may the standard-bearer Saint Michael
lead them into the holy light,
which Thou didst promise of old to Abraham
and his seed.

*Hostias et preces tibi Domine
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti,
et semini ejus.*

10. Hostias

We offer unto Thee, Lord,
sacrifices and prayers of praise:
Do Thou receive them on behalf of those souls
whom we commemorate this day:
Grant them, Lord, to pass from death to life,
which Thou didst promise of old to Abraham
and his seed.

IV. SANCTUS

11. Sanctus

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

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

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

12. Benedictus

Blessed is he who cometh in the name of
the Lord.
Hosanna in the highest.

V. AGNUS DEI

*Agnus Dei, qui tollis peccata
mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata
mundi:
dona eis requiem sempiternam.*

13. Agnus Dei

Lamb of God, who takest away the sins of
the world,
grant them rest.
Lamb of God, who takest away the sins of
the world,
grant them eternal rest.

VI. COMMUNIO

*Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.*

14. Lux aeterna

Let eternal light shine upon them, Lord,
among Thy saints forever,
for Thou art merciful.
Grant them eternal rest, Lord,
and let eternal light shine upon them.

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Musical Terms

GENERAL TERMS

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

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

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

Contrapuntal: See counterpoint

Counterpoint: The combination of simultaneously sounding musical lines

Da capo: Repeated from the beginning

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

K.: Abbreviation for Köchel, the chronological list of all

the works of Mozart made by Ludwig von Köchel

Meter: The symmetrical grouping of musical rhythms

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

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

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

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.

Sturm und Drang:

Literally, storm and stress. A movement throughout the arts that reached its highpoint in the 1770s, whose aims were to frighten, stun, or overcome with emotion.

Syncopation: A shift of rhythmic emphasis off the beat

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

Trio: A division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Con brio: Vigorously, with fire

Menuetto: A minuet

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