

2021–2022 | 122nd Season

The Philadelphia Orchestra

Friday, June 3, at 2:00

Saturday, June 4, at 8:00

Sunday, June 5, at 2:00

Yannick Nézet-Séguin Conductor

Angel Blue Soprano

Mihoko Fujimura Mezzo-soprano

Issachah Savage Tenor

Ryan Speedo Green Bass-baritone

Philadelphia Symphonic Choir

Ryan Brandeau Director

Frank *Pachamama Meets an Ode*

Philadelphia Orchestra commission

Beethoven Symphony No. 9 in D minor, Op. 125 ("Choral")

I. Allegro ma non troppo, un poco maestoso

II. Molto vivace—Presto

III. Adagio molto e cantabile—Andante moderato—Tempo I

IV. Presto—Allegro assai—Presto (Recitativo)—Allegro assai—

Allegro assai vivace: alla marcia—Andante maestoso—

Allegro energico—Allegro ma non tanto—Poco adagio—

Poco allegro, strigendo il tempo—Prestissimo

This program runs approximately 1 hour, 25 minutes, and will be performed without an intermission.

These concerts are sponsored by **Richard Worley and Leslie Miller.**

The soloists are sponsored by **Dr. and Mrs. Joseph B. Townsend.**

The June 4 concert is also sponsored by **Allan Schimmel in memory of Reid B. Reams.**

The June 5 concert is also sponsored by **Gail Ehrlich in memory of Dr. George E. Ehrlich.**

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.



The Philadelphia Orchestra

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and *Our City, Your Orchestra*, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label, including the GRAMMY Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Music Director

George Etheredge



Yannick Nézet-Séguin is currently in his 10th season as music director of The Philadelphia Orchestra. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 10 releases on that label, including *Florence Price Symphonies Nos. 1 and 3*, which recently won a GRAMMY Award. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Virginia Parker Prize; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University.

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

Soloists



Soprano **Angel Blue** opened the Metropolitan Opera's 2019–20 season as Bess in Gershwin's *Porgy and Bess*. She reprised the role at the Met in fall 2021, immediately following her role debut as Destiny/Loneliness/Greta in the Met's historic 2021–22 season opener of Terence Blanchard's *Fire Shut Up in My Bones*, the first production at the Met by a Black composer. Ms. Blue was also the 2020 recipient of the Met's Beverly Sills Award and the first Black person to

receive the honor. She has appeared with nearly every major opera company and this season sings Mimì in Puccini's *La bohème* at the Bavarian State Opera and Violetta in Verdi's *La traviata* at Covent Garden and the Arena di Verona. In summer 2022 she sings Marguerite in Gounod's *Faust* at Paris Opera. Ms. Blue was born and raised in California and completed her musical studies at UCLA. She was a member of the Young Artists Program at the Los Angeles Opera, after which she moved to Europe to begin her international career. She made her Philadelphia Orchestra debut in March 2020 singing Bess in highlights from *Porgy and Bess* and rejoins the ensemble this summer in Saratoga and on tour to Europe.

R&G Photography



Mezzo-soprano **Mihoko Fujimura** made her Philadelphia Orchestra debut in 2006 on tour in Lucerne and her subscription debut in 2010. She made her debut at the Bayreuth Festival in 2002 as Fricka in Wagner's *Ring Cycle* and returned for nine years in the roles of Waltraute (*Götterdämmerung*), Erda (*Siegfried*), Brangäne (*Tristan and Isolde*), and Kundry (*Parsifal*). The current season's engagements include the Nurse in Strauss's *Die Frau ohne Schatten* at the Bavarian State Opera, Mahler's Symphony No. 2 with

the Barcelona Symphony, and a recital tour in Japan. Her recordings include Brangäne with Antonio Pappano for EMI Classics, Schoenberg's *Gurrelieder* with the Bavarian Radio Symphony and Mariss Jansons, and Beethoven's Symphony No. 9 with Christian Thielemann and the Vienna Philharmonic. For Fontec she has released six solo recital discs with pianist Wolfram Rieger and conductor Christoph Ulrich Meier, singing works by Wagner, Mahler, Schubert, Strauss, Brahms, and Schumann. In 2014 she was awarded the Purple Ribbon Medal of Honor by the Japanese government for her contribution to academic and artistic developments, improvements, and accomplishments.

Soloists

Christopher Descano



Tenor **Issachah Savage**, who is making his Philadelphia Orchestra debut, swept the boards at Seattle's International Wagner Competition in 2014, taking First Prize, the Audience Prize, and the Orchestra Favorite awards. He was formerly a member of San Francisco Opera's Merola Program. Recent operatic milestones include his debut as Bacchus in Strauss's *Ariadne auf Naxos* at Seattle Opera, his Metropolitan Opera debut as Don Riccardo in Verdi's *Ernani*, his Los Angeles

Opera debut as Narraboth in Strauss's *Salome*, and his first Siegmund in Wagner's *Die Walküre* at the Canadian Opera Company. At Austin Lyric Opera he has appeared in the title role of Verdi's *Otello* and as Radames in Verdi's *Aida*. He also debuted at Houston Grand Opera as Radames and appeared as the Messenger in a semi-staged performance of *Aida* with Riccardo Muti and the Chicago Symphony. He sang the world premieres of Wynton Marsalis's *All Rise* with Kurt Masur and the New York Philharmonic and Leslie Savoy Burr's *Egypt's Night* with Philadelphia's Opera North. He was honored in the early stages of his career as the first-ever scholar artist of the Marian Anderson Society of Philadelphia.

Dario Acosta



Bass-baritone **Ryan Speedo Green** opened the Metropolitan Opera's season as Uncle Paul in Terence Blanchard's *Fire Shut Up in My Bones*. Other appearances at the Met this season include Varlaam in Musorgsky's *Boris Godunov*, a reprise of his GRAMMY-winning role of Jake in Gershwin's *Porgy and Bess*, Colline in Puccini's *La bohème*, and Truffaldino in Strauss's *Ariadne auf Naxos*. He also makes his house debut with Washington National Opera as Escamillo in

Bizet's *Carmen*. Concert appearances this season include his role debut as Rocco in Beethoven's *Fidelio* with the Los Angeles Philharmonic and Gustavo Dudamel; a concert honoring Dr. Martin Luther King, Jr., with the Virginia Symphony; and Copland's Old American Songs with the Elgin Symphony. He made his debut with Columbus Opera with a digital residency and broadcast of a staged version of the best-selling book *Sing for Your Life*, which tells the story of his personal and artistic journey from a trailer park in Virginia to time spent in Virginia's juvenile facility of last resort to the stage of the Metropolitan Opera. He made his Philadelphia Orchestra debut in 2014 at the Mann Center.

Choir

Jessica Griffin



The **Philadelphia Symphonic Choir** made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season, and has appeared in numerous concerts since. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary Philadelphia Sound. The choir has appeared a number of times this season, most recently

for performances of Beethoven's *Missa solemnis*. For these current performances the choir is directed by Ryan Brandau, artistic director of Princeton Pro Musica, a 100-voice symphonic chorus and orchestra; Monmouth Civic Chorus, a 100-voice symphonic chorus; and Amor Artis, a 40-voice chamber choir and Baroque orchestra that specializes in Renaissance, Baroque, and contemporary music. He served on the faculty of Westminster Choir College and is a host of *Sounds Choral*, an hour-long radio program on WWFM, the Classical Network. He holds the Doctor of Musical Arts from the Yale School of Music, the MPhil in Historical Musicology from Cambridge, and a bachelor's from Princeton University.

Framing the Program

Parallel Events

1824

Beethoven

Symphony

No. 9

Music

Mendelssohn

Concerto for

Two Pianos

Literature

Scott

Redgauntlet

Art

Ingres

Vow of Louis XIII

History

Erie Canal

finished

The Philadelphia Orchestra concludes its cycle of Beethoven's nine symphonies with his last. By the end of his career, Beethoven was widely regarded as the greatest living composer. He had not written a symphony in nearly a decade when he produced the extraordinary—and for some baffling—Ninth Symphony. Beethoven sets Friedrich Schiller's "Ode to Joy," a poem with a powerful Enlightenment message that has continued to resonate and inspire for nearly two centuries.

To open today's concert we hear a work inspired by Beethoven's First and Ninth symphonies. The Philadelphia Orchestra's composer-in-residence, Gabriela Lena Frank, draws inspiration from Beethoven, his world, and her Peruvian cultural heritage to ask profound questions and to address issues of climate change. The choral-orchestral work *Pachamama Meets an Ode* imagines an encounter between Beethoven and an indigenous painter plying his trade in a Spanish-style church constructed on the remains of an Inca temple.

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 4 PM.

The Music

Pachamama Meets an Ode

Gabriela Lena Frank

Born in Berkeley, California, September 26, 1972

Now living in Boonville, California



The American composer Gabriela Lena Frank comes from a richly cosmopolitan background: Her father was born in the United States from Lithuanian Jewish heritage, and her mother is Peruvian, of Chinese and indigenous *indio* descent. Consequently, many of Frank's musical works explore multicultural intersections in new, unexpected, and vivid ways. She celebrates explicitly this mestiza quality, describing it as her "mission ... something deeply American."

Frank studied composition at Rice University and earned her doctorate from the University of Michigan. She has received numerous commissions from leading ensembles, including the Cleveland Orchestra, the King's Singers, the Kronos Quartet, and the Brentano Quartet, and she has participated with Yo-Yo Ma in his Silk Road Project. Frank was awarded a Guggenheim Fellowship in 2009, the same year she won a Latin GRAMMY Award. The following year she was named a United States Artist Fellow. She is currently composer-in-residence with The Philadelphia Orchestra, having previously served in that capacity with the Detroit and Houston symphonies. Next season sees the premiere of her first opera, *The Last Dream of Frida and Diego*, with San Diego Opera.

Regarding her multiple cultural heritages and their influences on her music, Frank observes, "I think the music can be seen as a by-product of my always trying to figure out how Latina I am and how *gringa* I am." On another occasion she declared, "I firmly believe that only in the United States could a Peruvian-Chinese-Jewish-Lithuanian girl born with significant hearing loss in a hippie town [Berkeley, California] successfully create a life writing string quartets and symphonies."

In this commission for The Philadelphia Orchestra, Frank was asked to compose a work in dialog with Beethoven's First and Ninth symphonies, part of the 250th anniversary of Beethoven's birth. The commission stipulated that she use a late Classical-period orchestration similar to Beethoven's while responding to these particular symphonies through her own creative lens. The work was to have received its world premiere in April 2020 but those concerts were cancelled due to the COVID-19 pandemic. It received its belated premiere at Carnegie Hall in February 2022.

A Response to Climate Change For Frank, one of the most compelling issues that constitutes her present lens is the undeniable, catastrophic impact of climate change. Three straight years of apocalyptic fires in her home state of California prompted her to ask, despairingly, "How on earth did we get here?" She combined her "climate citizenship" with her multicultural heritage, and in this musical response to a tragic global threat draws again on her mother's Peruvian culture.

Many climate researchers point to the Industrial Revolution as the origin of humankind's devastating impact on climate and the environment. As Frank points out, it was precisely the "churning engines of commerce and technology" in Europe that formed the backdrop to Beethoven's career. There is a compelling irony in Beethoven writing his iconic "Ode to Joy" as the finale of the Ninth Symphony—a glorious hymn to global unity—while the very seeds of global environmental destruction were being sown through Europe's burgeoning exploitation of natural resources, especially in the New World, Africa, and the Indian subcontinent.

In a quiet act of revolt against European colonialism, the Cusco School of religious painters in Peru—most of them indigenous—included images of native birds, animals, flowers, and trees in their depictions of biblical stories, keeping alive a reverent attentiveness to the natural gifts of Mother Earth or *Pachamama* (in the Inca-Quechua language). The Cusco School painters reached the height of their expressive powers just as Beethoven was achieving the same peak in his career. Beethoven's hopeful optimism, juxtaposed against the plundering of a land and culture by European colonists, prompted Frank to look again at Beethoven's era with a new, searching vision. "Pachamama asks: What of odes? What of joy?"

A Closer Look In *Pachamama Meets an Ode*, Frank conjectures a meeting between Beethoven and an artist of the Cusco School who is painting his scenes in a Spanish-style church, built on the ruins of an Inca temple. Frank's own lyrics, partly adapted from an earlier work (*Three Myths of My Land*, 2009), tell of the Cusco painter hiding "spirits from bygone native cultures amidst European figurines, equipping them with protective natural talismans and friendly fauna." These spirits, the composer notes, are being readied for their journeys into lands and times "violently transformed by colonization." The painter asks pointed, probing questions of the "Great Man," inviting the iconic purveyor of global "joy" to witness and consider the devastation and cultural erasure, the extinction of animal species, and the widespread annihilation of the natural environment.

The chorus offers this narrative through a series of varied strophe-like passages, sometimes humming in a loose allusion to indigenous vocal styles from South America. The opening musical ideas returning dramatically, more impassioned and urgent, at the end. Meanwhile, the relatively reduced proportions and timbres of the late-Classical orchestra underscore the historicity of the hypothetical encounter between the two artists.

"This is my first work that directly addresses climate change," Frank reveals. "It definitely won't be the last."

—Luke Howard

Pachamama Meets an Ode was composed in 2019.

Yannick Nézet-Séguin, The Philadelphia Orchestra, and the Philadelphia Symphonic Choir gave the world premiere of the piece at Carnegie Hall in February 2022.

The score calls for two flutes (11 doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion (marimba, suspended cymbal, tam-tam, triangle, tubular bells, xylophone), strings, and mixed chorus.

Performance time is approximately 10 minutes.

Text begins on the next page.

Pachamama Meets an Ode

(Gabriela Lena Frank)

Great Man, there is no joy
if we set aflame,
flood,
starve
our home.

Great Man, behold across the sea,
your contemporary,
a witness to appetites:
A man of a conquered race,
anonymous,
a painter,
an artist like you.

It was not strange,
in the shadows of the Mudéjar church
built on Inca stone,
that endearments could be heard.
A painter murmurs to his children,
insistent spirits from the past
yielding before his brush:
a Chavín jaguar-god,
a Moche monkey,
a Huarí harpy
in the shadows of the Mudéjar church
built on Inca stone.

"My children,
I must hide you ...
I tuck your wings, Huarí harpy,
Inside the sleeves of San Asisi.
I pin your claws, Ai Apaec,
To the lapel of San Gabriel.
Your brow, O Lord of Sipán,
I bury under the hat of a
Conquistador."

The painter readies his children
for lands he no longer recognizes.
Mountaineers becoming fishermen ...
fishermen becoming miners ...
miners planting deserts ...
deserts becoming a city ...
city pistaqos hunting mountaineers.

"My children,
I release you.
I shall paint you protector huacas:
This gleaming stone, this lush river, this
verdant mountain ...
And I shall paint you Pachamama's
glorious creatures."

In the shadows of the Mudéjar church
built on Inca stone,
a witness to appetites lays down his
brush.

Great Man,
the river is on oily fire!
Great Man,
the land is dry as dust!
Where is the amanto fish,
la puna grebe,
la viscacha chinchilla?

The canvas empties.
Pachamama asks:
What of odes?
What of joy?

The Music

Symphony No. 9 ("Choral")

Ludwig van Beethoven

Born in Bonn, December 16, 1770

Died in Vienna, March 26, 1827



Throughout his career, Beethoven was a fervent believer in Enlightenment values and sought ways to express his beliefs in many of his compositions. One of the reasons for the broad and sustained appeal of his Ninth Symphony is that people enjoying or seeking freedom see this work as exquisitely expressing a message they wish loudly to proclaim. The message is simple, one we learn as children: People should live together in joyous brotherhood.

An Enlightenment Testament As a child of the Enlightenment, Beethoven grew up during the American and French revolutions. He followed political events throughout his life and experienced war close at hand when Napoleon's troops invaded Vienna in 1805 and again in 1809. His first large-scale composition, written at the age of 19, was an impressive cantata commemorating the death of Emperor Joseph II, who had done so much to liberalize the Austrian empire during the early 1780s. Years later Beethoven wrote his lone opera, *Fidelio*, which tells the story of a loving wife's brave efforts to save her husband, an unjustly jailed political prisoner. Through her heroic deeds he is rescued and tyranny exposed.

For his final symphony Beethoven turned to a lengthy poem by Friedrich Schiller that he had long wanted to set to music: the "Ode to Joy" (1785). Schiller's famous words state that in a new age the old ways will no longer divide people; "all men shall become brothers." Since the premiere of the Ninth Symphony in Vienna in May 1824, performances of the work have become almost sacramental occasions, as musicians and audiences alike are exhorted to universal fraternity.

The Ultimate Symphony On a purely musical level, few pieces of music have exerted such an impact on later composers. How, many wondered, should one write a symphony after the Ninth? Schubert, Berlioz, Brahms, Wagner, Bruckner, Mahler—the list goes on and on—all dealt with this question in fascinating ways that fundamentally shaped 19th-century music. Schubert, who most likely attended the 1824 premiere, briefly quoted the "joy" theme in his own final symphony, written the following year. Most Bruckner symphonies begin in the manner of the Ninth. Mendelssohn, Mahler, and Shostakovich followed the model

of using a chorus. Wagner was perhaps the composer most influenced by the work, arguing that in it Beethoven pointed the way to the “Music of the Future,” a universal drama uniting music and words that, in short, was realized in Wagner’s own operas.

Composers are not the only people who have become deeply engaged with the Ninth, and struggled with its import and meaning. For nearly two centuries the work has surfaced at crucial times and places, appropriated for widely diverse purposes. As the ultimate “feel-good” piece, the Ninth has been used to open the Olympic Games and bring nations together in song. Yet during the Nazi era it was often performed to celebrate Hitler’s birthday. Its melody is the official anthem of the European Union—but it was also the anthem of Ian Smith’s racist regime in Rhodesia during the 1970s. Within more recent memory, we have heard protestors playing recordings of the Ninth in Tiananmen Square in Beijing and jubilant students also chose it as their theme as the Berlin Wall fell in 1989. There were commemorative performances in the wake of 9/11, when the Ninth was once again enlisted for its hopeful message.

A Resisted Masterpiece In a penetrating essay, “Resisting the Ninth,” music historian Richard Taruskin has pointed to ways in which some musicians and listeners from the beginning have resisted the Ninth Symphony, embarrassed by what they consider its naive optimism. This Symphony, Taruskin states, “is among connoisseurs preeminently the Piece You Love to Hate, no less now than a century and a half ago. Why? Because it is at once incomprehensible and irresistible, and because it is at once awesome and naive.”

Those who revere the Ninth Symphony may be surprised to hear that some have resisted it now or at any time. Undoubtedly its message has been “neutered” as it has been trivialized in movies and TV commercials, and often treated by musicians in purely musical terms rather than in humanistic ones. For some modern listeners, Taruskin argues, its message may be difficult to take seriously anymore: “We have our problems with demagogues who preach to us about the brotherhood of man. We have been too badly burned by those who have promised Elysium and given us gulags and gas chambers.” Yet Beethoven understood that great works of art matter, in part because they constitute a threat to tyrants. Beethoven strove for ways to express a deeply felt political vision.

A Closer Look The opening of the first movement (**Allegro ma non troppo, un poco maestoso**) grows out of a void. Against the murmurings of the low strings emerge falling fifths in the violins that build to a loud and imposing first theme. It has been likened to the creation of the world; certainly no symphony before had sounded anything like it. Beethoven switched the expected order of movements (another feature later composers would imitate) by following the allegro with the scherzo (**Molto vivace**). A favorite with audiences from the beginning (especially

the prominent role given to the timpani), it projects both humor and power. The lyrical slow movement (**Adagio molto e cantabile**) seems to explore more personal, even spiritual realms.

The **Presto** finale opens with what Wagner called the “terror fanfare,” a dissonant and frantic passage that leads to a “recitative” (so marked in the score) for the cellos and basses. Fragments from the previous three movements pass in review—a few measures of the opening theme of each—but are in turn rejected by the strings. After this strange, extended instrumental recitative comes an aria-like melody: the famous “Ode to Joy” tune to which later will be added words. After some seven minutes the movement starts over again: The “terror fanfare” returns, this time followed by a true vocal recitative, with the bass soloist singing “O friends, not these tones! But rather, let us strike up more pleasant and more joyful ones.” The chorus and four vocal soloists take up the “joy” theme, which undergoes a series of variations, including a brief section in the Turkish manner, with cymbals, triangle, drum, piccolo, and trumpets. The music reaches a climax with a new theme: “Be embraced, ye millions, . . . above the starry canopy there must dwell a loving Father,” which is later combined in counterpoint with the joy theme and eventually builds to a frenzied coda.

—Christopher H. Gibbs

Beethoven composed his Ninth Symphony from 1822 to 1824.

The Philadelphia Orchestra performed the first three movements of Beethoven's Ninth Symphony in March 1902, with Fritz Scheel conducting. The Orchestra's first complete performance of the work took place in March 1903, again with Scheel. The most recent subscription performances were in September 2013, with Yannick Nézet-Séguin, soprano Twyla Robinson, mezzo-soprano Mihoko Fujimura, tenor Christian Elsner, bass-baritone Shenyang, and the Westminster Symphonic Choir.

The Orchestra has recorded the Symphony five times: in 1934 with Leopold Stokowski for RCA; in 1945, 1962, and 1964 with Eugene Ormandy for CBS; and in 1988 with Riccardo Muti for EMI. A live recording from 2006 with Christoph Eschenbach is also available as a digital download.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, triangle), strings, four vocal soloists, and a four-part chorus.

The Ninth Symphony runs approximately 70 minutes in performance.

Text/translations begin on the next page.

Ode to Joy

(Friedrich Schiller)

Bass

*O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.*

Bass and Chorus

*Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.*

*Wem der grosse Wurf gelungen,
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seinen Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle,
weinend sich aus diesem Bund!*

*Freude trinken alle Wesen
an den Brüsten der Natur;
alle Guten, alle Bösen
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust war dem Wurm gegeben,
und der Cherub steht vor Gott.*

Tenor and Chorus

*Froh, wie seine Sonnen fliegen
durch des Himmels prächt'gen Plan,
laufet, Brüder, eure Bahn,
freudig, wie ein Held zum Siegen.*

Bass

O friends, not these tones!
But rather, let us strike up
more pleasant and more joyful ones.

Bass and Chorus

Joy, thou lovely spark of the gods,
daughter of Elysium;
drunk with fire, we tread
thy holy realm, O heavenly one!
Thy magic joins again
that which custom has torn apart;
all men become brothers
wherever thy gentle wings are spread.

He who has had the great fortune
of being a friend's friend,
he who has won a gracious wife,
let him join the celebration!
Yes, even he who can call
only one soul on earth his own!
And let the one who could never do this
steal from our midst in tears!

All living beings drink joy
at Nature's breast;
all good things, all evil things
walk her rose-strewn path.
She gave us kisses, she gave us vines,
she gave us a friend true to the grave;
wantonness was given to the worm,
and the cherub stands before God.

Tenor and Chorus

Happily, as his suns fly
across heaven's magnificent expanse,
brothers, run your course
joyfully, like a hero to victory.

Chorus

*Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder über'm Sternenzelt
muss ein lieber Vater wohnen.*

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihm über'm Sternenzelt,
über Sternen muss er wohnen.*

Chorus

Be embraced, ye millions!
This kiss goes to all the world!
Brothers, above the starry canopy
there must dwell a loving Father.

Do you fall prostrate, O millions?
Do you worship the Creator, O world?
Look for Him above the starry canopy;
He must live above the stars.

English translation by Paul J. Horsley

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronservices@philorch.org.

Subscriber Services:

215.893.1955, Mon.-Fri., 10 AM–5 PM

Patron Services:

215.893.1999

Mon.–Fri., 10 AM–6 PM

Sat.–Sun., 11 AM–6 PM

Performance nights open until 8 PM

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Visit us online at philorch.org or call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. For performances at the Academy of Music, please visit the House Manager's Office across from Door 8 on the Parquet level. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

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