

2021–2022 | 122nd Season

# The Philadelphia Orchestra

Thursday, December 2, at 7:30

Friday, December 3, at 2:00

Saturday, December 4, at 8:00

**Nathalie Stutzmann** Conductor

**Mazzoli** *Sinfonia (for Orbiting Spheres)*

**Schubert** Symphony No. 9 in C major, D. 944 ("Great")

I. Andante—Allegro ma non troppo—Più moto

II. Andante con moto

III. Scherzo: Allegro vivace—Trio—Scherzo da capo

IV. Allegro vivace

This program runs approximately 1 hour, 10 minutes, and will be performed without an 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](http://www.wrti.org) to listen live or for more details.

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Musicians of The Philadelphia Orchestra's  
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Julian Wachner Conductor  
Philadelphia Symphonic Choir  
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## **New Year's Celebration**

December 31 and January 2  
**Frank Pachamama Meets and Ode**  
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**Beethoven** Symphony No. 9 ("Choral")

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The  
Philadelphia  
Orchestra

Yannick Nézet-Séguin Music Director



## 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 and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit [www.philorch.org](http://www.philorch.org).

# Principal Guest Conductor

Jeff Fusco



**Nathalie Stutzmann** began her role as The Philadelphia Orchestra's principal guest conductor with the 2021–22 season. The three-year contract will involve a regular presence in the Orchestra's subscription series in Philadelphia and at its summer festivals in Vail, Colorado, and Saratoga Springs, New York. She made her Philadelphia Orchestra debut as a contralto in 1997 in Mahler's "Resurrection" Symphony and her conducting debut in 2016 with Handel's

*Messiah*. She is also in her fourth season as chief conductor of the Kristiansand Symphony, which has recently been extended through the 2022–23 season, and she was principal guest conductor of the RTÉ National Symphony of Ireland from 2017 to 2020. In October she was named the next music director of the Atlanta Symphony, beginning in the 2022–23 season, becoming only the second woman to lead a major American orchestra.

As a guest conductor, Ms. Stutzmann began the 2020–21 season with the Royal Stockholm Philharmonic and returned to them twice more. Other guest conducting highlights over the next two seasons include performances with the Minnesota Orchestra; the Atlanta, San Francisco, Seattle, Pittsburgh, London, Vienna, and Finnish Radio symphonies; the Royal Liverpool and Oslo philharmonics; the Orchestre Métropolitain in Montreal; the NDR Elbphilharmonie; the Orchestre de Paris; the Orchestre National de Lyon; and the Orquesta Nacional de España. Ms. Stutzmann has also established a strong reputation as an opera conductor. She was due to conduct Tchaikovsky's *The Queen of Spades* at La Monnaie in Brussels (cancelled due to COVID-19), which has been rescheduled to the 2022–23 season. In recent years she conducted critically acclaimed performances of Wagner's *Tannhäuser* (2017, Monte Carlo Opera) and Boito's *Mefistofele* (2018, Chorégies d'Orange festival).

Ms. Stutzmann started her studies at a very young age in piano, bassoon, and cello, and she studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. One of today's most esteemed contraltos, she continues to keep a few projects as a singer each season, primarily recitals and performances with her own ensemble. In January 2019 she was elected a Chevalier de la Légion d'Honneur, France's highest honor. She had previously been honored for her unique contribution to the country's cultural life by being named a Chevalier de l'Ordre National du Mérite and a Commandeur des Arts et Lettres. Ms. Stutzmann is an exclusive recording artist of Warner Classics/Erato. Her newest album, *Contralto*, was released in January 2021.

# Framing the Program

## Parallel Events

**1825**

**Schubert**

Symphony

No. 9

("Great")

**Music**

Mendelssohn

String Octet

**Literature**

Pushkin

*Boris Godunov*

**Art**

Constable

*Leaping Horse*

**History**

Decembrist

revolt in Russia

crushed

For many centuries composers have been inspired by the "music of the spheres," writing pieces that traverse the universe and explore distant planets.

The American composer Missy Mazzoli says that her *Sinfonia (for Orbiting Spheres)* is "music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit."

Although posterity has embraced Franz Schubert's seven completed symphonies, the composer apparently felt that all but his last, the C major that concludes today's program, were preparatory works. In the summer of 1825, his health temporarily restored after a long illness, the 28-year-old composed this ambitious symphony meant to vie with the living legacy of Beethoven.

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.



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**The  
Philadelphia  
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Yannick Nézet-Séguin Music Director

# The Music

## *Sinfonia (for Orbiting Spheres)*

**Missy Mazzoli**

**Born in Lansdale, Pennsylvania, October 27, 1980**

**Now living in Brooklyn, New York**



When one first hears about an unfamiliar composer a natural response is to ask, in a kind of shorthand, what his or her music sounds like. Answers often begin with the names of other composers, past and present. This proves rather more difficult to do concerning Missy Mazzoli, whose music escapes easy classification, either by referencing composers or labels associated with different musical movements and styles. At least in this regard, her music may be allied with that of many

composers these days who seek to merge various traditions, styles, and genres to create their own musical language.

Mazzoli's openness has meant that her compositions are heard not only in concert halls and opera houses, but also at pop music festivals and in rock clubs. Uniting all this music is a rich imagination and a quest to craft surprising new sounds and experiences. This is evident in the piece we hear today, *Sinfonia (for Orbiting Spheres)*, that she explains is "in the shape of a solar system."

**An Eclectic Range** Despite the eclecticism of Mazzoli's compositions, activities, and collaborations, her training is firmly in the Western classical tradition of notated music. Born in Lansdale, Pennsylvania, in 1980, she studied at Boston University, the Yale School of Music, and the Royal Conservatory of the Hague, counting among her teachers such figures as David Lang, Louis Andriessen, Martin Bresnick, Aaron Jay Kernis, and John Harbison. Her catalog of works includes a wide range of chamber, orchestral, and theatrical compositions. She has received particular attention for her operas, leading to a current project of being one of the first two women commissioned by the Metropolitan Opera for a new work, which will be based on the novel *Lincoln in the Bardo* by George Saunders.

Mazzoli's first three operas, collaborations with librettist Royce Vavrek, were the multimedia *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt* (2012), about the Swiss explorer and writer; *Breaking the Waves* (2016), based on Lars von Trier's film and commissioned by Opera Philadelphia and Beth Morrison Projects; and *Proving Up*, from a story by Karen Russell, which premiered at Washington's Kennedy Center in April 2018. *The Listeners*, a co-commission from Opera Philadelphia, the Norwegian National Opera, and Chicago Lyric Opera, will be unveiled next year.

Other recent theater pieces include *SALT* (2012) and the ballet *Orpheus Alive* (2019); she also composes for film and TV (including for the hit *Mozart in the Jungle*).

Mazzoli's orchestral music is performed by leading international ensembles, among them the Chicago Symphony Orchestra, with which she just ended a three-year collaboration as Mead Composer-in-Residence. Her works are championed by prominent soloists and chamber groups, including cellist Maya Beiser, violinist Jennifer Koh, pianists Emanuel Ax and Kathleen Supové, the Kronos Quartet, eighth blackbird, and JACK Quartet. Mazzoli herself performs on keyboard with Victoire, an all-female electro-acoustic quintet that she started and with which she has recorded two albums. Mazzoli has garnered a long list of distinguished fellowships and awards, including a 2019 Grammy nomination. She is currently on the composition faculty of the Mannes School of Music and in 2016 co-founded the Luna Composition Lab, a program for young women and gender non-conforming people around the ages of 12 to 18.

Mazzoli composed the original chamber orchestra version of *Sinfonia* on a commission from the Los Angeles Philharmonic, which premiered it with John Adams conducting in 2014. The expanded version for full orchestra that we hear today was unveiled two years later by the Boulder Philharmonic Orchestra.

**A Closer Look** The "music of the spheres" has attracted the imagination of composers for many centuries. Mazzoli's evocative *Sinfonia (for Orbiting Spheres)* furthers such explorations in a journey that lasts just about 10 minutes. In her note on the piece she explains that it

is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit. The word "sinfonia" refers to baroque works for chamber orchestra but also to the old Italian term for a hurdy-gurdy, a medieval stringed instrument with constant, wheezing drones that are cranked out under melodies played on an attached keyboard. It's a piece that churns and roils, that inches close to the listener only to leap away at breakneck speed, in the process transforming the ensemble into a makeshift hurdy-gurdy, flung recklessly into space.

The soft opening ("slow, stately") uses sliding strings to create a mysterious atmosphere to which other instruments begin to add more color. The swelling orbits become increasingly active ("spirited, buoyant") and gradually there is a sense of pulse with pizzicato passages in the strings and brass fanfares. After the wondrous grandeur of the piece's climax the atmosphere returns to where it all began, now heard in a different way. Mazzoli imaginatively employs extended string techniques, organ, and has the brass musicians play harmonicas in three different keys to create her music of the spheres.

—Christopher H. Gibbs

*Sinfonia (for Orbiting Spheres) was composed in 2013 for chamber orchestra and was expanded for full orchestra in 2016.*

*Nathalie Stutzmann conducted the first, and only other, Philadelphia Orchestra performance of the work, this past July at the Bravo! Vail Music Festival.*

*The score calls for two flutes, two oboes, two clarinets, two bassoons (doubling harmonicas), two horns (doubling harmonicas), two trumpets (doubling harmonicas), two trombones (doubling harmonicas), tuba, percussion (boom box, glockenspiel, lion's roar, marimba, melodica, opera gong, snare drum, spring coil, suspended cymbal, vibraphone), piano (doubling synthesizer), and strings.*

*Performance time is approximately 10 minutes.*

# The Music

## Symphony No. 9 ("Great")

**Franz Schubert**

**Born in Vienna, January 31, 1797**

**Died there, November 19, 1828**



The popular image of Schubert as a shy, neglected genius who tossed off immortal songs on the backs of menus is finally beginning to crumble. Given the rather limited professional opportunities available to a young composer in Vienna during the 1820s, Schubert's career flourished and was clearly heading to new heights when he died at age 31, just 20 months after Beethoven. The first of the great Viennese composers actually born in the city, Schubert enjoyed the best

musical education available, was a member of the Vienna Boys' Choir, studied with Antonio Salieri, and gradually found his music being championed by leading performers of the time.

Yet the older picture of the neglected Schubert did register some realities. He composed many works, especially smaller ones, at amazing speed, and as a teenager might write two, three, or more songs in a single day. And although his music was widely published, performed, and praised, this considerable exposure was generally limited to domestic genres, such as songs, dances, and keyboard music. Only near the end of his life did Schubert's piano sonatas and substantial chamber compositions begin to reach a larger public and audiences beyond Vienna. With some justification on either account, therefore, one can tell a happy story or a sad one about Schubert's career. One can speak of a brilliant young composer whose fortunes were clearly ever on the rise, or of a pathetic genius who never received the full recognition he deserved before his untimely death.

**Learning His Craft** So, too, one can tell differing tales about his symphonies. So far as we know, none of them was performed in public during his lifetime. Very sad indeed. On the other hand, Schubert heard his symphonies played—it was not left for his inner ear simply to imagine what they would sound like in real time and space. If this situation seems paradoxical, it is because Schubert wrote most of his symphonies as part of a learning process and specifically to be played by small private orchestras at school or by what we would consider community orchestras. They were not for professionals playing in concert halls.

Schubert's First Symphony dates from 1813, when he was 16, and the next five followed at the rate of about one a year. He later discounted these initial efforts,

as he did many early compositions. Around 1823 he was asked to supply a work for performance but responded that he had “nothing for full orchestra that [he] could send out into the world with a clear conscience.” Yet by this point Schubert had written all but his final symphony, the one we hear today. Five years later, in a letter to a publisher, he mentioned “three operas, a Mass, and a symphony,” as if all his earlier pieces in those genres did not exist or matter. And in many ways, they did not.

**Rivaling Beethoven** And so the Ninth, one might say, is Schubert’s only symphony, the one he felt was fully mature and intended for the public. It was meant to be judged in comparison with Beethoven, the lone living symphonic composer of real consequence for him and the figure who dominated Viennese musical life. Schubert revered him above all other composers.

Schubert prepared a long time to write his last and longest symphony, and not just by producing the six earlier ones (as well as various unfinished symphonies, including *the “Unfinished”* of 1822). In 1824, after more than a year of serious illness, Schubert wrote an anguished letter to one of his closest friends in which he lamented his personal and professional state. Near the end, however, the tone turns more optimistic as he discloses his career plans. Having failed in the world of opera, dominated by Rossini at the time, Schubert decided to turn with new determination to the Beethovenian realm of instrumental music—chamber, keyboard, and orchestral:

I seem once again to have composed two operas for nothing. Of songs I have not written many new ones, but I have tried my hand at several instrumental works, for I wrote two string quartets and an octet, and I want to write another quartet; in fact, I intend to pave the way towards a grand symphony in that manner. ... The latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony, three movements from the new Mass, and a new overture. God willing, I, too, am thinking of giving a similar concert next year.

The symphony he is paving the way for we hear today. The symphony of Beethoven’s that was about to be premiered in Vienna was the Ninth, a work that would leave its mark on Schubert’s own symphony.

During the next year Schubert continued to write chamber and keyboard music leading to his grand symphony, and he began to enjoy real professional success at the highest level in Vienna. Beethoven’s own chamber musicians, most importantly the violinist Ignaz Schuppanzigh, took up Schubert’s cause and performed his works alongside the master’s in high-profile concerts. Then, in the summer of 1825, Schubert made the lengthiest, longest, and happiest excursion of his life. Together with Johann Michael Vogl, a famous opera singer who was the foremost interpreter of his songs, he went to Steyr, Linz, Gmunden, Salzburg, and Gastein.

Schubert informed friends that he was writing a symphony, undoubtedly the grand project for which he had been preparing. One of the most famous of Schubert legends is that this symphony is lost. Yet the so-called "Gastein" Symphony is none other than the "Great" C-major Symphony, which was formerly thought to date from 1828. Not only is there considerable stylistic and circumstantial confirmation to support the earlier date, but also scientific evidence of the handwriting and watermarks of the manuscript.

**"This, My Symphony"** Friends report that Schubert had a "very special predilection" for his "Grand Symphony" written at Gastein. Certainly the scene of its composition was ideal. In the longest letters he ever wrote, intended for his brother Ferdinand but never sent, Schubert described the inspiring beauty of his surroundings, particularly near the mountains and lakes of Gmunden, a vast expanse and majesty that is heard in the Symphony. Only Beethoven had written a longer and more ambitious symphony before this, the mighty Ninth, whose "Ode to Joy" theme Schubert briefly alludes to in his own last movement. Although it was never performed in public during his lifetime, Schubert may have heard the piece in a reading by the Conservatory orchestra. The Symphony was not premiered until 10 years after Schubert's death, when Robert Schumann recovered the work from the composer's brother and gave it to his friend Felix Mendelssohn to present in Leipzig.

**A Closer Look** The sights Schubert devoured during his extended summer trip amidst the Austrian lakes and mountains resonate with the majestic horn call that opens the first movement's introduction (**Andante**). Schumann stated that "it leads us into regions which, to our best recollections, we had never before explored." Lush string writing follows and leads seamlessly into the movement proper (**Allegro ma non troppo**), which has more than a touch of Rossinian lightness. The opening horn theme majestically returns in the coda, presented by the full orchestra.

The magnificent slow movement (**Andante con moto**), in the somber key of A minor, opens with a lovely wind melody—first heard from the solo oboe—over one of Schubert's characteristic "wandering" accompaniments. The theme is contrasted with a more lyrical one in F major. As in many of his mature compositions, Schubert eventually interrupts the movement with a violent outburst of loud, dissonant, agonizing pain, what musicologist Hugh Macdonald calls "Schubert's volcanic temper." Such moments, usually placed within contexts of extraordinary lyric beauty, may allude in some way to the broken health that intruded so fatefully in Schubert's life and that would lead to his early death.

The Scherzo (**Allegro vivace**) reminds us that, in addition to his songs, Schubert was one of the great dance composers of his day. (He wrote hundreds of them, some of which, in 1827 and 1828, were published in collections together with dances by Johann Strauss, Sr.). The vigorous opening contrasts with a middle

section waltz before the opening is repeated. The finale (**Allegro vivace**) is a perpetual motion energy that only builds in intensity near the end, concluding what Schumann famously remarked is a piece of “heavenly length.”

—Christopher H. Gibbs

*Schubert composed his “Great” Symphony in 1825.*

*The first Philadelphia Orchestra performances of the work took place in January 1903, with Fritz Scheel on the podium. The most recent subscription performances were in March 2019, when Yannick Nézet-Séguin conducted the piece.*

*The Philadelphians have recorded the Symphony two times: in 1941 with Arturo Toscanini for RCA and in 1966 with Eugene Ormandy for CBS. Live recordings of the work from 2005 with Wolfgang Sawallisch and from 2008 with Christoph Eschenbach are also available as digital downloads.*

*Schubert’s scoring calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; three trombones; timpani; and strings.*

*The Symphony No. 9 runs approximately 50 minutes in performance.*

# Musical Terms

## GENERAL TERMS

**Cadence:** The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

**Chord:** The simultaneous sounding of three or more tones

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

**D.:** Abbreviation for Deutsch, the chronological list of all the works of Schubert made by Otto Erich Deutsch

**Da capo:** Repeated from the beginning

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

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

**Harmony:** The combination of simultaneously sounded musical notes to produce chords and chord progressions

**Legato:** Smooth, even, without any break between notes

**Meter:** The symmetrical grouping of musical rhythms

**Perpetual motion:** A musical device in which rapid figuration is persistently maintained

**Pizzicato:** Plucked

**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, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

**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.

**Timbre:** Tone color or tone quality

**Trio:** A division set between the first section of a minuet or scherzo 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 moto:** With motion

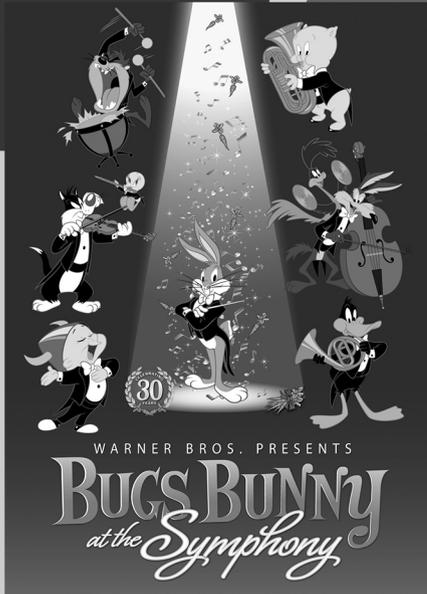
**Moto:** Motion, speed, movement

**Vivace:** Lively

## TEMPO MODIFIERS

**Ma non troppo:** But not too much

**Più:** More



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**George Daugherty**  
Conductor

Jan. 7, 2022, 8:00 PM

Jan. 8, 2022, 2:00 PM

Jan. 9, 2022, 2:00 PM

# Bugs Bunny at the Symphony 30th Anniversary Edition

"Bugs Bunny at the Symphony" returns to The Philadelphia Orchestra in a sparkling new edition of this critically acclaimed concert. Watch more than a dozen beloved classic *Looney Tunes*, including such favorites as *What's Opera, Doc?*, *The Rabbit of Seville*, *Baton Bunny*, and *Long-Haired Hare*, projected on the big screen while the

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The  
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Yannick Nézet-Séguin Music Director

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