

2022–2023 | 123rd Season

The Philadelphia Orchestra

Friday, May 5, at 2:00

Saturday, May 6, at 8:00

Yannick Nézet-Séguin Conductor

Elza van den Heever Soprano

Michelle DeYoung Mezzo-soprano

Sean Panikkar Tenor

Ryan Speedo Green Bass-baritone

Philadelphia Symphonic Choir

Joe Miller Director

Bruckner "Christus factus est"

Bruckner Symphony No. 9 in D minor

I. Feierlich, misterioso

II. Scherzo: Bewegt, lebhaft—Trio: Schnell—Scherzo da capo

III. Adagio: Langsam, feierlich

Bruckner Te Deum

I. Te Deum laudamus

II. Te ergo quaesumus

III. Aeterna fac cum sanctis tuis

IV. Salvum fac populum tuum

V. In te, Domine, speravi

This program runs approximately 1 hour, 45 minutes, and will be performed without an intermission.

These concerts are sponsored by **Carole Haas Gravagno**.

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 world-renowned Philadelphia Orchestra 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 education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 11th season with The Philadelphia Orchestra, serving as music and artistic director. 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, in Verizon Hall and community centers, in classrooms and hospitals, and over the airwaves and online. In response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Digital Stage, providing access to high-quality online performances, keeping music alive at a time when it was needed most. It also inaugurated free offerings: HearTOGETHER,

a podcast on racial and social justice, and creative equity and inclusion, through the lens of the world of orchestral music, and Our City, Your Orchestra, a series of digital performances that connects the Orchestra with communities through music and dialog while celebrating the diversity and vibrancy of the Philadelphia region.

The Philadelphia Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as Play!N's; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; 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 and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, 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.

Under Yannick's leadership, the Orchestra returned to recording with 12 celebrated releases on the 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 and Artistic Director

George Etheredge



Yannick Nézet-Séguin is currently in his 11th season with The Philadelphia Orchestra, serving as music and artistic director. 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 12 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY Award for Best Orchestral Performance. 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; an Officier de l'Ordre des Arts et des Lettres; *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 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

Juyang Chen



South African-born soprano **Elza van den Heever** makes her Philadelphia Orchestra debut with these performances. Additional highlights of the 2022–23 season include her title role debut in a new production of Strauss's *Salome* at Paris Opera; the Empress in a new production of Strauss's *Die Frau ohne Schatten* conducted by Kirill Petrenko at the Festspielhaus Baden-Baden; her role debut as Senta in Wagner's *The Flying Dutchman* at the Metropolitan Opera, a

role she will also sing this summer at Santa Fe Opera; and Strauss's *Four Last Songs* with the Orchestre Philharmonique de Montpellier. Recent performance highlights include three additional role debuts: Julia in Spontini's *La vestale* at the Theater an der Wien under the baton of Bertrand de Billy; Marie in Berg's *Wozzeck* with Yannick Nézet-Séguin at the Metropolitan Opera; and the Empress in *Die Frau ohne Schatten* in concert performances with the Rotterdam Philharmonic. Her recordings include a CD as Giorgetta in Puccini's *Il tabarro* with the Vienna Radio Symphony and a DVD of her debut at the Metropolitan Opera as Elisabetta in Donizetti's *Maria Stuarda*.

Michal Novak



American mezzo-soprano **Michelle DeYoung** made her Philadelphia Orchestra debut in 2012. In addition to these current performances, engagements this season include appearances with the San Francisco and Houston symphonies, Opera Colorado, and Tulsa Opera. She appears frequently with many of the world's leading ensembles, including the New York, Vienna, Los Angeles, and Royal philharmonics; the Boston, Chicago, Pittsburgh, San Francisco, BBC,

and São Paulo symphonies; the Cleveland, Minnesota, Royal Concertgebouw, Metropolitan Opera, and Bavarian State Opera orchestras; London's Philharmonia; the Orchestre de Paris; and the Staatskapelle Berlin. She has also appeared at the prestigious festivals of Ravinia, Tanglewood, Aspen, Cincinnati, Saito Kinen, Edinburgh, Salzburg, Saint-Denis, and Lucerne. She has sung at the world's great opera houses and her many roles include Judith in Bartók's *Bluebeard's Castle*, which she performed in concert with The Philadelphia Orchestra and Yannick Nézet-Séguin in 2017. A multi-GRAMMY Award-winning artist, she is also the founder of Ensemble Charité, an organization which supports young, emerging musicians.

Soloists



Kristina Sheek

Tenor **Sean Panikkar** makes his Philadelphia Orchestra debut with these performances. An American of Sri Lankan heritage, he achieved break-out success in his 2018 Salzburg Festival debut as Dionysus in a new production of Hans Werner Henze's *The Bassarids* directed by Krzysztof Warlikowski under the baton of Kent Nagano, followed by his Los Angeles Opera debut as Gandhi in a new production of Philip Glass's *Satyagraha* directed by Phelim McDermott and led by

Grant Gershon. Highlights of Mr. Panikkar's 2022–23 season include the role of Leonard Woolf in the world premiere of the staged version of Kevin Puts's *The Hours* at the Metropolitan Opera led by Yannick Nézet-Séguin as well as a return to the Komische Oper Berlin as the Migrant in a new production of Luigi Nono's *Intolleranza 1960* conducted by Gabriel Feltz. Mr. Panikkar also makes his Bavarian State Opera debut as Laertes in Brett Dean's *Hamlet* in a new production led by Vladimir Jurowski and returns to both the Vienna State Opera as the Drum Major in Berg's *Wozzeck* led by Philippe Jordan and to the English National Opera as Don José in Bizet's *Carmen* conducted by Kerem Hasan.



Jiyang Chen

GRAMMY Award–winning bass-baritone **Ryan Speedo Green** made his Philadelphia Orchestra debut in 2014 at the Mann and his subscription debut in 2022. In addition to these current performances, highlights of his 2022–23 season include his first leading role at the Metropolitan Opera, starring as Emile Griffith in Terence Blanchard's *Champion* conducted by Yannick Nézet-Séguin; his Paris Opera debut singing Kurwenal in Wagner's *Tristan and Isolde* led by Gustavo Dudamel;

and his debut at the Bavarian State Opera as Varlaam in Musorgsky's *Boris Godunov* conducted by Vasily Petrenko. Mr. Green also returns to Washington National Opera as Ferrando in a new production of Verdi's *Il trovatore* and Orest in a new production of Strauss's *Elektra*. Orchestral engagements include his debut with the New York Philharmonic in the world premiere of Courtney Bryan's *Gathering Song*, which was written for him, and excerpts from *Champion* with the Metropolitan Opera Orchestra Chamber Ensemble at Carnegie Hall. This academic year he is also artist in residence with Florida State University, where his duties include giving master classes with vocal students and a solo recital. Mr. Green appears courtesy of the Metropolitan Opera.

Choir

Jessica Griffin



The **Philadelphia Symphonic Choir** made its Philadelphia Orchestra debut in December 2016. 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 in the Orchestra's performances of Haydn's *The Seasons*, Puccini's *Tosca*, Bernstein's Symphony No. 3 ("Kaddish"), and Rossini's *Stabat*

Mater, as well as holiday performances of Menotti's *Amahl and the Night Visitors* and Handel's *Messiah*. More recent performance highlights with the Orchestra include the world premiere of the concert version of Kevin Puts's opera *The Hours* and performances of Beethoven's *Missa solemnis* in Philadelphia and at Carnegie Hall. The Philadelphia Symphonic Choir is directed by **Joe Miller**, professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music (CCM). He is also artistic director of choral activities for the Spoleto Festival USA in Charleston. He has served as conductor of the Philadelphia Symphonic Choir since 2016 and made his conducting debut with the Orchestra in 2021 leading Handel's *Messiah*.

Sopranos

Hayley Abramowitz
Jade Blocker
Andrea Broido
Alicia Brozovich
Katharine Burns
Lily Carmichel
Ting Ting Chan
Abigail Chapman
Lauren Cohen
Marissa Curcio
Natalie Esler
Jina Jang
Colleen Kinderman
Rachael Lipson
Yitian Luo
Maddie Meier
Maria Palombo
Luciana Piovan
Veronica Richer
Sophia Santiago
Rebecca Shimer
Emily Tiberi
Pei Ying Wang

Altos

Tanisha Anderson
Dorothy Cardella
Megan Coiley
Carolyn Cope
Calli Graver
Alyson Harvey
Lori Cummines Huck
Jessica Kerler
Megan McFadden
Meghan McGinty
Alex Meakem
Sarah Michel
Jessica Moreno
Christine Nass
Natasha Nelson
Elizabeth Reyna
Rebecca Roy
Sarah Sensenig
Cecelia Snow
Lisa Stein
Kaitlyn Tierney
Kathryn Whitaker
Liyao Yu

Tenors

Brendan Barker
David Charris
Matthew Coules
Sam Denler
Noah Donahue
Aidan Gent
Jonathan Hartwell
Bryan Hoyos
Joshua John
George Johnson
Colin Kase
William Lim
Josh Lisner
Maximiliano Marques
Don LeRoy Morales
Timothy Morrow
Jacob Nelson
Kevin Schneider
Reid Shriver
Desaun Stewart
Tyler Tejada
Carson Zajdel

Basses

Christopher Aldrich
Max Brey
Vinroy Brown
Roy DeMarco
Sam Duffey
Matthew English
Gabriel Harley
Mark Hightower
James Kinzel
Scott Koven
Robert Lamb
Matthew Lee
Matthew Marinelli
Alex Nguyen
Erik Potteiger
Stephen Raytek
Josef Samargia
John Scherch
Doug Stuart
Sergey Tkachenko
Kirby Traylor
John Wentz
Michael Wisnosky

Framing the Program

Parallel Events

1881

Bruckner

Te Deum

Music

Strauss

Serenade for

Winds

Literature

James

The Portrait of a

Lady

Art

Böcklin

Die Toteninsel

History

Vatican

archives

opened to

scholars

1884

Bruckner

"Christus

factus est"

Music

Brahms

Symphony

No. 3

Literature

Twain

Huckleberry Finn

Art

Seurat

Une Baignade,

Asnières

History

Alaska

becomes US

territory

1891

Bruckner

Symphony

No. 9

Music

Dvořák

Carnival

Overture

Literature

Hardy

Tess of the

d'Urbervilles

Art

Cézanne

The Card Players

History

Java Man

discovered

Anton Bruckner, a devout Catholic, composed an abundant quantity of sacred music but in the latter half of his career concentrated on writing grand symphonies. These imposing orchestral cathedrals of sound unite the sacred and secular in the most moving ways, nowhere more so than in his unfinished Symphony No. 9, which he dedicated to "Almighty God."

Framed by two of his sacred works—"Christus factus est" and Te Deum—Yannick Nézet-Séguin and The Philadelphia Orchestra interpret Bruckner's magnificent Ninth Symphony, a work deeply influenced by Beethoven's Ninth. The connection becomes even closer by using the choral Te Deum to end the concert.

Although the fourth movement of the Symphony was far advanced when Bruckner died in 1896 it was not fully orchestrated and some sections were subsequently lost. As his health failed, and he realized he might not live to complete the work, he suggested that the Te Deum could serve as its finale. That was how the piece premiered in 1903, but it rarely happens today, making this concert a truly special event.

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

"Christus factus est," Symphony No. 9, and Te Deum

Anton Bruckner

Born in Ansfelden, Austria, September 4, 1824

Died in Vienna, October 11, 1896



Anton Bruckner—late bloomer, inveterate reviser, and devout Catholic—did not live to finish the last movement of his final symphony. Anticipating this possibility, he suggested that an earlier choral work, his *Te Deum*, be used in performance instead, as we hear on the program today. By doing so, Bruckner's Ninth Symphony becomes even more connected to the work that most influenced him over his career: Beethoven's Ninth. Using a choral composition to conclude a

symphony merges the genres for which Bruckner is best known, namely grand sacred works and monumental symphonies.

A Long-Evolving Career Bruckner is one of a long list of eminent composers who although not born in Vienna were drawn to the capital and remained there for the rest of their lives. He hailed from a small town near Linz and retained something of the provincial as his stature grew. The passions of this profoundly pious man were simple and centered on his music and his faith. Bruckner's primary instrument was the organ and most of his early compositions are religious, culminating in three glorious masses from the mid-1860s. Bruckner came to the genre of the symphony relatively late in his career and produced little else from then on, all the while pursuing parallel careers as organist at the Imperial Court Chapel and as a professor at the University of Vienna. (The young Mahler attended his lectures.) In many respects, Bruckner transferred his religious fervor and organ-like sonorities to the genre of the symphony, fashioning gigantic works that may remind some listeners of great gothic cathedrals of sound. On occasion in his symphonies he even quotes from, or alludes to, earlier religious pieces. He referenced the *Te Deum*, for example, in the Seventh and Ninth symphonies.

Throughout his career self-doubt caused Bruckner to devote considerable energy to revising his compositions, mostly in response to criticism from well-meaning, if far less imaginative, colleagues. This second guessing, as well as declining health, contributed to the unusually protracted genesis of his final symphony. During his last decade, when one might have thought that the accolades of the

1880s would have sufficiently reassured Bruckner of the worthiness of his musical accomplishments, uncertainty and perfectionism prevented him from completing his Ninth Symphony, the fourth movement of which he did not finish. There have been attempts to make a performing version based on the extensive materials that survive, but some of these sketches and drafts are now lost, leaving frustrating gaps.

In 1887 Bruckner suffered a deep disappointment with the rejection of his Eighth Symphony by Hermann Levi, the German conductor whom he hoped would conduct it and a mentor whose musical opinion he held in high esteem. Levi had been enthusiastic about the Seventh Symphony, which he conducted in Munich in what proved to be one of the greatest triumphs of Bruckner's career. But Levi found the Eighth incomprehensible, which drove the composer into a new period of self-doubt that resulted in extensive revisions not only of that work but of earlier symphonies as well.

A Devout Composer Bruckner's religious fervor reached new levels during these last years as his mental and physical health declined. He prayed for hours each day and continued to work on the finale, dying virtually with pen in hand. He dedicated the work to "Almighty God." Bruckner's piety was real and helps to explain both his remarkable industry and his devotion to an individual musical style. "They want me to compose in a different way," he wrote. "I could, but I must not. Out of thousands, God gave talent to me. One day I will have to give an account of myself. How would the Father in Heaven judge me if I followed others and not Him?"

Late 19th-century Vienna was initially ill prepared for Bruckner's out-of-scale symphonic essays (which Brahms called "symphonic boa constrictors") and the sensitive composer had the repeated misfortune of having to weather attacks by the city's most influential critic, Eduard Hanslick. By the 1880s, however, he had finally begun to earn respect after the success of the Seventh Symphony and *Te Deum*. During the early 1890s he received a variety of international awards, including one that was of grave importance to the academically obsessed composer: an honorary doctorate from the University of Vienna.

Writing a Final Symphony Bruckner began sketching the Ninth Symphony in August 1887, just weeks after completing the Eighth, although he was unable to devote earnest effort to it until 1891. As his health declined, he began to fear that he might not complete the work and it was in this context that he is said to have suggested that if necessary in performance the *Te Deum* might be used to conclude.

Until relatively recently it was thought that the Symphony's final movement was not very far advanced, despite the many pages of sketches. Recent scholarship has discovered that the movement was largely finished and most of it orchestrated, but unfortunately crucial parts are missing and some sections only minimally orchestrated, including the coda. Bruckner's numbering of the sources makes clear the missing sections once existed; the surviving parts are scattered around the world in different collections, archives, and libraries. Pages were taken as souvenirs

upon his death and continue to surface. The surviving sources show that Bruckner planned not only to bring back themes from earlier movements in the finale, but even ones from earlier symphonies, thus creating a capstone to his career.

A Belated and Distorted Premiere In February 1903, more than six years after Bruckner's death, Ferdinand Löwe conducted the first performance of the Ninth in Vienna, using the *Te Deum* to end as Bruckner had suggested. Löwe's version of the three orchestral movements performed and then published took enormous liberties with Bruckner's original. During the course of rehearsing the Symphony, Löwe had gradually revised the orchestration, simplifying and thinning the texture substantially, changed dynamics and other markings, and tamed some of the most adventurous harmonies and bold dissonances. It was not until 1932 that Siegmund von Hausegger, conductor of the Munich Philharmonic, took it upon himself to establish the validity of Bruckner's original version. He performed, in a single concert, both the sullied Löwe version and Bruckner's original orchestration. The superiority of the latter was recognized immediately, and it was published in the Leopold Nowak edition of 1951.

A Closer Look As the Bruckner scholar Benjamin Korstvedt has noted, Beethoven's Ninth Symphony provided Bruckner with "his four main movement types—the far-ranging first movement, the big adagio built from the varied alternation of two themes, the sonata-form scherzo, and the huge cumulative finale—as well as the tendency to begin a symphony with a faint background sound, emerging almost imperceptibly out of silence." Thus, like nearly all the Bruckner symphonies, the Ninth's first movement, **Feierlich, misterioso**, opens with an elemental tremolo in the strings in the key of D minor, like Beethoven's. The movement is built from three theme groups, which are developed and recapitulated in a manner that gives an ostensible nod to sonata form. But this hardly helps explain the sense of climax reached in the final pages of the movement, a climax consisting not of a continuous arch from beginning to end, but of a collection of large structural blocks of sound, emphatically separated from one another by moments of breathless silence, each building its own sense of climax on a collective scale.

Following the model of Beethoven's Ninth, Bruckner makes the next movement a fast scherzo rather than the traditional slow movement. (He had done this as well in the Eighth Symphony.) The driving movement (**Bewegt, lebhaft**) is Bruckner's crowning scherzo. From the sharp dissonance in the winds that opens the piece, to the wispy string pizzicato, to the massive tutti poundings, the movement is relentless. The Trio (**Schnell**) provides little respite, with its delicate, macabre scurry. The scherzo is then repeated according to Classical convention.

Bruckner's slow movements are the heart and soul of his symphonies, again using the comparable section of Beethoven's Ninth as inspiration. This final **Adagio** is one of the central movements on which Bruckner's legacy rests and is an extraordinary creation on an unprecedented scale. The stabbing dissonances

of the opening violin theme recall at once Wagner's *Parsifal* and anticipate the finale of Mahler's Ninth Symphony, but it pales in comparison to the movement's climax when the principal themes are reiterated. Near-hysteria finds expression in a chord that includes all pitches of the diatonic scale sounded at the same time; not even Wagner had dared such a cluster, which clearly steps well outside the boundaries of functional harmony. The movement ends serenely, poised for the gigantic finale that the composer did not live to complete.

A Choral Frame for the Symphony As at the premiere, following Bruckner's solution of how to end a performance, we hear his *Te Deum*, a work he called "the pride of his life." The liturgical text goes back to the early Christian Church and was a chant sung at the end of the Matins service in praise of God. Many composers set the words over the centuries before and after Bruckner, including Handel, Haydn, Dvořák, and Verdi. Puccini concludes Act 1 of his opera *Tosca* against an imposing backdrop of a church service in Rome singing a *Te Deum*.

Bruckner began composing the piece in May 1881, while finishing his Sixth Symphony. He alluded to it in his Seventh Symphony and when that was completed took up work on it again in September 1883. He finished the *Te Deum* in March 1884 and conducted the first performance the next year in Vienna with a chorus and two pianos. Hans Richter led the premiere of the full orchestral version in Vienna's Musikverein in January 1886. The work was widely hailed and performed many times during Bruckner's remaining decade.

For the concert today Yannick Nézet-Seguín has chosen to open with a brief a cappella motet, "Christus factus est." It is the last of Bruckner's three settings of this text and premiered at the Court Chapel in Vienna on November 9, 1884. Yannick explains that in addition to the *Te Deum* he

decided to also include the chorus at the very beginning of the concert, singing one of the wonderful and truly extraordinary motets Bruckner composed for a cappella chorus. Those are some of his best works and we rarely get to hear them in concert, so I thought of this concept, which I tried many years ago in London to great success and now will do it only for the second time in my life, starting with this Bruckner a cappella motet going directly into the Ninth Symphony, and finishing with the *Te Deum*. The motet, "Christus factus est," quotes the *Te Deum* in some places but also happens to be in the key of D, which is a perfect segue to the Ninth Symphony.

—Christopher H. Gibbs

Bruckner composed his third setting of "Christus factus est" in 1884.

The piece has not been heard on a Philadelphia Orchestra concert until these current performances.

The work is scored for a cappella SATB chorus.

Performance time is approximately five minutes.

The **Ninth Symphony** was composed from 1887 to 1896.

Bruno Walter conducted the first Philadelphia Orchestra performances of the Symphony, in February 1948. The most recent appearance was in May 2014, with Yannick Nézet-Séguin on the podium.

Bruckner scored the work for three flutes, three oboes, three clarinets, three bassoons, eight horns (V through VIII doubling Wagner tuba), three trumpets, three trombones, tuba, timpani, and strings.

The Symphony runs approximately 60 minutes in performance.

The **Te Deum** was composed from 1881 to 1884.

Hardin van Deursen led the first Philadelphia Orchestra performance of Bruckner's *Te Deum*, on May 6, 1945, in Ann Arbor, Michigan. The soloists were soprano Eleanor Steber, contralto Hertha Glaz, tenor Frederick Jagel, bass Nicola Moscona, and the University Choral Union. The Orchestra also performed the piece in 1966 and 1974, both with Eugene Ormandy, and most recently, in 1988 with Riccardo Muti, soprano Maria Fortuna, contralto Gweneth Bean, tenor Frank Lopardo, bass Mark Doss, and the Westminster Choir.

The score calls for pairs of flutes, oboes, clarinets, and bassoons; four horns; three trumpets; three trombones; tuba; timpani; optional organ; strings; four vocal soloists; and SATB choir.

Performance time is approximately 25 minutes.

"Christus factus est"

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.

Christ was made obedient for us,
even unto death, death of the cross.
Therefore God exalted him
and gave him a name,
which is above every name.

(Text/translation for the Te Deum begins on the next page.)

Te Deum

I. Te Deum laudamus

Soprano, Mezzo-soprano, Tenor, and Chorus

Te Deum laudamus,
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli, tibi coeli
et universae potestates,
tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
te Prophetarum laudabilis numerus,
te Martyrum candidatus
laudat exercitus.
Te per orbem terrarum
sancta confitetur ecclesia,
Patrem immensae majestatis,
venerandum tuum verum et unicum
Filius,
sanctum quoque Paraclitum Spiritum.
Tu, Rex gloriae, Christe,
tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu, devicto
mortis aculeo,
aperuisti credentibus
regna coelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

We praise you, God,
we acknowledge you as Lord.
Eternal Father,
the whole earth venerates you.
To you all angels, to you the heavens
and all the powers,
to you the cherubim and seraphim
with unceasing voice cry out:
Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full
of the majesty of your glory.
The glorious choir of the apostles,
the admirable company of the prophets,
the white-robed army of the martyrs
praise you.
Throughout the world
the holy church acknowledges you,
the Father of measureless majesty,
your honorable, true, and only
Son,
and also the Holy Ghost, the Paraclete.
You, king of glory, Christ,
you are the everlasting Son of the Father.
When you undertook to deliver mankind,
you did not shrink from the Virgin's womb.
When you had overcome the
sting of death,
you opened to believers
the kingdom of heaven.
You sit at the right hand of God,
in the glory of the Father.
We believe that you will come to judge us.

II. Te ergo quaesumus

Solo Quartet

Te ergo quaesumus,
tuis famulis subveni,
quos pretioso sanguine
redemisti.

We beg you, therefore,
help your servants,
whom you have redeemed with your
precious blood.

III. Aeterna fac cum sanctis tuis

Chorus

Aeterna fac cum sanctis tuis
in gloria numerari.

Make them be numbered with your saints
in everlasting glory.

IV. Salvum fac populum tuum

Solo Quartet and Chorus

Salvum fac populum tuum, Domine,
et benedic haereditati tuae.
Et rege eos et extolle illos
usque in aeternum.
Per singulos dies benedicimus te,
et laudamus nomen tuum
in saeculum et in saeculum saeculi.
Dignare, Domine, die isto
sine peccato nos custodire.
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

Save your people, Lord,
and bless your heritage.
And govern them and exalt them
for ever.
Day by day we bless you,
and we praise your name
for ever and evermore.
Deign, Lord, this day
to keep us without sin.
Have mercy on us, Lord,
have mercy on us.
Let your mercy, Lord, be upon us,
as we have placed our hope in you.

V. In te, Domine, speravi

Solo Quartet and Chorus

In te, Domine, speravi:
non confundar in aeternum.

In you, Lord, I have placed my hope:
let me never be confounded for ever.

Musical Terms

GENERAL TERMS

A cappella: Choral singing performed without instrumental accompaniment

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

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: To repeat from the beginning

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Dissonance: A combination of two or more tones requiring resolution

Dynamics: The varying and contrasting degrees of loudness

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

Motet: A sacred vocal composition in contrapuntal style, and without accompaniment

Pizzicato: Plucked

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts.

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.

Tonic: The keynote of a scale

Tremolo: An effect produced by the very rapid alternation of down-bow and up-bow

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Bewegt: Animated, with motion

Feierlich: Solemn, stately

Langsam: Slow

Lebhaft: Animated, lively

Misterioso: Mysteriously

Mit kraft: Vigorously, forcefully

Moderato: A moderate tempo

Schnell: Fast

TEMPO MODIFIERS

Mässig: Moderately

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