



The  
Philadelphia  
Orchestra

Yannick Nézet-Séguin Music Director

**Ravel, Mozart,  
and Brahms**

December 14, 2022

2022-23  
**SEASON**

# The Philadelphia Orchestra

Wednesday, December 14, at 8:00

On the Digital Stage

**Yannick Nézet-Séguin** Conductor (Ravel/Mozart)

**Nathalie Stutzmann** Conductor (Brahms)

**Phillippe Tondre** Oboe

**Ravel** *Le Tombeau de Couperin*

I. Prélude

II. Forlane

III. Menuet

IV. Rigaudon

**Mozart** Oboe Concerto in C major, K. 314

I. Allegro aperto

II. Adagio non troppo

III. Rondo: Allegretto

**Brahms** Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo

II. Andante moderato

III. Allegro giocoso—Poco meno presto—Tempo I

IV. Allegro energico e passionato—Più allegro

This program runs approximately 1 hour, 30 minutes.

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.

# The Philadelphia Orchestra

**Yannick Nézet-Séguin**

Music Director

*Walter and Leonore Annenberg Chair*

**Nathalie Stutzmann**

Principal Guest Conductor

*Ralph and Beth Johnston Muller Chair*

**Gabriela Lena Frank**

Composer-in-Residence

**Austin Chanu**

Conducting Fellow

**Tristan Rais-Sherman**

Conducting Fellow

**Charlotte Blake Alston**

Storyteller, Narrator, and Host

*Osage and Losenge Imasoge Chair*

**Frederick R. Haas**

Artistic Advisor

*Fred J. Cooper Memorial Organ Experience*

## First Violins

David Kim, Concertmaster

*Dr. Benjamin Rush Chair*

Juliette Kang, First Associate

Concertmaster

*Joseph and Marie Field Chair*

Christine Lim, Associate Concertmaster

Marc Rovetti, Assistant Concertmaster

Barbara Govatos

*Robert E. Mortensen Chair*

Jonathan Beiler

Hirono Oka

Richard Amoroso

*Robert and Lynne Pollack Chair*

Yayoi Numazawa

Jason DePue

*Larry A. Grika Chair*

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

## Second Violins

Kimberly Fisher, Principal

*Peter A. Benoliel Chair*

Paul Roby, Associate Principal

*Sandra and David Marshall Chair*

Dara Morales, Assistant Principal

*Anne M. Buxton Chair*

Philip Kates

Davy Booth

Paul Arnold

*Joseph Brodo Chair, given by Peter A. Benoliel*

Boris Balter

Amy Oshiro-Morales

Yu-Ting Chen

Jeoung-Yin Kim

## Violas

Choong-Jin Chang, Principal

*Ruth and A. Morris Williams, Jr., Chair*

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen

*Piasecki Family Chair*

David Nicastrò

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

## Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal

*Elaine Woo Camarda and A. Morris Williams, Jr., Chair*

Richard Harlow

*Orton P. and Noël S. Jackson Chair*

Kathryn Picht Read

Robert Cafaro

*Volunteer Committees Chair*

Ohad Bar-David

John Koen

Derek Barnes

Alex Veltman

### Basses

Gabriel Polinsky, Acting Principal

*Carole and Emilio Grauvagno Chair*

Joseph Conyers, Acting Associate Principal

*Tobey and Mark Dichter Chair*

Nathaniel West, Acting Assistant Principal

David Fay

Duane Rosengard

Michael Franz

Christian Gray

*Some members of the string sections voluntarily rotate seating on a periodic basis.*

### Flutes

Jeffrey Khaner, Principal

*Paul and Barbara Henkels Chair*

Patrick Williams, Associate Principal

*Rachelle and Ronald Kaiserman Chair*

Olivia Staton

Erica Peel, Piccolo

### Oboes

Philippe Tondre, Principal

*Samuel S. Fels Chair*

Peter Smith, Associate Principal

Jonathan Blumenfeld

*Edwin Tuttle Chair*

Elizabeth Starr Masoudnia,

English Horn

*Joanne T. Greenspun Chair*

### Clarinets

Ricardo Morales, Principal

*Leslie Miller and Richard Worley Chair*

Samuel Caviezel, Associate Principal

*Sarah and Frank Coulson Chair*

Socrates Villegas

Paul R. Demers, Bass Clarinet

*Peter M. Joseph and Susan Rittenhouse  
Joseph Chair*

### Bassoons

Daniel Matsukawa, Principal

*Richard M. Klein Chair*

Mark Gigliotti, Co-Principal

Angela Anderson Smith

Holly Blake, Contrabassoon

### Horns

Jennifer Montone, Principal

*Gray Charitable Trust Chair*

Jeffrey Lang, Associate Principal

*Hannah L. and J. Welles Henderson Chair*

Christopher Dwyer

Chelsea McFarland

Ernesto Tovar Torres

Shelley Showers

### Trumpets

(position vacant), Principal

*Marguerite and Gerry Lenfest Chair*

Jeffrey Curnow, Associate Principal

*Gary and Ruthanne Schlarbaum Chair*

Anthony Prisk

### Trombones

Nitzan Haroz, Principal

*Neubauer Family Foundation Chair*

Matthew Vaughn, Co-Principal

Blair Bollinger, Bass Trombone

*Drs. Bong and Mi Wha Lee Chair*

### Tuba

Carol Jantsch, Principal

*Lyn and George M. Ross Chair*

### Timpani

Don S. Liuzzi, Principal

*Dwight V. Dowley Chair*

Angela Zator Nelson, Associate Principal

### Percussion

Christopher Deviney, Principal

Pedro Fernández, Associate Principal

Angela Zator Nelson

### Piano and Celesta

Kiyoko Takeuti

### Keyboards

Davyd Booth

### Harp

Elizabeth Hainen, Principal

### Librarians

Nicole Jordan, Principal

### Stage Personnel

Dennis Moore, Jr., Manager

Francis "Chip" O'Shea III

Aaron Wilson



Jessica Griffin

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 as 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, 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 PlayINs; 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 in 1973, 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](http://www.philorch.org).



George Etheredge

**Yannick Nézet-Séguin** is currently in his 11th 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 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](http://philorch.org/conductor).





Jeff Fusco

**Nathalie Stutzmann** began her role as The Philadelphia Orchestra’s principal guest conductor with the 2021–22 season; she holds the Ralph and Beth Johnston Muller Chair. 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 conducting debut in 2016. She is also in her first season as music director of the Atlanta Symphony, only the second woman to lead a major American orchestra, and her fifth season as chief conductor of the Kristiansand Symphony in Norway. Ms. Stutzmann is considered one of the most outstanding musical personalities of our time. Charismatic musicianship, combined with unique rigor, energy, and fantasy, characterize her style. A rich variety of strands form the core of her repertoire: Central European and Russian Romanticism is a strong focus—ranging from Beethoven, Schumann, Brahms, and Dvořák to the larger symphonic forces of Tchaikovsky, Wagner, Mahler, Bruckner, and Strauss—as well as French 19th-century repertoire and Impressionism. Highlights as guest conductor in the next seasons include debut performances with the Munich Philharmonic, the New York Philharmonic, and the Helsinki Philharmonic. She will also return to the London Symphony and the Orchestre de Paris.

Having also established a strong reputation as an opera conductor, Ms. Stutzmann has led celebrated productions of Wagner's *Tannhäuser* in Monte Carlo and Boito's *Mefistofele* at the Chorégies d'Orange festival in Provence. She began the 2022–23 season with a new production of Tchaikovsky's *The Queen of Spades* at La Monnaie in Brussels and makes her Metropolitan Opera debut this season with two productions: Mozart's *The Magic Flute* and *Don Giovanni*. She also helms *Tannhäuser* at the Bayreuth Festival in 2023.

Ms. Stutzmann began her studies in piano, bassoon, and cello at a very young age and studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. Also one of today's most esteemed contraltos, she studied the German repertoire with Hans Hotter. She has made more than 80 recordings and received the most prestigious awards. Her latest album, *Contralto*, was released in January 2021 and received Scherzo magazine's "Exceptional" seal, *Opera Magazine's* Diamant d'Or, and RTL radio's Classique d'Or. She is an exclusive recording artist of Warner Classics/Erato. Ms. Stutzmann was named Chevalier in the Ordre National de la Légion d'Honneur, France's highest honor, and a Commandeur de l'Ordre des Arts et des Lettres by the French government.



Nikolaj Lund

Principal Oboe **Philippe Tondre** joined The Philadelphia Orchestra at the start of the 2020–21 season; he holds the Samuel S. Fels Chair. He made his Orchestra solo debut on the Digital Stage in January 2021. Born in Mulhouse, France, in 1989, he began studying oboe at age six at the Mulhouse National School of Music before attending the Conservatoire National Supérieur de Musique de Paris. He has performed as a soloist with the Bavarian Radio Symphony, the Orchestre de la Suisse Romande, the Orchestre du Capitole de Toulouse, the Geneva and Munich chamber orchestras, the Kammerakademie Potsdam, and the Osaka Philharmonic, among others. He made his debut in the Berlin Philharmonie in 2013 playing Martinů's Oboe Concerto with the Deutsches Symphonie-Orchester Berlin. He is currently principal oboe of the Chamber Orchestra of Europe, the Mito Chamber Orchestra, and the Saito Kinen Orchestra. He was also previously principal oboe of the SWR Symphony Orchestra, the Budapest Festival Orchestra, and the Leipzig Gewandhaus Orchestra. As a guest principal oboe he regularly performed with the Royal Concertgebouw Orchestra in Amsterdam. Since 2015 he is also a professor at the Musikhochschule Saarbrücken.

Mr. Tondre has been awarded First Prize at the International Double Reed Society's Fernand Gillet-Hugo Fox Competition (2009); Second Prize at the Tokyo International Competition (2009); Third Prize at the Geneva International Competition (2010); and Third Prize and the Gustav Mahler Prize at the Prague Spring International Competition (2008). He also won the ARD International Music Competition as well as the Audience Prize and the prize for the best interpretation of Liza Lim's commissioned composition (2011). In 2012 he received the Beethoven Ring, an honor given by the city of Bonn at the Beethoven Festival. He also appeared in the ARTE television program *Stars of Tomorrow*, hosted by Rolando Villazón.

Mr. Tondre has collaborated with such artists as Jean-Yves Thibaudet, Lars Vogt, Pierre-Laurent Aimard, Yuri Bashmet, and Nathalie Stutzmann. He has attended the Tokyo Spring Festival, Mozart Fest Würzburg, the Sochi Winter International Arts Festival, and the Besançon and Molyvos international music festivals. He has recorded for BR-Klassik and is currently working with pianist Danae Dörken on three projects for the Klarthe and SWR Classic labels.

Maurice Ravel originally composed *Le Tombeau de Couperin* for piano and later orchestrated four of its six movements. The intimate work is an homage—the title literally means tomb—to the great 18th-century French keyboard composer François Couperin. Ravel wrote it during the First World War and in each of the movements he honors as well friends of his who died in the horrific conflict.

Mozart composed most of his mature concertos with an eye toward winning public acclaim as both a composer and soloist in pieces not only for piano but also for violin. (He was a virtuoso of that instrument as well.) In addition, he composed concertos for wind instruments, including ones for flute, bassoon, horn, clarinet, and oboe, which is performed on the concert today.

Among great 19th-century composers, Johannes Brahms was no doubt the most historically aware. This is reflected in older pieces that he collected, edited, or called upon in his own music. For the last movement of his final Fourth Symphony, he used the Baroque procedure of the passacaglia in which a musical pattern is constantly repeated, in this instance transforming a brief passage from Bach's Cantata No. 150.

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.



1777

**Mozart**

Oboe Concerto

**Music**

Stamitz

Clarinet Concerto

**Literature**

Sheridan

*The School for Scandal***Art**

Roslin

*Portrait of Catherine the Great***History**The Stars and Stripes adopted  
as the flag of the US

1885

**Brahms**

Symphony No. 4

**Music**

Franck

*Symphonic Variations***Literature**

Haggard

*King Solomon's Mines***Art**

Van Gogh

*The Potato Eaters***History**Galton proves individuality  
of fingerprints

1914

**Ravel***Le Tombeau de Couperin***Music**

Stravinsky

*Le Rossignol***Literature**

Joyce

*Dubliners***Art**

Braque

**Music****History**

Panama Canal opened



## *Le Tombeau de Couperin*

### **Maurice Ravel**

Born in Ciboure, Lower Pyrenees, March 7, 1875

Died in Paris, December 28, 1937

Like other composers of his day, Maurice Ravel felt all too keenly the challenge to his national identity that World War I presented. Dissatisfied with “mere” military service, he sought musical means to plant his personal and artistic roots firmly into French soil. By 1914 he had already established a notable reputation as a composer, with a brilliant String Quartet, orchestral works (the *Rapsodie espagnole*, *Mother Goose*, *Daphnis and Chloé*), and revolutionary piano pieces (*Jeux d'eau*, *Miroirs*, *Gaspard de la nuit*). At the beginning of the war he volunteered for service, risking his already fragile health to become a driver for the transport corps. But a composer he remained; despite his contribution to the battlefield he still sought a means of asserting his “Frenchness” musically. *Le Tombeau de Couperin* became this means, for several reasons.

### **An Homage Not Only to Couperin**

The concept of the *tombeau* or “homage-piece” dates back many centuries. French composers of the 17th century commonly wrote sets of chamber or keyboard pieces—which they called *tombeaux* (literally “tombs”) or occasionally *apothéoses*—to pay musical tribute to a dead colleague. In *Le Tombeau de Couperin*, six piano pieces composed from 1914 to 1917, Ravel indulged not only his increasing Neo-Classical tendencies but also his nationalistic reverence of the supreme artistry of one of France’s most prominent sons. In the Parnassus of musical deities of the Baroque, François Couperin *le grand* (the great)—as he was called to distinguish him from the other members of his musically gifted family—joins the elite of Bach, Handel, Rameau, Vivaldi, and Alessandro Scarlatti. He is perhaps the least well appreciated of all these luminaries, and many concert-goers know his name solely through Ravel’s title.

Couperin himself (1668–1733) wrote sets of homage-pieces, too, including *apothéoses* for two early Baroque masters, Jean-Baptiste Lully and Arcangelo Corelli. Ravel's set of pieces thus paid tribute not only to a French master but also to a distinctly French tradition of musical tribute. At the same time the work took on another dimension related specifically to the war: Each of the six piano movements is dedicated to a friend or colleague lost on the battlefield. (In the composer's original piano manuscript, he has drawn a small picture of a funeral urn.) Thus the *tombeau* was not just for Couperin: Ravel paid tribute to a great Frenchman and simultaneously expressed his grief over fallen comrades.

The pianist Marguerite Long, who later was to play the premiere of the composer's G-major Piano Concerto, presented the first performances of the piano version of the *Tombeau* in Paris on April 11, 1919. As he often did with his keyboard works, Ravel created orchestrations of four of the six, which were performed in Paris in February 1920 and made into a very popular ballet by the Swedish Ballet the same year.

### A Closer Look

The first piece of the orchestral suite, a **Prélude** featuring effervescent and ornate wind solos, alludes clearly to the harpsichord works of Rameau and Couperin. The **Forlane** is derived from a typically quirky 6/8 dance of northern Italian origin. The **Menuet** draws upon a dance type familiar to most through the middle movements of Classical-period symphonies; it features a piquantly spiced central Trio featuring instrumental color that is distinctly 20th century. The suite's final dance is the vigorous **Rigaudon**, juxtaposed with a more pastoral section of vivid contrast.

—Paul J. Horsley

*Le Tombeau de Couperin was composed from 1914 to 1917 and was orchestrated in 1919.*

*Leopold Stokowski conducted the first Philadelphia Orchestra performances of Ravel's Tombeau suite in February 1921, only a year after its world premiere. The most recent appearance on a subscription performance was in October 2022, with Yannick Nézet-Séguin on the podium. The piece also appeared on the Digital Stage in July 2021.*

*The Orchestra recorded the work in 1958 with Eugene Ormandy for CBS.*

*Ravel scored the work for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, two horns, trumpet, harp, and strings.*

*Performance time is approximately 18 minutes.*



## Oboe Concerto

### Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791

Although most of Mozart's great piano concertos were composed for his own use in Vienna after 1781, the majority of his concertos for strings or wind instruments were written during the years preceding the composer's permanent move to the imperial capital. Their character is, for the most part, correspondingly different, and not simply because of the composer's relative youth. (Only four years separate the last Salzburg works, after all, from the first Viennese concertos.) One hears more of the Rococo air of the provincial court in the earlier works, which were intended primarily for genteel musical entertainments at the smaller courts of Mannheim or Salzburg—the demands of which were quite different from those of large Viennese public concerts. Furthermore, nearly all of the earlier concertos were written with specific notions in mind about the soloists for whom they were intended; as such, these works appear to have been fashioned for particular styles and tastes of leading players, such as the oboist Giuseppe Ferlendis or the amateur flutist Ferdinand Dejean.

During the period from 1774 to 1778 Mozart composed more than a dozen concertante works for strings and winds, including five great concertos for violin (an instrument he played himself), two for flute, one each for oboe and bassoon, and at least three *sinfonie concertante*. (This is in addition to many *divertimentos* and *serenades* for various wind ensembles.) Each of these works offers rewards; each is full of gentle subtlety and introverted rhetoric that place them in contrast with the flamboyant later Viennese concertos.

### A Lost Piece Found

The Oboe Concerto in C major was composed in late spring or summer of 1777 for Ferlendis, the virtuoso who was appointed

principal oboist at the Salzburg court in April 1777. Doubtless the piece was performed at court there, and it would remain a favorite of the composer. For many years the work, bearing the provisional Köchel No. 271k, was presumed lost. Then in 1920 the Viennese Mozart scholar Bernhard Paumgartner came across a set of parts in the Mozarteum Salzburg library for a concerto that was nearly identical to the D-major Flute Concerto written for Dejean in 1778—except that these parts were in C major. Piecing together references to Dejean's commission for concertos and flute quartets—which the dilatory young composer never entirely fulfilled—Paumgartner built a brilliant (and today widely accepted) argument to suggest that the Flute Concerto was little more than a hasty transcription of the previous year's Oboe Concerto. Thus Mozart's only complete Oboe Concerto was "found," not by digging in Salzburg attics but by sheer musicological detective work.

In February 1778, while visiting the great musical establishment at the Mannheim royal court (which featured, at that time, Europe's greatest orchestra), Mozart made the acquaintance of Friedrich Ramm, one of the finest wind soloists of the day. The composer had brought several recent works along with him, including the new Oboe Concerto; Ramm was delighted with the piece, which Mozart presented to him as a gift. "Herr Ramm played for the fifth time my Oboe Concerto written for Ferlendis, which is making a great sensation here," the composer wrote after he had been in Mannheim for a while. "It is now Ramm's warhorse."

### Closer Look

The work is a treasure trove of irresistible melodies. The opening **Allegro aperto** is a busy and concise ritornello form, in which the oboe enters only after a 30-bar introductory exposition by the orchestra, then remains at the center throughout. The virtually operatic **Adagio non troppo** brings out all of the young composer's most poignant melodic lyricism, and the rondo (**Allegretto**) is full of cheerful energy. The two outer movements each permit the soloist to play a solo cadenza before the final orchestral tutti; Mr. Tondre performs his own cadenzas.

—Paul J. Horsley

*Mozart composed his Oboe Concerto in 1777.*

*Former Principal Oboe John de Lancie was the soloist in the first Philadelphia Orchestra performances of the Mozart Oboe Concerto, in*

*November/December 1962; Eugene Ormandy conducted. De Lancie and Ormandy again performed the work in April/May 1972. Since then, it has been heard on subscription three times, all with former Principal Oboe Richard Woodhams: in September 1984 with Riccardo Muti, in January 1997 with Franz Welser-Möst, and in May/June 2005 with Christoph Eschenbach. Most recently Principal Oboe Philippe Tondre performed the work in October 2021, with Susanna Mälkki conducting. Tondre also performed the piece on the Digital Stage in January 2021, with Yannick Nézet-Séguin conducting.*

*De Lancie and Ormandy recorded the Concerto with the Orchestra in 1961 for CBS.*

*Mozart scored the piece for two oboes, two horns, and strings, along with the solo oboe.*

*The Concerto runs approximately 22 minutes in performance.*



## Symphony No. 4

### Johannes Brahms

Born in Hamburg, May 7, 1833

Died in Vienna, April 3, 1897

Haydn composed over 100 symphonies, Mozart some 50, but the most celebrated 19th-century composers dramatically scaled back on such quantity. Beethoven's formidable nine upped the stakes. The Romantic celebration of originality meant that each new work now carried extraordinary weight. While Mozart had written his first symphony at the age of eight, Beethoven held off until age 29. Many subsequent 19th-century composers waited well into their careers to produce a symphony.

After Robert Schumann more or less discovered the 20-year-old Brahms in 1853, writing a glowing review that praised him as the new musical messiah, all eyes and ears were on the young composer. Brahms felt under phenomenal pressure to produce an impressive first symphony. He made various false starts and it ultimately took him until age 43 to complete the Symphony No. 1 in C minor. Following the premiere of that glorious work in 1876 the celebrated conductor Hans von Bülow hailed it as "Beethoven's Tenth." Brahms's next symphony, a quite different work in a sunny D major, came quickly the next year. The Symphony No. 3 in F major dates from 1883 and he began the Fourth the following summer.

### A Final Symphony

Brahms composed the Symphony over the course of two summers in the resort of Mürzzuschlag, not far southwest from Vienna. From the outset he had the idea of ending the work with a passacaglia, a Baroque procedure in which a musical pattern is constantly repeated; specifically he wanted to use as its basis the theme of the last movement from Johann Sebastian Bach's Cantata No. 150. Brahms composed the first two movements of the Symphony in 1884 and then the fourth and third (apparently in that order) the following summer.

Brahms was acutely aware that the Fourth Symphony was different from his earlier efforts. With his typical self-deprecating humor, he compared the work to the sour cherries found in the Alpine region in which he was composing. He wrote to Bülow, with whose formidable court orchestra in Meiningen he often performed, that “a few entr’actes are lying here—what [taken] together is usually called a symphony.” But Brahms worried “about whether it will reach a wider public! That is to say, I fear that it tastes of the native climate—the cherries here do not get sweet, you would not eat them!”

### Initial Reactions

As was often his practice, Brahms sought the opinion of trusted colleagues to whom he sent the score and eventually played through the piece with composer Ignaz Brüll in a version for two pianos. In early October 1885 he assembled a group of friends, among them the powerful critic Eduard Hanslick, conductor Hans Richter, and his future biographer Max Kalbeck. After the first movement concluded there was no reaction—Hanslick remarked that the experience was like being beaten “by two terribly clever people,” which dissipated some of the tension. The next day Kalbeck suggested scrapping the third movement entirely and publishing the finale as a separate piece.

Despite some polite praise Brahms realized that most of his friends were lukewarm on the piece; he may well have felt that until it was played by an orchestra its true effect could not really be judged. Bülow put the Meiningen ensemble at the composer’s disposal: “We are yours to command.” Brahms could test out the piece, see what he might want to change, and then present the premiere. The event on October 25, 1885, turned out to be a triumph—each movement received enthusiastic applause and the audience attempted, unsuccessfully, to have the brief third-movement scherzo repeated. Over the next month the new work was presented on tour in various cities in Germany and the Netherlands.

The first performance in Brahms’s adopted hometown of Vienna took place in January 1886 with Richter conducting the Vienna Philharmonic. Hanslick was now enthusiastic and compared the work to a “dark well; the longer we look into it, the more brightly the stars shine back.” On the opposing side, Hugo Wolf, who took time off from composing great songs to write scathing reviews, lambasted the “musical impotence” of the Symphony and declared that “the art of composing without ideas has decidedly found in Brahms its worthiest representative.” Another notable Viennese

performance came a decade later, with Richter again at the helm, in what proved to be the 63-year-old Brahms's last public appearance; he died of liver cancer a month later. As Florence May, an English pianist who wrote a biography of Brahms, recalled:

A storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the "artists'" box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting audience, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell.

### A Closer Look

Although Brahms thought of beginning the first movement (**Allegro non troppo**) with a brief chordal introduction, he ultimately decided to cut these measures and launch directly into the opening theme, a series of limpid two-note sighs consisting of descending thirds and ascending sixths that bind the movement together. The following **Andante moderato** opens with a noble horn theme that yields to a magnificently adorned theme for the strings. The tempo picks up in the sparkling third movement (**Allegro giocoso**), a scherzo in sonata form that gives the triangle a workout.

As mentioned, Brahms initially had the idea of the final movement (**Allegro energico e passionato**) using the Baroque technique of a passacaglia or chaconne (the terms are often used interchangeably). He slightly altered a ground bass progression from the final chorus of Bach's Cantata No. 150, "Nach dir, Herr, verlanget mich" (For You, Lord, Is My Longing) over which he built a mighty set of 30 variations and coda. In 1877 Brahms had made a piano transcription for left hand alone of Bach's D-minor Chaconne for solo violin, which provided a model here, as did the last movement of Beethoven's "Eroica" Symphony. The variations, often presented in pairs, begin with a bold statement based on Bach's theme. Despite a section in major, the movement gradually builds in its tragic force to a thrilling conclusion.

—Christopher H. Gibbs

*Brahms composed his Symphony No. 4 from 1884 to 1885.*

*The Symphony has been a favorite piece of Philadelphia Orchestra conductors since its first appearance, in January 1902 with Fritz Scheel. The work last appeared on subscription concerts in March/April 2022, with Nathalie Stutzmann.*

*The Orchestra has recorded the piece five times: in 1931 and 1933 with Leopold Stokowski for RCA; in 1944 and 1967 with Eugene Ormandy for CBS (the latter later released on EMI); and in 1988 with Riccardo Muti for Philips.*

*Brahms scored the Symphony for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings.*

*Performance time is approximately 40 minutes.*

**GENERAL TERMS**

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

**Cadenza:** A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

**Cantata:** A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

**Chaconne:** Before 1800, a dance that generally used variation techniques; in 19th- and 20th-century music, a set of ground-bass or ostinato variations

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

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

**Concertante:** A work featuring one or more solo instruments

**Contrapuntal:** See counterpoint

**Counterpoint:** The combination of simultaneously sounding musical lines

**Divertimento:** A piece of entertaining music in several movements, often scored for a mixed ensemble and having no fixed form

**Forlane:** A lively dance from Northern Italy in triple meter with dotted rhythm, similar to the gigue

**Gigue:** One of the most popular of Baroque instrumental dances and a standard movement of the suite, written in a moderate or fast tempo with irregular phrases and an imitative, contrapuntal texture

**Ground bass:** A continually repeated bass phrase of four or eight measures

**K.:** Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

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

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

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

**Ostinato:** A steady bass accompaniment, repeated over and over

**Passacaglia:** In 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a serious character

**Recitative:** Declamatory singing, free in tempo and rhythm

**Rigaudon:** A French folkdance, court dance, and instrumental form popular in France and England in the 17th and 18th centuries; duple-meter in two or more strains characterized by four-bar phrases, usually with an upbeat

**Ritornello:** Literally "a little thing that returns." Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloist(s).

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

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

**Serenade:** An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

**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.

**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.

**Tutti:** All; full orchestra

### THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegretto:** A tempo between walking speed and fast

**Allegro aperto:** A definite allegro tempo

**Andante:** Walking speed

**Appassionato:** Passionately

**Energico:** With vigor, powerfully

**Giocoso:** Humorous

**Moderato:** A moderate tempo, neither fast nor slow

**Presto:** Very fast

### TEMPO MODIFIERS

**Meno:** Less

**Non troppo:** Not too much

**Più:** More

**Poco:** Little, a bit