

2023–2024 | 124th Season

The Philadelphia Orchestra

Friday, April 5, at 2:00

Saturday, April 6, at 8:00

András Schiff Conductor and Piano

Haydn Piano Concerto in D major, H. XVIII:11

I. Vivace

II. Un poco adagio

III. Rondo all'Ungherese: Allegro assai

Schubert Symphony No. 2 in B-flat major, D. 125

I. Largo—Allegro vivace

II. Andante

III. Menuetto (Allegro vivace)—Trio—Menuetto da capo

IV. Presto vivace

Intermission

Mozart Piano Concerto No. 27 in B-flat major, K. 595

I. Allegro

II. Larghetto

III. Allegro

This program runs approximately 2 hours.

The April 5 concert is sponsored by the **Volunteer Committees**.

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The
Philadelphia
Orchestra

24 | SEASON
25

MUSIC & ARTISTIC DIRECTOR
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Photos: Yannick Nézet-Séguin. Photo by Landon Nordeman; violinist Davyd Booth at Tattooed Mom. Photo by Jessica Griffin; Principal Tuba Carol Jantsch at Philadelphia's Magic Gardens. Photo by Neal Santos; Principal Bass Joseph Conyers at Cherry Street Pier. Photo by Kriston Jae Bethel; Principal Harp Elizabeth Hainen on Broad Street. Photo by Neal Santos.

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The Philadelphia Orchestra

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Yannick Nézet-Séguin is now in his 12th 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.

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Under Yannick's leadership, the Orchestra returned to recording with 13 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.

Conductor and Soloist

Nadia F. Romanini ECM/Records



András Schiff is a world-renowned pianist, conductor, pedagogue, and lecturer who continues to awe audiences and critics alike. Born in Budapest, Hungary, in 1953, he studied piano at the Liszt Ferenc Academy of Music with Pál Kadosa, György Kurtág, and Ferenc Rados and in London with George Malcolm. Mr. Schiff has performed cycles of complete Beethoven sonatas and the complete works of J.S. Bach, Haydn, Schubert, and Bartók. Having collaborated with the world's

leading orchestras and conductors, he now focuses primarily on solo recitals, play-conducting appearances, and exclusive conducting projects. In the 2022–23 season he was artist-in-residence of the New York Philharmonic. His Bach has become an annual highlight at the BBC Proms, and he regularly performs at the Verbier, Salzburg, and Baden-Baden festivals as well as at Wigmore Hall.

Highlights of Mr. Schiff's 2023–24 season include recitals presented by Carnegie Hall, the Celebrity Series of Boston, Chicago Symphony Presents, Washington Performing Arts, the Club musical de Québec, Toronto's Royal Conservatory of Music, and Friends of Chamber Music Kansas City. He also curates an annual festival in Vicenza, Italy, at the Teatro Olimpico. Vicenza is also home to Cappella Andrea Barca, his own chamber orchestra founded in 1999 and comprised of international soloists, chamber musicians, and friends. He enjoys close relationships with the Chamber Orchestra of Europe, the Budapest Festival Orchestra, and the Orchestra of the Age of Enlightenment (OAE). In 2018 he accepted the role of associate artist with the OAE, complementing his interest in performing on period keyboard instruments.

With a prolific discography, Mr. Schiff established an exclusive relationship in 1997 with producer Manfred Eicher and ECM New Series. Highlights have included the complete Beethoven sonatas; solo recitals of works by Schubert, Schumann, and Janáček; and J.S. Bach's partitas, Goldberg Variations, and Well-Tempered Clavier. His most recent recording is a two-CD set of works by J.S. Bach performed on the clavichord. Mr. Schiff continues to support new talent, primarily through his "Building Bridges" series, which offers performance opportunities to promising young artists. He also teaches at the Barenboim-Said and Kronberg academies and gives frequent lectures and master classes. His many honors include the International Mozarteum Foundation's Golden Medal and Germany's Great Cross of Merit. Mr. Schiff made his Philadelphia Orchestra debut as a pianist in 1982 and his conducting debut in 2001.

Framing the Program

Parallel Events

1782

Haydn

Piano
Concerto in
D major

Music

Stamitz
Bassoon
Concerto

Literature

Burney
Cecilia

Art

Canova
*Thesus and the
Minotaur*

History

Bank of North
America
founded in
Philadelphia

1791

Mozart

Piano
Concerto
No. 27

Music

Haydn
Symphony
No. 96

Literature

Paine
*The Rights of
Man, Part I*

Art

Morland
The Stable

History

Louis XVI tries
to flee France

1814

Schubert

Symphony
No. 2

Music

Spohr Octet

Literature

Austin
Mansfield Park

Art

Goya
*The Second of
May 1808*

History

British
forces burn
Washington,
DC

András Schiff is featured as both conductor and soloist in this concert featuring the final piano concertos of Haydn and Mozart, which frame a delightful early symphony by Schubert.

Joseph Haydn is much better known for his chamber music and symphonies than for his concertos, yet a few of his surviving ones (many are lost) proved important additions to the repertory of the Classical period. The best known of his keyboard concertos is his last, the most popular in his own time and ever since.

Over nearly two decades, Mozart brought the genre of the piano concerto to new heights. His final essay, now known as the Concerto No. 27, is more intimate than many earlier ones, a late reflection on the instrument of which he was a master.

Franz Schubert was most recognized during his lifetime for his intimate, small-scale works, particularly hundreds of published songs and dances. (He was hardly as neglected as legend would have it). Yet he longed for success with bigger pieces. He composed his First Symphony at age 16 and began his vibrant Second, which we hear today, the following year. Although Schubert's early symphonies were not performed in public during his lifetime, they were played by student and community orchestras. This was part of his learning process leading to even more impressive ones to come.

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

Piano Concerto in D major

Joseph Haydn

Born in Rohrau, Lower Austria, March 31, 1732

Died in Vienna, May 31, 1809



Many concertgoers who are familiar with Joseph Haydn's hundred-plus symphonies may be unaware that he also composed more than 30 concertos, including at least 11 for string instruments, seven for winds, and a dozen for keyboard. Many of them are now lost, and still others are of such dubious authenticity that it is best not to bill them as being by Haydn.

Only a handful of the composer's concertos appear with much frequency in the concert hall these days—most notably the two for cello and the Trumpet Concerto in E-flat major. He composed some early keyboard concertos for his own use, usually for organ, but most of the others were either commissions, including from the King of Naples, or written for specific performers. Among these keyboard works, the one in D major performed on this concert is the most often played, both in the composer's day and in our own.

Haydn's Last Concerto Most of Haydn's concertos remain relative rarities in contrast to those of his friend Mozart and of his student Beethoven. A clue to explaining this is found in a review from 1785 of the newly published piano concertos in D and G in which the critic called them "very well composed. They appear to be brand new, but seem to have been composed for some particular connoisseur." Even during Haydn's lifetime his music was perceived as slightly "high-tone," more sophisticated than that of most composers. This was partly related to his employment: For 30 years he was court composer for the Esterházy princes, first at their Eisenstadt castle near Vienna and later at the splendid Eszterháza Palace in what is now northwestern Hungary. The princes were musical connoisseurs, particularly Nikolaus. Haydn's main purpose was to provide them with the most wonderful music he could muster—for their enjoyment and, occasionally, for them to perform.

Haydn apparently composed the D-major Concerto between 1780 and 1782, during a period in which he was preoccupied chiefly with composing and directing opera for the court. Although the manuscript of the work is lost and he did not enter it into the catalogue he kept of his compositions, the authenticity of this, his last concerto, is uncontested. First published in 1784, it was reprinted

many times in Haydn's lifetime by different firms in five countries. Like most of his keyboard concertos, the D major is designated in early editions as being *pour piano forte ou clavecin* (for fortepiano or harpsichord). This was often a marketing technique, intended to maximize sales; in this case, however, the Concerto does seem suited to either instrument.

A Closer Look Contrary to the German critic's statement above, the D major is one of Haydn's most "popular"-sounding works. Comparison to Mozart's concertos is inevitable here—especially since some have speculated that Haydn wrote it under the influence of the younger composer's works heard in Vienna. "Whereas Mozart prefers to allot new material to the soloist when he first enters alone," writes H.C. Robbins Landon, in a discussion of the opening **Vivace** of Haydn's D-major Concerto, "Haydn always uses the material of the ritornello again. In the Concerto in D, the opening theme of the *tutti* is, accordingly, the basis for the soloist's entrance." The slow movement (**Un poco adagio**), however, is indeed like the florid "arias" of Mozart's concertos.

Extroverted in mood, this Concerto appears consciously to have been written in a style that reflected Haydn's ongoing interest in folk music. "Some years after Haydn's establishment at Eisenstadt," wrote the early biographer and friend Giuseppe Carpani, "when he had formed his style, he sought food for his imagination by diligently collecting those ancient and original airs found among the peoples of every country. Ukraine, Hungary, Scotland, Germany, Sicily, Spain, Russia—all fell under his interest." Many of Haydn's chamber works manifest this interest in folk melodies, which is found here as well: He marks the finale of the Concerto **Rondo all'Ungherese** (in the Hungarian style). Haydn employs folk-dance melodies that have been identified as stemming from Bosnia or Dalmatia, tunes he might have heard during his youth in what is now Croatia.

—Paul J. Horsley/Christopher H. Gibbs

Haydn composed his D-major Piano Concerto from 1780 to 1782.

Martha Argerich was pianist in the first complete Philadelphia Orchestra performances of the D-major Concerto, in October 1977 with Eugene Ormandy conducting. The first movement was played on a Children's Concert in April 1951, with pianist Leah Mellman and Alexander Hillsberg conducting. In 1957 a 10-year-old André Watts played the first movement on a Children's Concert, quietly launching his career. Mostly recently on subscription, the Concerto was performed by Leif Ove Andsnes with André Raphael Smith on the podium..

The work is scored for an orchestra of solo piano, two oboes, two horns, and strings.

Performance time is approximately 20 minutes.

The Music

Symphony No. 2

Franz Schubert

Born in Vienna, January 31, 1797

Died there, November 19, 1828



The numbering of composers' symphonies often causes confusion. Those by Beethoven and Brahms are easy: They were written in the proper order and don't require much further commentary. Typically, qualifications are necessary. Mozart's canonical 41 symphonies are missing some, not chronological, and include one misattributed to him. Schumann, Bruckner, and others wrote early unnumbered symphonies, and the counting of those by Mendelssohn, Dvořák, and others is not chronological.

Regarding Franz Schubert's symphonies, several remarks are in order. As to chronology, the first six are not a problem, but what is sometimes called Symphony No. 7 in E major is unfinished and rarely performed. It is not, however, *the* "Unfinished" in B minor, usually known as No. 8. His final "Great" C-major Symphony is often listed as No. 9, but many scores and recordings label it No. 7 or 8. (The nickname "Great," moreover, refers not to its undeniable greatness but rather to distinguish it from the less ambitious C-major Symphony, No. 6.)

A more consequential qualification is that Schubert seems to have acknowledged just one mature symphony—the "Great" C major—and viewed the others as preparatory, not meant for public consumption, which means not intended for "posterity" (thus, for us). We glean this not only from accounts by his friends and family but can also infer it from his letters. Around 1823 Schubert 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." By this point, however, he had written all but the final C-major Symphony. In a later letter to a publisher Schubert mentions "three operas, a Mass, and a symphony," as if all his earlier pieces in those genres did not matter.

Youthful Symphonies Schubert composed his First Symphony in 1813, when he was 16, and the next five followed at the rate of about one a year. The standard story tells that they were not heard until long after his death. Yet Schubert wrote them to be *played*, which is the better word to use than *performed*. He heard them with his school or community orchestras; indeed, he was one of the performers, together with classmates, friends, and family.

Schubert began the Second Symphony at age 17 in December 1814 and completed it on March 25. He was living at home at the time, teaching at the elementary school his father ran, but he returned to participate in the musical life of the Stadtkonvikt, his alma mater in the center of the city. It was most likely first played there; orchestral parts survive inside an envelope that bears a dedication to Dr. Innocenz Lang, director of the boarding school.

The official unveiling of Schubert's early symphonies took nearly half a century after his death. The German-British conductor August Manns premiered the first three, performing the Second at London's Crystal Palace in October 1877. (The second movement alone had been performed in Vienna in 1860). The Symphony was published in 1884, edited by Johannes Brahms, for the first complete edition of Schubert's music. Performances and recordings became much more frequent in the mid-20th century and the work entered the general orchestral repertory.

Audiences are generally unaware of the context of Schubert's teenage symphonies, however delighted they are by their youthful charm and energy. In fact, not many symphonies by teenagers are performed as often as Schubert's. Mozart's first two dozen are curiosities. Mendelssohn's string symphonies appear occasionally, as well as his First Symphony, written at age 15. Many composers essayed the genre as part of their conservatory studies, including impressive if forgotten efforts by figures like Camille Saint-Saëns and Alexander Glazunov. Georges Bizet's delightful Symphony in C, written at 17, is more common and Dmitri Shostakovich's graduation exercise at 19 quickly became an international hit.

A Closer Look The Symphony opens with a regal **Largo** introduction juxtaposing loud brass and woodwinds with string arabesques of descending scales. This leads seamlessly to the **Allegro vivace** with a bustling first theme presented by the strings before exploding with the entire orchestra. It is reminiscent of Beethoven's sparkling Overture to the ballet *The Creatures of Prometheus*, one of his most popular and performed pieces at the time. The forward energy continues throughout with some moments in a more lyrical vein.

After the breathless first movement the following **Andante** in E-flat offers some repose. It unfolds as a set of five variations on a theme reminiscent of the aria "Il mio tesoro" from Mozart's *Don Giovanni*. The third movement (**Menuetto: Allegro vivace**) has the character more of a scherzo than minuet and opens in C minor with a theme that is a variant of that of the first movement. The perpetual motion energy returns in the concluding **Presto vivace** with unaccompanied strings playing the first theme before a playful second one.

—Christopher H. Gibbs

Schubert composed his Second Symphony from 1814 to 1815.

Eugene Ormandy conducted the first Philadelphia Orchestra performance of the work, in October 1940. Since then it has appeared on subscription (and in New York) in February 1950 with Alexander

Hilsberg; in Ann Arbor, Michigan, in May 1950 with Hilsberg; on a Pension Fund Benefit Concert in December 1963 with Julius Rudel; on subscription in January 1973 with Claudio Abbado; on subscription in April 1987 with Charles Dutoit; and on subscription in April 1989 and February 1994 with Wolfgang Sawallisch.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.

Performance time is approximately 35 minutes.

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Music and Artistic Director

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The Music

Piano Concerto No. 27

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791



Mozart is synonymous with extraordinary talent. Mendelssohn is the “Mozart” of Romantic composers; John Williams is the “Mozart” of the movies. Some artists compare themselves to him. Joni Mitchell infamously heard Mozart in her own songwriting and Kobe Bryant mentioned the composer in an interview: “I’ve shot too much from the time I was eight years old. But ‘too much’ is a matter of perspective. Some people thought Mozart had too many notes in his

compositions. Let me put it this way: I entertain people who say I shoot too much. I find it very interesting. Going back to Mozart, he responded to critics by saying there were neither too many notes or too few. There were as many as necessary.”

The Mozart Mystique The typical Mozart piano concerto is brilliantly multifaceted: It contains catchy tunes, complicated structures, and many notes. These notes ooze panache, authenticity, and a disdain for authority. Mozart partied with aristocrats he did not respect, traveled all over Europe in fashionable carriages, jumped into the arms of a queen, and performed with his sister before legions of flabbergasted fans. During a trip to London, a scientist performed tests on him, and made him improvise and sight-read unknown operas. At the end of the session, Mozart ran off to play with a cat.

The Mozart mystique lives on in his piano concertos. He wrote some 27, most of them during his last 10 years living in Vienna between 1781 and 1791. To make extra money, he dedicated some of them to adoring students, as he had squandered much of his newly earned wealth, likely to gambling and excessive living. His final year, 1791, was one of recovery. At his most productive, he composed the operas *The Magic Flute* and *La clemenza di Tito*, a good portion of the Requiem, the Clarinet Concerto, and his Piano Concerto in B-flat major, K. 595, which he dated January 5, 1791, in his thematic catalogue, although a doubting musicologist believes that he had begun the piece as early as 1788.

Mozart premiered the three-movement Concerto on March 4 as part of a concert given by the clarinetist Joseph Beer. Mozart was appointed to the post of assistant chapel master at St. Stephen’s Cathedral that year. Things were looking up, until they weren’t. In November 1791 he fell ill and ultimately died of

acute rheumatic fever. Legend has it that he thought he had been poisoned while working on the Requiem, which in a fog of illness, he began to think he was composing for himself.

A Closer Look Mozart's dramatic life, full of heartache and quirky premonitions, is captured in his piano concertos. Some are in minor keys; one imitates the singing of his annoying pet starling. The last, K. 595, begins and ends like his own ode to joy. The first theme (**Allegro**) is pastoral and followed by wind flourishes. Soon one hears twitters of instability, wrongish notes, and ironic embellishments. The exposition comes to a stable close, waiting in the shadows for the pianist, who strides in confidently and carefree. Lots of notes ensue. Oboes stop the action, interjecting some needed self-reflection, and the orchestra returns in its expected ritornello. Confidence is key to art, and Mozart is brash here. Sinuous lines enter seemingly without direction. The development is abstract and presages later Beethoven. The first theme returns and the first movement is punctuated with a cadenza, or solo passage, with some regret and flashy scales. The movement closes in a piano dynamic.

The second movement, **Larghetto**, features the pianist performing a transcendent melody, followed by a French horn arpeggio. The movement consists of a series of repeats of the unbeatable theme, punctuated by unexpected forte dynamics. Mozart pulls at the heartstrings, showing his penchant for subtle, yet overwhelming ideas. The French horns provide a steady foundation.

The third movement (**Allegro**) makes use of the melody from his song "Komm, lieber Mai" (Come, dear May) as the Rondo's charming principal theme. In 6/8 time, this movement can't help but make one smile: Think Steve Martin playing a banjo with a fake arrow piercing his head. Woodwinds try and fail to interrupt the fun. Mozart is at his cheeky happiest in the last movement of the last piano concerto he ever composed. A flurry of notes lead to a slam-dunk cadence.

—Aaron Beck

Mozart composed the K. 595 Piano Concerto from 1788 to 1791.

Alec Templeton was the soloist in The Philadelphia Orchestra's first performance of the Concerto, in April 1948 on a Pension Fund Benefit Concert; Eugene Ormandy conducted. The first subscription performances were in January 1962, with Rudolf Serkin and Ormandy. Since then it has been played on subscription less than a dozen times, most recently in October 2017 with pianist Emanuel Ax and Yannick Nézet-Séguin.

The Philadelphians recorded the piece in 1962, with Serkin and Ormandy.

Mozart scored the Concerto for solo piano, flute, two oboes, two bassoons, two horns, and strings.

The work runs approximately 30 minutes in performance.

Musical Terms

GENERAL TERMS

All'Ungherese: In the Hungarian style

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

Arpeggio: A broken chord (with notes played in succession instead of together)

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

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

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

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

Dissonance: A combination of two or more tones requiring resolution

H.: Abbreviation for Hoboken, the chronological list of all the works of Haydn made by Anthony van Hoboken

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

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

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

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses

and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

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

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.).

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, 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.

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

Tonic: The keynote of a scale

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Larghetto: A slow tempo

Largo: Broad

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Un poco: A little

DYNAMIC MARKS

Forte (f): Loud

Piano (p): Soft



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