

2023–2024 | 124th Season

The Philadelphia Orchestra

Friday, April 26, at 8:00

Saturday, April 27, at 8:00

Sunday, April 28, at 2:00

Nathalie Stutzmann Conductor

Erin Morley Soprano

Sara Mingardo Contralto

Kenneth Tarver Tenor

Harold Wilson Bass

Philadelphia Symphonic Choir

Joe Miller Director

Schumann Symphony No. 4 in D minor, Op. 120

I. Ziemlich langsam—Lebhaft—

II. Romanze: Ziemlich langsam—

III. Scherzo: Lebhaft—

IV. Langsam—Lebhaft—Schneller—Presto

Intermission

Mozart/compl. Süssmayer Requiem, K. 626

I. Introitus: Requiem (Soprano and Chorus)

II. Kyrie (Chorus)

III. Sequentia

1. Dies irae (Chorus)

2. Tuba mirum (Solo Quartet)

3. Rex tremendae (Chorus)

4. Recordare (Solo Quartet)

5. Confutatis (Chorus)

6. Lacrimosa (Chorus)

IV. Offertorium

1. Domine Jesu (Solo Quartet and Chorus)

2. Hostias (Chorus)

V. Sanctus (Chorus)

VI. Benedictus (Solo Quartet and Chorus)

VII. Agnus Dei (Chorus)

VIII. Communio: Lux aeterna (Soprano and Chorus)

This program runs approximately 1 hour, 55 minutes.

These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

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

24 | SEASON
25

MUSIC & ARTISTIC DIRECTOR
YANNICK NÉZET-SÉGUIN



THE GRAMMY®-WINNING ORCHESTRA PRESENTS ITS MOST AMBITIOUS SEASON YET

Yannick Conducts *Tristan and Isolde* • Riccardo Muti Leads Verdi's Requiem
Yuja Wang Returns • Beethoven's Ninth at the Academy of Music
Yannick Explores Mahler and Beethoven • Commissions by Julia Wolfe,
Gabriela Lena Frank, and Terence Blanchard



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

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 and inclusive 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 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.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, in Verizon Hall and around the community, in classrooms and hospitals, and over the airwaves and online. The 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; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad. The Orchestra's free online video series, Our City, Your Orchestra (OCYO), uncovers and amplifies the voices, stories, and causes championed by unique Philadelphia organizations and businesses. Joining OCYO in connecting with the community is HearTOGETHER, a free monthly podcast featuring artists and activists who discuss music, social justice, and the lived experiences that inform the drive to create a more equitable and inclusive future for the arts.

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 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.

Principal Guest 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 music director of the Atlanta Symphony, only

the second woman in history to lead a major American orchestra.

Ms. Stutzmann made her debut at the 2023 Bayreuth Festival with Wagner's *Tannhäuser*, the performances of which led her to being named "Best Conductor" at the 2024 Oper! Awards. The 2022–23 season also saw her acclaimed debut at the Metropolitan Opera with productions of both Mozart's *The Magic Flute* and *Don Giovanni*. During the 2023–24 season, she leads the Atlanta Symphony in 12 programs spanning some of her favorite core repertoire from Beethoven, Schumann, Brahms, and Ravel through to the large symphonic forces of Mahler, Strauss, and Tchaikovsky, along with a Bruckner festival marking the composer's 200th anniversary and a West Coast tour. As a guest conductor, Ms. Stutzmann makes her debut with the Swedish Radio Symphony and returns to the London Symphony for Bruckner's *Te Deum* and his Seventh and Ninth symphonies. She conducts Wagner's *The Flying Dutchman* at the Teatro Regio Torino and returns to Bayreuth in summer 2024. Throughout the season she will have a strong presence at the Philharmonie Paris, where she will appear with the Orchestre de Paris and the Orchestre de Capitoile de Toulouse; she also chaired the jury for the La Maestra Conducting Competition.

Ms. Stutzmann was awarded the 2023 Opus Klassik "Concerto Recording of the Year" for her recording of the Glière and Mosolov harp concertos with Xavier de Maistre and the WDR Sinfonieorchester on Sony. Her recording of the complete Beethoven piano concertos with Haochen Zhang and The Philadelphia Orchestra for the BIS label was released in 2022. She is an exclusive recording artist for Warner Classics/Erato.

Ms. Stutzmann began her studies in piano, bassoon, and cello at a very young age, and she studied conducting with the legendary Finnish teacher Jorma Panula. As one of today's most esteemed contraltos, she has made more than 80 recordings and received the most prestigious awards. Recognized for her significant contribution to the arts, she was named Chevalier de la Légion d'Honneur, France's highest honor, and a Commandeur dans l'Ordre des Arts et des Lettres by the French government.

Soloist

Chris Gonz



Erin Morley is one of today's most sought-after lyric coloratura sopranos. A recipient of the Beverly Sills Award and a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she regularly appears on the greatest opera stages including the Vienna and Bavarian state operas, the Opéra National de Paris, Glyndebourne Opera, Santa Fe Opera, Los Angeles Opera, and the Metropolitan Opera where she has now sung more than 100

performances and been featured in five "Live in HD" broadcasts. This season she makes her debut at the Royal Opera House, Covent Garden, as Gilda in Verdi's *Rigoletto* and returns to the Bavarian State Opera as the Chief of Police and Venus in Ligeti's *Le Grand Macabre*. Highlights of previous seasons include appearances at the Met as Sophie in Strauss's *Der Rosenkavalier* and Pamina in a new production of Mozart's *The Magic Flute* conducted by Nathalie Stutzmann, and Gilda in *Rigoletto* at the Vienna State Opera.

Equally at home on the concert stage, Ms. Morley made her Philadelphia Orchestra debut in 2013 and has also appeared with the Cleveland Orchestra; the Chicago and Boston symphonies; the New York, Los Angeles, and Rotterdam philharmonics; the Deutsches Symphonie-Orchester Berlin; and the Staatskapelle Dresden. In 2019 she performed a signature role, Cunegonde in Bernstein's *Candide*, with Yannick Nézet-Séguin and The Philadelphia Orchestra. In addition to these current performances, other concert highlights this season include a CD release tour as Morgana in Handel's *Alcina* with Les Musiciens du Louvre under the baton of Marc Minkowski to venues including the Teatro alla Scala in Milan, the Royal Concertgebouw in Amsterdam, and the Barbican Centre in London. Further concert engagements include Orff's *Carmina burana* with the Orchestre de Paris under the baton of Andrés Orozco-Estrada; Mozart's Requiem with the Ensemble Pygmalion for her BBC Proms debut; and a gala concert with Washington Concert Opera.

Ms. Morley has appeared in recital with pianist Vlad Iftinca (Salt Lake City's Virtuoso Series, Carnegie Hall's Weill Recital Hall, and the Festival du Lied in Fribourg, Switzerland) and with pianist Ken Noda (Philadelphia Chamber Music Society, Brigham Young University, and the Alice Tully Hall Vocal Arts Honors Recital). Her many recordings include Isabelle in Meyerbeer's *Robert le diable* at the Opéra National de Bordeaux on the Bru Zane label and Sophie in the Met's GRAMMY-nominated *Der Rosenkavalier* on DVD/Blu-Ray for Decca.

Soloist



One of today's rare true altos, contralto **Sara Mingardo**, who is making her Philadelphia Orchestra debut, is a highly sought-after and greatly appreciated interpreter of a vast repertory. She has worked with conductors such as Rinaldo Alessandrini, Ivor Bolton, Riccardo Chailly, Myung-Whun Chung, Paul Daniel, Colin Davis, John Eliot Gardiner, Emmanuelle Haïm, Marc Minkowski, Riccardo Muti, Roger Norrington, Trevor Pinnock, Maurizio Pollini, Christophe Rousset,

Jordi Savall, Peter Schreier, and Jeffrey Tate. Ms. Mingardo has performed with many prestigious international orchestras, including the Berlin Philharmonic, the London Symphony, the Boston Symphony, the Orchestre National de France, Les Musiciens du Louvre, the Monteverdi Choir and Orchestras, Concerto Italiano, Les Talens Lyriques, and the Academia Montis Regalis. She enjoyed a particularly intense and fruitful collaboration with Claudio Abbado, who conducted her in important operas, concerts, and recordings.

Ms. Mingardo's vast concert repertoire includes works by Pergolesi, Bach, Beethoven, Brahms, Dvořák, Mahler, and Respighi, and she has appeared in operas by Gluck, Monteverdi, Handel, Vivaldi, Rossini, Verdi, Cavalli, Mozart, Donizetti, Schumann, and Berlioz. She studied with Franco Ghitti at the Benedetto Marcello Conservatory in Venice, her native city, and completed her studies with a scholarship at the Accademia Chigiana in Siena.

Winner of several national and international vocal competitions, Ms. Mingardo made her debut as Fidalma in Cimarosa's *Il matrimonio segreto* and in the title role of Rossini's *La Cenerentola*. In 2001 she won two GRAMMY Awards and in 2009 the Association of Italy's Music Critics awarded her with the prestigious "Premio Abbiati."

Soloist

Tatjana Dachselt



Tenor **Kenneth Tarver** made his Philadelphia Orchestra debut in 2022. An internationally renowned bel canto specialist, he has performed at the Vienna, Berlin, Hamburg, and Bavarian state operas; the Deutsche Oper Berlin; the Semperoper Dresden; the Royal Opera House, Covent Garden; the Gran Teatre del Liceu in Barcelona; the Metropolitan Opera; and the Aix-en-Provence and Edinburgh festivals. His repertoire includes major operatic roles by Mozart, Rossini,

Donizetti, Gluck, Berlioz, and Verdi, as well as concert works by Bach, Handel, Beethoven, Debussy, and Stravinsky.

Mr. Tarver's recent engagements include Beethoven's Symphony No. 9 with the SWR Symphony under Jean-Christophe Spinosi; Tippett's *A Child of Our Time* with the London Philharmonic and Edward Gardner; Handel's *Messiah* with the North Carolina Symphony; and Haydn's *L'anima del filosofo, ossia Orfeo ed Euridice* with the Danish Chamber Orchestra and Adam Fischer. Mr. Tarver made his concert soloist debut in Orff's *Carmina burana* under the baton of Claudio Vandelli with the Würth Philharmonic in Künzelsau, Germany, and his role debut as Otello in Rossini's opera of the same name with Central City Opera in Colorado. Major highlights of his career include Mozart's *Don Giovanni* under Claudio Abbado and Daniel Harding in Aix-en-Provence, Mozart's *Così fan tutte* at the Teatro San Carlo in Naples and Covent Garden, Mozart's *The Abduction from the Seraglio* with Colin Davis and the New York Philharmonic, and Gluck's *Orfeo ed Euridice* with Marc Minkowski and Les Musiciens du Louvre. He sang Rodrigo in Rossini's *Otello* under Gianluigi Gelmetti and made a guest appearance as Almaviva in Rossini's *The Barber of Seville* at the Metropolitan Opera under the baton of Maurizio Benini.

Mr. Tarver has appeared on numerous recordings on such labels as Deutsche Grammophon and Decca, including Berlioz's *Les Troyens*, *Beatrice and Benedict*, and *Romeo and Juliet* with Colin Davis and the London Symphony and *Les Nuits d'été* and *Romeo and Juliet* with Pierre Boulez and the Cleveland Orchestra. *Les Troyens* was awarded GRAMMY awards for Best Opera Recording and Best Classical Recording. Additional recordings include Rossini's *Il viaggio a Reims* under Jesús López Cobos; Verdi's *Falstaff* under Bernard Haitink; two recordings as Don Ottavio in *Don Giovanni*, one under René Jacobs for Harmonia Mundi and the other under Teodor Currentzis for Sony; and Ferrando in *Così fan tutte* as part of the Mozart/Da Ponte cycle by Musica Aeterna released on Sony.

Soloist



Bass **Harold Wilson** makes his Philadelphia Orchestra debut with these performances. As a member of the Deutsche Oper Berlin for five seasons, he sang more than 30 roles with the company, including Arkel in Debussy's *Pelleas and Melisande*, Raimondo in Donizetti's *Lucia di Lammermoor*, Sarastro in Mozart's *The Magic Flute*, Zuniga in Bizet's *Carmen*, and the Hermit in Weber's *Der Freischütz*. In the United States he can often be seen on the stage of the Metropolitan Opera,

where he has been part of more than a dozen productions.

In addition to these current performances, highlights of Mr. Wilson's 2023–24 season include a prominent return to the Metropolitan Opera as Reinmar in Wagner's *Tannhäuser*. He also joins the company for Verdi's *Nabucco* and Puccini's *Turandot*. This spring he reprises the role of Daland in Wagner's *The Flying Dutchman* with Opera Colorado. Last season he returned to the Met as the Speaker in Simon McBurney's new staging of *The Magic Flute*, Hobson in Britten's *Peter Grimes*, and Ramfis in a performance of Verdi's *Aida*. He also joined the company to cover Baron Ochs in Strauss's *Der Rosenkavalier*, made his Canadian Opera Company debut as Daland in *The Flying Dutchman*, and returned to Bard Summerscape as the Duke of Norfolk in Saint-Saëns's *Henry VIII*. Mr. Wilson was featured with the Metropolitan Opera during the 2021–22 season for multiple productions, including Musorgsky's *Boris Godunov*, Wagner's *Die Meistersinger von Nürnberg*, Stravinsky's *The Rake's Progress*, and Strauss's *Elektra*, in which he sang the Guardian. He also sang Sir Morosus in Strauss's *Die schweigsame Frau* at Bard Summerscape. Other engagements at the Met have included Puccini's *Tosca*, Rossini's *Armida*, Gounod's *Romeo and Juliet*, Verdi's *Don Carlos* and *Macbeth*, Berlioz's *Les Troyens*, Wagner's *The Flying Dutchman* and *Das Rheingold*, Prokofiev's *The Fiery Angel*, and Tchaikovsky's *Iolanta*.

Mr. Wilson has also appeared with Opera Delaware, the Baltimore Concert Opera, Dayton Opera, Tulsa Opera, Birmingham Opera, Hawaii Opera, Opera Memphis, Portland Opera, Chautauqua Opera, Sarasota Opera, Palm Beach Opera, and the Caramoor Festival. On the concert stage he has performed Handel's *Messiah* with the Seattle Symphony, Verdi's Requiem at Carnegie Hall and with the Grand Junction Symphony, Mozart's Requiem with Manhattan Concert Productions, and Beethoven's Ninth Symphony with the Greensboro Symphony and the Brandenburg State Orchestra Frankfurt.

Choir

Jessica Griffin



The **Philadelphia Symphonic Choir** made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. 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. Last season the Choir appeared in The Philadelphia Orchestra's performances of Handel's *Messiah*, Bruckner's "Christus factus est" and Te Deum,

and Holst's *The Planets*. Other recent highlights with the Orchestra include the world premiere of the concert version of Kevin Puts's opera *The Hours* in Verizon Hall and performances of Beethoven's *Missa solemnis* in Philadelphia and at Carnegie Hall. The ensemble has also sung in 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*.

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, South Carolina. He has served as conductor of the Philadelphia Symphonic Choir since 2016 and made his conducting debut with The Philadelphia Orchestra in 2021 leading Handel's *Messiah*. Featured concerts in the 2023–24 CCM season include Bach's *St. Matthew Passion* featuring stage direction by James Alexander, Gregory Spears's *The Tower and the Garden*, and collaborations with Gallicantus. Mr. Miller closes the season with the world premiere of Layale Chaker and Lisa Schlesinger's *Ruinous Gods* at the Spoleto Festival USA and Ralph Vaughan Williams's *Sea Symphony* with Berkshire Choral International. From 2006 to 2020 he served as professor of conducting and director of choral activities at Westminster Choir College of Rider University. His debut recording with the Westminster Choir, *Flower of Beauty*, received four stars from *Choir & Organ* magazine and earned critical praise from *American Record Guide*.

The Philadelphia Symphonic Choir joined The Philadelphia Orchestra earlier this season for performances of Handel's *Messiah* with Nicholas McGegan and Brahms's *A German Requiem* with Yannick Nézet-Séguin. This season also marks the premiere of the film *Maestro*, a collaboration with Bradley Cooper and Netflix featuring the Philadelphia Symphonic Choir and the music of Leonard Bernstein.

Philadelphia Symphonic Choir

Joe Miller Director

Sopranos

Alexa Agourides-Feinstein
Jade Blocker
Elizabeth Boyle
Andrea Broido
Alicia Brozovich
Katharine Burns
Lily Carmichael
Ting-Ting Chang
Abigail Chapman
Lauren Cohen
Maria Palombo Costa
Sofia Farrell
Jessica Gambino
Alexandra Gilliam
Rebecca Grabarchuk
Jin A. Jang
Colleen Kinderman
Rachael Lipson
Chloe Lucente
Mary McCormick-Archutowski
Maddie Meier
Luciana Piovan
Sophia Santiago
Pei Ying Wang
Marta Zaliznyak

Altos

Lorin Barry
Katie Brown
Dorothy Cardella
Carolyn Gratzter Cope
Lori Cummines-Huck
Cat Dean

Diamond Franklin
Alyson Harvey
Jessica Kerler
Renee Macdonald
Madeleine Mackin
Kimberly Martinez
Alex Meakem
Sarah Michal
Heather Mitchell
Taria Mitchell
Elisabeth Pace
Rebecca Roy
Temma Schaechter
Sarah Sensenig
Emily Skilling
Cecelia Snow
Lisa Stein
Kaitlyn Tierney
Liyao Yu

Tenors

Zachary Chan
David Charris
Matthew Coules
Noah Donahue
Jonathon Feinstein
Aidan Gent
Jonathan Hartwell
Chris Hodson
Bryan Umberto Hoyos
Joshua John
Colin Kase
William Lim
Josh Lisner
Max Marques
DonLeroy Morales

Jacob Nelson
Eric Rodriguez-Lopez
Kev Schneider
Reid Shriver
De'Saun Stewart
Tyler Wert
Mike Williams
Carson Zajdel

Basses

Christopher Aldrich
Gordon Blodgett
Gregory Boatman
Max Brey
Ari Carrillo
Kyle Chastulik
Peter Christian
Roy DeMarco
Alec Dorris
Sam Duffey
Mark Hightower
Robert James Lamb
Matthew Lee
Matthew Marinelli
John Miles
Alexander Nguyen
Carlos Pedroza
Erik Potteiger
Stephen Raytek
John T.K. Scherch
Douglas Stuart
Mike Tedesco
Sergey Tkachenko
D'quan Tyson

Framing the Program

Parallel Events

1791

Mozart

Requiem

Music

Cherubini

Overture to

Lodoiska

Literature

Paine

The Rights of

Man, Part I

Art

Morland

The Stable

History

Vermont

becomes a

state

1841

Schumann

Symphony

No. 4

Music

Rossini

Stabat Mater

Literature

Browning

Pippa Passes

Art

Millet

Self Portrait

History

New Zealand

becomes

British colony

Throughout his career Robert Schumann would become intensely preoccupied with composing certain kinds of music and produce little else before moving on to another genre of interest. His "symphonic year" was 1841, which included his First Symphony as well as a second one in D minor. He was not satisfied with the latter work and withdrew it, which led to a revision a decade later. For this reason, it is now known as Symphony No. 4 and carries a misleadingly high opus number.

It is unsurprising that many legends surround Mozart's final composition: his magnificent yet unfinished Requiem. The idea of a dying 35-year-old genius composing what turned out to be his own musical memorial has long captivated audiences, who immediately sense the unusually personal nature of the music.

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

Symphony No. 4

Robert Schumann

Born in Zwickau, Saxony, June 8, 1810

Died in Eendenich (near Bonn), July 29, 1856



Robert Schumann, along with most Romantic composers, faced the vexing challenge of how to write a symphony after Beethoven. The approach some adopted was to retreat to less imposing forms and not try to innovate. Progressive composers such as Hector Berlioz and Franz Liszt opted for programmatic pieces. They no longer wrote a traditional Symphony No. 1, but rather the *Symphonie fantastique* and *A Faust Symphony*.

In the longest review he ever wrote, Schumann highly praised Berlioz's *Fantastique* (although he found the story silly and very French) and yet was not inclined to follow the same path. Only the title of Schumann's First Symphony, "Spring," has his authority (and that was just at an early stage). Rather than pursuing musical narratives in his orchestral music, Schumann inclined toward the aesthetic Beethoven famously proclaimed in his "Pastoral" Symphony: "More an expression of feeling than painting."

With a few exceptions, Schumann despaired about the state of the symphony and, as a formidable music critic, made his views known. The exceptions he cited are telling. He felt that Schubert offered a remarkable model in his "Great" C-major Symphony, written in 1825, less than a year after Beethoven's Ninth. Yet that work was unknown for more than a decade after Schubert's death in 1828, languishing in the house of his older brother. Schumann was amazed when he learned of its existence while visiting Vienna and arranged for the first performance with Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra in March 1839.

A Focus on Genres Throughout his career Schumann would become intensely preoccupied with writing certain kinds of music and concentrate, sometimes for years at a time, on little else. Piano compositions dominated the 1830s and account for all of his first 23 published opuses. 1840, the year he married the young pianist and composer Clara Wieck, was his "Year of Song," 1841 was the symphonic year, 1842 he devoted to chamber works, and 1848–49 primarily to dramatic music.

Although Schumann tentatively tried his hand at symphonies before 1841, he

increasingly felt the need, as he approached age 30, to expand the scope of his musical palette. He wrote to a friend: "I often feel tempted to crush my piano; it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." Schumann set about acquiring skills he felt he lacked, both in orchestration and constructing large-scale forms.

Schumann's discovery of Schubert's C-major Symphony was perhaps the principal impetus for him to focus more diligently on orchestral projects. After hearing the premiere he wrote to Clara, "I was totally happy and wished only that you should be my wife and that I also could write such symphonies." She crucially encouraged her fiancé's symphonic aspirations, telling him "Your imagination and your spirit are too great for the weak piano."

Schumann began the 1841 symphonic year by sketching his First Symphony in B-flat, Op. 38, and then started a piece that at various times he called a "Symphonette," "Suite," and Second Symphony, but which was eventually published as Overture, Scherzo, and Finale, Op. 52. In May he began composing his Symphony in D minor, Op. 120, best known in its revised version as the Fourth Symphony, which we hear on this concert. Schumann presented the score to Clara on her 22nd birthday in September.

Mendelssohn conducted the very successful premiere of the First Symphony in March 1841 at the Leipzig Gewandhaus. The new D-minor Symphony, billed as No. 2 and paired with the Overture, Scherzo, and Finale, fared less well on a concert in December with the same orchestra, this time led by its concertmaster, Ferdinand David. Schumann recounted that the two works "did not receive such hearty approval as the First Symphony. Perhaps it was too much at once, and then Mendelssohn was missing as conductor. But it does not matter, for I know that these pieces are in no way inferior to the First, and they will succeed to a splendid effect sooner or later." But Schumann soured on the D-minor Symphony, withdrew it from circulation, and only returned to it a decade later to make extensive revisions. He thickened the orchestration as well as modifying some of the transitions and motivic work. He conducted the revised Symphony with great success in Düsseldorf, where he was music director, in March 1853.

A Closer Look From the start of the project, Schumann devised an unusually free design of thematically related sections. He and Clara repeatedly refer to the Symphony as being in one movement, although the principal sections map onto a more traditional four-movement design and that is the way many commentators describe the work. Perhaps with Schubert's *Wanderer Fantasy* for piano in mind, Schumann at one time called the work a "Symphonic Fantasy for Large Orchestra," but his publishers labeled it Symphony No. 4 and gave it a high opus number upon its release in 1853.

After a loud chord for the full orchestra (**Ziemlich langsam**—Fairly slowly), the Symphony opens with a mysteriously languid theme played softly by strings and

bassoons that will generate others to follow and return later. It is sometimes referred to as the “Clara theme” because it derives from an early piano piece of hers, the *Romance variée*, Op. 3, that Schumann and Brahms referenced in other compositions as well. Supporting the idea that the piece is all one movement, there are effective transitions between the parts, the introduction leading to a fast section combining energy and soaring lyricism (**Lebhaft** or Lively).

There directly follows a **Romanze**, in the place of a second movement, that opens with a plaintive solo oboe and cello over a pizzicato accompaniment in the strings and leading to a theme, now in a major key, derived from the opening “Clara” one. This section next features a florid violin solo that will return in the trio section of the following **Scherzo (Lebhaft)**. Here the “Clara theme” is presented inverted, that is the melody is played upside down. There is a long and impressive transition (**Langsam**), featuring a fanfare gesture heard earlier in the Symphony, to the **Lebhaft** finale. Now the previous mysterious, melancholy, and minor-key moods turn major and triumphant, eventually bringing the work to brilliant conclusion with a presto coda.

—Christopher H. Gibbs

Schumann composed the Fourth Symphony in 1841 and revised it in 1851.

The first Philadelphia Orchestra performances of the Symphony were in February/March 1902; Fritz Scheel conducted. Yannick Nézet-Séguin led the most recent subscription performances, in May 2018.

The Orchestra has recorded the Fourth Symphony twice: in 1978 for RCA with James Levine and in 2003 with Wolfgang Sawallisch on the Orchestra's own label.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The Symphony runs approximately 30 minutes in performance.

The Music

Requiem

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791



"Grant Them Eternal Rest." The solemn words that open the Mass for the Dead plead for enduring peace, but as the 35-year-old Mozart composed his miraculous Requiem in the fall of 1791 he experienced no such comfort. A relentless work schedule, declining health, and dark moods clouded much of the last months of his life.

When Mozart received a mysterious request to compose a Requiem during the summer, two ambitious operas were in the offing. He was already composing *The Magic Flute*, which he had to interrupt when he got a prestigious commission to write a serious opera, *La clemenza di Tito* (The Clemency of Titus), for the coronation of Leopold II as King of Bohemia. Mozart composed that work feverishly in August, travelling to Prague at the end of the month to conduct its premiere on September 6. He then returned to Vienna to finish *The Magic Flute*, writing two additional numbers just before conducting its triumphant premiere on September 30. Within weeks he composed his great Clarinet Concerto and a small cantata to celebrate the opening of a temple of his Masonic lodge, New Crowned Hope (Zur Neugekrönten Hoffnung), in Vienna.

Mozart's Final Project At some point in September Mozart began serious work on the Requiem, but legend has it (and more about other legends later) that when his wife, Constanze, returned from a rest cure at a spa in Baden she was distressed to see how exhausted he was and how obsessed he had become in particular with the Requiem, which she allegedly took away from him. Mozart nonetheless returned to its composition somewhat later and worked on the piece until his death on December 5.

The well-known movie *Amadeus* fictitiously has Mozart on his deathbed dictating the Requiem to his rival Antonio Salieri, who was long rumored to have poisoned him. Although there was no such final meeting between the two composers (or any murder), Mozart did reportedly gather Constanze and various colleagues around him to sing through parts of the Requiem and instructed his student Franz Xaver Süssmayr on how to finish the piece. The haunting opening of the Requiem, the only part completed by Mozart, may have been performed at his funeral a week later.

Constanze enlisted a series of Mozart's students to finish the Requiem; she asked Joseph Eybler, who did only minimal work, as did two others who orchestrated some incomplete sections. Most of the task of completion fell to the 25-year-old Süssmayr, thus earning him some limited fame as well as some infamy. Over the course of the 19th century Mozart's Requiem became the most famous musical setting of the Mass for the Dead, and was sung at memorial services for Haydn, Beethoven, Weber, Chopin, and other celebrated musicians, as well as at funerals of public figures such as Napoleon.

A Legendary Work It is hardly surprising that so many legends surround the work. The idea of someone of Mozart's gifts, just age 35, writing what he apparently came to believe was his own musical memorial was immediately appealing to contemporaries and even more so to later Romantics. Soon after Mozart's death a newspaper in his hometown of Salzburg reported that he composed the piece "often with tears in his eyes, constantly saying: I fear that I am writing a Requiem for myself."

There are numerous uncertainties about the Requiem, most importantly about who actually composed much of the music. The manuscript shows that Mozart completed only the opening Introit, as well as most of the following Kyrie. The next sections to the opening of the *Lacrimosa* were drafted by Mozart, but not finished. For the final sections no authentic materials survive.

The mysteries about the piece begin with the circumstances of its genesis. A legend emerged that a "grey messenger" appeared to Mozart with the anonymous request for him to write a Requiem and that he should not ask who was initiating the commission. In fact it came from one Count Franz von Walsegg, who hired noted composers to write pieces that he would then pass off as his own. (It is not entirely clear that his intent was fraudulent—he seems to have enjoyed having invited audiences guess who the composer actually was.) In any case, Mozart was given half the handsome fee in advance and although pressed with his opera projects was hardly in the financial position to refuse the lucrative offer.

Mozart had recently received an appointment as assistant music director of St. Stephen's Cathedral (Vienna's most prominent), which meant that composing sacred music would henceforth play a larger role in his career. Although he had written a large amount of religious music during his early years in Salzburg, this activity dropped off after moving to Vienna in 1781. His greatest sacred work, the Mass in C minor, K. 427, had remained unfinished, and such, of course, would be the fate of the Requiem as well. The masterly late music for the Requiem encompasses Mozart's astounding range of styles, beginning with the pleading expressiveness of the Introit even before the first words are sung. The contrapuntal virtuosity of the double fugue in the Kyrie gives evidence of his increasing interest in the music of Bach and Handel. Mozart the keen dramatist is also present—the *Magic Flute* character of Sarastro may come to mind with the

bass solo of the Tuba mirum.

After Süßmayr finished the piece, he wrote out a new score so as to avoid suspicion of its multiple composers; he forged Mozart's signature and dated the manuscript 1792. The Requiem was then dispatched to Count Walsegg who in turn copied it all out again in his own hand and wrote "Requiem composta del Conte Walsegg" at the top. He conducted the work on December 14, 1793, at a Mass in memory of his wife, who had died two years earlier at age 20.

A Closer Look After the opening entirely by Mozart, there follow parts for which he provided most of the music but that required fleshing out of the orchestration. For the last movements—the Sanctus, Benedictus, and Agnus Dei, and concluding communion—there is nothing in Mozart's autograph manuscript. Süßmayr asserted in a letter written in 1800 that he wrote this music himself ("ganz neu von mir verfertigt"—wholly composed by me). The claim has aroused considerable debate. In the early 1960s a sheet of Mozart's sketches for a projected fugal end to the Lacrimosa was found and there has long been speculation that other such sketches were available to Süßmayr, as well as whatever Mozart may have told him while writing the piece.

The general consensus is that the music for the missing parts of the Requiem is at a much higher level than Süßmayr's other sacred music and therefore must have been based on authentic Mozart materials. Thus when something awkward or less satisfactory appears in the score poor Süßmayr is blamed, putting him in the unenviable situation of getting little credit and a good deal of blame. In any case, the music that opens the Requiem returns for the final communion, thus ensuring a genuine Mozartean frame to the work.

—Christopher H. Gibbs

Mozart composed the Requiem in 1791.

Harl McDonald led the first Philadelphia Orchestra performance of Mozart's Requiem on March 12, 1938, with soprano Lys Bert, mezzo-soprano Elsie MacFarlane, tenor Fritz Krueger, bass Lester Englander, and Mendelssohn Club. The work has only been performed by the Orchestra a few times since then, most recently in April 2019, led by Bernard Labadie with soprano Amanda Forsythe, mezzo-soprano Michèle Losier, tenor Jeremy Ovenden, bass-baritone Neal Davies, and the Westminster Symphonic Choir in Robert D. Levin's edition.

The Philadelphians recorded the Requiem once, in 1938 for RCA with soprano Barbara Thorne, mezzo-soprano Elsie MacFarlane, tenor Donald Coker, bass Lester Englander, and the University of Pennsylvania Choral Society. The Introitus and Kyrie alone were recorded by Eugene Ormandy and the Mormon Tabernacle Choir in 1962 for CBS.

The score calls for two basset horns, two bassoons, two trumpets, three trombones, timpani, organ, strings, four vocal soloists, and mixed chorus.

The Requiem runs approximately 50 minutes in performance.

Text and Translation

I. INTROITUS

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

*Te decet hymnus Deus in Sion,
et tibi reddetur votum in
Jerusalem:*

*Exaudi orationem meam
ad te omnis caro veniet.*

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

Grant them eternal rest, Lord,
and let perpetual light shine upon them.

A hymn is due to Thee, God in Zion,
and to Thee a vow shall be paid in
Jerusalem:

Hear my prayer,
to Thee all flesh shall come.

Grant them eternal rest, Lord,
and let perpetual light shine upon them.

II. KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. SEQUENTIA

1. Dies irae

*Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.*

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

The day of wrath, that day,
will dissolve the world in ashes,
as David prophesied with the Sibyl.

How great a terror there will be
when the Judge comes
to examine all things with rigor!

2. Tuba mirum

*Tuba mirum spargens
sonum
per sepulchra regionum,
coget omnes ante thronum.*

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.*

The trumpet, scattering a wondrous
sound
through the tombs of every land,
will gather all before the throne.

Death and nature will stand amazed
when creation rises again
to answer to the Judge.

A written book will be brought forth
in which all will be contained,
from which the world will be judged.

*Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit
securus.*

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons
pietatis.*

*Recordare Jesu pie.
Quod sum causa tuae viae:
ne me perdas illa die.*

*Quaerens me, sedisti lassus:
redemisti crucem
passus:
tantus labor non sit cassus.*

*Juste judex ultionis,
donum fac remissionis,
ante diem rationis.*

*Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplicanti parce Deus.*

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.*

*Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.*

Thus when the Judge takes His seat
whatever is hidden will be revealed;
Nothing will remain unavenged.

What shall I say then in my misery?
Whom shall I seek as protector,
when a righteous man would scarcely
be safe?

3. Rex tremendae

King of dreadful majesty,
who freely saves the redeemed,
grant me pardon, thou fount of
goodness.

4. Recordare

Remember, good Jesus,
that I am the cause of Thy journey:
do not abandon me on that day.

Seeking me, Thou didst sit down weary:
Thou didst redeem me by enduring the
cross:
Let not such great pains be in vain.

Righteous Judge of vengeance,
grant me the gift of redemption
before the day of reckoning.

I groan, like one condemned:
My face blushes with guilt:
Spare a suppliant, O God.

Thou who didst absolve Mary
and hear the prayer of the thief,
to me also Thou hast given hope.

My prayers are not worthy:
But Thou, O good one, show mercy,
lest I burn in the everlasting fire.

Grant me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

5. Confutatis

*Confutatis maledictis,
flammis acribus addictis.
Voca me cum benedictis.*

*Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.*

When the damned are confounded
and consigned to the acrid flames,
summon me among the blessed.

I pray, suppliant and kneeling,
my heart contrite as if in ashes:
Take care of my ending.

6. Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:*

*huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.*

Amen.

That day is one of weeping,
on which will rise again from the ashes
the guilty man to be judged.

Therefore spare him, O God.
Merciful Lord Jesus,
grant them rest.

Amen.

IV. OFFERTORIUM

1. Domine Jesu

*Domine Jesu Christe, Rex gloriae,
libera animas omnium
fidelium*

*defunctorum de poenis inferni,
et de profundo lacu:*

*libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:*

*sed signifer sanctus
Michael*

repraesentet eas in lucem sanctam:

*Quam olim Abrahae
promisisti,
et semini ejus.*

Lord Jesus Christ, King of Glory,
deliver the souls of all the departed
faithful

from the pains of hell
and from the deep abyss.

Deliver them from the lion's mouth,
that hell may not swallow them,
and they may not fall into darkness.

But may the standard-bearer Saint
Michael

lead them into the holy light,
which Thou didst promise of old to
Abraham
and his seed.

2. Hostias

*Hostias et preces tibi Domine
laudis offerimus:
tu suscipe pro animabus
illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire
ad vitam.
Quam olim Abrahae
promisisti,
et semini ejus.*

We offer unto Thee, Lord,
sacrifices and prayers of praise:
Do Thou receive them on behalf of
those souls
whom we commemorate this day:
Grant them, Lord, to pass from death
to life,
which Thou didst promise of old to
Abraham
and his seed.

V. SANCTUS

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

VI. BENEDICTUS

*Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.*

Blessed is he who cometh in the name
of the Lord.
Hosanna in the highest.

VII. AGNUS DEI

*Agnus Dei, qui tollis
peccata mundi:
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi:
dona eis requiem sempiternam.*

Lamb of God, who takest away the
sins of the world,
grant them rest.
Lamb of God, who takest away the
sins of the world,
grant them eternal rest.

VIII. COMMUNIO

*Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.*

Let eternal light shine upon them, Lord,
among Thy saints forever,
for Thou art merciful.
Grant them eternal rest, Lord,
and let eternal light shine upon them.

Musical Terms

GENERAL TERMS

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

Cantata: A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chord: The simultaneous sounding of three or more tones

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

Fantasy: A composition free in form and more or less fantastic in character

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

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.

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.

Pizzicato: Plucked

Recapitulation: See sonata form

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

Romanze: A title for short instrumental pieces of sentimental or romantic nature, and without special form

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.

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

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

Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

Langsam: Slow

Lebhaft: Animated, lively

Presto: Very fast

Schneller: Faster

TEMPO MODIFIERS

Ziemlich: Rather, quite



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