

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our
World

Fire, Hope,
and Truth

Jessica Griffin

May 6, 2021

The Philadelphia Orchestra

Thursday, May 6, at 8:00
On the Digital Stage

Yannick Nézet-Séguin Conductor
Davóne Tines Speaker and Bass-baritone

Various Sermon

Excerpt from *The Fire Next Time*, by James Baldwin

- I. "Shake the Heavens," from *El Niño* (A Nativity Oratorio), by John Adams (arranged by Preben Antonsen, Christian Reif, and Chad Canon)

First Philadelphia Orchestra performance

"Hope," by Langston Hughes

- II. "Vigil," by Igee Dieudonné and Davóne Tines (arranged by Matthew Aucoin)

First Philadelphia Orchestra performance

"We Saw Beyond Our Seeming," by Maya Angelou

- III. "You Want the Truth, but You Don't Want to Know," from *X: The Life and Times of Malcolm X*, by Anthony Davis

First Philadelphia Orchestra performance

Mozart Symphony No. 25 in G minor, K. 183

- I. Allegro con brio
- II. Andante
- III. Menuetto—Trio—Menuetto da capo
- IV. Allegro

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

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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NOW

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The Philadelphia Orchestra

Yannick Nézet-Séguin

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Walter and Leonore Annenberg Chair

Nathalie Stutzmann

Principal Guest Conductor Designate

Gabriela Lena Frank

Composer-in-Residence

Erina Yashima

Assistant Conductor

Lina Gonzalez-Granados

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Artistic Advisor

Fred J. Cooper Memorial Organ Experience

First Violins

David Kim, Concertmaster

Juliette Kang, First Associate
Concertmaster

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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

Davyd Booth

Paul Arnold

Joseph Brodo Chair, given by Peter A. Benoliel

Dmitri Levin

Boris Balter

Amy Oshiro-Morales

Yu-Ting Chen

Jeoung-Yin Kim

Christine Lim

Violas

Choong-Jin Chang, Principal

Ruth and A. Morris Williams Chair

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen

Piasecki Family Chair

David Nicastro

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal

Richard Harlow

Gloria dePasquale

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

Harold Robinson, Principal
Carole and Emilio Gravagno Chair

Joseph Conyers, Acting Associate
Principal
Tobey and Mark Dichter Chair

Nathaniel West, Acting Assistant Principal

David Fay

Duane Rosengard

*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

Jeffrey Kirschen

Ernesto Tovar Torres

Shelley Showers

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Marguerite and Gerry Lenfest Chair

Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair

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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
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

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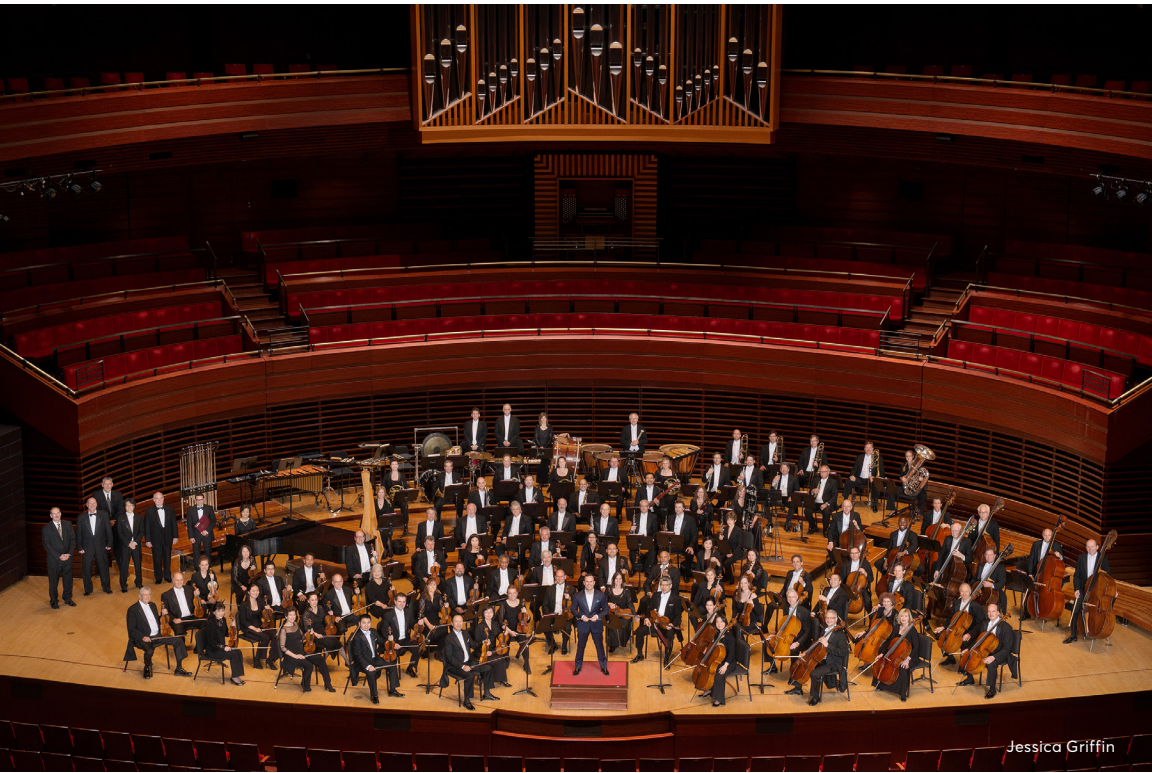
Nicole Jordan, Principal

Steven K. Glanzmann

Stage Personnel

James J. Sweeney, Jr., Manager

Dennis Moore, Jr.



Jessica Griffin

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his ninth season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced Our World NOW, its reimagined season of concerts filmed without audiences and presented on its Digital Stage. Our World NOW also includes free offerings: HearTOGETHER, a podcast series on racial and social justice; educational activities; and Our City, Your Orchestra, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**Health, champions music **E**Education, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with nine celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM.

For more information, please visit philorch.org.



Jessica Griffin

Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025–26 season, a significant long-term commitment. 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 in 2018. Under his leadership The Philadelphia Orchestra returned to recording with nine releases on that label. His upcoming recordings will include projects with the Philadelphians, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique.

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; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; 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, and the University of Pennsylvania.





Bowie Verschuuren

American bass-baritone **Davóne Tines**, who is making his Philadelphia Orchestra debut, is an artist whose work not only encompasses a diverse repertoire but also explores the social issues of today. As a Black, gay, classically trained performer at the intersection of many histories, cultures, and aesthetics, his work blends opera, art song, contemporary classical, spirituals, gospel, and songs of protest as a means to tell a deeply personal story of perseverance that connects to all of humanity. His recent and ongoing projects include *MASS*—a recital program that explores the liturgical Mass woven through Western European, African-American, and 21st-century traditions—and *VIGIL*—a music film presented by Lincoln Center that pays tribute to Breonna Taylor, whose tragic death has fueled an international outcry. Performances of *MASS* presented by Carnegie Hall and the Celebrity Series of Boston, among other institutions, are forthcoming after initial postponement due to COVID-19. “Vigil,” as orchestrated by Matthew Aucoin, received its premiere in a live stream with the Louisville Orchestra in March.

Mr. Tines is also co-creator of *The Black Clown*, a music theater experience inspired by Langston Hughes’s poem of the same name

that animates a Black man's resilience against America's legacy of oppression by fusing vaudeville, opera, jazz, and spirituals. The piece was commissioned and premiered by the American Repertory Theater and was presented at Lincoln Center for the Performing Arts in 2019. As a founding core member of the American Modern Opera Company, Mr. Tines has been featured in productions including Henze's *El Cimarrón* and John Adams's *Nativity Reconsidered*, and in the original work *Were You There* with music by Mr. Aucoin and Michael Schachter. Mr. Tines has premiered dramatic works by many of today's leading composers, including Mr. Adams and Terence Blanchard, and his concert appearances include performances of works ranging from Beethoven's Ninth Symphony with the San Francisco Symphony to Kaija Saariaho's *True Fire* with the Orchestre National de France.

Mr. Tines is a winner of the 2020 Sphinx Medal of Excellence, recognizing extraordinary classical musicians of color. He also received the 2018 Emerging Artists Award from Lincoln Center and is a graduate of Harvard University and the Juilliard School.

This week's performance begins with a group of readings and musical selections that the bass-baritone and activist Davóne Tines has fashioned into an exegetic sermon. The story he traces explores the path of a marginalized person moving into humanity, then expressing emotion (here hope), and finally presents an interrogation that challenges us to think about why someone would need to defend their humanity.

The words of James Baldwin, Langston Hughes, and Maya Angelou alternate with three vocal numbers. Tines performs the fiery aria "Shake the Heavens" from John Adams's "Nativity Oratorio" *El Niño*, using the same prophetic words from the Old Testament familiar from Handel's *Messiah*. "Vigil" is a meditative reflection that Tines wrote with his friend Igee Dieudonné and is dedicated to the memory of Breonna Taylor, who was murdered by Louisville police in her apartment last year. Finally, we hear the aria "You Want the Truth, but You Don't Want to Know" from Anthony Davis's *X: The Life and Times of Malcolm X*, which concludes the opera's first act as Malcolm is interrogated by the police.

Among Mozart's some 50 symphonies only two are in minor keys—both in G minor—numbers 25 and 40. The former, which we hear on this concert, was his first to secure a place in the symphonic repertoire (it was memorably used in the film *Amadeus*) and it remains one of his most intense orchestral utterances—an astonishing teenage achievement.

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.



1773

Mozart

Symphony No. 25

Music

Haydn

Piano Sonata No. 24

Literature

Kenrick

The Duellist

Art

Drouais

Portrait of Marie Antoinette

History

Boston Tea Party

Sermon

**"Shake the Heavens," from *El Niño*
(A Nativity Oratorio) (arranged by Preben
Antonsen, Christian Reif, and Chad Canon)**

John Adams

Born in Worcester, Massachusetts, February 15, 1947
Now living in Berkeley, California



"Vigil" (arranged by Matthew Aucoin)

Igee Dieudonné

Born in Utrecht, the Netherlands, May 24, 1991
Now living in Amsterdam



Davóne Tines

Born in Portsmouth, Virginia, December 20, 1986
Now living in Raleigh, North Carolina



**"You Want the Truth, but You Don't Want to Know,"
from *X: The Life and Times of Malcolm X***

Anthony Davis

Born in Paterson, New Jersey, February 20, 1951
Now living in San Diego, California



The readings and music that open this concert offer socially relevant calls to action in the face of horrific violence against marginalized peoples. The bass-baritone singer and activist Davóne Tines lifts his voice, both physical and spiritual, to fashion this experience in the form of an exegetic sermon. He traces the story of a person moving into humanity, then expressing emotion (here hope), and finally presents an interrogation, challenging the audience to think about why someone would in the first place even need to defend their humanity, here expressed through the example of Malcolm X. *Sermon* consists of three vocal pieces juxtaposed with three readings, beginning with a passage from James Baldwin's *The Fire Next Time* about how Blacks are not seen as fully human.

John Adams's "Shake the Heavens"

The first musical offering is by John Adams, one of the leading composers of our time. He has enjoyed particular success with his operas exploring modern events, including *Nixon in China* (1987), *The Death of Klinghoffer* (1991), and *Doctor Atomic* (2005). We hear an aria from his "Nativity Oratorio" *El Niño*, which premiered in Paris in 2000 and that has since been presented both in fully staged and concert performances. Conceived with director Peter Sellars, his long-time collaborator, it uses texts from the Old and New Testaments, the Apocrypha, and other sources, notably poems by prominent Latin-American women. The fiery aria "Shake the Heavens" looks back to Handel's setting of the same prophetic words from the Old Testament Book of Haggai in *Messiah* (1742), Adams's acknowledged model. As in Handel's accompanied recitative, Adams's thrilling aria features coloratura passages requiring great vocal virtuosity amid an intense orchestral accompaniment that projects enormous rhythmic drive interspersed with dramatic silences.

"Vigil," Dedicated to the Memory of Breonna Taylor

After a reading of Langston Hughes's very short poem "Hope," the musical pace slows down for the meditative "Vigil" for Breonna Taylor, which Tines created with Igee Dieudonné and that we hear in an arrangement by Matthew Aucoin. This song grew out of a joint improvisation session during which, as Tines recalls, he started to sing over a simple chord progression "and what happened was kind of unique in that the song came out fully formed in the first try." The Louisville Orchestra, the city where Breonna Taylor was killed in her apartment by police in March 2020, gave the first performance of the orchestral arrangement of "Vigil" in a concert dedicated to her memory. This musical selection, which Tines calls "an exercise in empathy," might be likened to a calm slow movement in a symphony or concerto. Accompanied by strings and piano, Tines repeats three times the words "where there is darkness, we'll bring light," eventually raising his voice to the very highest note, softly singing "Hallelujah."

Anthony Davis's "You Want the Truth, but You Don't Want to Know"

Maya Angelou's poem "We Saw Beyond Our Seeming" precedes an aria from Anthony Davis's opera *X: The Life and Times of Malcolm X*. After graduating from Yale University, Davis first came to prominence

as a virtuoso pianist and improviser. He has taught at Harvard, Cornell, and Yale, and for the past quarter century at the University of California at San Diego. His music masterfully encompasses an eclectic range of traditions and styles. Like Adams, he has been drawn to contemporary topics for his acclaimed operas. This began with his first one from which we hear an excerpt today and continued with, among others, *Under the Double Moon* (1989), a science-fiction adaptation of the Undine tale; *Tania* (1992), based on the kidnapping of heiress Patty Hearst; *Amistad* (1997), about events in 1839 aboard the slave ship of the same name; and *The Central Park Five* (2019), a retelling of the Central Park jogger case, for which he won a Pulitzer Prize.

Tines concludes his spoken and sung sermon with the powerful aria "You Want the Truth, but You Don't Want to Know." *X: The Life and Times of Malcolm X* was developed at the American Music Theater Festival in Philadelphia in 1985 before a revised and expanded version officially premiered at the New York City Opera in September 1986. Set to a libretto by Thulani Davis, the composer's cousin, it treats "Malcolm X as a tragic hero who negotiates profound changes of identity from Malcolm Little to Malcolm X and El Hajj Malik el Shabazz." The aria we hear ends the opera's first act, when Malcolm Little is being interrogated by the police for robbery as he sits in a chair with a spotlight on him. As Davis explains, "There are no questions as he tells his story. ... [The aria] is an expression of rage against racism that is inescapable, recurring through generations." After an extended instrumental introduction, slow and somewhat mysterious, the speed quickens and becomes jazzy. The vocalist enters with the lines "I would not tell you what I know, you wouldn't hear my truth" and eventually builds to the climatic words that give the aria its title.

—Christopher H. Gibbs

El Niño was composed from 1999 to 2000; "Vigil" was composed in 2020; and *X: The Life and Times of Malcolm X* was composed in 1985.

This is the first Philadelphia Orchestra performance of each piece.

"Shake the Heavens" in the arrangement by Preben Antonsen, Christian Reif, and Chad Canon is scored for flute, oboe, bassoon, chimes, piano, strings, and solo baritone; "Vigil" in the arrangement by Matthew Aucoin is scored for piano, strings, and solo baritone; and "You Want

the Truth, but You Don't Want to Know" is scored for two flutes, oboe, two clarinets, bassoon, two horns, trumpet, two trombones, timpani, percussion (drum set, marimba, vibraphone), piano, strings, and solo baritone.

Performance time of the Adams is approximately four minutes; the Dieudonné/Tines is approximately three minutes; and the Davis is approximately nine minutes.



Symphony No. 25

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791

Mozart did not number his symphonies. If he had been asked after composing his last one—the monumental “Jupiter”—how many he had written to that point, his answer might well have been well off the mark. Indeed the quantity and chronology of his symphonies remains confusing to this day, even after more than two centuries of trying to get things straight. The first complete publication, issued by the Leipzig firm of Breitkopf & Härtel in the 19th century, included 41. But some of them were not in fact by Mozart (No. 37, except for a short introductory passage, was actually written by Michael Haydn, younger brother of Joseph); still others have surfaced since, and more than a dozen should probably also be included but were not because they adapted earlier Mozart works (usually overtures). And so, by some accounts, Mozart wrote more than 50 symphonies, beginning at the age of eight and culminating with the miraculous final trio from the summer of 1788.

Truth be told, we rarely hear the first two dozen or so symphonies, those Mozart wrote before the age of 17. His First Symphony, K. 16, sometimes appears on concerts, but mainly as a curiosity, to display what Mozart could do before most of us can do much of anything. The mania for completeness has led record companies to release all of Mozart’s music—there are a number of impressive sets, for example, of the complete symphonies—but the late symphonies deservedly get most of the attention. In its more than 120 years of existence The Philadelphia Orchestra has performed only three of the symphonies Mozart wrote before No. 25 (those are Nos. 1, 13, and 23), although they have played all of them from No. 28 on (including the spurious “37”).

The Drama of Storm and Stress

Today we hear the earliest symphony of Mozart’s that regularly

appears in performance and on recordings: the "Little" Symphony in G minor, K. 183 (the tag distinguishes it from his well-known Symphony No. 40 in the same key, K. 550). This work has been particularly popular since the mid-1980s when the movie *Amadeus* prominently featured the opening movement.

Mozart completed the Symphony in Salzburg on October 5, 1773, not long after returning from more than two months in Vienna, where he had gotten to know Haydn's most recent symphonies. This was the height of Haydn's so-called *Sturm und Drang* (Storm and Stress) period, when he wrote many works in minor keys. Musicologist H.C. Robbins Landon has noted the specific similarity between the Mozart Symphony we hear today and Haydn's Symphony No. 39, another G-minor work that features four horns. The additional horns give the work a distinctive coloring. As musicologist Neal Zaslaw observes, "The special sound of the Symphony's outer movements is partly the result of four horns in place of the usual two, which not only impart a certain solidity to the work's texture, but, as the two pairs of horns are in different keys (G and B-flat), gave Mozart a wider palette of pitches to exploit."

Another influence is apparent in the Symphony, similarly connected with the young composer's travels. (These were the years Mozart's father carted him all over Europe in search of fame and fortune.) Earlier in 1773, Mozart returned from his third and final sojourn in Italy. In Milan he had enjoyed a successful run of his *Lucio Silla*, and something of the drama of that serious opera permeates the Symphony. In the end, the 17-year-old Mozart brilliantly combined his own distinctive dramatic flair with some of Haydn's innovations to produce his first really significant symphony.

A Closer Look

Mozart infrequently wrote in minor keys for important instrumental works; there are only two piano concertos, two string quartets, and two symphonies out of a combined total of nearly a hundred pieces in those three genres. Both symphonies are in G minor, this "little" one and the great late one, and it was a tonality that elicited some of his most profound music. Intensity and urgency are words that come to mind when confronting the opening: a loud oboe theme against syncopated octaves in the strings. Both the first (**Allegro con brio**) and last movements have two large-scale repeats (in essence Mozart wants the movements to be played twice), followed by brief codas.

The **Andante** in E-flat major offers some relief from the serious drama of the other movements and is also in sonata form. The **Menuetto**, like the outer two movements, begins with a bare theme stated in octaves, here by the full orchestra—if this is a dance it is hardly a polite aristocratic one. A calmer gentility comes in the middle section, a trio in the major that uses only wind and brass instruments. The final **Allegro** explores some of the same musical devices as the first movement, particularly syncopation, that lends not only unity to the whole work, but also helps to sustain the dramatic intensity to the very end.

—Christopher H. Gibbs

Mozart composed his Symphony No. 25 in 1773.

The first Philadelphia Orchestra performances of the Symphony weren't until November 1976, with Riccardo Muti conducting. The most recent subscription performances were in April 2019, with Bernard Labadie.

Mozart scored the work for two oboes, two bassoons, four horns, and strings.

The Symphony runs approximately 20 minutes in performance.

GENERAL TERMS

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

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

Coloratura: Florid figuration or ornamentation, particularly in vocal music

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

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

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers.

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.

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.

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

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.

Sturm und Drang: Literally, storm and stress. A movement throughout the arts that reached its highpoint in the 1770s, whose aims were to frighten, stun, or overcome with emotion.

Syncopation: A shift of rhythmic emphasis off the beat

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

Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches

Tonic: The keynote of a scale

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

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Con brio: Vigorously, with fire

Menuetto: A minuet