

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our
World

Jessica Griffin

Mozart's Oboe Concerto

January 14, 2021

The Philadelphia Orchestra

Thursday, January 14, at 8:00
On the Digital Stage

Yannick Nézet-Séguin Conductor
Philippe Tondre Oboe

Saint-Georges Symphony No. 2 in D major, Op. 11, No. 2
I. Allegro presto
II. Andante—
III. Presto
First Philadelphia Orchestra performance

Mozart Oboe Concerto in C major, K. 314
I. Allegro aperto
II. Adagio non troppo
III. Rondo: Allegretto

Haydn Symphony No. 44 in E minor ("Trauersinfonie")
I. Allegro con brio
II. Menuetto (Allegretto)—Trio—Menuetto da capo
III. Adagio
IV. Finale: Presto

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

This concert is sponsored by **Beth Johnston and Ralph Muller** in honor of **Peter Muller**.

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The Philadelphia Orchestra

Yannick Nézet-Séguin

Music Director

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Nathalie Stutzmann

Principal Guest Conductor Designate

Gabriela Lena Frank

Composer-in-Residence

Erina Yashima

Assistant Conductor

Lina Gonzalez-Granados

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Frederick R. Haas

Artistic Advisor

Fred J. Cooper Memorial Organ Experience

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David Kim, Concertmaster

Juliette Kang, First Associate
Concertmaster

Joseph and Marie Field Chair

Marc Rovetti, Assistant Concertmaster

Barbara Govatos

Robert E. Mortensen Chair

Jonathan Beiler

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Yayoi Numazawa

Jason DePue

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Elina Kalendarova

Daniel Han

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Mei Ching Huang

Second Violins

Kimberly Fisher, Principal

Peter A. Benoliel Chair

Paul Roby, Associate Principal

Sandra and David Marshall Chair

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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

Michael Shahan

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

Jeffry Kirschen

Ernesto Tovar Torres

Shelley Showers

Trumpets

David Bilger, Principal
Marguerite and Gerry Lenfest Chair

Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair

Anthony Prisk

Trombones

Nitzan Haroz, Principal
Neubauer Family Foundation Chair

Matthew Vaughn, Co-Principal

Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair

Angela Zator Nelson, Associate Principal

Percussion

Christopher Deviney, Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

Librarians

Nicole Jordan, Principal

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Stage Personnel

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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 seven celebrated CDs 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 seven CDs 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.





Nikolaj Lund

Principal Oboe **Philippe Tondre** joined The Philadelphia Orchestra at the start of the 2020–21 season; he holds the Samuel S. Fels Chair. This performance marks his Orchestra solo debut. Born in Mulhouse, France, in 1989, he began studying oboe at age six at the Mulhouse National School of Music before attending the Conservatoire National Supérieur de Musique de Paris. He has performed as a soloist with the Bavarian Radio Symphony, the Orchestre de la Suisse Romande, the Orchestre du Capitole de Toulouse, the Geneva and Munich chamber orchestras, the Kammerakademie Potsdam, and the Osaka Philharmonic, among others. He made his debut in the Berlin Philharmonie in 2013 playing Martinů's Oboe Concerto with the Deutsches Symphonie-Orchester Berlin. He is currently principal oboe of the Chamber Orchestra of Europe, the SWR Symphonieorchester, and the Budapest Festival, Mito Chamber, and Saito Kinen orchestras. During the 2016–17 season, he held the solo oboe chair at the Leipzig Gewandhaus and as a guest principal oboe has regularly performed with the Royal Concertgebouw Orchestra in Amsterdam. Since 2015 he is also a professor at the Musikhochschule Saarbrücken.

Mr. Tondre has been awarded First Prize at the International Double

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

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

The three Classical-era composers on this program were contemporaries who either had personal or professional relationships.

The fascinating life and career of Joseph Bologne, Chevalier de Saint-Georges, is getting considerable attention these days, with a motion picture in the works. He was the illegitimate son of a wealthy French plantation owner and an enslaved teenager of African descent, who received an elite education in France and won his first fame as a master fencer. Saint-Georges was also an accomplished violinist, conductor, and composer. The concert opens with his Symphony No. 2, which originally served as the overture to his comic opera *L'Amant anonyme* (The Anonymous Lover).

For a brief period in 1778 the 22-year-old Mozart lived in the same building in Paris as Saint-Georges; they most likely met and knew each other's music. The year before, in his native Salzburg, Mozart had written his Oboe Concerto in C major for a virtuoso in the court orchestra and while traveling to Paris refashioned it into the Flute Concerto No. 2 in D major.

It was Saint-Georges, in his capacity as music director of the Concert de la Loge Olympique, who arranged the commission of Joseph Haydn's six "Paris" symphonies. Haydn composed most of his hundred plus symphonies for private performances at the palaces of his employer, Prince Nikolaus Esterházy, and his late ones for public concerts in Paris and London. He wrote the "Trauersinfonie" (Mourning Symphony) for the prince during his so-called *Sturm und Drang* (Storm and Stress) period. The nickname derives from an apparently apocryphal story that Haydn asked that its slow movement be played at his funeral.

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.



1770

Haydn

Symphony No. 44

Music

Gluck

*Paride ed Elena***Literature**

Beaumarchais

*Les Deux Amis***Art**

Gainsborough

*The Blue Boy***History**

Boston Massacre



1777

Mozart

Oboe Concerto

Music

Stamitz

Clarinet Concerto

Literature

Sheridan

*The School for Scandal***Art**

Roslin

*Portrait of Catherine the Great***History**

The Stars and Stripes adopted as the flag of the US



1780

Saint-Georges

Symphony No. 2

Music

C.P.E. Bach

Sinfonia in D major

Literature

Claudius

*Lieder für das Volk***Art**

Copley

*Death of Chatham***History**

Joseph II becomes Holy Roman Emperor



Symphony No. 2

**Joseph Bologne,
Chevalier de Saint-Georges**

Born in Baillif, Guadeloupe,

December 25, 1745

Died in Paris, June 10, 1799



Joseph Bologne benefited from the opportunities, experiences, and elite education that allowed his multiple gifts, not limited to musical ones, to thrive. He was the illegitimate son of Nanon, an enslaved teenager of African descent, and George Bologne, a wealthy French plantation owner in the South Caribbean. There are many gaps in biographical information about Joseph, among them when he was born, but that is usually given as Christmas Day in 1745 on a small island in the French colony of Guadeloupe. After being accused of murder, George fled to France, followed shortly by his wife, Elizabeth; daughter; as well as Nanon and her young son. After being granted a royal pardon, George returned to Guadeloupe for some years before taking his son to France permanently in 1753.

The talent that first brought the teenage Joseph attention was in athletics, most notably fencing, which proved an entrée into high society; while still a teenager he was dubbed the Chevalier de Saint-Georges. While little is known of his musical training, by his mid-20s he was playing in the newly formed Concert des Amateurs. He soon became concertmaster and eventually its music director, helping to raise the orchestra to be one of the continent's best. In 1772 he was the featured soloist with the ensemble performing his technically challenging violin concertos, Op. 2.

A Man of Multiple Talents

The pace of Saint-Georges's composing increased, at first primarily instrumental music, including string quartets, sonatas, violin concertos, and ten symphonies concertantes, a new Parisian genre. Pieces dedicated to him by prominent musicians of the time, including Antonio Lolli, François-Joseph Gossec, and Carl Stamitz, suggest the high esteem in which he was held. In a diary entry from

May 1779, John Adams (the future American president, who had just completed duty as envoy to France) called him "the most Accomplished man in Europe in riding, running, dancing, music."

Saint-Georges began to compose operas, although he faced obstacles due to racist singers who complained to Queen Marie Antoinette at having to take orders from someone of mixed race. After the Concert des Amateurs disbanded for financial reasons, Saint-Georges helped to found the Concert de la Loge Olympique, the orchestra that commissioned Joseph Haydn's six so-called Paris symphonies (Nos. 82–87), of which he led the premieres. He probably knew Mozart as in 1778 they seem to have lived for a while in the same house in Paris. They may have known each other's music and Saint-Georges's biographer Gabriel Banat believes Mozart's famous Sinfonie concertante in E-flat major (K. 364), featuring violin and viola, owes a debt to Saint-Georges.

To the end Saint-George's career mixed athletics and music, amid other adventures including military service during the French Revolution, joining the National Guard, and for some 18 months being a prisoner during the Reign of Terror.

Two of his symphonies were published in 1799, the year of his death, as his Op. 11. The first, in G major, is counted as spurious in the *New Grove Dictionary of Music and Musicians*, but the second, in D, which we hear today, dates from 20 years earlier and originally served as the overture to his comic chamber opera *L'Amant anonyme* (The Anonymous Lover). The opera premiered on March 8, 1780, in Paris in the private theater of Madame de Montesson, the wife of the Duke of Orléans, who had hired Saint-Georges as its music director. The opera, the only one of his six to survive almost complete and that was recently staged by LA Opera, perhaps had some autobiographical elements. It tells the story of Valcour, who loves his friend Léontine, but does not declare his passion. For years she has received letters and presents from an anonymous suitor, who in the end turns out to be none other than Valcour.

A Closer Look

An overture in the mid-18th century was often identical to a symphony; operas began with a "sinfonia," usually in a fast-slow-fast arrangement of movements as we hear in Saint-Georges's short three-movement Symphony. The work is scored for a modest orchestra of strings, woodwinds, and brass.

The initial **Allegro presto** begins with four loud chords for full orchestra that set up a majestic galant style that is followed by a softer second theme ornamented with trills. After the opening exposition section is repeated, a hybrid development/recapitulation starts with more intensity. The second movement (**Andante**), scored only for strings, is cast as a polite duple-meter dance that leads directly to a playful **Presto** finale in ABA form.

—Christopher H. Gibbs

The Second Symphony was composed around 1780.

This is the first performance of the Symphony by The Philadelphia Orchestra, and the first time the ensemble has played anything by the composer.

The score calls for two flutes, two oboes, two bassoons, two horns, and strings.

Performance time is approximately 10 minutes.



Oboe Concerto

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791

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

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

A Lost Piece Found

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

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

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

A Closer Look

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

—Paul J. Horsley

Mozart composed his Oboe Concerto in 1777.

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

November/December 1962; Eugene Ormandy conducted. De Lancie and Ormandy again performed the work in April/May 1972. Since then, it has been heard on subscription three times, all with former Principal Oboe Richard Woodhams: in September 1984 with Riccardo Muti, in January 1997 with Franz Welser-Möst, and in May/June 2005 with Christoph Eschenbach.

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

The score calls for two oboes, two horns, and strings, along with the solo oboe.

The Concerto runs approximately 22 minutes in performance.

Symphony No. 44 ("Trauersinfonie")

Joseph Haydn

Born in Rohrau, Lower Austria,

March 31, 1732

Died in Vienna, May 31, 1809



Joseph Haydn, hailed as the "Father of the Symphony," came to the genre surprisingly late, after he had already written a large amount of keyboard, instrumental, choral, and other kinds of music. Yet over the course of his long career he composed more than 100 symphonies. Although he did not really "invent" the symphony, as with some more justice one could say he did the string quartet, he is nonetheless the one who elevated the genre to a new artistic status and who established the standards and practices that Mozart, Beethoven, and later composers would follow, contest, and advance.

Haydn's late symphonies, especially the final dozen he wrote near the end of his career for acclaimed public concerts in London, have always been his best known and most often performed. The path to these masterpieces, however, was paved with decades of experimentation and refinement, primarily with pieces composed while in the employ of Prince Nikolaus Esterházy. Haydn would later tell his friend and biographer Georg August Griesinger:

My Prince was satisfied with all my work; I received approval, and as head of the orchestra I could make experiments, observe what made an impression and what weakened it, thus improving, adding to and cutting from, and running risks. I was set apart from the world, and there was no one in the vicinity to confuse or annoy me in my progress—so I had to become original.

Splendid Isolation

The effects of isolation on Haydn's musical style have particular bearing on the works he composed from 1767 to around 1772. In 1766 the Prince moved the chief activities of his court from Eisenstadt, just outside Vienna, to the isolated Eszterháza palace in the Hungarian countryside. Contact with Vienna's bustling cultural activities was

diminished and Haydn was put in charge of the court's music. During the next few years he composed works containing a new breadth and dramatic power, possibly for the same reasons that caused Beethoven to compose striking works like the "Eroica" Symphony in his early 30s: The time was ripe for both to shed old traditions, and external circumstance permitted a new level of personal expression and artistic self-assertion.

Haydn's music from these years differs markedly from what he had produced before. Works such as the symphonies in E minor (No. 44, "Mourning"), F-sharp minor (No. 45, "Farewell"), and F minor (No. 49, "La passion") contain more harmonic experiments, textural shifts, contrapuntal liveliness, dynamic contrasts, minor keys, and lyrical melodies than ever before. What was the cause of this sudden shift in musical outlook? Did Haydn experience some personal crisis? He had already shown signs of ennui at the isolated Eszterháza—with his marriage, with the musical establishment there, and with Prince Nikolaus's narrow tastes. In his mid-30s, Haydn stood at the peak of his powers. One can imagine a man of such ability looking ahead in horror at the prospect of composing light chamber works for a prince's pleasure.

"If anything in Haydn's personal life was responsible for these unrestrained outbursts," wrote the biographer Karl Geiringer of the so-called *Sturm und Drang* (Storm and Stress) years, "it was not the excess, but rather the starvation of his emotional life. ... So all the emotional forces of which he was capable inundated his music, sometimes almost marring its artistic quality." According to this admittedly theoretical construct, Haydn's emotional vehemence grew more quickly than his ability to assimilate the new musical elements into the delicate formal balances that governed the Classical style. It took him several years to learn to fold such elements into his already well-grounded knowledge of counterpoint and form.

A Closer Look

According to a probably apocryphal story, Haydn was so enamored of the slow movement from the Symphony No. 44, composed around 1770–71, that he requested it be played at his funeral. (It was not, although it was performed shortly afterward in Berlin). Thus after his death the piece came to be called the "Trauersinfonie" (Mourning Symphony).

The work's opening **Allegro con brio**, based on a striking motif full

of drama and fury, contains one of Haydn's first true second themes, a racing 16th-note figure heard in the violins. The placement of the canonic **Menuetto** immediately after the Allegro is also unusual; normally the minuet would follow the slow movement. A brief **Trio** embedded in the **Menuetto**, one of Haydn's early lyrical moments, appears to reflect a new concern for self-expression. The **Adagio** contains a long-breathed melody of a type common in vocal music of the period, but less frequent in instrumental music. The **Finale (Presto)**, which finds Haydn again in a serious mood, is notable for its plainly Baroque counterpoint. As is evident here, the innovations of the Classical era grew directly from Baroque soil—the music of Bach, Vivaldi, and Telemann.

—Paul J. Horsley/Christopher H. Gibbs

Haydn composed the Symphony No. 44 around 1770–71.

Rafael Frühbeck de Burgos was on the podium for the first Philadelphia Orchestra performances of the piece, in November 1973. It has been heard here only twice since: in 1992 with Myung Whun Chung and in March/April 2011 with Jun Märkl.

The score calls for two oboes, bassoon, two horns, and strings.

Performance time is approximately 22 minutes.

GENERAL TERMS

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

Canon: A device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts

Chord: The simultaneous sounding of three or more tones

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

Concertante: A work featuring one or more solo instruments

Concerto grosso: A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

Contrapuntal: See counterpoint

Counterpoint: The combination of simultaneously sounding musical lines

Da capo: Repeated from the beginning

Development: See sonata form

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

Galant: An 18th-century composition in a light, elegant, and simple style

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

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

Recapitulation: See sonata form

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.).

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

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

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.

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.

Symphony (sinfonie) concertante: An instrumental piece that combines features of the concerto grosso and the symphony

Trill: A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half tone above it

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

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Allegro aperto: A definite allegro tempo

Andante: Walking speed

Con brio: Vigorously, with fire

Presto: Very fast

TEMPO MODIFIERS

Non troppo: Not too much