THE PHILADELPHIA ORCHESTRA

Thursday, October 1, at 7:30
Friday, October 2, at 2:00
Saturday, October 3, at 8:00

Yannick Nézet-Séguin Conductor

Webern *Im Sommerwind,* idyll for large orchestra

Wolfe *Liberty Bell*
Co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra

Intermission

Mahler Symphony No. 5 in C-sharp minor
Part I
1. Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt—
2. Stürmisch bewegt. Mit grösster Vehemenz
James Vaughen, solo trumpet
Part II
3. Scherzo: Kräftig, nicht zu schnell
Jennifer Montone, obbligato horn
Part III
4. Adagietto: Sehr langsam—
5. Rondo-Finale: Allegro—Allegro giocoso. Frisch

This program runs approximately 2 hours, 5 minutes.

These concerts are anonymously sponsored in admiration of Music and Artistic Director Yannick Nézet-Séguin.

The October 3 concert is also sponsored by **Mark and Vivian Greenberg**.

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.

PHILADELPHIA/ORCHESTRA

Yannick Nézet-Séguin · Music & Artistic Director

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Jessica Griffin

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.

The Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts, throughout the community, over the airwaves, and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

Yannick Nézet-Séguin is now in his 15th 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 esteemed by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

The Philadelphia Orchestra believes deeply in the power of music to connect people and the role cultural diplomacy can play in affecting change. Through concerts, national and international tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest cultural exports. It performs annually at Carnegie Hall, the Highmark 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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 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.

MUSIC AND ARTISTIC DIRECTOR



Landon Nordeman

Canadian-born conductor and pianist Yannick Nézet-Séguin is currently in his 15th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. *The Philadelphia Inquirer* has said that under his baton the Orchestra is "at the top of its considerable form"; the Associated Press has called it "a premier orchestra at its peak"; and *The New York Times* wrote, "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 and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as 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 has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing and recording the music of underappreciated composers of the past, including Florence Price, Clara Schumann, William Dawson, Lili Boulanger, Louise Farrenc, and William Grant Still. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 15 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably Carlo Maria Giulini; he also studied choral conducting at Westminster Choir College in Princeton, New Jersey. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America*'s 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

To read Yannick's full bio, please visit philorch.org/conductor.

FRAMING THE PROGRAM

PARALLEL EVENTS

1901
Mahler
Symphony No. 5

Music
Rachmaninoff
Piano Concerto No. 2
Literature
Kipling
Kim
Art
Munch
Girls on the Bridge
History
Marconi transmits telegraphic radio messages from Cornwall to Newfoundland

1904
Webern
Im Sommerwind

Music
Puccini
Madame Butterfly
Literature
Chekhov
The Cherry Orchard
Art
Matisse
Luxe, calme, et volupté
History
Work begins on Panama Canal

Anton Webern earned his place in music history as an influential Modernist who wrote pointillistic pieces untethered to tonality. At the very start of his career, however, before he became one of Arnold Schoenberg's most famous students, he wrote pieces in an unabashedly late-Romantic style. At age 20 he composed a lushly orchestrated tone poem called *Im Sommerwind* (In the Summer Wind), a piece that was only discovered some 60 years later, two decades after this death. The Philadelphia Orchestra gave its world premiere in 1962 with Eugene Ormandy conducting.

The concert continues with *Liberty Bell*, a Philadelphia Orchestra co-commission by the Pulitzer Prize–winning composer Julia Wolfe. She notes, "I grew up in a small town north of Philadelphia. The image of the silent cracked Liberty Bell is emblazoned in my memory."

The concert concludes with Gustav Mahler's Fifth Symphony, a work that marked a new direction in his career as he moved away from using songs and stories in his symphonies and composed three purely instrumental ones. The funeral march that opens the Symphony, as well as the stormy second movement, powerful scherzo, haunting Adagietto, and triumphant finale, reveal the composer's dramatic sensibility and deep expressivity. The slow movement, the most famous piece Mahler ever composed, is his beautiful hymn of love to his young wife, Alma.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 66, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

THE MUSIC

Im Sommerwind

Anton Webern
Born in Vienna, December 3, 1883
Died in Mittersill, Austria, September 15, 1945



Born to one of Austria's most prominent families, Anton "von" Webern lived to see World War I weaken his family's noble privilege, the inflation of the 1920s erode its wealth, and the plague of Nazism decimate its prestige. He survived the privations of World War II but in the final hours of that conflict was shot to death by an American soldier in a bizarre incident that was apparently an accident.

Webern became one of the most influential musical figures of the century, important not just as a link between Arnold Schoenberg and Modernism but also as a creator of splendid music, much of which took the form of delicate miniatures. (Some of his pieces last barely a minute.) In the tradition of Paul Klee's fragile squiggles, Webern was 20th-century music's proof that "Less is More," and his chamber-like minimalism exerted a profound influence on the avant-garde of the 1950s and '60s.

He nevertheless began as a traditionalist, as had his mentor. Schoenberg held nothing but deepest reverence for the music of the past, from Bach to Brahms, and his foremost pupils, Webern and Alban Berg, inherited this reverence. As possibly the most conventional of the three, in fact, Webern had started his career as a musicologist, with a University of Vienna doctorate on Renaissance choral music. Like Schoenberg, he embarked on his career as a composer immersed in a post-Wagnerian tonal language—with liberal influences from Strauss's tone poems and Mahler's early symphonies.

The Missing Link The decisive event in Webern's turnaround was his encounter with Schoenberg, under whose tutelage he fully embraced atonal and later 12-tone composition. But before he began this apprenticeship around 1905, he was composing with a lushness that hardly gives a hint of the spare, pointillistic style that would characterize his later music. Among his last works still anchored in tonality were the Five Songs after Poems by Richard Dehmel and the Passacaglia, Op. 1. Most original of all, though, was the tone poem *Im Sommerwind* (In the Summer Wind), composed in summer 1904, just months before he began lessons with Schoenberg. With its transparent string writing, shifting chromatic harmonies, and economical counterpoint, this 13-minute purely instrumental meditation inspired by a poem of Bruno Wille (1860–1928) is Webern's most notable contribution to the ecstatic subjectivism of post-Romanticism.

The work was unearthed only in 1961, when the scholar Hans Moldenhauer discovered

it and other unknown Webern pieces in the possession of the composer's daughter (a collection now at the University of Washington). It received its premiere the following year at the first International Webern Festival in Seattle, performed by Eugene Ormandy and The Philadelphia Orchestra. Since then it has been admired for its intrinsic beauty and studied for its interest as a "missing link" in Webern's career, "at the juncture between conservative and progressive influences," as Moldenhauer has written.

A Closer Look *Im Sommerwind* was composed during an idyllic summer spent at Pregelhof, the Webern family's enormous country estate in the Austrian district of Carinthia. "We stayed there very happily during our summer vacations and also at Easter," Webern's sister later wrote of these halcyon days in pre-World War I Europe. "We spent the whole day in the meadows, fields, and forest. We made excursions into the surrounding countryside, riding in a small wagon which we took turns pulling. My brother had as much fun at this as the other children who often came visiting." Pregelhof's almost magical charm remained an inspiration to the composer for many years. Like Beethoven before him, Webern often made musical sketches as he strolled outdoors, and he scribbled bits of *Im Sommerwind* into the pocket music notebooks that he carried with him.

The work's almost mystical depiction of nature was motivated by Wille's poem of the same title, which Webern had been reading during the summer of 1904—and doubtless also by the sheer beauty of the natural setting. In spirit the poem approaches the pantheism of Wagner's *Parsifal:* nature as a singular "being" that borders on deity. Around 1900 such ideas began emanating from Vienna, and the poet, philosopher, and naturalist Wille was one of this movement's leading proponents.

Webern uses the poem as a sort of spiritual springboard, rather than trying to represent Wille's poem programmatically. The composition's rhythmic gestures are partly derived from Strauss and the late Romantics, and its structure takes us through an arch, from D major, through related keys, and with a return to D. At the work's climax the full orchestra lurches into a waltz-like triple meter.

—Paul J. Horsley

Paul J. Horsley is performing arts editor for The Independent *in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for* The Kansas City Star.

Im Sommerwind *was composed in 1904.*

Eugene Ormandy and The Philadelphia Orchestra performed the world premiere of the piece at a three-day Webern Festival at the University of Washington in 1962. The most recent subscription performances were in April 2023 with Mathias Pintscher.

The Orchestra made the world premiere recording of the work in 1963 with Ormandy for CBS.

The score calls for three flutes, two oboes, English horn, four clarinets, bass clarinet, two bassoons, six horns, two trumpets, timpani, percussion (cymbals, triangle), two harps, and strings.

Performance time is approximately 13 minutes.

In the Summer Wind [excerpted]
(Bruno Wille)

The gentle summer breezes blow
and young bullocks nod their heads and sway,
and shaggy pine-tops bend to and fro;
as from their tender, slender light-green
bosom comes a resinous scent
and the soft air floats above, intoxicated.
Suddenly the whole world
opens up to us far and wide
in sunny bright cerulean blue;
and far away, white bands of clouds
and far away, the waving wheat
and green, green meadows. …
Here could I rest, here would I watch—
as the sweet acadia-tree
atremble in the gentle breeze
strews its blossoms all about.
Oh, rye-stalks bending back and forth
how soft they whisper, and how they
endlessly wave
into the melting blue horizon!
And already many heads bow down in
silver-green.
Others bloom and smell like fresh-baked
bread.
Between them bloom
bright poppies, flaming-red
and dark-blue cyclamen.
But up above
through the blue ether
float billows of clouds
like mountains half gold, half gray.
And behold, the sun spreads her radiant fan
of silver-silk
coquettishly around.
Then she appears once more
from out of her robe of clouds
and her white limbs
glisten, and spray
blinding golden dust
upon the meadows where
forget-me-nots bloom smilingly
and yellow ranunculus
and brick-red sorrel.
Oh, thou raging, storming whirlwind!
Like a freedom-shout, like an organ-chord
dost thou assail my ear
and cool my brow,
as thou washest around me
like the foaming wave
that laps the coastal rock. …
Oh, thou seething, turbulent wind!
Now thou seething, turbulent wind!
Now thou diest down
so mild, so kind …
murmuring, whispering, fanning.
Art thou now troubled
by the sun's bright smile?
Even thy whispering now goes down. …

THE MUSIC

Liberty Bell

Julia Wolfe
Born in Philadelphia, December 18, 1958
Now living in New York



Philadelphians know the Liberty Bell as an icon of their city and top tourist attraction. But, famously, nobody has heard it properly ring since it cracked irreparably on Washington's birthday in February 1846. The bell's fracture seems to evoke the imperfection and fragility of liberty itself. It also necessitated its move from the tower of the Pennsylvania State House (today Independence Hall) down to street level for display. Its acoustic resonance was replaced with a symbolic and patriotic resonance; something people used to hear turned into something people come to see.

A Potent Symbol The inscription, cast on the bell in 1752 by the Whitechapel Bell Foundry in London, reads: "Proclaim liberty throughout all the land unto all inhabitants thereof" (Leviticus 25:10). Following the bell's Revolutionary history—it was perhaps rung after a public reading of the Declaration of Independence—19th-century abolitionists took it as a symbol against slavery and gave it its enduring name. Following the Civil War, it became a more flexible symbol of American values and unity, touring the country by train. In the urban North, it could symbolize the assimilation of new waves of European immigrants. In Biloxi, Mississippi, the former Confederate President Jefferson Davis viewed and venerated the bell, without a hint of recognition or irony.

Today, as we celebrate the 250th anniversary of the signing of the Declaration of Independence, music can cut through generic sentiments and let us more sharply and loudly consider the promise and reality of American freedom. And so the composer Julia Wolfe wrote *Liberty Bell,* a Philadelphia Orchestra co-commission, to give voice back to the famous bell.

Wolfe's clangorous style emerged from the milieu of the Bang on a Can organization, which she founded in 1987 with two other composers: her husband, Michael Gordon, and David Lang. Coming out of graduate school at Yale, they stood together against the highbrow contemporary music world of the time, embracing rock and popular influences and seeking a wider audience. She is especially known for her series of large-scale oratorios—or "docu-torios"—addressing American social movements and labor history. Her Pulitzer Prize–winning *Anthracite Fields* (Mendelssohn Chorus of Philadelphia with Bang on a Can All-Stars, 2014) chronicles the Pennsylvania coal region, *Fire in my mouth* (New York Philharmonic, 2019) tells the story of the Triangle Shirtwaist Factory fire, and *Her Story*

(Nashville Symphony and Boston Symphony, among other co-commissioners, 2022) is about the suffrage movement and continuing struggle for women's rights. Wolfe is the recipient of a 2016 MacArthur Fellowship, a 2024 Guggenheim Fellowship, and currently directs the composition program at the NYU Steinhardt School, where she is a professor of music.

A Closer Look Wolfe began with her personal experience and then dove into the bell's history. "I grew up in a small town north of Philadelphia. The image of the silent cracked Liberty Bell is emblazoned in my memory," she writes. "The journey of the bell is storied. In its youth it was carried off to Allentown to prevent it from being melted down by the British for bullets. The bell cracked at its first testing and was repaired. [Then] it cracked further and was never able to fully ring again."

In her own program note, Wolfe continues:

> My *Liberty Bell* is not silent. The over 100 musicians on stage are raucous and loud. Battles between independent rhythmic lines form a jagged composite whole. Metal chimes and pitched bell plates are struck to resonate and ring out. Obtaining liberty is not a quiet, tidy process. It is a messy, boisterous, ongoing, interlocking struggle. How can a piece of music embody and communicate the elusive reach for the most basic tenet of the founding of the country? The idea of liberty is everywhere—imprinted on coins, decorating postage stamps, declared in poetry and song, sprinkled through speeches. Music is my way of adding to the clamor. I shout out perseverance, grab tight to optimism, and search for a way forward. Taking the bell's inscription literally, "unto all the inhabitants thereof," the proclamation speaks to all who reach for the promise of liberty.

—Benjamin Pesetsky

Benjamin Pesetsky is a composer and writer. He serves on the staff of the San Francisco Symphony and also contributes program notes for the St. Louis Symphony and Melbourne Symphony.

Liberty Bell *was composed in 2025.*

The first Philadelphia Orchestra performance was in June 2026 at the Highmark Mann Center, with Anthony Parnther conducting.

The score calls for two flutes, two oboes, two clarinets, two bassoons (II doubling contrabassoon), four horns, two trumpets, three trombones, tuba, timpani, percussion (bell plates, brake drum, concert bass drum, drum set, glockenspiel, güiro, large tubular bells, thunder sheet, vibraphone), harp, piano, and strings.

Performance time is approximately 12 minutes.

THE MUSIC

Symphony No. 5

Gustav Mahler
Born in Kalischt (Kaliště), Bohemia, July 7, 1860
Died in Vienna, May 18, 1911



Discussions of musical Romanticism often make connections between a composer's life and music. Beethoven has long served as the most influential model in this regard. His personal circumstances and professional career exemplify as well a common biographical strategy: the division of a lifetime's music into three periods. It is hard to escape these familiar and satisfying ways of situating compositions even if we should acknowledge that the relationships between an artist's daily existence and music are not always self-evident or meaningful.

"An Entirely New Style" Mahler's Fifth Symphony is a pivotal work both with respect to the composer's life and career. As with Beethoven's path-breaking "Eroica" Symphony, this piece seems to strike out in new directions and initiates a "middle" period and new musical concerns. As with Beethoven's personal crisis around 1802, when he first began to come to terms with his hearing loss, Mahler, too, experienced both trauma and a new state of personal affairs around the time he wrote the Fifth Symphony. His previous four symphonies had either been based partly on his own earlier songs or actually incorporated songs and choruses within them. Mahler now produced a trilogy of purely instrumental symphonies (1901–05). He started work on the Fifth during the summer of 1901, after a year marked by a near-death experience in February (internal hemorrhaging) and by his resignation as principal conductor of the Vienna Philharmonic soon thereafter. (He remained as director of the Court Opera, arguably the most powerful musical position in all Europe.)

Administrative and performance duties forced Mahler to do most of his composing during the summer months and in 1901 he had a lovely, newly finished house in Maiernigg on the Wörthersee—the posh, idyllic resort in the Carinthian Mountains where Brahms and others vacationed. This brilliant and productive summer elicited the following comment from Mahler: "My creative work is that of an adult, a man of ripe experience. Although I no longer attain my former heights of enthusiasm, I now feel I am in full possession of my powers and technique, that I am master of my means of expression, and capable of carrying out anything I put my hand to."

Nearly 10 years later, in one of his last letters, written just three months before his death at age 50, Mahler expressed a different view of his earlier "powers" and "mastery," even as he continued to acknowledge that the Fifth Symphony had initiated a new stage

in his symphonic career: "I have finished my Fifth—it had to be almost completely reorchestrated. I simply cannot understand why I still had to make such mistakes, like the merest beginner. (It is clear that all the experience I had gained in writing the first four symphonies completely let me down in this one—for an entirely new style demanded a new technique.)" It may seem curious for Mahler to say he had just completed a symphony premiered seven years earlier, but then he continuously revised his compositions, and none more so than the Fifth.

Life Changes Mahler apparently wrote more than half of the Symphony, as well as some of his greatest songs, during these restorative months in Maiernigg. Upon his return to Vienna for the new season, he soon met, and a few months later married, the beautiful Alma Schindler, who was nearly half his age. By the time he could return to complete work on the Fifth the following summer, they were expecting their first child.

The challenges to Mahler's health and professional standing early in 1901 may indeed relate to the manifest changes in some of his basic musical concerns that found such penetrating expression during the summer. Yet the situation is more complex. For one thing, the Fourth Symphony had already been something of a departure from his previous three much longer, louder, and lushly Romantic symphonies. In the Fourth, Mahler turned to more Classical forms and strategies, and although he included one last vocal movement, using a song concerning a child's view of heaven drawn from the folk collection *Des Knaben Wunderhorn* (The Youth's Magic Horn), he now sought to distance himself from programs and extra-musical explanations. The Fifth Symphony would take this stance to its logical next step: no stories, no overt song.

No overt song—which is not to say that Mahler turned his back entirely on *Lieder* as the basis for symphonies. For one thing, the summer of 1901 was also a turning point in Mahler's development as a *Lied* composer. After more than a dozen years of setting almost nothing but *Wunderhorn* poems (he used a Nietzsche text in the Third Symphony), Mahler now found inspiration in the writings of the early-19th-century German Friedrich Rückert. His move from folk poetry to high art poetry was crucial but did not come before Mahler wrote two final *Wunderhorn* songs: "Revelge" (Reveille) and "Der Tamboursg'sell" (The Drummer Boy). The latter is intimately related to the opening movement of the Fifth Symphony, just as the Rückert song "Ich bin der Welt abhanden gekommen" (I Am Lost to the World) breathes the same air as the famous Adagietto movement for strings and harp later in the Symphony. Both of these cases are instructive: Mahler now made his songs go "underground," as Mahler scholar Donald Mitchell puts it. No longer boldly sung or plainly quoted as in the earlier symphonies, his new songs nevertheless helped to generate the mood and spirit of his later symphonies and even occasionally make brief and subtle literal appearances.

A Closer Look I: From Death to Triumph Mahler cast his Fifth Symphony as a large three-part structure in five movements. As with that most famous of Fifths—Beethoven's—the large-scale trajectory of the work is from darkness, even death in Mahler's case, to triumphant affirmation. One way this is represented musically is in the

progression from minor to major keys (C minor/major in Beethoven, C-sharp minor/D major in Mahler). The opening two movements form the first segment, the Scherzo the second, and the Adagietto and Finale the third.

The opening (**Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt**) is perhaps the best known of Mahler's death marches. A piercing trumpet call (using a variant of the famous Beethoven Fifth rhythm) introduces the movement and returns three times at important moments, each one, as musicologist Constantin Floros notes, in a somewhat different form. (Mahler had already strategically placed the same Beethovenian trumpet fanfare in the Fourth Symphony.) A middle section (Suddenly more quickly—Passionately wild) provides some contrast before a final part that sounds strangely like a development section. The second movement (**Stürmisch bewegt. Mit grösster Vehemenz**) follows directly from the previous one and includes a number of interruptions with music from the Funeral March. An imposing chorale melody in D major prefigures events to follow later in the Symphony but is cut off.

The central **Scherzo** movement (**Kräftig, nicht zu schnell**) changes mood to one of resounding affirmation in D major. Mahler repeatedly remarked on the unusual nature of this movement and how it would no doubt be misunderstood: "The Scherzo is an accursed movement! It will have a long history of suffering! For 50 years conductors will take it too fast and make nonsense of it. The public—oh heavens—how should it react to this chaos that is eternally giving birth to a world that then perishes in the next movement, to these primordial sounds, to this blustering, bellowing, roaring ocean, to these dancing stars, to these shimmering, flashing, breathing waves."

A Closer Look II: Mahler's Love/Death The third main section returns to a pair of movements, but whereas the second movement had seemed to be an outgrowth of the first, the fourth serves as an introduction, actually linked at the end, to the finale. The haunting **Adagietto** is today the most famous music Mahler ever wrote, in large part because of its evocative use in various ballets and films, most notoriously Luchino Visconti's adaptation of Thomas Mann's *Death in Venice.* This well-known movie cloaks the music in death, a mood abetted by the slow tempo in which the movement has typically come to be performed in recent decades, slower than Mahler apparently himself conducted it. An account from his protégé Willem Mengelberg indicates that Mahler composed the Adagietto not as a deathly lament but rather as an amorous offering to Alma. The noted conductor wrote in his score: "This Adagietto was Gustav Mahler's declaration of love for Alma! Instead of a letter, he sent her this in manuscript form; no other words accompanied it. She understood and wrote to him: He should come!!! (both of them told me this!)."

The movement can seem like a love song without words, and yet Visconti's association with death resonates as well, suggesting that the two forces are intrinsically linked. Sigmund Freud, with whom Mahler would later have a famous meeting in 1910 concerning his marital problems with Alma, explored the fundamental drives of love and death (Eros and Thantos), which find such remarkable expression in this movement. In addition to the debt to his own *Rückert-Lieder,* Mahler seemingly alludes to Wagner's *Tristan and Isolde,* that

most sensual of operas which so effectively merges the two drives in the so-called *Liebestod* (Love Death).

The **Rondo-Finale** (**Allegro—Allegro giocoso. Frisch**) brings the Symphony to a triumphant conclusion. Some have criticized the movement as falsely affirmative. (The philosopher T.W. Adorno remarked, "Mahler was a bad yes-man.") The boisterous D-major conclusion is indeed a stark contrast to the funereal first movement, as also was Mahler's grim situation in 1901, the summer after a season of trials, in utter contrast to the following one when the newly wed composer and his pregnant bride enjoyed Maiernigg together. If this seems once again to support connections between life and work (sad summer, sad music; happy summer, happy music), we might ponder that the next year, in 1903, when Mahler was at the height of his professional fame and reveling in the joys of his growing family, he began work on the Sixth Symphony, the "Tragic."

Mahler conducted the first performance of the Fifth in Cologne on October 18, 1904. His friend and rival Richard Strauss wrote to him: "Your Fifth Symphony again gave me great pleasure in the full rehearsal, a pleasure only slightly dimmed by the little Adagietto. But as this is what pleased the audience the most, you are getting what you deserve." Mahler's most beloved movement has pleased audiences from the start, even if it did not so engage Strauss and has arguably come disproportionately to represent Mahler as a composer of deathly longing.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Mahler composed his Fifth Symphony from 1901 to 1902.

Hermann Scherchen conducted the first Philadelphia Orchestra performances of the Mahler Fifth, in October 1964 (Eugene Ormandy had programmed the Adagietto only in 1942). The most recent subscription appearance of the work was in October 2019, with Yannick Nézet-Séguin.

A live broadcast recording from the 1964 Philadelphia concerts led by Scherchen is available on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998). *The Orchestra also recorded the Symphony with James Levine in 1977 for RCA. Live performances in 2004 with Christoph Eschenbach and in 2010 with Yannick Nézet-Séguin are currently available as digital downloads.*

Mahler scored the work for an orchestra of four flutes (III and IV doubling piccolo), three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), six horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, slapstick, small bass drum, snare drum, tam-tam, triangle), harp, and strings.

The Fifth Symphony runs approximately 1 hour and 15 minutes in performance.

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MUSICAL TERMS

GENERAL TERMS

Atonality: Music that is not tonal, especially organized without reference to key or tonal center
Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.
Chord: The simultaneous sounding of three or more tones
Chromatic: Relating to tones foreign to a given key (scale) or chord
Counterpoint: The combination of simultaneously sounding musical lines
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
Lieder: Songs
Meter: The symmetrical grouping of musical rhythms
Minimalism: A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary
Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age
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.
Pointillism: A music texture in which the pitches of a melody are presented just a few at a time rather than in a traditional continuous melodic line in the same instrument
Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).
Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps
Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.
Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches
Tone poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive
Tonic: The keynote of a scale
Trauermarsch: Funeral March
12-tone: Music constructed according to the principle pioneered by Arnold Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serve as the basis of the composition and a source from which the musical material is derived

THE SPEED OF MUSIC (Tempo)

Adagietto: A tempo somewhat faster than adagio
Allegro: Bright, fast
Bewegt: Animated, with motion
Frisch: Brisk
Giocoso: Humorous
In gemessenem Schritt: At a steady pace
Kräftig: Vigorously, forcefully
Langsam: Slow
Mit grösster Vehemenz: With greater vehemence
Schnell: Fast
Streng: Strict, exact
Stürmisch: Stormy, violent, passionate
Wie ein Kondukt: Like a cortège

TEMPO MODIFIERS

Nicht zu: Not too
Sehr: Very

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