

2021/2022 SEASON

 HANCHER AUDITORIUM

THE  
**PHILADELPHIA  
ORCHESTRA**

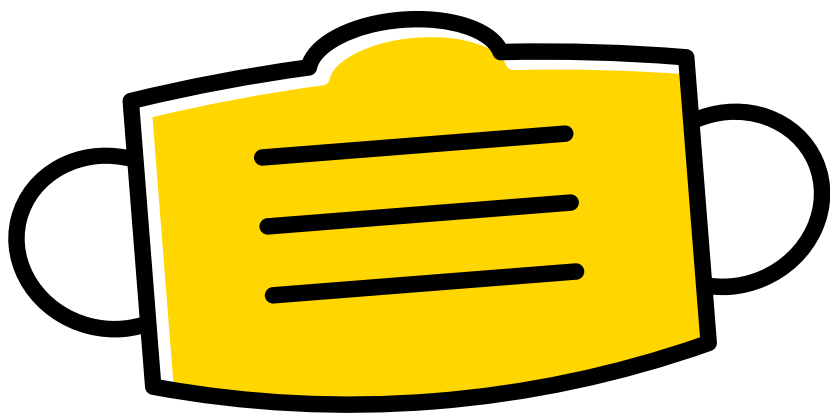
Nathalie Stutzmann,  
Principal Guest Conductor



Wednesday, March 9, 2022  
7:30 pm

Photo: Jessica Griffin

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# THE PHILADELPHIA ORCHESTRA

Wednesday, March 9, at 7:30 pm  
Hancher Auditorium, the University of Iowa

Nathalie Stutzmann, conductor  
David Kim, violin

## PROGRAM

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*Sinfonia (for Orbiting Spheres)*

Missy Mazzoli  
(b. 1980)

Violin Concerto No. 1 in G Minor, Op. 26

Max Bruch  
(1838–1920)

Vorspiel: Allegro moderato—  
Adagio  
Allegro energico

## INTERMISSION

Symphony No. 9 in C Major, D. 944 (“Great”)

Franz Schubert  
(1797–1828)

Andante—Allegro ma non troppo—Più moto  
Andante con moto  
Scherzo: Allegro vivace—Trio—Scherzo da capo  
Allegro vivace

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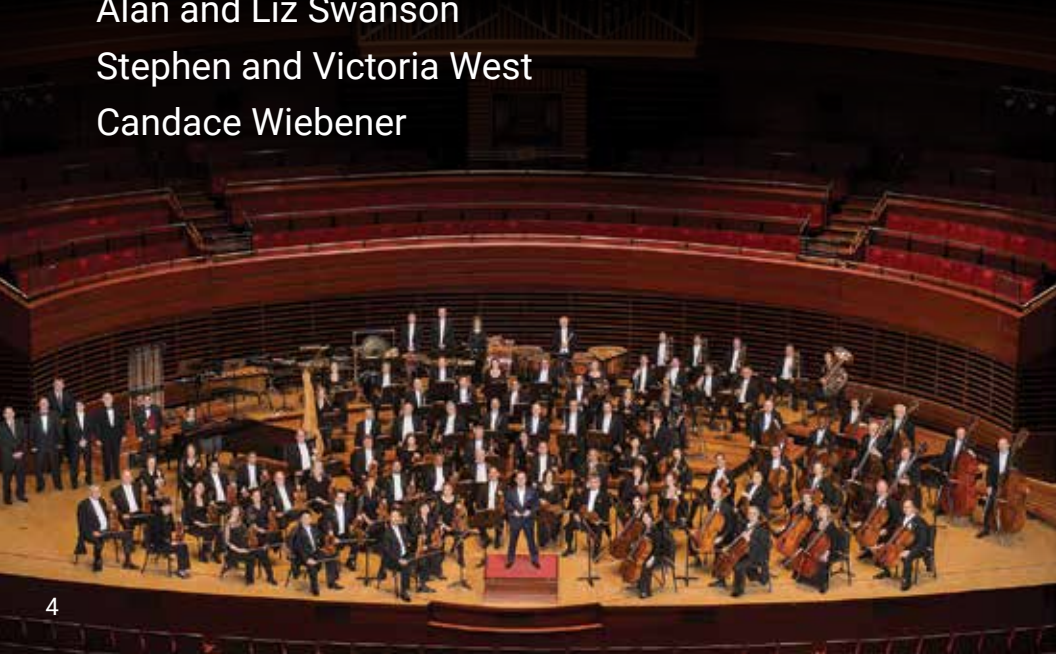
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# ABOUT THE ARTISTS

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 10<sup>th</sup> 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.

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. The Orchestra also inaugurated free offerings: HearTOGETHER, a 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's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School 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 Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 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 [www.philorch.org](http://www.philorch.org).

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# ABOUT THE ARTISTS

## Nathalie Stutzmann Principal Guest Conductor

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Nathalie Stutzmann began her role as The Philadelphia Orchestra's principal guest conductor with the 2021–22 season. The three-year contract will involve a regular presence in the Orchestra's subscription series in Philadelphia and at its summer festivals in Vail, Colorado, and Saratoga Springs, New York. She made her Philadelphia Orchestra debut as a contralto in 1997 in Mahler's "Resurrection" Symphony and her conducting debut in 2016 with Handel's *Messiah*. She is also in her fourth season as chief conductor of the Kristiansand Symphony, which has recently been extended through the 2022–23 season, and she was principal guest conductor of the RTÉ National Symphony of Ireland from 2017 to 2020. In October she was named the next music director of the Atlanta Symphony, beginning in the 2022–23 season, becoming only the second woman to lead a major American orchestra.



Photo: Jeff Fusco

As a guest conductor, Ms. Stutzmann began the 2020–21 season with the Royal Stockholm Philharmonic and returned to them twice more. Other guest conducting highlights over the next two seasons include performances with the Minnesota Orchestra; the Atlanta, San Francisco, Seattle, Pittsburgh, London, Vienna, and Finnish Radio symphonies; the Royal Liverpool and Oslo philharmonics; the Orchestre Métropolitain in Montreal; the NDR Elbphilharmonie; the Orchestre de Paris; the Orchestre National de Lyon; and the Orquesta Nacional de España. Ms. Stutzmann has also established a strong reputation as an opera conductor. She was due to conduct Tchaikovsky's *The Queen of Spades* at La Monnaie in Brussels (cancelled due to COVID-19), which has been rescheduled to the 2022–23 season. In recent years she conducted critically acclaimed performances of Wagner's *Tannhäuser* (2017, Monte Carlo Opera) and Boito's *Mefistofele* (2018, Chorégies d'Orange festival).

Ms. Stutzmann started her studies at a very young age in piano, bassoon, and cello, and she studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. One of today's most esteemed contraltos, she continues to keep a few projects as a singer each season, primarily recitals and performances with her own ensemble. In January 2019 she was elected a Chevalier de la Légion d'Honneur, France's highest honor. She had previously been honored for her unique contribution to the country's cultural life by being named a Chevalier de l'Ordre National du Mérite and a Commandeur des Arts et Lettres. Ms. Stutzmann is an exclusive recording artist of Warner Classics/Erato. Her newest album, *Contralto*, was released in January 2021.

# THE PHILADELPHIA ORCHESTRA AT HANCHER AUDITORIUM IN 2018

*Photographs by Justin Torner*



The Philadelphia Orchestra last appeared on Hancher's Hadley Stage on September 25, 2018, conducted by music director Yannick Nézet-Séguin. Lisa Batiashvili, violin, was the featured soloist. The program consisted of Nico Muhly's Suite from Marnie, Tchaikovsky's Violin Concerto, and Rachmaninoff's Symphonic Dances.





# ABOUT THE ARTISTS

## David Kim Soloist

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Violinist David Kim was named concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received bachelor's and master's degrees from the Juilliard School.

Highlights of Mr. Kim's 2021–22 season include appearing as soloist with The Philadelphia Orchestra at home in Philadelphia and also on tour; teaching/performance residencies and master classes at Dartmouth College, Georgetown University, the Manhattan School of Music, Bob Jones University, and the Prague Summer Nights Festival; continued appearances as concertmaster of the All-Star Orchestra on PBS stations across the United States and online at the Kahn Academy; as well as recitals, speaking engagements, and appearances with orchestras across the United States.



Photo: Allie Skylar Photography

Each season Mr. Kim appears as a guest in concert with the famed modern hymn writers Keith and Kristyn Getty at such venues as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts, and Carnegie Hall. In September he returned to Nashville to perform at the Getty Music Worship Conference—Sing! 2021. Mr. Kim serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate.

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Gofriller, ca. 1735. Mr. Kim exclusively performs on and endorses Larsen Strings from Denmark. He resides in a Philadelphia suburb with his wife, Jane, and daughters, Natalie and Maggie. He is an avid golfer and outdoorsman.

# THE PHILADELPHIA ORCHESTRA

## 2021-2022 SEASON

**Yannick Nézet-Séguin**  
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# PROGRAM NOTES

## ***Sinfonia (for Orbiting Spheres)* (2013)**

Missy Mazzoli (b. 1980)

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When one first hears about an unfamiliar composer a natural response is to ask, in a kind of shorthand, what his or her music sounds like. Answers often begin with the names of other composers, past and present. This proves rather more difficult to do concerning Missy Mazzoli, whose music escapes easy classification, either by referencing composers or labels associated with different musical movements and styles. At least in this regard, her music may be allied with that of many composers these days who seek to merge various traditions, styles, and genres to create their own musical language.



Missy Mazzoli

Mazzoli's openness has meant that her compositions are heard not only in concert halls and opera houses, but also at pop music festivals and in rock clubs.

Uniting all this music is a rich imagination and a quest to craft surprising new sounds and experiences. This is evident in the piece we hear tonight, *Sinfonia (for Orbiting Spheres)*, that she explains is "in the shape of a solar system."

Despite the eclecticism of Mazzoli's compositions, activities, and collaborations, her training is firmly in the Western classical tradition of notated music. Born in Lansdale, Pennsylvania, in 1980, she studied at Boston University, the Yale School of Music, and the Royal Conservatory of the Hague, counting among her teachers such figures as David Lang, Louis Andriessen, Martin Bresnick, Aaron Jay Kernis, and John Harbison. Her catalog of works includes a wide range of chamber, orchestral, and theatrical compositions. She has received particular attention for her operas, leading to a current project of being one of the first two women commissioned by the Metropolitan Opera for a new work, which will be based on the novel *Lincoln in the Bardo* by George Saunders.

Mazzoli's first three operas, collaborations with librettist Royce Vavrek, were the multimedia *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt* (2012), about the Swiss explorer and writer; *Breaking the Waves* (2016), based on Lars von Trier's film and commissioned by Opera Philadelphia and Beth Morrison Projects; and *Proving Up*, from a story by Karen Russell, which premiered at Washington's Kennedy Center in April 2018. *The Listeners*, a co-commission from Opera Philadelphia, the Norwegian National Opera, and Chicago Lyric Opera, will be unveiled in September. Other recent theater pieces include *SALT* (2012) and the ballet *Orpheus Alive* (2019); she also composes for film and TV (including for the hit *Mozart in the Jungle*).

Mazzoli's orchestral music is performed by leading international ensembles, among them the Chicago Symphony Orchestra, with which she just ended a three-year collaboration as Mead Composer-in-Residence. Her works are championed by

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*Only beverages purchased from the Stanley Café can be taken into the auditorium. Patrons should not bring beverages from home. Also, alcoholic beverages cannot be taken out of Hancher Auditorium in a Hancher Season Cup as this would violate "open container" restrictions.*

# PROGRAM NOTES

prominent soloists and chamber groups, including cellist Maya Beiser, violinist Jennifer Koh, pianists Emanuel Ax and Kathleen Supové, the Kronos Quartet, eighth blackbird, and JACK Quartet. Mazzoli herself performs on keyboard with Victoire, an all-female electro-acoustic quintet that she started and with which she has recorded two albums. Mazzoli has garnered a long list of distinguished fellowships and awards, including a 2019 Grammy nomination. She is currently on the composition faculty of the Mannes School of Music and in 2016 co-founded the Luna Composition Lab, a program for young women and gender non-conforming people around the ages of 12 to 18.

Mazzoli composed the original chamber orchestra version of *Sinfonia* on a commission from the Los Angeles Philharmonic, which premiered it with John Adams conducting in 2014. The expanded version for full orchestra that we hear tonight was unveiled two years later by the Boulder Philharmonic Orchestra.

The “music of the spheres” has attracted the imagination of composers for many centuries. Mazzoli’s evocative *Sinfonia (for Orbiting Spheres)* furthers such explorations in a journey that lasts just about 10 minutes. In her note on the piece she explains that it

*is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit. The word “sinfonia” refers to baroque works for chamber orchestra but also to the old Italian term for a hurdy-gurdy, a medieval stringed instrument with constant, wheezing drones that are cranked out under melodies played on an attached keyboard. It’s a piece that churns and roils, that inches close to the listener only to leap away at breakneck speed, in the process transforming the ensemble into a makeshift hurdy-gurdy, flung recklessly into space.*

The soft opening (“slow, stately”) uses sliding strings to create a mysterious atmosphere to which other instruments begin to add more color. The swelling orbits become increasingly active (“spirited, buoyant”) and gradually there is a sense of pulse with pizzicato passages in the strings and brass fanfares. After the wondrous grandeur of the piece’s climax the atmosphere returns to where it all began, now heard in a different way. Mazzoli imaginatively employs extended string techniques, organ, and has the brass musicians play harmonicas in three different keys to create her music of the spheres.

—Christopher H. Gibbs

*Sinfonia (for Orbiting Spheres)* was composed in 2013 for chamber orchestra and was expanded for full orchestra in 2016.

*The score calls for two flutes, two oboes, two clarinets, two bassoons (doubling harmonicas), two horns (doubling harmonicas), two trumpets (doubling harmonicas), two trombones (doubling harmonicas), tuba, percussion (boom box, glockenspiel, lion’s roar, marimba, melodica, opera gong, snare drum, spring coil, suspended cymbal, vibraphone), piano (doubling synthesizer), and strings.*

*Performance time is approximately 10 minutes.*

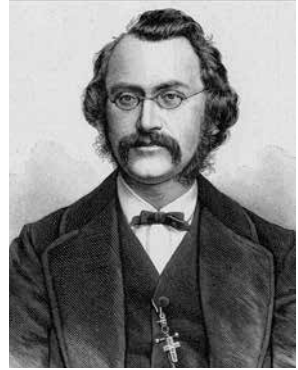
# PROGRAM NOTES

## Violin Concerto No. 1 (1866)

Max Bruch (1838–1920)

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While little general attention has been paid to Max Bruch the composer, a lot of attention has been paid to his Violin Concerto in G Minor, op. 26. It is one of the most frequently played pieces in the violin concerto repertory, indeed in the entire concerto repertory. Bruch was by profession a pedagogue, conductor, and champion of choral repertory. A contemporary of Louis Spohr, he was a steady teacher and composer, and as the great music commentator Donald Francis Tovey quipped, "Like Spohr, he achieved this mastery in all art-forms; and, unlike Spohr, he developed no irritating mannerisms." Bruch composed flawless music, taking no chances by venturing into the sea of chromatic harmonies of his contemporaries.



Max Bruch

Born to a soprano and a police chief in 1838, Bruch was five years younger than Johannes Brahms and 25 years younger than Richard Wagner. He was a prodigious painter as a boy, his relatives dubbing him a "second Raphael." At 11 he composed his first significant composition, a septet for clarinet, horn, bassoon, two violins, cello, and double bass. His father enlisted the composer Ferdinand Hiller to teach him, and it was Hiller who brought the boy to the attention of other musicians, solidifying his foothold in composition and conducting.

Bruch's op. 1 was an opera based on Goethe's *Scherz, List, und Rache* (*Jest, Cunning, and Revenge*). He composed more than 200 pieces, some three-quarters for the voice, in the form of ones for the stage, sacred and secular choral works, and songs; he also wrote three symphonies. He spent the bulk of his long life conducting in Berlin, Liverpool, and Breslau, and in his last years he taught at the Hochschule für Musik in Berlin, where Ralph Vaughan Williams and Ottorino Respighi were among his students.

Bruch's Violin Concerto in G Minor became the centerpiece of his life soon after its conception. He acknowledged that composing a concerto for violin "is a damned difficult thing to do; between 1864 and 1868 I rewrote my concerto at least half a dozen times, and conferred with x [sic] violinists before it took the final form in which it is universally famous and played everywhere." Bruch expressed a refreshing insecurity during its composition, asking his teacher Hiller, "Do you not think that it is in fact very audacious to write a violin concerto?"

Bruch worked closely on revisions with Joseph Joachim, the virtuoso violinist, who took an immediate liking to the Concerto, but suggested many important changes. For instance, in an extensive letter Joachim insisted that the orchestral passages be longer. He even rewrote melodic ideas in the piece. Concerned that later generations



# PROGRAM NOTES

would believe that Joachim had too big a hand in the evolution of the piece, Bruch urged Joachim's son, who was in the process of publishing his father's collected letters, not to include a detailed letter with Joachim's suggestions.

The G-Minor Concerto brought Bruch much fame and recognition in his lifetime, and he attempted to sell the autographed manuscript abroad to two American sisters, Ottilie and Rose Sutro, who had so impressed Bruch with their playing that he agreed to compose a concerto for them, the Concerto for Two Pianos, op. 88a. The story goes that the Sutro sisters said they would sell the Violin Concerto manuscript for Bruch in the United States and send him back the proceeds. They never did, and the manuscript now resides in the Pierpont Morgan Public Library in New York. Bruch died in 1920, age 82, after an indefatigable career. The violinist Willy Hess performed the Adagio from the Concerto at his funeral in the cemetery chapel of St. Matthew in Berlin.

The Concerto is an extraordinary mixture of bravura and pathos. The G-minor key sets a despairing and ominous tone, while the muscular opening violin lines (Vorspiel [Prelude]) require the violinist to bravely traverse open octaves and fly through quick-hitting scales. Unlike traditional preludes, this is not a warm-up piece, but requires the violinist to have done plenty of calisthenics before walking out on stage. The movement (Allegro moderato) is in ABA form, with the opening ascending melody returning at the end with just a few alterations, flowing directly into the Adagio.

In the traditionally heavenly key of E-flat major and perfect triple time, the Adagio movement arouses sublime emotions. Notes melt into one another as the orchestra provides a subdued canvas upon which the violin soars. The orchestra finally deigns itself to break through in the middle of the movement, playing the primary theme. The pace soon increases and climaxes into triumphant fortissimo. Peace returns at the end as the primary theme rises again reassuringly and fades to pianissimo.

The brightly optimistic key of G major appears in the last movement (Allegro energico), and the violinist stabs the instrument in double and triple stops, reminiscent of the last movement of Brahms's Violin Concerto, to which Joachim also made significant contributions. We are firmly in the land of quick-fingered virtuosity and grandly gestured tutti melodies. Bruch's Concerto is noteworthy for its ability to capture primary human emotions, from longing and despair to triumph and courage, in a traditionally tonal 19th-century idiom sure to move audiences for all time.

—Aaron Beck

*Bruch composed his Violin Concerto No. 1 from 1864 to 1866.*

*The Concerto is scored for an orchestra of solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.*

*Performance time is approximately 23 minutes.*



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# PROGRAM NOTES

## Symphony No. 9 (“Great”) (1825)

Franz Schubert (1797–1828)

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The popular image of Schubert as a shy, neglected genius who tossed off immortal songs on the backs of menus is finally beginning to crumble. Given the rather limited professional opportunities available to a young composer in Vienna during the 1820s, Schubert’s career flourished and was clearly heading to new heights when he died at age 31, just 20 months after Beethoven. The first of the great Viennese composers actually born in the city, Schubert enjoyed the best musical education available, was a member of the Vienna Boys’ Choir, studied with Antonio Salieri, and gradually found his music being championed by leading performers of the time.



Watercolor portrait of Schubert by Wilhelm August Rieder, 1825

Yet the older picture of the neglected Schubert did register some realities. He composed many works, especially smaller ones, at amazing speed, and as a teenager might write two, three, or more songs in a single day. And although his music was widely published, performed, and praised, this considerable exposure was generally limited to domestic genres, such as songs, dances, and keyboard music. Only near the end of his life did Schubert’s piano sonatas and substantial chamber compositions begin to reach a larger public and audiences beyond Vienna. With some justification on either account, therefore, one can tell a happy story or a sad one about Schubert’s career. One can speak of a brilliant young composer whose fortunes were clearly ever on the rise, or of a pathetic genius who never received the full recognition he deserved before his untimely death.

So, too, one can tell differing tales about his symphonies. So far as we know, none of them was performed in public during his lifetime. Very sad indeed. On the other hand, Schubert heard his symphonies played—it was not left for his inner ear simply to imagine what they would sound like in real time and space. If this situation seems paradoxical, it is because Schubert wrote most of his symphonies as part of a learning process and specifically to be played by small private orchestras at school or by what we would consider community orchestras. They were not for professionals playing in concert halls.

Schubert’s First Symphony dates from 1813, when he was 16, and the next five followed at the rate of about one a year. He later discounted these initial efforts, as he did many early compositions. Around 1823 he was asked to supply a work for performance but responded that he had “nothing for full orchestra that [he] could send out into the world with a clear conscience.” Yet by this point Schubert had written all but his final symphony, the one we hear tonight. Five years later, in a letter

# PROGRAM NOTES

to a publisher, he mentioned “three operas, a Mass, and a symphony,” as if all his earlier pieces in those genres did not exist or matter. And in many ways, they did not.

And so the Ninth, one might say, is Schubert’s only symphony, the one he felt was fully mature and intended for the public. It was meant to be judged in comparison with Beethoven, the lone living symphonic composer of real consequence for him and the figure who dominated Viennese musical life. Schubert revered him above all other composers.

Schubert prepared a long time to write his last and longest symphony, and not just by producing the six earlier ones (as well as various unfinished symphonies, including the “Unfinished” of 1822). In 1824, after more than a year of serious illness, Schubert wrote an anguished letter to one of his closest friends in which he lamented his personal and professional state. Near the end, however, the tone turns more optimistic as he discloses his career plans. Having failed in the world of opera, dominated by Rossini at the time, Schubert decided to turn with new determination to the Beethovenian realm of instrumental music—chamber, keyboard, and orchestral:

*I seem once again to have composed two operas for nothing. Of songs I have not written many new ones, but I have tried my hand at several instrumental works, for I wrote two string quartets and an octet, and I want to write another quartet; in fact, I intend to pave the way towards a grand symphony in that manner. ... The latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony, three movements from the new Mass, and a new overture. God willing, I, too, am thinking of giving a similar concert next year.*

The symphony he is paving the way for we hear tonight. The symphony of Beethoven’s that was about to be premiered in Vienna was the Ninth, a work that would leave its mark on Schubert’s own symphony.

During the next year Schubert continued to write chamber and keyboard music leading to his grand symphony, and he began to enjoy real professional success at the highest level in Vienna. Beethoven’s own chamber musicians, most importantly the violinist Ignaz Schuppanzigh, took up Schubert’s cause and performed his works alongside the master’s in high-profile concerts. Then, in the summer of 1825, Schubert made the lengthiest, longest, and happiest excursion of his life. Together with Johann Michael Vogl, a famous opera singer who was the foremost interpreter of his songs, he went to Steyr, Linz, Gmunden, Salzburg, and Gastein.

Schubert informed friends that he was writing a symphony, undoubtedly the grand project for which he had been preparing. One of the most famous of Schubert legends is that this symphony is lost. Yet the so-called “Gastein” Symphony is none other than the “Great” C-Major Symphony, which was formerly thought to date from 1828. Not only is there considerable stylistic and circumstantial confirmation to support the earlier date, but also scientific evidence of the handwriting and watermarks of the manuscript.

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Friends report that Schubert had a “very special predilection” for his “Grand Symphony” written at Gastein. Certainly the scene of its composition was ideal. In the longest letters he ever wrote, intended for his brother Ferdinand but never sent, Schubert described the inspiring beauty of his surroundings, particularly near the mountains and lakes of Gmunden, a vast expanse and majesty that is heard in the Symphony. Only Beethoven had written a longer and more ambitious symphony before this, the mighty Ninth, whose “Ode to Joy” theme Schubert briefly alludes to in his own last movement. Although it was never performed in public during his lifetime, Schubert may have heard the piece in a reading by the Conservatory orchestra. The Symphony was not premiered until 10 years after Schubert’s death, when Robert Schumann recovered the work from the composer’s brother and gave it to his friend Felix Mendelssohn to present in Leipzig.

The sights Schubert devoured during his extended summer trip amidst the Austrian lakes and mountains resonate with the majestic horn call that opens the first movement’s introduction (Andante). Schumann stated that “it leads us into regions which, to our best recollections, we had never before explored.” Lush string writing follows and leads seamlessly into the movement proper (Allegro ma non troppo), which has more than a touch of Rossinian lightness. The opening horn theme majestically returns in the coda, presented by the full orchestra.

The magnificent slow movement (Andante con moto), in the somber key of A minor, opens with a lovely wind melody—first heard from the solo oboe—over one of Schubert’s characteristic “wandering” accompaniments. The theme is contrasted with a more lyrical one in F major. As in many of his mature compositions, Schubert eventually interrupts the movement with a violent outburst of loud, dissonant, agonizing pain, what musicologist Hugh Macdonald calls “Schubert’s volcanic temper.” Such moments, usually placed within contexts of extraordinary lyric beauty, may allude in some way to the broken health that intruded so fatefully in Schubert’s life and that would lead to his early death.

The Scherzo (Allegro vivace) reminds us that, in addition to his songs, Schubert was one of the great dance composers of his day. (He wrote hundreds of them, some of which, in 1827 and 1828, were published in collections together with dances by Johann Strauss, Sr.). The vigorous opening contrasts with a middle section waltz before the opening is repeated. The finale (Allegro vivace) is a perpetual motion energy that only builds in intensity near the end, concluding what Schumann famously remarked is a piece of “heavenly length.”

—Christopher H. Gibbs

*Schubert composed his “Great” Symphony in 1825.*

*Schubert’s scoring calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; three trombones; timpani; and strings.*

*The Symphony No. 9 runs approximately 50 minutes in performance.*

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We've weathered the pandemic and will continue to adjust to the changes in university funding because of your steadfast generosity—both financially and in terms of ongoing encouragement. Thank you all!

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