

Pittsburgh Symphony Orchestra  
2018-2019 Mellon Grand Classics Season

November 30 and December 2, 2018

MANFRED HONECK, CONDUCTOR  
BERTRAND CHAMAYOU, PIANO  
RACHEL GILMORE, SOPRANO  
CORRIE STALLINGS, MEZZO-SOPRANO  
PAUL APPLEBY, TENOR  
TBD, BASS  
MENDELSSOHN CHOIR OF PITTSBURGH  
MATTHEW MEHAFFEY, MUSIC DIRECTOR

WOLFGANG AMADEUS MOZART                      Symphony No. 31 in D major, K. 297 (K. 300a), "Paris"  
I.    Allegro assai  
II.   Andantino  
III.  Allegro

MAURICE RAVEL                      Concerto for in D major for Piano (Left Hand Alone)  
and Orchestra  
Lento — Andante — Allegro — Tempo I  
**Mr. Chamayou**

Intermission

FRANZ JOSEPH HAYDN                      Mass in C major, Hob. XXII/9, "Mass in Time of War"  
I.    Kyrie  
II.   Gloria  
III.  Credo  
IV.  Sanctus  
V.   Benedictus  
VI.  Agnus Dei  
**Ms. Gilmore**  
**Ms. STALLINGS**  
**MR. APPLEBY**  
**TBD**  
**Mendelssohn Choir of Pittsburgh**

## PROGRAM NOTES BY DR. RICHARD E. RODDA

### WOLFGANG AMADEUS MOZART

Symphony No. 31 in D major, K. 297 (K. 300a), "Paris" (1778)

**Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756, and died in Vienna on December 5, 1791. He composed his Symphony No. 31, "Paris" after moving to the city to look for work 1778, and it was premiered in Paris on the Concert Spirituel series and conductor Joseph Le Gros on June 18, 1778. The Pittsburgh Symphony first performed the work at Carnegie Music Hall with conductor Emil Paur in 1909, and most recently performed it conductor Vladimir Fedoseyev in 2005. The score calls for Mozart's largest orchestra to-date, including pairs of flutes, oboes, clarinets, bassoons, two horns, two trumpets, timpani and strings. Performance time: approximately 18 minutes.**

In the spring of 1778, Mozart was chaperoned by his mother to Paris to look for a job suited to his gifts and his ambition. In May, it appeared that his foray might bear fruit. He reported to his father in Salzburg that he had been offered the post of organist at Versailles, a job with light duties, six months leave per year, and proximity to the royal family. Mozart, however, had his sights set on the opera house, and he turned the position down. "After all, 2,000 livres is not such a big sum," he rationalized to his angry father. Later that month, Jean Le Gros, director of the famous Concert Spirituel, asked him to write a symphony for his series, and Mozart determined to concoct something exactly suited to the Parisian taste. (He thought little of *le gout parisien*. "If only this were a place where people had ears to hear, hearts to feel and some measure of understanding for music," he grumbled to his father.)

To enumerate some important "Parisian" features of Mozart's D major Symphony: it is scored for large orchestra, including clarinets for the first time in one of Mozart's symphonies (a total of 57 players participated in the premiere, according to the *Almanach des Spectacles de Paris*); it begins with the Concert Spirituel's characteristic *premier coup d'archet* (the unanimous *forte* entrance — "first stroke of the bow" — by the entire orchestra on the downbeat); it eliminates the first movement repeats ("our taste in Germany is for length, but really it is better to be short and sweet," the composer decided); it immediately repeats many phrases ("Parisian audiences needed repetitions of phrases on the spot as much as the audiences of a mob orator," wrote Sir Donald Tovey); it simplifies the harmonic scheme (Lawrence Gilman: "The Symphony is remarkable for the fidelity with which it adheres to the keys of the tonic and the dominant"); and it omits the minuet movement (which, in 1778, was still an optional component of the symphonic form, at least in Paris).

Mozart's stay in Paris grew sad. His mother fell ill in June, just as the Symphony was completed, and she died the next month. He lingered, sorrowful and alone, in Paris until September 26, when, having failed to obtain the position he sought or the opera commission he longed to fill, he left for home.

Alfred Einstein said that the Symphony No. 31 "hovers continually between brilliant tumult and graceful seriousness," a quality heard immediately at the beginning with the contrast between the vigorous opening scalar tutti and the sweet, falling phrase that follows. Among the wealth of melodies ("twenty or thirty," counted Tovey) is the structural second theme, a pert little phrase finished by a long, descending scale in gentle parallel harmonies played by the violins. As the sonata form unfolds, much care is taken to balance the forceful, rising scale pattern of the first measures with the movement's more lithe melodic material. The *Andantino* is languorous and sylvan. For the finale, Mozart sprang a surprise on his Parisian audience. "I began with the violins alone, piano for eight measures, followed at once by a sudden forte," he recounted to his father in a letter. "The audience (as I had anticipated) cried 'Hush!' at the piano, but directly the *forte* began, they took to clapping." The contrast and balance provided by the juxtaposition of soft and loud passages generates much of the excitement of this finale, whose other unexpected quality is its large amount of counterpoint. The "Paris" Symphony is at once one of Mozart's most festive works and a brilliant musical statement declaring that the young composer was on the threshold of his artistic maturity.

### MAURICE RAVEL

## Concerto in D major for Piano (Left Hand Alone) and Orchestra (1929-1930)

**Maurice Ravel was born in Ciboure, Basses-Pyrénées, France on March 7, 1875, and died in Paris on December 28, 1937. He composed the Left Hand Concerto in 1929-1930, for the pianist Paul Wittgenstein, who had lost his right arm during the First World War, and it was premiered by the Vienna Symphony Orchestra with conductor Robert Heger and Wittgenstein on November 27, 1931. The Pittsburgh Symphony first performed the work at Syria Mosque with conductor Fritz Reiner and pianist Robert Casadesus in January 1942, and most recently performed it with conductor Gianandrea Noseda and pianist Benjamin Hochman in January 2013. The score calls for piccolo, three flutes, two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings. Performance time: approximately 19 minutes.**

Maurice Ravel made a triumphant tour of America as pianist and conductor in 1928. Plans were begun almost immediately for a second foray into the New World, and he started work on a piano concerto in 1929 that was to be the centerpiece of the venture. While he was at work on what became the Concerto in G, however, he was asked to compose another concerto by the pianist Paul Wittgenstein, brother of the eminent Austrian philosopher, Ludwig, who was determined to continue his concert career despite the loss of his right arm during the First World War. Wittgenstein had transcribed several piano works for his own performance for left hand alone and commissioned new pieces from some of the era's most distinguished composers — Strauss, Prokofiev, Franz Schmidt, Britten, Hindemith, Korngold. Ravel was intrigued by Wittgenstein's sincerity and by the challenge of the project, and he accepted the proposal. He laid aside the concerto in progress, and took up the new score with enthusiasm.

Of the Left Hand Concerto, Ravel wrote, "It contains many jazz effects, and the writing is not as light [as the Concerto in G]. In a work of this kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason, I have resorted to a style that is much nearer to that of the more solemn kind of traditional concerto. A special feature is that, after a first section in this traditional style, a sudden change occurs and the jazz music begins. Only later does it become manifest that the jazz music is built on the same theme as the opening part."

The one-movement Left Hand Concerto is in three sections. The opening rises from a barely audible rumbling of the lowest instruments during which two thematic cells are presented: the first, with its snapping rhythmic figures, is intoned by the contrabassoon; the other, appearing in the eighth measure, is a smooth melody presented by the horns in octaves. (It is this second motive on which the "jazz music" of the central section is based.) The two themes are interwoven to achieve a climax from the full orchestra after which the soloist emerges with a cadenza based on the snapping-rhythm theme. Most of the remainder of the opening section is given over to further orchestral elaborations of this melody, with florid figurations from the soloist. The central, "jazzy" section is driving in rhythm and brilliantly brittle in sonority. A scherzo-like strain and a cheeky tune piped by the high woodwinds are followed by the recall of the smooth melody of the beginning, here entrusted to the solo bassoon and then the solo trombone. The jaunty scherzo resumes, but is brought to a sudden halt by a silence and the return of the snapping opening theme in a bold setting for full orchestra. A sweeping cadenza and closing flourishes from the orchestra bring this masterwork of Ravel's maturity to a powerful conclusion.

## FRANZ JOSEPH HAYDN

Mass in C major, "In Tempore Belli" ("*In Time of War*"), Hob. XXII/9, "Paukenmesse" ("*Kettledrum Mass*") (1796)

**Franz Joseph Haydn was born in Rohrau, Lower Austria on March 31, 1732, and died in Vienna on May 31, 1809. He composed his Mass in C major, known as both "Mass in Time of War" and the "Kettledrum Mass" in 1796, and it was premiered in Vienna with Haydn conducting on December 26, 1796. These concerts mark the first complete performance of the work by the Pittsburgh Symphony. The score calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, organ and strings. Performance time: approximately 41 minutes.**

Haydn's fourteen Masses fall into two groups, and for the most practical of reasons. He had composed a half dozen such works by 1783, when Emperor Joseph II brought Austria into line with the papal decrees banning the use of instruments in church, thereby putting Haydn out of business as a composer of Masses. But austerity in music is not a Viennese penchant, and Emperor Francis II repealed the earlier order in the mid-1790s, thereby reinstating the glorious musical pageants of which the Austrians are so fond. (The tradition continues today with the sumptuous Mass-concerts given by the Vienna Choir Boys as part of their regular duties at the Hofburg Chapel.) Haydn responded to the lifting of the ban by composing six masterful liturgical works between 1796 and 1802: the Masses titled *Kettledrum*, *St. Bernardi*, *Lord Nelson*, *Theresa*, *Creation* and *Harmonie*. They were written for the annual celebrations in Eisenstadt surrounding the nameday (September 8) of Princess Marie Hermenegild Esterházy, one of the recent additions to the family that had employed Haydn for nearly a half century.

In 1796, when Haydn began his series of late Masses, his fortunes were at their height as the most famous and respected composer in Europe, having conquered musical London in two extended residencies during the previous five years and seen his works spread across the continent in publication and performance. His native Austria, however, faced more anxious times. Napoleon Bonaparte had begun his meteoric rise to power three years earlier by playing a significant part in the recapture in 1793 of Toulon, a Mediterranean port that had been surrendered to the British by French royalists. Austria, along with Britain, Prussia, Holland and Spain, was a member of the First Coalition, an alliance that had been formed by those monarchical nations in the wake of the execution of Louis XVI to thwart the French National Convention's ambition to spread revolution (and royal overthrow) throughout Europe. In 1796, Carnot entrusted the campaign against northern Italy, then dominated by Austria, to the young General Bonaparte, who won a stunning series of victories with an army he had transformed from a demoralized, starving band into a military juggernaut. By the summer of 1796, Napoleon was sweeping through northern Italy and threatening to cross the Alps into Austria itself. During the following months, French forces marched into Tyrol and Carinthia, and occupied Graz on April 10, 1797. Vienna was near panic, and the Habsburg court published a pamphlet, *The Perils of the Times*, warning that "whoever shall be charged with speaking of peace so long as the enemy remains within our boundaries, whoever criticizes any measure decreed by the authorities, will be publicly tried and, if found guilty, will be treated as an enemy of our country and — whoever he may be — *turned over to the vengeance of the populace.*" Further humiliations on the battlefield led Austria to accept the treaty of Campo Formio in October 1797, ceding its territories in Belgium, receiving back control of the some areas around Venice, and winning what proved to be a brief respite from French aggression. It was as those troubled times began to settle upon Austria that Haydn composed his *Missa in Tempore Belli* — *Mass in Time of War*.

Haydn began the first of his Masses celebrating the nameday of Princess Marie, the *Missa Sancti Bernardi* (honoring Bernard of Offida, a Capuchin monk dear to the Viennese recently beatified by Pope Pius VI), in Vienna around Easter 1796 and completed it at Eisenstadt in time for the performance at the Bergkirche on September 13th. Perhaps moved by the unrest facing the country, he began the Mass for the following year — the *Missa in Tempore Belli* — before leaving Eisenstadt. He finished the work during the autumn, and led its premiere on December 26, 1796 at the Piaristenkirche in suburban Vienna as part of an elaborate observation of the first Mass celebrated by Joseph von Hofmann, the son of the Imperial Royal Minister of War Finance, who had recently been admitted to the priesthood. After having granted the favor of the first performance of her new Mass to the country's chief authority for military funding, Princess Marie heard the *Missa in Tempore Belli* at her nameday observances at Eisenstadt on September 29, 1797.

A majestic slow introduction provides the gateway to the *Missa in Tempore Belli*, a technique that Haydn used to open most of his late symphonies. The buoyant *Kyrie* follows a compressed sonata form also based on the symphonic model, with the solo quartet's paired pronouncements of the word "*eleison*" marking the arrival at the second theme and the mezzo-soprano's elaboration of the "*Kyrie*" theme beginning the brief development section. The *Gloria* comprises three sections: a brilliant opening chorus; a superb solo for bass with choral episodes (*Qui tollis*); and a luminous choral song of praise (*Quoniam tu solus sanctus*). Haydn applied traditional imitative treatments to the opening and closing portions of the long *Credo* text (*Credo in unum Deum* and *Et vitam venturi seculi*), using them to frame a deeply felt lament for soloists and chorus (*Et incarnatus est*) and a confident evocation of the Resurrection (*Et resurrexit*). The *Sanctus* is a compact movement in two parts (*Adagio* — *Allegro con spirito*); the tenor begins the concluding *Osanna in excelsis*. The influence of the uncertain time of the work's creation is reflected most strongly in its two closing movements. The *Benedictus* is largely devoted to a thoughtful, minor-key quartet for the soloists, with a brighter tonality achieved only for the opening music's reprise and the choral acclamation of the final *Osanna in excelsis*. The *Adagio* passage that begins the *Agnus Dei*, with its solemn tread, its startling dynamic changes, its plangent chromaticism and its remarkable

timpani rumblings — part drumroll, part palpitating heartbeats (the work is known in Germany and Austria as *Paukenmesse* ["*Kettledrum Mass*"]) — is one of the most ominous statements in late-18th-century music. It is with his characteristic optimism, however, that Haydn ends the *Mass in Time of War*, setting the *Dona nobis pacem* as a hopeful prayer for peace.

KYRIE  
(Soloists and Chorus)

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

GLORIA  
(Chorus)

Gloria in excelsis Deo,  
et in terra pax hominibus  
bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter  
magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus pater omnipotens.  
Domine Fili unigenite  
Jesu Christe,  
Domine Deus, Agnus Dei,  
Filius Patris.

Glory to God in the highest,  
and on earth peace to men  
of good will.  
We praise you, we bless you,  
we worship you, we glorify you.  
We give you thanks  
for your great glory.  
Lord God, heavenly King,  
God the Father almighty.  
The only-begotten Son,  
Lord Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father.

QUI TOLLIS  
(Bass and Chorus)

Qui tollis peccata mundi:  
miserere nobis;  
qui tollis peccata mundi:  
suscipe deprecationem nostram;  
qui sedes ad dexteram Patris:  
miserere nobis.

You take away the sin of the world:  
have mercy on us;  
you take away the sin of the world:  
receive our prayer;  
you are seated at the right hand of the Father:  
have mercy on us.

QUONIAM TU SOLUS  
(Soprano and Chorus)

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus,  
Jesu Christe,  
cum sancto spiritu,  
in gloria Dei Patris. Amen.

For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High,  
Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father. Amen.

CREDO  
(Chorus)

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Credo in unum Dominum,

We believe in one God,  
the Father, the Almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.  
We believe in one Lord,

et ex patre natum  
ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri,  
Per quem omnia facta sunt.  
Qui propter nos homines et  
propter nostram salutem  
descendit de coelis.

eternally begotten  
of the Father.  
God from God, Light from Light,  
true God from true God,  
begotten, not made,  
of one Being with the Father.  
Through him all things were made.  
For us men and  
for our salvation  
he came down from heaven.

ET INCARNATUS EST  
(Soloists and Chorus)

Et incarnatus est de Spiritu  
Sancto ex Maria virgine,  
et homo factus est.  
Crucifixus etiam pro nobis,  
sub Pontio Pilato passus,  
et sepultus est.

By the power of the Holy Spirit  
he became incarnate from the Virgin Mary,  
and was made man.  
For our sake he was crucified  
under Pontius Pilate; he suffered death  
and was buried.

ET RESURREXIT  
(Soloists and Chorus)

Et resurrexit tertia die  
secundum scripturas;  
et ascendit in coelum sedet  
ad dexteram Patris.  
Et iterum venturus est cum gloria  
iudicare vivos et mortuos,  
cujus regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum et vivificantem,  
qui cum Patre et Filio simul  
adoratur et conglorificatur.  
Qui locutus est per Prophetas.  
Et unum sanctam catholicam et  
apostolicam ecclesiam.  
Confiteor unum baptisma in  
remissionem peccatorum.  
Et expecto resurrectionem mortuorum.

On the third day he rose again  
in accordance with the Scriptures;  
and ascended into heaven and is seated  
at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead,  
and his kingdom will have no end.  
We believe in the Holy Spirit,  
the Lord, the giver of life,  
with the Father and the Son  
he is worshipped and glorified.  
He has spoken through the Prophets.  
We believe in one holy catholic and  
apostolic Church.  
We acknowledge one baptism for the  
forgiveness of sins.  
We look for the resurrection of the dead.

ET VITAM VENTURI  
(Soloists and Chorus)

Et vitam venturi seculi. Amen.

And the life of the world to come. Amen.

SANCTUS  
(Mezzo-Soprano and Chorus)

Sanctus, sanctus, sanctus Dominus,  
Deus Sabaoth.

Holy, holy, holy Lord,  
God of power and might.

PLENI SUNT COELI  
(Chorus)

Pleni sunt coeli et terra  
gloria tuae.  
Osanna in excelsis.

Heaven and earth are full  
of your glory.  
Hosanna in the highest.

BENEDICTUS  
(Soloists and Chorus)

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

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

AGNUS DEI  
(Chorus)

Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi:  
dona nobis pacem.

Lamb of God,  
you take away the sins of the world:  
have mercy on us.  
Lamb of God,  
you take away the sins of the world:  
have mercy on us.  
Lamb of God,  
you take away the sins of the world:  
grant us peace.

DONA NOBIS PACEM  
(Soloists and Chorus)

Dona nobis pacem.

Grant us peace.