Ludwig van Beethoven (1770 – 1827)
Overture to Egmont, Op. 84

In the Spring of 1810, the Vienna Burgtheater commissioned Beethoven to write incidental music for a production of Goethe's Egmont. A lifelong admirer of Goethe's work, Beethoven enthusiastically accepted the offer. The tale of Lamoral, the Count of Egmont, is an example of the kinds of stories regarding the triumph of commoners over tyrannical oppressors that had become extremely popular in Europe during the aftermath of the French Revolution. When Lamoral calls for a Dutch revolution to remove the occupying Spanish forces from the Netherlands, he is subsequently executed. His martyrdom inspires the Dutch uprising that successfully overthrows Spanish rule. As with the Leonora Overtures Beethoven had composed five years earlier for his opera, *Fidelio*, Beethoven effectively tells the whole story in his *Overture zu Egmont*. A somber slow introduction sets the stage, and then the stormy exposition, development, and recapitulation sections explore the suffering of the oppressed Dutch people. At the end of the recapitulation, Lamoral's head is chopped off, and a brief funeral choral played by the winds pays tribute to him. Next, a huge crescendo leads from the somber *pianississimo* (ppp) of the choral to a fortissimo (ff) F major "victory symphony" that celebrates both the ultimate victory of the Dutch people over their Spanish overlords and the era of Dutch sovereignty and prosperity this victory ushers in.

Arnold Schoenberg (1874 – 1951)
Chamber Symphony No. 1, Op. 9

Written in 1906, Schoenberg's Chamber Symphony No. 1 provides a fascinating bridge between the hyper chromaticism of the late 19th century and the atonal 12-tone serialism that Schoenberg would develop and embrace in the 1920s. The Rosé Quartet and wind players of the Vienna Philharmonic gave the Chamber Symphony's premiere in 1907 with the composer conducting.

Although the Chamber Symphony is performed without any breaks, each section of its overarching sonata form (Exposition, Scherzo, Development, Adagio, and Recapitulation) represents a distinct movement. The five movements each contain their own internal forms and are connected to the other movements through the cyclic use of many different themes and motives. Demonstrating his contrapuntal prowess, Schoenberg frequently stacks these themes atop one another, and thus, each section of the piece contributes new motivic material to an inventive contrapuntal lattice while simultaneously recalling the work's earlier movements.

Sections of the Chamber Symphony bear a strong resemblance to works by Gustav Mahler and Richard Strauss. Indeed, the opening "*sehr rasch*" ("very fast") pays homage to Strauss' notoriously difficult tone poem Don Juan. While both these composers were steadfast admirers of Schoenberg – Mahler was one of Schoenberg's close friends and mentors, and Strauss had helped Schoenberg win both a faculty position at a conservatory as well as significant stipend from the Society for German Music – Schoenberg pushes the boundaries of tonality and counterpoint far beyond what his predecessors had considered possible.

Throughout the work, Schoenberg explores the relationships between quartal and whole tone sonorities (atonal constructions) and the tonal key areas of F and E major, never spending too much time dealing with any one kind of harmony and only very infrequently invoking moments of consonance. The resulting symphony ranks among the most challenging and virtuosic pieces in the entire orchestral repertoire. While Schoenberg and his students each made arrangements of the piece, we are excited to present it today in its original form.

Wolfgang Amadeus Mozart (1756 – 1791)
Symphony No. 41 "Jupiter"

By 1788, Mozart's financial troubles had become quite significant. His popularity in Vienna had diminished substantially, and he appeared only seldom in public concerts. His meager income from his position at the Austro-Hungarian imperial court was not enough for him to afford his living expenses and his costly gambling habit. By 1788, he was sending frequent letters to his friend Michael Puchberg, begging him for loans of relatively large sums of money. On top of this, three of Mozart's children had died between the years of 1786 and 1788. Nevertheless, Mozart completed his three final (and arguably his greatest) symphonies during the summer of 1788: No. 39 in E-flat major, No. 40 in G minor "Great G minor symphony," and No. 41 in C major "Jupiter." Already by the early 1800s, critics, musicians, and music lovers alike across Europe had come to recognize Mozart's final symphonic utterance, his Jupiter Symphony, as one of the greatest works of music ever composed.

It is unknown whether Mozart ever heard a performance of any of his final three symphonies. Although no records survive of him having been at any of their performances, he had ample opportunities to present these works in Vienna and in various parts of Germany before his death in 1791.

The Jupiter Symphony unfolds in four movements. In the first movement "*Allegro*," Mozart weaves together *Opera Buffa* and *Opera Seria* elements, creating a symphonic construction that deals with both "high brow" musical tastes as well as popular and comic ones. Mozart even embeds a melody from a comic opera aria he had written earlier called "*un bacio di mano*" ("a kiss on the hand") for an opera by Pasquale Anfossi. He then plays a musical joke on the aria's line, "*le usanze del mondo andate a studiar*" ("go forth and study the ways of the world") by giving it a fugal treatment (what was then referred to as the serious and scholarly "learned style") in the movement's development section. Mozart's slow second movement "*Andante cantible*" is an emotional and touching French sarabande, while his third movement "*Menuetto: Allegretto – Trio*" resembles an Austrian Ländler folk dance. The first and third movement each foreshadow the music of the symphony's finale. The second theme of the first movement and the opening of the third movement each feature first violin melodies accompanied by oscillating second violin bass lines, mirroring the texture that begins the piece's last movement. Additionally, the second half of the third movement trio features the four-note fugal subject that pervades the music of the final movement.

The "*Molto Allegro*" finale begins with this four-note subject, a common plainchant motif possibly derived from the Gregorian hymn "*Lucis Creator*" ("The Creator of Light"). Mozart had previously used this melody in several of his pieces including his Symphony No. 1, his *Missa Brevis* in F major, and his Symphony No. 33. The movement proceeds in a sonata form with each containing fugal passages produced as Mozart treats individual themes imitatively and occasionally has multiple themes played simultaneously. In the movement's ingenious coda, Mozart combines all five of the movement's themes in a massive, full orchestra fugue before snapping the music back into homophony to end the piece in heroic blaze of glory. It is this coda that is often considered both the greatest part of the piece and also one of the most brilliant moments in all of classical music.

- Elias Miller