

Season 2018-2019

Saturday, June 15, at 8:00

Sunday, June 16, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Richard Woodhams Oboe

Ricardo Morales Clarinet

Daniel Matsukawa Bassoon

Jennifer Montone Horn

Clyne *Masquerade*

First Philadelphia Orchestra performances

Mozart Sinfonia concertante in E-flat major, K. 297b, for winds and orchestra

I. Allegro

II. Adagio

III. Andantino con variazioni—Andante

Intermission

Rachmaninoff Symphony No. 1 in D minor, Op. 13

I. Grave—Allegro ma non troppo

II. Allegro animato

III. Larghetto

IV. Allegro con fuoco—Largo—Con moto

This program runs approximately 2 hours.

These concerts are presented in cooperation with the **Sergei Rachmaninoff Foundation**.

The June 15 concert is sponsored by

Ralph Muller.

The June 16 concert is sponsored by

John McFadden and Lisa Kabnick.

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.

The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with four CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; *Musical America’s* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania.

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

Soloist

Jessica Griffin



Richard Woodhams, who retired from The Philadelphia Orchestra in September 2018, became principal oboe of the Orchestra in 1977. He succeeded his teacher at the Curtis Institute of Music, John de Lancie.

Mr. Woodhams's tenure included many solo appearances in Philadelphia, as well as in Chicago, New York, Boston and other cities throughout the United States and Asia in collaboration with its four previous music directors. He recorded the Strauss Oboe Concerto with Wolfgang Sawallisch and gave first performances with the Orchestra of solo works by J.S. Bach, Bellini, Haydn, George Rochberg, Christopher Rouse, Joan Tower, and Vaughan Williams. Additionally he has premiered chamber works locally by William Bolcom, Chuck Holdeman, Thea Musgrave, Bernard Rands, Ned Rorem, Richard Wernick, and Ellen Taaffe Zwilich.

Mr. Woodhams has also performed solo works in his career with such notable musicians as violinists Alexander Schneider and Itzhak Perlman, pianists Christoph Eschenbach and Jean-Yves Thibaudet, as well as the Guarneri, Orion, and Dover string quartets. He also recorded Tower's *Island Prelude* with the Tokyo String Quartet.

Mr. Woodhams has taught at the Curtis Institute since 1985 and has given master classes at many prominent schools worldwide, including London's Royal College of Music, the Juilliard School, Rice University, and the Shanghai Conservatory. His former students occupy prominent playing and teaching positions in the United States and abroad. He has participated in the Marlboro, La Jolla, and Aspen music festivals, among others.

Mr. Woodhams began his oboe studies with Raymond Dusté in his native Palo Alto, California, and his orchestral career in 1969 with the St. Louis Symphony under Walter Susskind. In 2018 he received the annual award of the Philadelphia Musical Society of Philadelphia and this summer will be elected an honorary member of the International Double Reed Society.

Soloist



Ricardo Morales is one of the most sought-after clarinetists today. He joined The Philadelphia Orchestra as principal clarinet in 2003 and holds the Leslie Miller and Richard Worley Chair. Prior to this he was principal clarinet of the Metropolitan Opera Orchestra, a position he assumed at the age of 21. He has performed as principal clarinet with the New York Philharmonic and the Chicago Symphony, and at the invitation of Simon Rattle, performed as guest principal clarinet with the Berlin Philharmonic. He also performs as principal clarinet with the Saito Kinen Festival Orchestra and the Mito Chamber Orchestra, at the invitation of Seiji Ozawa.

A native of San Juan, Puerto Rico, Mr. Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He continued his studies at the Cincinnati Conservatory of Music and Indiana University, where he received his Artist Diploma. He has been a featured soloist with the Metropolitan Opera Orchestra; the Chicago, Cincinnati, Indianapolis, and Flemish Radio symphonies; and the Seoul Philharmonic, among others. He made his solo debut with The Philadelphia Orchestra in 2004. An active chamber musician, he has performed in the MET Chamber Ensemble series at Carnegie Hall's Weill Recital Hall; at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and the Saratoga Chamber Music Festival; on NBC's *The Today Show*; and with the Chamber Music Society of Lincoln Center. Mr. Morales is highly sought after for his recitals and master classes, which have taken him throughout North America, Europe, and Asia. In addition, he currently serves on the faculty of Temple University.

Mr. Morales's debut solo recording, *French Portraits*, is available on Boston Records. His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio; the Pacifica Quartet, which was nominated for a Latin Grammy Award; and of the Mozart Concerto with the Mito Chamber Orchestra for Decca. He is a sought-after consultant and designer of musical instruments and accessories, and enjoys a musical partnership with F. Arthur Uebel, a world-renowned manufacturer of artist-level clarinets.

Soloist

Jessica Griffin



Daniel Matsukawa has been principal bassoon of The Philadelphia Orchestra since 2000 and holds the Richard M. Klein Chair. Born in Argentina to Japanese parents, he moved with his family to New York City at age three and began studying the bassoon at age 13. The following year he won his first competition and was featured as a soloist performing the Mozart Bassoon Concerto with a professional orchestra in New York. He was a scholarship student of the pre-college division of both the Juilliard School and the Manhattan School of Music, where he studied with Harold Goltzer and Alan Futterman. Mr. Matsukawa went on to study at Juilliard for two years before attending the Curtis Institute of Music, where he was a pupil of former Philadelphia Orchestra Principal Bassoon Bernard Garfield.

Mr. Matsukawa has been a recipient of numerous awards and prizes, including a solo concerto debut in Carnegie Hall at the age of 18. He was also featured in a Young Artist's Showcase on New York's WQXR classical radio station. Since then he has appeared as soloist with several other orchestras, including The Philadelphia Orchestra (with which he made his solo debut in January 2001), the National Symphony, the New York String Orchestra under Alexander Schneider, the Curtis Symphony, the Virginia Symphony, the Auckland Philharmonic, and the Sapporo Symphony. Mr. Matsukawa is an active chamber musician and has performed and toured with the Marlboro Festival. Prior to his post with The Philadelphia Orchestra, he served as principal bassoon with the National, St. Louis, Virginia, and Memphis symphonies. He is a regular member of the faculties at both the Curtis Institute of Music and the Boyer College of Music at Temple University.

Mr. Matsukawa also conducts regularly and studied conducting privately with Otto Werner Mueller, head of the conducting department at the Curtis Institute. His orchestral conducting debut took place in 2009 at the Pacific Music Festival in Japan. Since then he has been invited back to conduct regularly, including a tour of concerts in Sapporo, Hamamatsu, and Tokyo. He made his US professional debut conducting the Virginia Symphony.

Soloist



As principal horn of The Philadelphia Orchestra, and a world acclaimed soloist, chamber musician, and teacher, Grammy Award-winner **Jennifer Montone** has been on the faculty of the Curtis Institute of Music and the Juilliard School since joining the Orchestra in 2006. Previously principal horn of the St. Louis Symphony and associate principal horn of the Dallas Symphony, she was an adjunct professor at Southern Methodist University and performer/faculty at the Aspen Music Festival and School. She was also third horn of the New Jersey Symphony and has performed as a guest artist with the Berlin and New York philharmonics, and the Cleveland, Metropolitan Opera, Saint Paul Chamber, and Orpheus Chamber orchestras.

Ms. Montone regularly performs as a soloist with such orchestras as The Philadelphia Orchestra, with which she made her solo debut in 2010; the St. Louis, Dallas, National, and Polish National Radio symphonies; the Warsaw National Philharmonic; and the Curtis Institute of Music Orchestra. Her recording of the Penderecki Horn Concerto with the Warsaw National Philharmonic won a 2013 Grammy Award. Her other recordings include *Jennifer Montone Performs*, her first solo CD; *Still Falls the Rain*, works of Benjamin Britten; *Gabrieli* with the National Brass Ensemble; and *Song of Shinobeu*, works of Haruka Watanabe. Ms. Montone made her Weill Concert Hall solo recital debut in 2008. She has appeared as a featured artist at many International Horn Society workshops, and as a soloist and collaborator with such artists as pianists Emanuel Ax and Christoph Eschenbach, bass Eric Owens, violinists Shmuel Ashkenasi and Joseph Silverstein, and cellist David Soyer, among others.

Ms. Montone, who holds the Gray Charitable Trust Chair, is a graduate of Juilliard, where she studied with Julie Landsman, former principal horn of the Metropolitan Opera. In 2006 she was awarded the prestigious Avery Fisher Career Grant. She is also winner of the 1996 Paxman Young Horn Player of the Year Award. A native of northern Virginia, Ms. Montone studied with Edwin Thayer as a fellow in the National Symphony's Youth Fellowship Program. She is married to double bass player Timothy Ressler and immensely enjoys spending time with her two young sons, Max and Felix.

Framing the Program

Parallel Events

1778

Mozart

Sinfonia
concertante
for winds

Music

Haydn
Symphony No.
65

Literature

Voltaire

Irène

Art

Copley
*Watson and the
Shark*

History

Cook discovers
Hawaii

1895

Rachmaninoff

Symphony
No. 1

Music

Ives
Symphony No. 1

Literature

Wells
*The Time
Machine*

Art

Vallotton
Clair de lune

History

End of Sino-
Japanese War

The London-born composer Anna Clyne wrote *Masquerade* in 2013 to premiere in her hometown at the Last Night of the Proms. The brief orchestral tour-de-force, she explains, “draws its inspiration from the original mid-18th-century promenade concerts held in London’s pleasure gardens” and includes a reference to an old English drinking song.

The genre of the sinfonia concertante during the late 18th century was a cross between a symphony and concerto. Mozart’s Sinfonia concertante in E-flat, K. 297b, is scored for orchestra with oboe, clarinet, bassoon, and horn soloists. Since the work was discovered long after Mozart’s death there has been some controversy about its authenticity. The manuscript is lost and there are aspects of the piece that are unusual for the composer, which suggests it may have been modified in certain respects from the original composition Mozart wrote for performances in Paris in 1778.

The premiere of Sergei Rachmaninoff’s First Symphony in 1897 was a bitter disappointment for the young composer, who took quite some years to recover. He left Russia in 1917, soon after the October Revolution, never to return. He thought the Symphony was lost, although orchestral parts were discovered after his death and the piece finally got a fair chance to enter the repertory. Rachmaninoff’s enduring affection for the Symphony is suggested by a quotation he makes to it in his final work, the Symphonic Dances, written for The Philadelphia Orchestra.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM’s *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 6 PM.

The Music

Masquerade

Jennifer Taylor



Anna Clyne
Born March 9, 1980, in
London
Now living in New Paltz,
New York

While she has built a reputation as an innovative interdisciplinary collaborator, working with filmmakers, visual artists, and choreographers in addition to musicians of various genres, so has the London-born composer Anna Clyne emerged as a veritable force in the orchestral arena. From 2010 to 2014, she served as composer-in-residence with the Chicago Symphony Orchestra. (Clyne was chosen for this position by the CSO's music director, Riccardo Muti, who has praised her as "an artist who writes from the heart, who defies categorization, and who reaches across all barriers and boundaries.") This was followed by composer-in-residence positions with the Orchestre National d'Île de France (2014–16), the Baltimore Symphony Orchestra (2015–16), and the Berkeley Symphony (2017–19). *Prince of Clouds*, Clyne's concerto for two violins and orchestra, was nominated for the 2015 Grammy Award for Best Contemporary Classical Composition.

An Homage to the Proms In 2013 BBC Radio 3 commissioned Clyne to compose a new work for the Last Night of the Proms, the celebratory finale to that renowned London summer festival. (The evening constitutes a patriotic affair as well, traditionally featuring Elgar's *Pomp and Circumstance* and Thomas Arne's *Rule, Britannia!*, among other such emblematic works, and concluding with the British national anthem.) The resulting work is *Masquerade*, an orchestral tour de force as muscular as it is compact. Befitting the occasion, Clyne drew inspiration for the work from the festival's precursor: mid-18th-century promenade concerts, held in London's pleasure gardens, at which listeners freely perambulated while taking in the performance. "As is true today," she notes, "these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks, and masquerades." As further homage to her hometown's storied festival, she dedicated *Masquerade* "to the Prommers," as the Proms' standing-room concertgoers are affectionately called.

"Combined with costumes, masked guises, and elaborate settings," Clyne explains, "masquerades created an exciting,

Masquerade was composed in 2013.

These are the first Philadelphia Orchestra performances of the work, and the first time the Orchestra has performed anything by the composer.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion (bass drum, castanets, cowbells, crash cymbals, kazoos, motor horn, ratchet, snare drum, suspended cymbal [with brushes], suspended sizzle cymbal, tam-tam, triangle, vibraslap, whip), harp, and strings.

Performance time is approximately five minutes.

yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*." The score contains music of blinding vividness throughout: from the hyper-caffeinated introduction—swirling 16th notes in the strings, which propel much of the score's five breathless minutes, colored in turn by percussion, winds, and brass—to its take-no-prisoners final measure, a climactic fortississimo played by the full orchestra replete with ecstatic harp glissandos, cymbals, and drums. Along the way, the listener happens upon a series of characterful, ephemeral episodes, not unlike those 18th-century prommers, taking in acrobatics here, exotic street entertainers there. Clyne's expressive tempo markings in the score prompt the orchestra's abrupt turns from one scene to the next: "Powerful and vigorous"; "Stately with undulation"; "Playful and thorny"; and so on.

Masquerade was premiered in London's Royal Albert Hall on September 7, 2013, by the BBC Symphony Orchestra, conducted by Marin Alsop.

A Closer Look *Masquerade* is centered on two primary melodic ideas. "For the main theme," Clyne says, "I imagined a chorus welcoming the audience and inviting them into their imaginary world."

This theme ("Soaring with grandeur and undulation"), identifiable by its initial three-note stepwise descent, places that imaginary world somewhere between the fairy realm of Mendelssohn's *A Midsummer Night's Dream* and the high seas conjured by Hans Zimmer's *Pirates of the Caribbean* film scores. In her preface to the score, Clyne proposes lyrics for the melody: "Welcome to our Masquerade, where we'll dance and..."

The work's second theme comes from the old English drinking song "The Juice of Barley." Clyne sources the melody from John Playford's *The English Dancing Master*, a 17th-century dancing manual cataloguing music and instructions for more than 100 English country dances. Contained within Clyne's setting of this jaunty tune (marked "Raucous") is one of the score's most magical moments, an ethereal sheen of woodwinds and harp ("Beautiful and tender"). But just as quickly, the music turns raucous again, with more such thrilling whiplash yet in store.

—Patrick Castillo

The Music

Sinfonia concertante, for winds and orchestra



Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

One thing is known for certain: During his 1778 visit to Paris, Mozart composed a *Sinfonia concertante* for flute, oboe, horn, bassoon, and orchestra, which the director of the Concert Spirituel, Joseph Le Gros, promised he would place upon his concert series. In April Mozart wrote to his father, back home in Salzburg, about his plans and how fine the horn player was. The next month Mozart informed him that it was finished: "I had to write the *sinfonia* in a great hurry and I worked very hard at it. The four performers were and are still in love with it." But it was not yet performed: "I think something is going on behind the scenes and doubtless here too I have enemies."

The *Sinfonia concertante* was apparently not performed at all in Paris, although Mozart was sure it would have "made a great hit." On the way back home in October, he wrote to his father that since Le Gros had purchased the music, he kept the score to the piece (together with two new symphonies): "He thinks that he alone has them, but he is wrong, for they are still fresh in my mind and, as soon as I get home, I shall write them down again." Mozart, of course, had a mind that could do this, but there is no evidence that he did in this case. The original manuscript of the *Sinfonia* does not survive and the work disappeared.

A 19th-Century Fraud? The first edition of Ludwig Ritter von Köchel's catalogue of Mozart's compositions (whence we get the K. numbers used to identify the composer's works) declared it lost. When the great Mozart scholar and biographer Otto Jahn died in Göttingen in 1869, a manuscript copy was found among his papers bearing the following inscription: "Concertante für Oboe, Clarinette, Horn u. Fagotte mit Orchesterbegleitung." Some immediately assumed it to be a copy of the lost Mozart work, with the flute part recast for clarinet by an early-19th-century arranger. (Clarinets were not a part of Mozart's orchestra until the 1780s.) The piece was ultimately published in the first complete edition of Mozart's works, and was a particularly welcome addition to the Mozart canon—it helped fill out the relatively small Classical repertory for wind instruments with orchestra. Leading Mozart scholars admired the work, most importantly Alfred Einstein (cousin of the scientist).

Mozart's Sinfonia concertante for winds was composed in 1778.

The first Philadelphia Orchestra performances of the work were in October 1927, with Orchestra members Marcel Tabuteau, Daniel Bonade, Walter Guetter, and Anton Horner as soloists; Fritz Reiner was the conductor. The most recent subscription performances of the piece were in January 1970, with Orchestra members John de Lancie, Anthony Gigliotti, Bernard Garfield, and Mason Jones as soloists and Eugene Ormandy on the podium.

The Sinfonia concertante was recorded by the Orchestra twice: in 1940 for RCA, with Tabuteau, Bernard Portnoy, Sol Schoenbach, and Jones, led by Leopold Stokowski, and in 1957 for CBS, with de Lancie, Gigliotti, Garfield, Jones, and Ormandy.

The work runs approximately 30 minutes in performance.

Yet something was not quite right. Some scholars noted that this piece had bizarre, distinctly un-Mozartean traits. And why had the scoring of the solo parts been changed from flute, oboe, bassoon, and horn to oboe, clarinet, bassoon, and horn? Various arguments were hatched to explain how the work became lost, and how and why it was reconstituted into its present form. By the 1960s, few believed that the work from Jahn's collection represented a work exactly as it came to us from Mozart's pen. The most intriguing of the recent arguments suggests that only the solo parts survived from Mozart's original, and that some 19th-century arranger "filled out" the work with orchestral passages of his or her own invention—changing the flute part into a clarinet part in the process. Alas, some believe that the present work is not by Mozart at all.

In a fascinating essay published in the *Journal of Musicology* in 1987, John Spitzer surveyed a broad range of published opinions about the piece, from those of provincial critics reviewing local performances to those of leading Mozart scholars. He showed that views on the quality of the work often depended on whether one thought it was by Mozart or not and concluded, "There is no question that much of what critics write about the Sinfonia concertante is shaped by what other critics have written. Program note writers crib extensively from musicologists and from notes by other writers. Concert reviewers crib from program note writers. Record reviewers crib from liner notes. Almost everyone cribs from Einstein." Spitzer notes that Einstein's phrase "planned entirely for brilliance, breadth and expansiveness" was used by many commentators and the words even became attributed to Mozart himself.

It is a fascinating predicament. If few contemporary experts believe what we hear today is a piece as Mozart would have written it, its essence is so good that it seems hard to contemplate the work being a 19th-century fraud. After more than a century of scholarly exegesis the work now bears the confusing designation of "KV3 297b (= Anh. 9) / KV6 (1964) Anh. C: 14.01." It is an excellent piece of music, regardless of who composed it, and offers all four wind soloists ample opportunity for solo and concertante playing. The piece sounds enough like Mozart that it still belongs comfortably within the "doubtful" (rather than the "spurious") category of the most recent edition of Köchel's catalogue.

—Christopher H. Gibbs/Paul J. Horsley

The Music

Symphony No. 1



Sergei Rachmaninoff
Born in Semyonovo,
Russia, April 1, 1873
Died in Beverly Hills,
California, March 28, 1943

After some initial piano instruction from his mother, Sergei Rachmaninoff began serious studies at the St. Petersburg Conservatory at age nine, but he floundered. The family finances were declining, as was his parents' marriage, and he transferred to the Moscow Conservatory, where he thrived. He met leading Russian musicians, studied with some of them, and won the support of his hero Tchaikovsky. He was awarded the Great Gold Medal, a rarely bestowed honor, upon graduation in 1892. Rachmaninoff's career as pianist and composer was clearly on the rise with impressive works such as the Piano Concerto No. 1, the one-act opera *Aleko*, and compositions in many other genres, including several orchestral pieces.

A Disastrous Premiere Given that Rachmaninoff seemed destined for a charmed career, the disastrous premiere of his Symphony No. 1 in D minor proved a bitter shock just days before his 24th birthday. Alexander Glazunov, an eminent composer and teacher but evidently a more limited conductor, led the ill-fated performance in March 1897. The event plunged Rachmaninoff into deep despair: "When the indescribable torture of this performance had at last come to an end, I was a different man." That remark to his biographer came many years later, but it was a sentiment already expressed in a letter just a few weeks after the concert when he told a friend: "I am amazed how such a highly talented man as Glazunov can conduct so badly. I am not speaking now of his conducting technique (one can't ask that of him) but about his musicianship. He feels nothing when he conducts. ... If the public had been familiar with the symphony, then they would have blamed the conductor ...: if a symphony is both unfamiliar and badly performed, then the public is inclined to blame the composer."

For some three years Rachmaninoff stopped composing, although he continued to perform as a pianist and began to establish a prominent new career as a conductor. He eventually got back on track by consulting a therapist, who used hypnosis in the treatment, which led to his triumphant compositional reemergence with the Piano Concerto No. 2 in C minor.

After the debacle with the First Symphony, Rachmaninoff put the work aside, although he hoped to revise it at a later time. But history ultimately intervened. As his career soared, he spent increasing time abroad and composed prolifically at his summer estate some 300 miles south of Moscow. This idyllic world came to an abrupt end with the Russian Revolution in October 1917. He and his family left in December, never to return, and the Bolsheviks burned most of his estate to the ground. The full score of the First Symphony disappeared in the wake of these historic events and Rachmaninoff went to his grave thinking the work was lost, although he did not forget it. The piece would never have received another hearing had not the orchestral parts been discovered at the St. Petersburg Conservatory two years after his death. The Symphony had its second performance in 1945 in Moscow, where it was finally given a fair chance to shine.

A Closer Look Perhaps it was not just the poor performance that initially doomed the First Symphony. The dramatic four-movement piece is demanding for conductor and orchestra alike, and although the work is not shockingly modern, it may well have baffled some listeners because of the way in which it juxtaposes music of a religious nature with a popular idiom that Rachmaninoff had recently explored in his *Capriccio on Gypsy Themes*. César Cui, at the time a prominent composer and powerful critic, wrote that such a dark symphony “would have delighted the inhabitants of Hell” and that the “music leaves an evil impression.” Another critic was more forgiving: “This Symphony is the work of a not yet fully formed musician; ... [but] maybe some kind of Brahms may emerge from him.”

As with Gustav Mahler’s symphonies from around this same time (or Tchaikovsky’s somewhat earlier), cyclic elements—themes that appear throughout the entire work—and a mixture of musical styles have led to speculation about a possible hidden program behind the piece. At the end of the score Rachmaninoff inscribed: “Vengeance is mine, I will repay, saith the Lord” (Romans XII:19). St. Paul’s statement had earlier served as the epigraph for Tolstoy’s *Anna Karenina*, a novel in which a woman married to an older man falls for a younger lover. Might Rachmaninoff have identified with the situation? He dedicated the Symphony “To A.L.,” presumably Anna Lodyzhenskaya, a young woman of Romani heritage married to an older man, a friend to whom the *Capriccio* was dedicated.

Rachmaninoff composed his First Symphony in 1895.

Eugene Ormandy and The Philadelphia Orchestra gave the United States premiere of the Symphony, in March 1948. The most recent Orchestra performances on subscription were led by Yannick Nézet-Seguin in October 2014.

The Orchestra recorded the work twice: with Ormandy for Sony in 1966 and with Charles Dutoit for London in 1991.

The Symphony is scored for three flutes (III doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, military drum, tambourine, tam-tam, triangle), and strings.

Performance time is approximately 45 minutes.

The principal motif of the Symphony, intoned by the strings at the start of the first movement, is a variant to the medieval “Dies Irae” chant from the Requiem Mass, long used as a musical symbol of death. Transformations of it are heard in other movements and would reappear in many of Rachmaninoff’s later compositions, including his two other symphonies. He used it for the last time in his Symphonic Dances, his final composition, written for and premiered by The Philadelphia Orchestra. In the coda to the first movement of that piece he quotes the brooding opening theme of the First Symphony. Since in 1940 Rachmaninoff thought the score was lost, this reference is entirely personal and suggests that his youthful work remained close to his heart for more than four decades.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Capriccio: A short piece of a humorous or capricious character, usually fairly free in form

Chord: The simultaneous sounding of three or more tones

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

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

Dissonance: A combination of two or more tones requiring resolution

Glissando: A glide from one note to the next

Harmonic: Pertaining to chords and to the theory and practice of harmony

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Sinfonia concertante: An instrumental piece that combines features of the concerto grosso and the symphony

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Timbre: Tone color or tone quality

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Andantino: Slightly quicker than walking speed

Animato: Lively, animated

Con fuoco: With fire, passionately, excited

Con moto: With motion

Grave: Heavy, slow

Largo: Broad

Larghetto: A slow tempo

TEMPO MODIFIERS

Ma non troppo: But not too much

DYNAMIC MARKS

Fortississimo (ffff):

Very, very, very loud

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