

Conductor **Andrés Orozco-Estrada** regrets to have withdrawn from these performances due to illness. We are grateful to **Joshua Weilerstein**, artistic director of the Orchestre de Chambre de Lausanne, who has graciously agreed to step in on short notice.

Please note there has been a change to the program. Caroline Shaw's *Entr'acte* for string orchestra, in its Philadelphia Orchestra premiere, replaces the previously scheduled *Taras Bulba* by Janáček.

Joshua Weilerstein, who is making his Philadelphia Orchestra debut, is the artistic director of the Orchestre de Chambre de Lausanne; he recently extended his term until the end of the 2020-21 season. He enjoys a flourishing guest conducting career and has established a number of close relationships both in Europe and the US, including with the Oslo, Royal Stockholm, Royal Liverpool and New York philharmonics; the NDR Radiophilharmonie; the Deutsche Kammerphilharmonie Bremen; the Orchestre Philharmonique de Radio France; and the Danish National, BBC, Detroit, Milwaukee, San Diego, and Baltimore symphonies.

This season Mr. Weilerstein makes his operatic debut with Mozart's *Così fan tutte* at the Opéra de Lausanne with the Orchestre de Chambre de Lausanne. He returns to the Mozarteum Orchestra Salzburg; the Netherlands, Oslo, BBC, Royal, and Royal Liverpool philharmonics; the NDR Radiophilharmonie; the Deutsche Kammerphilharmonie Bremen; the Deutsche Radio Philharmonie; and the Orchestre National de Lyon. Mr. Weilerstein's career was launched after winning both the First Prize and the Audience Prize at the 2009 Malko Competition for Young Conductors in Copenhagen. He then completed a three-year appointment as assistant conductor of the New York Philharmonic.

Mr. Weilerstein hosts a successful classical music podcast, *Sticky Notes*. In his capacity as artistic director of the Orchestre de Chambre de Lausanne, he encourages and is committed to participating in the educational and *Découvertes* series of concerts for children and families. During his time as assistant conductor with the New York Philharmonic, he was actively involved in the ensemble's Young People's Concerts. In August 2018, he conducted a specially devised program, "The Sound of an Orchestra," for the BBC Proms, which was inspired by, and re-worked, Leonard Bernstein's televised presentations in New York.

Entr'acte was written in 2011 (and adapted for string orchestra in 2014) after hearing the Brentano Quartet play Haydn's Op. 77, No. 2—with their spare and soulful shift to the D-flat major Trio in the Minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.—
Caroline Shaw

Season 2018-2019

**Thursday, February 21,
at 7:30**

Friday, February 22, at 2:00

**Saturday, February 23,
at 8:00**

The Philadelphia Orchestra

Andrés Orozco-Estrada Conductor
Ricardo Morales Clarinet

Janáček *Taras Bulba*

- I. The Death of Andrey
- II. The Death of Ostap
- III. The Prophecy and Death of Taras Bulba

Weber Clarinet Concerto No. 2 in E-flat major, Op. 74

- I. Allegro
- II. Romanza: Andante
- III. Alla polacca

Intermission

Brahms Symphony No. 3 in F major, Op. 90

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro—Un poco sostenuto

This program runs approximately 1 hour, 50 minutes.

These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

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.

Please join us following the February 22 concert for a free Chamber Postlude featuring members of The Philadelphia Orchestra and a special guest.

Hummel *Septett militaire* in C major, Op. 114, for piano, flute, violin, clarinet, cello, trumpet, and bass

I. Allegro con brio

II. Adagio

III. Menuetto: Allegro

IV. Finale: Vivace

Luba Agranovsky Piano

Erica Peel Flute

Jeoung-Yin Kim Violin

Paul Demers Clarinet

Robert Cafaro Cello

Anthony Prisk Trumpet

Nathaniel West Bass

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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March 7-10

Yannick Conducts
Tchaikovsky

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Photo: Jan Regan

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.

Conductor

Martin Spurnid



Andrés Orozco-Estrada is chief conductor of the Frankfurt Radio Symphony, music director of the Houston Symphony, and principal guest conductor of the London Philharmonic. In 2021-22 he takes over the position of principal conductor of the Vienna Symphony; he begins his close connection with the ensemble in the 2020-21 season as principal conductor designate. He has conducted many of the world's leading orchestras, including the Vienna and Berlin philharmonics, the Staatskapelle Dresden, the Royal Concertgebouw and Leipzig Gewandhaus orchestras, the Orchestra dell'Accademia Nazionale di Santa Cecilia, and the Orchestre National de France. He made his Philadelphia Orchestra debut in 2016. In the US he has also conducted the Cleveland Orchestra and the Chicago and Pittsburgh symphonies. In addition, he has led both concerts and opera performances at the Glyndebourne and Salzburg festivals as well as at the Styriarte Festival in Austria.

In addition to these current performances, highlights of Mr. Orozco-Estrada's 2018-19 season include concerts with the Vienna Philharmonic and a new production of Verdi's *Rigoletto* at the Berlin State Opera. He conducts the London Philharmonic in his debut at the BBC Proms and works for the first time with the Chamber Orchestra of Europe. He returns to the Staatskapelle Dresden and the Mahler Chamber Orchestra as guest conductor and presents a concert performance of Strauss's *Elektra* with his Frankfurt Radio Symphony. Committed to supporting young musicians, he conducts a concert with the Karajan Academy of the Berlin Philharmonic and leads a joint education project of the Tonhalle Orchestra Zurich with the Filarmónica Joven de Colombia.

Mr. Orozco-Estrada's recordings with Pentatone include Stravinsky's *The Firebird* and *The Rite of Spring* and Strauss's *An Alpine Symphony* with the Frankfurt Radio Symphony. He has also recorded all the Brahms and Mendelssohn symphonies. Born in Medellín, Colombia, Mr. Orozco-Estrada began his musical studies on the violin and had his first conducting lessons at age 15. In 1997 he moved to Vienna to study at the renowned University of Music and Performing Arts with Uroš Lajovic, a pupil of Hans Swarowsky. He currently lives in Vienna.

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 and has since performed as soloist on numerous occasions. 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.

Framing the Program

Parallel Events

1811

Weber

Clarinet

Concerto No. 2

Music

Beethoven

The Ruins of

Athens

Literature

Austen

Sense and

Sensibility

Art

Ingres

Jupiter and

Thetis

History

Napoleon

annexes

Oldenburg

1883

Brahms

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No. 3

Music

Chabrier

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Un Vie

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Rocky

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Brooklyn Bridge

opened to traffic

1918

Janáček

Taras Bulba

Music

Bartók

Bluebeard's

Castle

Literature

Cather

My Antonia

Art

Gris

Scottish Girl

History

End of World

War I

Czech composer Leoš Janáček was deeply attracted to Russian culture—he learned the language, traveled to Russia, and even sent his daughter to study there. He based his tone poem *Taras Bulba* on a tale by Nikolai Gogol about a 17th-century Cossack who dies, along with his two sons, in a struggle against the Poles.

In his path-breaking operas, most famously *Der Freischütz*, Carl Maria von Weber advanced a new Romantic instrumental sound, which he also explored in symphonies and concertos. His close friendship with a great clarinetist, Heinrich Baermann, led to a series of marvelous orchestral and chamber works, including the Concerto No. 2 in E-flat major that we hear today.

After Robert Schumann discovered Johannes Brahms in 1853, and wrote a glowing review praising his extraordinary gifts, there were great expectations for the 20-year-old composer, especially with regard to writing symphonies. It took him another 23 years to complete his first, a second soon followed, and today we hear his Symphony No. 3, the first that received its premiere in Vienna. Brahms composed it during the summer of 1883, just months after the death of Richard Wagner, the other leading figure in German music at the time.

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

Taras Bulba



Leoš Janáček
Born in Hukvaldy, Moravia
(now Czech Republic),
July 3, 1854
Died in Ostrava,
August 12, 1928

World War I was, among other things, a moment in which the nationalism that had marked European life during the late 19th and early 20th centuries spilled out onto the battlefield—and found expression, after 1918, in the formation of new nations from the variegated peoples of what had been the Austro-Hungarian Empire. Though recent history has shown the extent to which some of these nations were built on artifice, at the time they represented very real hopes, which during the war had mounted into what was, for many, a first dream of nationhood. In the years leading up the war, Czechs who railed against the Germanic orientation of their cultural institutions had grasped at all sorts of remedies for the imbalance that centuries of Hapsburg rule had wrought. Some became Russophiles, viewing the Russians as the potent key in the formation of a pan-Slavic culture that could serve as a buffer against the Germans.

A Love of Things Russian Leoš Janáček was one such Czech. Long an admirer of things Russian, Moravia's leading composer of the early part of this century was passionately devoted to the writings of Tolstoy, Dostoyevsky, and particularly the novelist and playwright Nikolai Gogol. But his love of Russia went deeper than literature; in 1897 Janáček had formed a Russian club in Brno, and during the early years of the century he visited Russia twice. He even sent his daughter to St. Petersburg to study. And as early as 1915 he began to muse on the notion of an orchestral work based on stories of Cossack folklore contained in Gogol's 1835 *Mirgorod*. Among the tales in this collection is that of Taras Bulba, a 17th-century Cossack who perishes, along with his two sons, in the struggle against the Poles in 1628.

In describing the inspiration for his three-movement tone poem *Taras Bulba*, which he completed in 1918, Janáček demonstrated the full extent of his fascination with the spirit and the peoples of Russia. Taras was a figure to be reckoned with, he wrote, "not because he beat his own son to death for having betrayed his country, and not because of the martyr's death of his second son, but 'because there were no flames and tortures which could break the power of the Russian people.'—For these words, uttered by the famous Cossack leader, Taras Bulba, as he was being

Janáček composed Taras Bulba from 1915 to 1918.

The first Philadelphia Orchestra performance of the work was at the Mann Center in June 1991; Libor Pešek was on the podium. The only other time the Orchestra played this piece was on subscription in February 2016, with Vladimir Jurowski conducting.

The work is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bells, cymbals, small side drum, triangle), harp, organ, and strings.

Performance time is approximately 24 minutes.

burned at the stake, I have composed this rhapsody." Of course, as Janáček was completing the work in the spring of 1918 the whole face of Europe was being altered, and the role that Russia would eventually play in the reconfiguration of the eastern states might have given the composer pause had he known how far it would go.

But at the time these stories seemed excellent material for a heroic tone poem on the order of Richard Strauss's works of the previous decades. The three divisions of Janáček's score reflect the three major events of Taras Bulba's life, which are depicted in programmatic fashion: the death of his son Andrey, the death of his son Ostap by execution, and finally, Taras's own death. Despite the prevalence of death throughout, however, the piece is hardly gloomy; in fact it is as full of variety and vigorous adventure as Strauss's *Till Eulenspiegel* or *Don Quixote*.

A Closer Look The first movement (**The Death of Andrey**) begins with a characterization of the love of Andrey for a Polish nobleman's daughter—a lovely vision of whom imbues the English horn and violin solos in the work's opening measures. The Cossacks, led by Taras Bulba and his sons, have besieged the town in which the girl lives (the halting flute triplets perhaps represent the desperate supplication of the residents) and when Andrey finds her, his impulse is to rescue her. Passionate love music accompanies their reunion. A morbid battle follows, in which Andrey fights with the Poles against his own company; encountering Taras Bulba he dismounts his horse and submits himself to death at his father's hand.

The Death of Ostap starts with another battle, the aftermath of which is that Ostap is taken prisoner and marched off to Warsaw. A sorrowful melody for the violins reflects the lad's dejected countenance; a frenzied and grotesque mazurka represents the Polish victory dance. Ostap is tortured and his anguished cries find expression in the dramatic sound of a high clarinet over fortissimo string tremolos; Taras arrives to rescue him but he is too late. Finally, in **The Prophecy and Death of Taras Bulba**, our principal character is himself captured, and in Gogol's story he is nailed to a tree, where he has dazed visions of the future strength and heroism of his people. For this reason, as Taras Bulba dies a painful death, the music grows strangely triumphant and energetic.

—Paul J. Horsley

The Music

Clarinet Concerto No. 2



Carl Maria Von Weber
Born in Eutin, near
Lübeck, November 18, 1786
Died in London, June 5, 1826

Carl Maria von Weber's arrest in February 1810 on embezzlement and other charges marked a low point in a short life further hampered by frequent illnesses. Expelled from Stuttgart within the month, the 23-year-old composer resolved to turn his life around, as he documented in a diary he kept for the rest of his life. He was prodigiously gifted as a composer, pianist, conductor, and writer, which in many respects brings to mind Mozart, to whose widow, Constanze Weber, he was related. Like Mozart, Weber had an ambitious father eager to promote his career (indeed, to be a second Mozart) and he emerged as a composer who marvelously mingled his gifts writing both instrumental music and operas.

A Fruitful Friendship And as with Mozart some decades earlier, a warm personal friendship with a great clarinetist led to the creation of a series of wonderful orchestral and chamber works showcasing the instrument. Mozart had enthused about what the clarinet could do as early as 1778 when he heard it in the Mannheim Orchestra and this later bore fruit in the pieces he composed for Anton Stadler, including the still unsurpassed Clarinet Concerto, the final major composition he completed before his death in 1791. Nearly a century later, Johannes Brahms also formed a close partnership with a clarinetist, Richard Muhlfeld, that led to a series of final chamber music masterpieces at the end of his life.

The mechanics of the clarinet developed a good deal further in the quarter century between Mozart's time and 1811, when Weber first met Heinrich Joseph Baermann (1784-1847), who was principal clarinetist in the Court Orchestra in Munich. Weber immediately wrote the Clarinet Concertino, Op. 26, which Baermann premiered in April. An enthusiastic King Maximilian I of Bavaria commissioned two full concertos, which Weber wrote over the coming months. As the composer explained in a letter:

Since I composed the Clarinet Concertino for Baermann the whole orchestra has been the very devil about demanding concertos from me. ... I have orders for two Clarinet Concertos (of which one in F minor is almost ready), two large arias, a Cello Concerto for Legrand, a Bassoon Concerto. You

Weber composed his *Second Clarinet Concerto* in 1811.

Ricardo Morales was the soloist in the first, and only other, Philadelphia Orchestra performance of the *Concerto*, in August 2004 at the Saratoga Performing Arts Center; Charles Dutoit conducted.

The score calls for solo clarinet; pairs of flutes, oboes, bassoons, horns, and trumpets; timpani; and strings.

Performance time is approximately 23 minutes.

see I'm not doing at all badly, and very probably I will spend the summer here, where I am earning so much that I've something left over after all expenses.

The proposed cello concerto never materialized, but by this point Weber had clearly gotten his life and career back on track. Baermann premiered the *Clarinet Concerto No. 1* in F minor, Op. 73, on June 13 and the *Concerto No. 2* in E-flat major, Op. 74, on November 25. (The high opus numbers of these pieces reflect their publication more than a decade later.) According to the composer's diary concerning the latter event, Baermann "played in a heavenly manner" and the work was greeted with "frantic applause." The two musicians made further plans, as Weber explained in a letter, that after speaking with "Baermann, the clarinetist, a truly great artist and splendid man" they had decided to embark on a concert tour to Prague, Dresden, and Berlin. The two remained close friends for the rest of Weber's life—Weber would stay with him whenever he visited Munich and they met up in Vienna and elsewhere as well.

A Closer Look Weber is best known today for the overtures to his operas *Der Freischütz*, *Euryanthe*, and *Oberon*. In these and less familiar compositions, his masterful use of orchestral colors helped to usher in a new Romantic sensibility and proved enormously influential. Weber was born after, but died before, Beethoven (like Mozart, he died in his 30s), and his music looks both backward and forward. Although he composed a great variety of music, most of it, including symphonies and piano concertos, has not entered the repertory. The pieces he wrote for clarinet have done much better, not only because of a more limited repertory for the instrument but also because he used it in such evocative and compelling ways.

The first movement of the E-flat *Concerto* (**Allegro**) is in a traditional sonata form. After an extended and majestic orchestral introduction the clarinet makes a dramatic entrance with a three-octave leap from high to low; exploring the full range of the instrument is among the challenges of this piece. The mysterious string opening of the second movement (**Andante con moto**) is more characteristic of Weber's distinctive Romantic style and of his greatness as an opera composer; here one imagines an aria sung by the clarinet soloist. The bubbling rondo finale (**Alla polacca**) makes use of a polonaise rhythm, much as Beethoven had done a few years earlier in his *Triple Concerto*, and becomes ever more virtuosic for the soloist as it unfolds with an especially brilliant conclusion.

—Christopher H. Gibbs

The Music

Symphony No. 3



Johannes Brahms
Born in Hamburg, May 7,
1833
Died in Vienna, April 3,
1897

The meaning of Johannes Brahms's Symphony No. 3 in F major has stumped connoisseurs for years. Hans Richter, who conducted its premiere in Vienna on December 2, 1883, called it Brahms's "Heroic" Symphony because of its big Beethovenian brass opening. Clara Schumann, Brahms's muse and editor, focused instead on its pastoral qualities, likening it to a forest idyll. Johannes Joachim, Brahms's virtuoso violin buddy, said the final movement represented the myth of Hero and Leander, lovers who meet a tragic end after their light goes out and Leander drowns in a dark sea. Modern scholars have written about the Symphony's Wagnerian chromatics, suggesting that the piece is an homage to Brahms's arch enemy who had died earlier that year. Some argue that the sweet middle movements represent Brahms's passion for the soprano Hermine Spies, who was with him in Wiesbaden, Germany, in the summer of 1883 when he composed the work. Even Frank Sinatra found love in the Symphony, co-writing lyrics to the third movement melody for his 1950 hit "Take My Love."

A clue to the Symphony's clashes of emotions is found in a letter from the Herzogenbergs, Brahms's friends who took a special interest in the work's completion. Their letter dated October 1, 1883, to the composer reads: "I can't believe—until I hear it from your own lips—that your enthusiasm for the Niedervalde monument is leading you to settle in Wiesbaden for good, in spite of the fact that you are not the composer of 'Die Wacht am Rhein.'" It seems that his friends were concerned that Brahms would not return to Vienna because of the political and artistic climate that appeared to favor Dvořák and Liszt. The letter continues, "Is the great Croatian monarchy too much for you, with its leanings to Dvořák rather than to yourself, or—ambition makes me giddy!—do you aspire to the dictatorship of the Wiesbaden Court Orchestra?"

Comparison to a Famous Monument Brahms's biographer Max Kalbeck first suggested that the fourth movement of the Third Symphony represented the Niedervalde monument, the work mentioned in the Herzogenbergs's letter. A kind of German statue of liberty, the behemoth *Germania* was sculpted by Johannes Schilling beginning in 1871 to celebrate the formation of

Germany. It was unveiled in September 1883 to musical fanfare, including four military bands playing the chorale “Nun danket alle Gott” (Now Thank We All Our God). It sits overlooking the Rhine valley and has inscribed on it the words of the patriotic fight song “Die Wacht am Rhein” (The Guardian of the Rhine).

It is tantalizing to compare the monument to Brahms's Third Symphony. The work's four movements stand firmly like *Germania's* enormous four-sided platform decorated with four bas-reliefs. Beside the primary figure of *Germania* are two contrasting bronze statues, *War* and *Peace*. *War* holds a trumpet in its hand, and those trumpets blaze at the beginning of Brahms's first movement. What Richter hears as heroic, one can hear as war and Clara's pastoral as peace. One bas-relief represents the picturesque Rhine and Meuse rivers. A second bas-relief captures the King of Prussia being proclaimed Emperor of Germany—probably what Kalbeck referred to as representing Brahms's last movement. The two remaining reliefs are scenes of soldiers going to, and returning from, war. In the Third Symphony, we hear conflict and resolution, the final movement quietly concluding in peace and prosperity.

The Symphony enjoyed a triumphant premiere in Vienna and was equally well received in Berlin, with some critics calling it the best thing Brahms had ever produced. He was quite enthusiastic about the work, promising the Herzogenbergs a copy of it: “In about a week I hope to send you the too, too famous F major, in a two-piano arrangement, from Wiesbaden. The reputation it has acquired makes me want to cancel all my engagements.” Clara Schumann said in 1884 that “all the movements seem to be of one piece, one beat of a heart,” a monument to a united Germany from one of its most famous expatriates.

A Closer Look The shortest of his four symphonies, the Third lasts about 35 minutes, brief by late-19th-century orchestral standards. The straightforward and compact movements, however, are saturated with Brahms's exhausting syncopations. He chose the limp id key of F major for the outer movements (**Allegro con brio** and **Allegro—Un poco sostenuto**), while the middle movements (**Andante** and **Poco allegro**) are in simple C major and curmudgeonly C minor, respectively. He included the motto F—A-flat—F in the first notes of the first-movement sonata form making the Symphony “cyclic” because all movements employ that motif. The

Brahms composed his Symphony No. 3 in 1883.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the work, in November 1901. Most recently on a subscription series it was led by Herbert Blomstedt, in February 2017.

The Orchestra has recorded the complete Third Symphony three times: in 1928 for RCA with Leopold Stokowski; in 1946 for CBS with Eugene Ormandy; and in 1989 for Philips with Riccardo Muti. The third movement only was recorded in 1921 for RCA with Stokowski. Yannick Nézet-Séguin's performance from 2014 is also available by digital download.

The score calls for two flutes, two oboes, two clarinets, three bassoons (III doubling contrabassoon), four horns, two trumpets, three trombones, timpani, and strings.

The Symphony runs approximately 35 minutes in performance.

middle sections are translucent and shimmering. A fiery Finale (**Allegro**) ensues, which Karl Geiringer called a "tremendous conflict of elemental forces," before concluding with a calm coda.

—Eleonora M. Beck

Musical Terms

GENERAL TERMS

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

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

Concertino: A composition resembling a concerto, but in free form and usually in one movement with contrasting sections

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Fantasia: A composition free in form and more or less fantastic in character

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

Mazurka: Polish folk dance from the Mazovia region

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

Octave: The interval

between any two notes that are seven diatonic (non-chromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers.

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

Polonaise: A Polish national dance in moderate triple meter

Rhapsody: Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music

Romanza: A title of short instrumental pieces of sentimental or romantic nature

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

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.

Syncopation: A shift of rhythmic emphasis off the beat

Tonic: The keynote of a scale

Tone poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Tremolo: In bowing, repeating the note very fast with the point of the bow

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Alla polacca: In Polish style

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Con brio: Vigorously, with fire

Sostenuto: Sustained

Vivace: Lively

TEMPO MODIFIERS

Poco: Little, a bit

DYNAMIC MARKS

Fortissimo (ff): Very loud

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronserverices@philorch.org.

Subscriber Services:
215.893.1955, M-F, 9 AM-5 PM

Patron Services:
215.893.1999, Daily, 9 AM-8 PM

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations:

PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are sponsored by Scott and Cynthia Schumacker and supported in part by the Hirschberg Goodfriend Fund, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating:

Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs:

Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders:

The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

Phones and Paging Devices:

All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote® performances. Please visit philorch.org/livenote for more information.

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