

2021–2022 | 122nd Season

The Philadelphia Orchestra

Saturday, February 12, at 8:00

Sunday, February 13, at 2:00

Eun Sun Kim Conductor

Juliette Kang Violin

Bates *The Rhapsody of Steve Jobs*

World premiere—Philadelphia Orchestra co-commission

Barber Violin Concerto, Op. 14

I. Allegro

II. Andante

III. Presto in moto perpetuo

Intermission

Dvořák Symphony No. 9 in E minor, Op. 95 ("From the New World")

I. Adagio—Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco—Meno mosso e maestoso—Un poco meno mosso—
Allegro con fuoco

This program runs approximately 1 hour, 50 minutes.

The Bates co-commission and its world premiere performances are made possible through the generous support of **Joseph and Bette Hirsch**.

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

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and *Our City, Your Orchestra*, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor

Nikolaj Lund



Korean conductor **Eun Sun Kim** is in her inaugural term as the Caroline H. Hume Music Director of San Francisco Opera, an appointment that followed her 2019 company debut with Dvořák's *Rusalka*. Her presence in North America was first established with performances of Verdi's *Requiem* with the Cincinnati Symphony and *La traviata* with Houston Grand Opera, the latter earning her an appointment as the company's first principal guest conductor in 25 years. This

season at San Francisco Opera she leads Puccini's *Tosca* and a new production of Beethoven's *Fidelio* in addition to three concerts. She continues a series of important operatic debuts at the Vienna State Opera and the Metropolitan Opera with Puccini's *La bohème*, and at Lyric Opera of Chicago with *Tosca*, before returning to Houston Grand Opera for a new production of Puccini's *Turandot*. On the concert stage, she will lead symphony orchestras around the globe. These current performances mark her Philadelphia Orchestra debut.

Ms. Kim has also enjoyed recent American successes at Los Angeles Opera and Washington National Opera. Her debut with the Los Angeles Philharmonic was followed by debuts with the Oregon and Seattle symphonies and a return to the Cincinnati Symphony. In addition to her growing North American presence, she is a regular guest conductor at many European opera houses. She maintains a close connection with the Berlin State Opera, where she has recently conducted productions of *La traviata*, Strauss's *Ariadne auf Naxos*, Puccini's *Madame Butterfly*, and Verdi's *A Masked Ball* and *Il trovatore*. She has appeared consistently at opera houses across Germany, leading productions of Humperdinck's *Hansel and Gretel* at the Bavarian State Opera, *Madame Butterfly* at the Stuttgart State Opera, Verdi's *Rigoletto* at the Semperoper Dresden, and a new production of Donizetti's *Lucia di Lammermoor* at Opera Cologne. She established herself in Scandinavia with a debut at the Royal Swedish Opera in *Madame Butterfly*, returning to conduct Rossini's *The Barber of Seville*. Recent engagements have also included Johann Strauss's *Die Fledermaus* with English National Opera; Bizet's *Carmen* at the Zurich Opera House; *Hansel and Gretel*, *Carmen*, and *Die Fledermaus* at the Vienna Volksoper; Rossini's *Il viaggio a Reims* at the Royal Theater Madrid; and *La traviata* at Marseille Opera.

Ms. Kim studied composition and conducting in her hometown of Seoul, South Korea, before continuing her studies in Stuttgart, where she graduated with distinction. Directly after graduation, she was awarded First Prize in the International Jesús López Cobos Opera Conducting Competition at the Royal Theater Madrid.

Soloist

Jessica Griffin



Appointed first associate concertmaster of The Philadelphia Orchestra in 2005, Canadian violinist **Julienne Kang**, who holds the Joseph and Marie Field Chair, enjoys an active and varied career. Previously assistant concertmaster of the Boston Symphony and a member of the Metropolitan Opera Orchestra, she has performed solo engagements with the San Francisco, Baltimore, Omaha, and Syracuse symphonies; l'Orchestre National de France; the

Boston Pops; and every major orchestra in Canada, among others. Internationally she has appeared with the Czech and Hong Kong philharmonics, the Vienna Chamber Orchestra, and the Singapore and KBS (Seoul) symphonies. She has given recitals in Philadelphia, Paris, Tokyo, and Boston. In 1994 she won first prize at the International Violin Competition of Indianapolis and was presented at Carnegie Hall in a recital that was recorded live and released on CD. She has also recorded the Schumann and Wieniawski violin concertos with the Vancouver Symphony for CBC Records. In 2012 Ms. Kang was again a featured soloist at Carnegie Hall for the visit of her hometown orchestra, the Edmonton Symphony, and that season she made her Philadelphia Orchestra subscription solo debut with Gianandrea Noseda.

Ms. Kang has been involved with chamber music since studying at the Curtis Institute of Music. Festivals she has participated in include Bravo! Vail, Bridgehampton (Long Island), Kingston (Rhode Island), Marlboro (Vermont), Moab (Utah), Skaneateles (New York), and Spoleto USA (Charleston). In New York she has performed with the Chamber Music Society of Lincoln Center; at the Mostly Mozart Festival with her husband, cellist Thomas Kraines; and at the Bard Music Festival. With Philadelphia Orchestra violist Che-Hung Chen, pianist Natalie Zhu, and cellist Clancy Newman she is a member of the Clarosa Quartet.

After receiving a Bachelor of Music degree at the age of 15 from the Curtis Institute as a student of Jascha Brodsky, Ms. Kang earned a master's degree at the Juilliard School under the tutelage of Dorothy DeLay and Robert Mann. She was a winner of the 1989 Young Concert Artists Auditions and subsequently received first prize at the Menuhin Violin Competition of Paris in 1992. She serves on the Central Board of Trustees at Philadelphia's Settlement Music School. She lives in Queen Village with her husband and two daughters.

Framing the Program

Parallel Events

1893

Dvořák

Symphony
No. 9

Music

Sibelius

Karelia Suite

Literature

Maeterlinck

Pelléas and

Mélisande

Art

Munch

The Scream

History

Ford builds his

first car

1939

Barber

Violin

Concerto

Music

Copland

Billy the Kid

Literature

Joyce

Finnegans Wake

Art

Picasso

Night Fishing at

Antibes

History

Germany

invades Poland

The concert today opens with the world premiere of Mason Bates's *The Rhapsody of Steve Jobs*, a Philadelphia Orchestra co-commission. This piece grows out of his acclaimed 2017 opera *The (R)evolution of Steve Jobs*, about the visionary man who brought us the iPhone. As Bates explains: "This lively symphonic work stays true to the kinetic surface of the opera, which uses an electro-acoustic soundworld to conjure the excitement of the early Information Age. Instead of using an 'opera suite' form, which presents themes separately, I opted for a rhapsodic approach that interweaves them."

Bates was born in Philadelphia and so, too, the city claims Samuel Barber as one of its own. Raised in the suburbs and trained at the Curtis Institute of Music, Barber went on to become one of the leading composers of the 20th century, an imaginative traditionalist who kept elements of musical Romanticism alive. His beloved Violin Concerto has long been associated with The Philadelphia Orchestra, which premiered the work in 1941. It shows the young composer at the height of his lyric powers in the opening two movements and offers an exciting conclusion with a perpetual motion finale.

Antonín Dvořák composed his final symphony, subtitled "From the New World," while living in New York in the early 1890s. As he remarked in a letter: "The Americans expect great things of me ... to create a national music." Some of the inspiration for the work came from his study of the music of Blacks and Native Americans.

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 4 PM.

The Music

The Rhapsody of Steve Jobs

Mason Bates

Born in Philadelphia, January 23, 1977

Now living in Burlingame, California



The American composer Mason Bates is one of the most popular and performed composers in the country today. He has forged a unique compositional voice that unites his two primary fields of musical expertise: writing music for symphony orchestra and DJing electronic dance music. His popularity rests in part on his imaginative ability to bring these two seemingly disparate musical areas into a convincing, accessible whole.

Immersive Experiences Mercury Soul, the San Francisco-based organization that Bates co-founded in 2008, represents one version of such an integration. According to its mission statement, the group aims to “engage a new generation of music-lovers through performances combining classical music and electronica in alternative venues with immersive stagecraft and elaborate production.” Beyond numerous successful live shows at a variety of venues on San Francisco’s vibrant club circuit, Mercury Soul has also released several music videos featuring a range of musical performances. In *Mason Bates X Barbara Strozzi Remix*, one can watch American soprano Marnie Breckenridge perform his recomposition of Strozzi’s lament “Che si puo fare” (1664) in a surreal film that testifies to the composer’s interest in exploring the power and possibility of multimedia performance.

Richard Wagner’s aesthetic legacy, particularly his ideal of the synesthetic *Gesamtkunstwerk* (total work of art), is an important feature of much of Bates’s music beyond electronic works. His *Philharmonia Fantastique* (2021), for example, is a multimedia piece that integrates film, live orchestral performance, digital animations, and pre-recorded sound. A magical animated Sprite guides the audience through the narrative of the piece, which explores both the anatomy of a symphony orchestra and various ways of visualizing musical sounds. Featuring close-range camerawork inside of various instruments as well as digital representations of acoustic phenomena, the piece is a tour de force that explores the orchestra’s capabilities as a kind of audio-visual technology. Many of Bates’s other works have featured similarly arresting, if perhaps less complex, visual displays; the 2011 premiere of *Mothership* included dazzling light projections synchronized with the orchestra’s live performance.

Given Bates’s skills in manipulating electronic media and his interest in genre-bending performances, it seems fitting that his first and only opera to date—

The (R)evolution of Steve Jobs (2017)—focuses on the life of the iconoclastic hippie-turned-inventor/CEO who brought the world devices that blur the line between work, play, and communication. The libretto, written by Mark Campbell, consists of a series of iconic scenes from Jobs's life, and the Santa Fe Opera company's recording of the piece was awarded a GRAMMY in 2019. Bates's score features what he refers to as a "soundworld" for each of the principal characters in the libretto, a kind of exploded version of the Wagnerian leitmotif. Bates's soundworlds extend far beyond a melodic phrase or theme and might best be understood as a kind of aural representation of each character's personality. Jobs's busy mental world, for example, is depicted with a thrumming, multi-layered orchestral texture and energetic melodic movements on the acoustic guitar. Throughout the opera, these various soundworlds collide and influence one another, mirroring the interactions of each of the characters.

A Closer Look Bates has written a short statement about *The Rhapsody of Steve Jobs*, clarifying how the music in this new piece relates to that of the opera:

The Rhapsody of Steve Jobs swirls together many key musical elements of my opera *The (R)evolution of Steve Jobs*, which was premiered by Santa Fe Opera in 2017 and is currently in its second production with Atlanta, Austin, and Kansas City operas. This lively symphonic work stays true to the kinetic surface of the opera, which uses an electro-acoustic soundworld to conjure the excitement of the early Information Age. Instead of using an "opera suite" form, which presents themes separately, I opted for a rhapsodic approach that interweaves them—a kind of free remix that involved composing considerable new material.

The anchoring theme is from the opening number "One Device," in which Steve Jobs mesmerizes the audience with the presentation of the first iPhone. This short motif is presented obsessively while a bustle of instruments accumulates around it, propelling us into the Overture of the opera. Between rondo-like reprises of this opening motif, we hear cameos of "Ma Bell" (a swinging duet between Jobs and Steve Wozniak) and "Look Up, Look Out" (Lauren Powell Jobs's closing aria, which implores the audience to connect beyond devices). The coda brings us back to the opening product launch with a pulsing build of material that, like the cult-like following of Jobs himself, is both exuberant and frenetic.

—Sean Colonna

The *Rhapsody of Steve Jobs* was composed in 2021.

These are the world premiere performances of the work.

The score calls for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, glockenspiel, high triangle, piccolo snare drum with brushes, sizzle cymbal, small ride cymbal, snare drum, splash cymbal, suspended cymbals, vibraphone), harp, piano, and strings.

Performance time is approximately 15 minutes.

The Music

Violin Concerto

Samuel Barber

Born in West Chester, Pennsylvania, March 9, 1910

Died in New York City, January 23, 1981



The 1930s proved to be a golden decade for the composition of violin concertos, beginning with Stravinsky, continuing with Szymanowski, Prokofiev, Berg, Schoenberg, and Bartók, and concluding with Samuel Barber. While all the other composers were distinguished figures by this time (Berg's Concerto is his last completed work), Barber was in his late 20s and just building his reputation. He had written his *School for Scandal* Overture (which The Philadelphia Orchestra premiered in

1933) before graduating from the Curtis Institute of Music in 1934. His Symphony in One Movement (1936) had already been performed by major American orchestras and at the prestigious Salzburg Festival. Arturo Toscanini's performances with the NBC Symphony of the first Essay for Orchestra and the Adagio for Strings, nationally broadcast on a concert in November 1938, had cemented Barber's fame.

A commission the following year to write a violin concerto came from Samuel S. Fels, magnate of Fels Naptha soap, Philadelphia philanthropist, and a Curtis Institute Board member, for Iso Briselli, a talented violinist and former classmate of Barber's. Barber began composing the work in Switzerland during the summer of 1939 and continued in Paris, which he left earlier than planned as the war broke out. He completed the Concerto the following summer. Although accounts vary as to the exact reasons, the commissioners were apparently not entirely pleased with what they saw of the piece. Barber tested the Concerto privately with piano accompaniment for friends and colleagues, and then arranged for the Curtis Institute Orchestra, conducted by Fritz Reiner, to read it through with a student named Herbert Baumel, who soon thereafter joined The Philadelphia Orchestra.

Lush Lyricism and a Pure Heart The Concerto received its official premiere in February 1941 with the American violinist Albert Spalding and The Philadelphia Orchestra under Eugene Ormandy. The work appeared on the second half of a program that also featured Spalding's performance of Mozart's D-major Concerto, K. 218. The critic for the *Philadelphia Inquirer* remarked: "The enduring beauty, grace, and freshness of the Mozart work provided a formidable challenge to the young American composer's offering in the same form. But it scored an exceptional popular success as was abundantly evident in the storm of applause that was showered on both the soloist, and the composer when he appeared on the stage."

Other reviews likewise commented on the unusually enthusiastic audience response to this work that fell so “pleasantly upon the ear.”

A few negative critical remarks echoed some made earlier about the Adagio for Strings: Barber’s music was not modern enough. The lush Romanticism, predominantly tonal harmonic language, and adherence to traditional forms were embraced by audiences and some critics, while dissenters complained that the music was old fashioned and pretentious. In his review of the Concerto, critic Henry Pleasants called Barber “one of the youngest and also one of the most ablest of what might be called the right wing of American composers.” Reacting to a performance in New York a few days after the Philadelphia premiere, critic and composer Virgil Thomson wrote that “the only reason Barber gets away with elementary musical methods is that his heart is pure.”

A Closer Look Eighty years later it is clear that the extraordinary success of the Concerto was not ephemeral. Barber’s unusual lyricism (he was a singer himself) made for especially memorable opening movements, which at times share the elegiac quality that had already proved so effective in the Adagio for Strings. The perpetual motion finale, written back in America as the war broke out, is more spiky in its harmony and rhythm. Barber provided the following program note for the premiere:

The Concerto for Violin and Orchestra was completed in July, 1940, at Pocono Lake Preserve, Pennsylvania, and is Mr. Barber’s most recent work for orchestra. It is lyric and rather intimate in character, and a moderate-sized orchestra is used; eight woodwinds, two horns, two trumpets, percussion, piano, and strings.

The first movement—*Allegro molto moderato*—begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of sonata than concerto form. The second movement—*Andante sostenuto*—is introduced by an extended oboe solo. The violin enters with a contrasting and rhapsodic theme, after which it repeats the oboe melody of the beginning. The last movement, a perpetual motion, exploits the more brilliant and virtuoso characteristics of the violin.

Despite its initial success, Barber harbored some concerns about the piece and with what he felt were “an unsatisfactory climax in the adagio and some muddy orchestration in the finale.” He revised the Concerto in November 1948, making a few cuts, recasting the end of the second movement, and scaling back the orchestration at various points. He simplified the tempo indications of the first two movements, changing them to *Allegro* and *Andante*. The revised version was first heard in Boston in January 1949 and published later that year. The Philadelphia Orchestra did not present the Concerto again until 1957, and it was only in the late 1970s that it began to be a staple of the ensemble’s repertoire.

—Christopher H. Gibbs

Barber composed his Violin Concerto from 1939 to 1940 and revised it in 1948.

Albert Spalding, Eugene Ormandy, and The Philadelphia Orchestra gave the world premiere of Barber's Violin Concerto in February 1941. The most recent Orchestra subscription performances were in November 2009, with James Ehnes and Stéphane Denève.

Barber scored the work for an orchestra of two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, snare drum, piano, and strings, in addition to the solo violin.

The Concerto runs approximately 25 minutes in performance.

The Music

Symphony No. 9 ("From the New World")

Antonín Dvořák

Born in Nelahozeves, Bohemia, September 8, 1841

Died in Prague, May 1, 1904



The moving Czech national anthem opens with a question: "Kde domov můj?" (Where is my home?). Antonín Dvořák, the most famous of all Czech composers, might well have asked the same thing given the course of his career. Born in the provincial town of Nelahozeves, he was initially educated in Zlonice, a town not much bigger, before moving to Prague to complete his studies. His professional career began there as violist at the Provisional Theater, eventually playing under the direction of Bedřich Smetana,

the country's leading composer. Soon his own compositions started to pour forth and get noticed. Powerful figures from Vienna repeatedly awarded him a state stipendium and Johannes Brahms arranged a crucial introduction to his own German publisher.

Within two decades Dvořák's fame and popularity extended far beyond his homeland. The English became particularly enamored of his music. Dvořák made eight trips there, was awarded an honorary doctorate from Cambridge University, and basked in the adulation of enormous audiences. His longest time abroad was the two and a half years he spent in America beginning in September 1892. He came at the invitation of a visionary music patron, Jeannette Thurber, who made such a lucrative offer to become director of the National Conservatory of Music of America that Dvořák felt he could not turn it down. He spent the academic year in New York City, living with his family in a brownstone at 327 East 17th Street. During the summer of 1893 he traveled to Spillville, Iowa, which boasted a large Czech community.

Creating American Music The Symphony in E minor was the first in a series of important works Dvořák wrote in America, which also included the String Quartet in F major (the "American"), the String Quintet in E-flat major, the Violin Sonatina in G major, and the magnificent Cello Concerto. Composing such substantial music was one of the reasons Thurber sought out Dvořák in the first place. She was interested not only in finding someone to lead the National Conservatory, but also in a figure who could make a lasting contribution to the enhancement of American musical life. As Dvořák wrote in a letter to a friend back home: "The Americans expect great things of me. Above all, I am to show them the way into the Promised Land, into the realms of a new independent art—in short, to create a national music." Thurber provided him with American poems and other materials, and even took him to see Buffalo Bill's Wild West Show.

Dvořák began writing a new symphony less than four months after his arrival and made rapid progress. By mid-April he reported in a letter: "I have not much work at school now, so that I have enough time for my own work: and am now just finishing my E-minor Symphony. I take pleasure in it, and it will differ very considerably from my others. Indeed, the influence of America in it must be felt by everyone who has any 'nose' at all." In another letter two days later he repeated how pleased he was with the piece and how different this symphony was from his earlier ones, adding "It is perhaps turning out rather American!!!" Shortly before the premiere Dvořák gave the Symphony the subtitle "Z nového světa" (From the New World), by which he explained he meant "Impressions and Greetings from the New World."

The eminent Wagnerian conductor Anton Seidl led the premiere performances with the New York Philharmonic at Carnegie Hall on December 15 and 16, 1893. Dvořák recounted that "the newspapers are saying that no composer has ever had such a triumph. I was in a box, the hall was filled with the highest New York society, the people clapped so much that I had to acknowledge the applause like a king!" One prominent critic declared it "the greatest symphony ever composed in this country." Some of the reviewers raised the issue of writing a distinctively American symphony, commented on the mood of the work, and noted its use of indigenous sources.

A Story Within? Dvořák had indeed been influenced by his surroundings and his exposure to a new culture and its music. He noted that the second movement Largo "is in reality a study or a sketch for a longer work, whether a cantata or an opera which I propose writing, and which will be based upon Longfellow's *Hiawatha*." It seems that among the materials Thurber had given him was Henry Wadsworth Longfellow's poem *The Song of Hiawatha*, first published in 1855, which Dvořák had earlier known in a Czech translation. Although he never wrote a cantata or opera on this story, he acknowledged that at least two of the Symphony's movements, the middle ones, are based on parts of it. The fascinating detective work of musicologist Michael Beckerman has revealed some of the many unknown layers and influences that helped form this remarkable symphony.

Dvořák also called upon American musical resources. He read an article that included musical examples of spirituals and heard some sung by a Black student at the National Conservatory, Harry T. Burleigh (1866–1949). In an interview he gave to the *New York Herald* Dvořák discussed the influence of music by Native Americans:

I therefore carefully studied a certain number of Indian melodies which a friend gave me, and became thoroughly imbued with their characteristics—with their spirit, in fact. It is this spirit which I have tried to reproduce in my Symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and orchestral color.

Listeners have long been fascinated by Dvořák's references to these American sources, presented with a heavy Czech accent. That Czech musical accent is, of course, just as much a construction as the American idiom. In his Czech pieces Dvořák also invented his own tunes and resented insinuations that he was calling upon actual folk material. In its formal construction and ambition, the "New World" Symphony calls on a Germanic heritage drawn both from the symphonies of Brahms and the symphonic poems of Liszt—there is even a brief allusion in the last movement to Wagner's opera *Tannhäuser*.

A Closer Look The four-movement Symphony begins with a mournful **Adagio** introduction that builds to an **Allegro molto** initiated by a prominent horn theme. One of the "Germanic" features of the Symphony is the recycling of themes between and among movements, leading to a parade of them in the fourth movement finale. The second theme is given by the flute and bears some resemblance to the spiritual "Swing Low, Sweet Chariot."

The famous **Largo** second movement relates to *Hiawatha*, although there is some debate about exactly which part of the story; a lamenting section in the middle seems to allude to the funeral of Minnehaha. The well-known English horn solo that opens the movement is not an actual spiritual, although through Dvořák's invention it has in some ways become one—a student of his, William Arms Fisher, provided words for it in the 1920s as "Goin' Home."

The **Molto vivace** scherzo opens with a passage that harkens back to the scherzo of Beethoven's Ninth Symphony. Dvořák again acknowledged the influence of Longfellow: "It was suggested by the scene at the feast in *Hiawatha* where the Indians dance, and is also an essay I made in the direction of imparting the local color of Indian character to music." The finale (**Allegro con fuoco**) provides a grand conclusion in its propulsive energy and review of themes from the previous movements.

—Christopher H. Gibbs

Dvořák's "New World" Symphony was composed in 1893.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the work in November 1902. Most recently on subscription it was presented by Yannick Nézet-Séguin in September 2019.

The Philadelphians have recorded the complete Ninth Symphony seven times: in 1925, 1927, and 1934 with Leopold Stokowski for RCA; in 1944 and 1956 with Eugene Ormandy for CBS; in 1976 with Ormandy for RCA; and in 1988 with Wolfgang Sawallisch for EMI. The Orchestra also recorded the famous "Largo" second movement in 1919, with Stokowski for RCA.

The score calls for two flutes (II doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (cymbals, triangle), and strings.

The "New World" Symphony runs approximately 40 minutes in performance.

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Musical Terms

GENERAL TERMS

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

Cantata: A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chord: The simultaneous sounding of three or more tones

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

Counterpoint: The combination of simultaneously sounding musical lines

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

Leitmotif: Literally "leading motif." Any striking musical motif (theme, phrase) characterizing or accompanying one of the actors, or some particular idea, emotion, or situation in a drama.

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

Perpetual motion: A musical device in which rapid figuration is persistently maintained

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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.).

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The

schерzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

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.

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

Ternary: A musical form in three sections, ABA, in which the middle section is different than the outer sections

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Con fuoco: With fire, passionately, excited

In moto perpetuo: In perpetual motion (see above)

Largo: Broad

Maestoso: Majestic

Meno mosso: Less moved (slower)

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

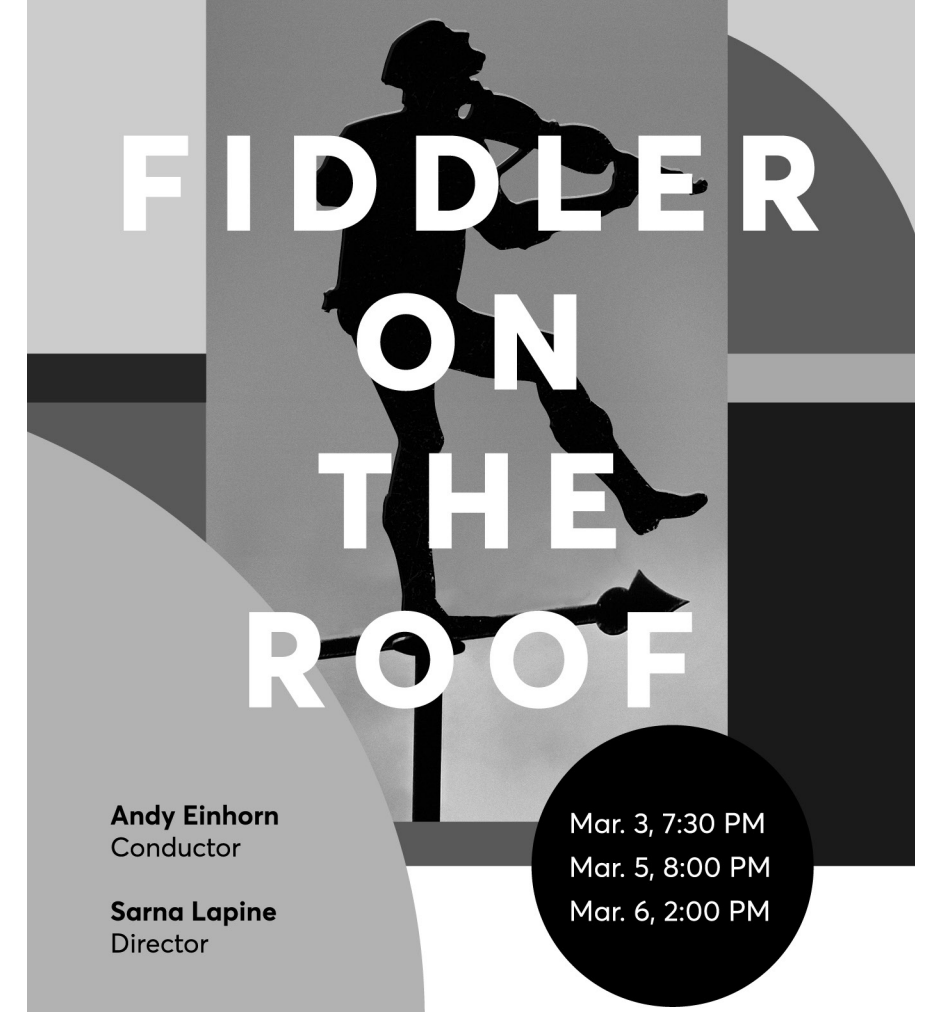
Sostenuto: Sustained

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Un poco: A little



FIDDLER ON THE ROOF

Andy Einhorn
Conductor

Sarna Lapine
Director

Mar. 3, 7:30 PM

Mar. 5, 8:00 PM

Mar. 6, 2:00 PM

This March, experience John Williams's Oscar-winning score live on stage in a unique collaboration with the University of Michigan that explores this beloved musical and its timeless theme of "Tradition!" through a modern lens.



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The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

Tickets & Patron Services

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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 supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, 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.

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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. For performances at the Academy of Music, please visit the House Manager's Office across from Door 8 on the Parquet level. 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, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose 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.

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