

2022–2023 | 123rd Season

The Philadelphia Orchestra

Saturday, November 5, at 8:00

Sunday, November 6, at 2:00

Tugan Sokhiev Conductor

Lukas Geniušas Piano

Borodin/orch. Glazunov Overture to *Prince Igor*

Prokofiev Piano Concerto No. 1 in D-flat major, Op. 10

Allegro brioso—Andante assai—Allegro scherzando

Intermission

Tchaikovsky Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto—Moderato con anima

II. Andantino in modo di canzona—Più mosso—Tempo I

III. Scherzo: Pizzicato ostinato (Allegro—Meno mosso—Tempo I)

IV. Finale: Allegro con fuoco—Andante—Tempo I

This program runs approximately 1 hour, 40 minutes.

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 world-renowned Philadelphia Orchestra 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 education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 11th 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.

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The Philadelphia Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as Play!N's; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; 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 and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, 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.

Under Yannick's leadership, the Orchestra returned to recording with 12 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. 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



Patrice Nin

Internationally renowned conductor **Tugan Sokhiev** shares his time between symphony and opera. He was music director of the Orchestre National du Capitole de Toulouse (ONCT) from 2008 to 2022 and music director and chief conductor of the prestigious Bolshoi Theatre in Moscow from 2014 to 2022. As a guest conductor, he regularly leads the most prominent ensembles in the world, including Amsterdam's Royal Concertgebouw Orchestra; the Vienna, Berlin, and

New York philharmonics; the Boston and Chicago symphonies; the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome; the Finnish Radio Symphony; and the Deutsches Symphonie-Orchester (DSO) Berlin, where he served as principal conductor between 2012 and 2017. He made his Philadelphia Orchestra debut in 2014.

As one of the last students of legendary teacher Ilya Musin at the St. Petersburg Conservatory, Mr. Sokhiev is eager to share his expertise and has initiated a conducting academy in Toulouse. His interest in French-Russian relationships in classical music led him to become Toulouse's Franco-Russian festival artistic director. The Bolshoi Orchestra often played at this festival and at the Philharmonie de Paris under his baton. Passionate about his work with singers, he has conducted many operas. He has guest conducted at the Metropolitan Opera (with the Mariinsky Theatre) and the Houston Grand Opera, where his interpretation of Musorgsky's *Boris Godunov* was widely acclaimed. Highlights also include a production of Prokofiev's *The Love for Three Oranges* at the Aix-en-Provence Festival in 2004, subsequently performed at the Théâtre de la Ville in Luxembourg and the Teatro Real in Madrid.

Mr. Sokhiev has a rich and varied discography. Numerous acclaimed recordings with the ONCT include, for Naïve Classique, Tchaikovsky's Fourth and Fifth symphonies, Musorgsky's *Pictures from an Exhibition*, Rachmaninoff's Symphonic Dances, Prokofiev's *Peter and the Wolf*, and Stravinsky's *The Rite of Spring* and *The Firebird*; and, on Warner Classics, Shostakovich's Eighth Symphony. DSO Berlin releases include Prokofiev's *Ivan the Terrible*, Symphony No. 5, and *Scythian Suite* for SONY Classical. He is collaborating with EuroArts on a series of DVDs, the first of which, *A Flight through the Orchestra*, features his interpretation of Brahms's Second Symphony with the DSO. Under the same label, he appears with the ONCT in recordings of Beethoven's Violin Concerto with Vadim Gluzman as well as Bartók's *The Wooden Prince* and Brahms's First Symphony, and with the Berlin Philharmonic in works by Ravel and Prokofiev at the Waldbühne in 2019.

Soloist

Anna Chobotova



Russian-Lithuanian pianist **Lukas Geniušas** has firmly established himself as one of the most exciting and distinctive artists of his generation. He is invited to give recitals in the most prestigious venues all over the world, including Wigmore Hall in London, the Concertgebouw in Amsterdam, the Louvre Auditorium, the Frick Collection in New York, the Phillips Collection in Washington DC, Sala Verdi in Milan, and the Great Hall of the Moscow Conservatory. He is also frequently

invited to such festivals as La Roque d'Anthéron, Rheingau, the Ruhr Piano Festival, and the Lockenhaus Chamber Music Festival. He regularly performs with numerous orchestras including the Orchestre Philharmonique de Radio France; the Orchestre National de Lyon; the NHK, City of Birmingham, and Toronto symphonies; the St. Petersburg Philharmonic; the Russian National and Mariinsky Theatre orchestras; and the Kremerata Baltica. He has worked under the batons of conductors such as Tugan Sokhiev, Mikhail Pletnev, Leonard Slatkin, Andrey Boreyko, Dmitry Sitkovetsky, and Rafael Payare. These current performances are his Philadelphia Orchestra debut.

Known for his innate curiosity and extensive musical interests, Mr. Geniušas explores a wide range of repertoire, from the Baroque to works by contemporary composers. His repertoire includes Beethoven's piano concertos, Hindemith's *Ludus Tonalis*, works by John Adams, and the Russian repertoire. An avid chamber musician and an inquisitive performer, Mr. Geniušas also enjoys resurrecting rarely performed repertoire. These aspects of his career are reflected in his critically acclaimed discography, which includes works by Beethoven, Brahms, Rachmaninoff (the complete preludes), Chopin (etudes Opp. 10 and 25), and Prokofiev (sonatas, which won the Choc Classica and Diapason d'Or) on the Mirare label, and works by Stravinsky, Desyatnikov, and Tchaikovsky with violinist Aylen Pritchkin on Melodiya.

Born in Moscow in 1990, Mr. Geniušas graduated from the Frédéric Chopin Moscow State Junior College of Musical Performance in 2008. He is the laureate of several prestigious competitions, notably Silver Medalist at the 2015 International Tchaikovsky Competition in Moscow and the 2010 International Chopin Piano Competition. Since 2015 he has been a featured artist of the Looking at the Stars Foundation, a philanthropy project based in Toronto, whose purpose is to bring classical music to institutions and organizations (prisons, hospitals, and shelters) where people may not have an opportunity to experience it live in a traditional setting.

Framing the Program

Parallel Events

1877

Tchaikovsky

Symphony
No. 4

Music

Brahms

Symphony No. 2

Literature

Ibsen

*The Pillars of
Society*

Art

Rodin

The Age of Bronze

History

First public
telephones (US)

1887

Borodin

Overture to
Prince Igor

Music

Rimsky-

Korsakov

Capriccio

espagnol

Literature

Doyle

A Study in

Scarlett

Art

Van Gogh

Moulin de la

Galette

History

Miles patents
elevator

1911

Prokofiev

Piano
Concerto
No. 1

Music

Strauss

Der

Rosenkavalier

Literature

Wharton

Ethan Frome

Art

Braque

Man with a

Guitar

History

Chinese

Republic

proclaimed

The program of Russian works today opens with the brilliant Overture to Alexander Borodin's unfinished opera *Prince Igor*, the story of a medieval Russian prince who unsuccessfully battles Polovtsian tribes to the south. Borodin was a member of the so-called Mighty Five, a group of composers who often sought inspiration in folk materials. They were also drawn to what they saw as exotic music of more distant neighbors, as we hear in this Overture that contrasts the two.

Sergei Prokofiev composed the first of his five piano concertos—his shortest and in one-continual movement—while a student at the St. Petersburg Conservatory. Although he had already written many pieces, he considered it his first fully mature work. Prokofiev was the soloist in the demanding piano part at the Concerto's Moscow premiere in 1912 and performed it two years later to win the top prize in piano at the Conservatory.

While the largely self-trained composers of the Mighty Five turned to Russian sources to create a distinctive kind of musical nationalism, Tchaikovsky received a rigorous musical education and looked more to the West for his musical models. His Fourth Symphony, he admitted, is a composition that deals with issues of fate, symbolized by a forceful fanfare motif that opens the work and that recurs throughout. Tchaikovsky acknowledged Beethoven's Fifth Symphony as an inspiring model, but further remarked: "there is not a single measure in this Fourth Symphony of mine that I have not truly felt and which is not an echo of my most intimate spiritual life."

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

Overture to *Prince Igor*

Alexander Borodin

Born in St. Petersburg, November 12, 1833

Died there, February 27, 1887



Russian music in the latter half of the 19th century was split between a group of cutting edge "Sunday" composers, busy otherwise with various day jobs, and an academically trained contingent that sought to bring their country into the musical mainstream of Europe. Brothers Anton and Nikolai Rubinstein, who founded the first Russian conservatories in St. Petersburg and Moscow, led this latter faction, which counted Tchaikovsky as the first distinguished conservatory

graduate and international star. As for the rebellious ones, critic Vladimir Stasov famously christened them the *Kuchka* or "Mighty Five," led by Mily Balakirev, alongside Alexander Borodin, Modest Musorgsky, César Cui, and Nikolai Rimsky-Korsakov. Despite the impressive musical gifts of this "New Russian School," these composers spent most of their time attending to non-musical duties.

Borodin achieved real distinction in his chosen career. He was a prominent professor of chemistry at the Imperial Medical-Surgical Academy in St. Petersburg and the author of important scientific studies. When, decades after his death, Russia finally saw fit to honor Borodin's memory, it was for his scientific achievements. Posterity, of course, remembers him for his artistic ones. Despite being primarily a self-taught musician, his symphonies, songs, chamber music, and the opera *Prince Igor* retain a firm position in musical life while the efforts of some more reputedly trained, full-time contemporaries are relegated to obscurity.

A Great Unfinished Project Given their other responsibilities, it is hardly surprising that most of the *Kuchka* members wrote a limited quantity of music and that many pieces were never finished. Musorgsky and Borodin were the most notorious in this regard, especially when it came to ambitious operatic projects. The former's *Boris Godunov* is often performed in a version by Rimsky-Korsakov, who played an even larger role with the unfinished *Khovanshchina*. Borodin's greatest work was *Prince Igor*, the story of a medieval Russian prince who unsuccessfully battles against Polovtsian tribes. Stasov suggested the idea to him in 1869 and Borodin, who wrote the libretto himself, began composing late that summer. He recycled some music from an earlier unfinished opera, but the next year gave up on *Igor* as well. And so things continued throughout the 1870s as Borodin would resume composition only to set the opera aside again and

divert what he had written to other pieces. (The biggest beneficiaries were his Second and Third symphonies, as well as an incomplete collaborative ballet-opera, *Mlada*.)

Among Rimsky-Korsakov's many efforts to get his friend to finish the opera was arranging for excerpts, including the famous "Polovtsian" Dances, to be performed in orchestral concerts presented by the Free School of Music. In his delightful memoirs, Rimsky recalled:

How much pleading I had to spend on dear old Borodin to persuade him to orchestrate several numbers for my concerts! One might come again and again, and keep demanding how much he had written. ... "Alexander Porphyrievich, have you finally transposed such and such a number of the opera score?" "Yes, I have," he replies earnestly. "Well, thank the Lord! At last!" I answer. "I have transposed it from the piano to the table," he would continue with the same earnestness and composure.

By the 1880s Borodin was composing little, although he occasionally returned to his great opera yet again. He died of a sudden heart attack at a grand ball in 1887, having worked for 18 years on *Prince Igor* but leaving the work far from finished. Rimsky again came to the rescue, collaborating with the young composers Anatol Liadov and Alexander Glazunov. They constructed a score that finally premiered in 1890 at the Mariinsky Theatre in St. Petersburg. The Overture had already been performed at a memorial concert for Borodin on November 11, 1887, together with another unfinished work, the Third Symphony.

There has long been debate about the Overture and how much of it Borodin actually composed. Glazunov, who possessed a formidable musical memory, allegedly heard Borodin play through the Overture, which is based on various themes from the opera. After the composer's death, he reconstructed it from memory and used annotations in the sketches such as "This will do for a first theme" and "Good for a second theme." Since the themes appear in the opera, the inspiration certainly comes from Borodin, but the orchestration and most of the structural concept was Glazunov's. Yevgeniy Levashov, a musicologist who collaborated in making a new performing score of *Prince Igor* in the 1970s, argued that Glazunov should be credited with writing the Overture himself.

A Closer Look The Overture makes use of different musical themes, which contrast Russian musical styles with those of the Polovtsians, depicted as exotic "others." As musicologist Richard Taruskin has observed: "Borodin's opera derived its dramatic rhythm from an opposition of national musical idioms: rigorously Russian versus promiscuously 'oriental.'" The Russian music is based on "'intonations' from epic ballads and on a small repertory of folksongs," while the latter draws upon Arabian, Turkish, and other vernacular music. The Overture begins with a slow introduction associated with an aria of Prince Igor's in Act II. The following allegro opens with brilliant brass fanfares that lead to dances, an exotic clarinet melody representing the Polovtsians, and a noble horn theme.

—Christopher H. Gibbs

The Overture to Prince Igor was composed from 1869 to 1887 and was posthumously reconstructed and orchestrated by Alexander Glazunov.

The first Philadelphia Orchestra performances of the Overture were in November 1934, with Leopold Stokowski on the podium. The work has been heard only three other times on subscription: in 1941 with Thomas Beecham; in 1947 with Eugene Ormandy; and in December 2012 with Gianandrea Noseda. The entire opera was performed on December 23, 1935, with Alexander Smallens conducting.

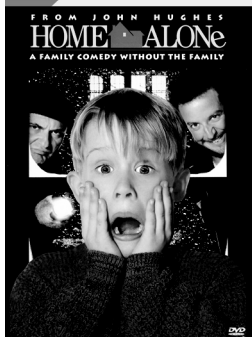
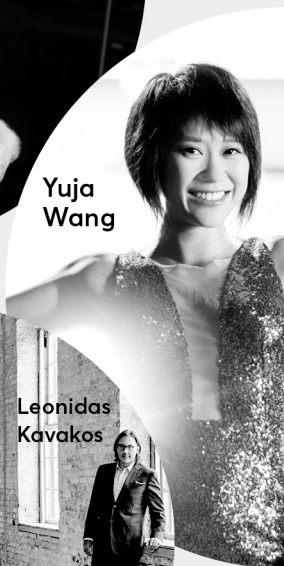
The Overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Performance time is approximately 10 minutes

2022-23
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Yannick Nézet-Séguin Music Director

Photos: Pete Checchia, Julia Wesely, Nigel Parry

The Music

Piano Concerto No. 1

Sergei Prokofiev

Born in Sontsovka, Ukraine, April 23, 1891

Died in Moscow, March 5, 1953



Sergei Prokofiev enjoyed a relatively pampered, privileged childhood in pre-revolutionary Russia. His parents quickly recognized his musical gifts, sought expert advice on how best to nurture them, and then arranged private lessons to have them realized.

Prokofiev spent his teenage years studying piano, composition, and conducting at the St. Petersburg Conservatory. The First Piano Concerto we hear today dates from near the end of his time there. He had

already composed a good bit (he tried his hand at writing operas before the age of 10) but considered this piece his "first more or less mature work in terms of both conception and realization."

From Concerto to Concertino and Back The compositional genesis of the piece can be charted in the composer's engaging diary. He began writing a piano concerto in the summer of 1910, at age 19, but put it aside in the fall to work on other pieces. Although he thought the concerto contained some good ideas, it "promised to be exceptionally difficult to play." He decided to go in another direction and by the following spring was composing a simpler piece, "a light, transparent, and uncomplicated concerto" that he hoped might be played by fellow students at the Conservatory. Thus, along with his "serious, demanding Concerto," he was also writing a "light, attractive Concertino, full of joie de vivre."

Plans shifted once again as the modest Concertino began to get longer and more technically challenging. This is confirmed in a letter by his good friend, the older composer Nikolai Miaskovsky: "Prokofiev is working on a charming, lively, and sonorous concertino for piano and orchestra. The piano part is very unusual and difficult, but the material contains a great deal that is fresh and fascinating." In the end Prokofiev opted to merge parts of the original concerto with the lively concertino resulting in his First Piano Concerto, Op. 10. The joie de vivre remains, as does its more modest scale—one continuous movement that lasts just over a quarter of an hour—but the demands on the soloist are formidable.

Prokofiev finished the work in February 1912 and appeared as soloist at the premiere that August in Moscow, performing it 10 days later with another

orchestra and conductor in St. Petersburg. He had spent the summer mastering its technical challenges; as he wrote in a letter: The Concerto, "by the way, is not at all easy, and I have to play it well. They say the hall in Moscow is bursting with people—up to six thousand listeners—and since it will be my first appearance with an orchestra I will have to know it cold."

The audience response in both cities was enthusiastic, although critical reaction was decidedly mixed, eliciting passionate admiration as well as harsh abuse. One critic called the piece "musical mud," while a more perceptive observer spotted a great new talent arriving on the scene: "Prokofiev may even mark a state in the development of Russian music: the first stage being Glinka and Rubinstein, the second Tchaikovsky and Rimsky-Korsakov, the third Glazunov and Arensky, the fourth Scriabin and ... and ... Prokofiev. Why not?"

A Prize Winner The most famous performance of the Concerto came two years later, in 1914, as Prokofiev was about to graduate from the Conservatory. He had decided that he would try to capture the top honor—the Anton Rubinstein Prize—in the piano competition and devised an unusual strategy. He would play one of his own concertos, opting in the end for the First because he feared the Second would be thought "too outlandish inside the hallowed walls of the Conservatory." As he recounted years later in his autobiography:

I spent the winter of 1913–14 working hard at the piano. ... Instead of a classical concerto, I chose one of my own. While I might not be able to compete successfully in performance of a classical concerto there was a chance that my own might impress the examiners by its novelty of technique; they simply would not be able to judge whether I was playing it well or not!

Prokofiev won the top prize over the vehement objections of the Conservatory's director, Alexander Glazunov. As he recounted in his diary:

Yes, it was indeed a triumph for me, all the sweeter for having been achieved in my beloved Conservatory, and even more so in that it represented not a pat on the head proper to a model student, but on the contrary the striking out of a new path, my own path, which I had established in defiance of routine and the examination traditions of the Conservatory.

In addition to the coveted prize of a grand piano, perhaps even more consequential in the long term was that the composer's mother gave him a trip to London, where he encountered important future collaborators, including the great impresario Sergei Diaghilev and the Ballets Russes. Prokofiev retained his affection for the First Concerto, which remained a staple in his repertoire. He continued to perform it many times, even after he moved to the West in the wake of the Russian Revolution.

A Closer Look Consistent with its modest concertino genesis, the piece is in one movement. A buoyant opening theme helps bind the work together, returning at

key moments later. Although the work is played continuously, it can be divided into three principal sections. The opening **Allegro brioso** is followed by a rather brief **Andante assai**, a developmental scherzo (**Allegro**), and then a return of the opening material to conclude.

—Christopher H. Gibbs

Prokofiev's First Piano Concerto was composed from 1911 to 1912.

The first Philadelphia Orchestra performances of the Concerto were in February 1945 with pianist Hilde Somer, conducted by Eugene Ormandy. The most recent subscription performances of the work were in October 2008 with Martha Argerich and Charles Dutoit on the podium.

The Concerto is scored for solo piano, piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, glockenspiel, and strings.

Performance time is approximately 16 minutes.

TheMusic

Symphony No. 4

Pyotr Ilyich Tchaikovsky

Born in Kamsko-Votkinsk, Russia, May 7, 1840

Died in St. Petersburg, November 6, 1893



The year 1877 proved a fateful one for Tchaikovsky. He was at the peak of his powers as a composer: In this single year, he completed virtually all of his opera *Eugene Onegin* and wrote most of his masterful Symphony No. 4 in F minor. Nikolai Rubinstein conducted the premiere of the Symphony on February 22, 1878, for the Russian Music Society in Moscow. The work was moderately well received, but a performance conducted by Eduard Nápravník the

following November in St. Petersburg was wildly acclaimed. One critic lauded the Symphony as “the pure creation of an artful master.”

Two Relationships: One Disastrous, the Other Extraordinary The success of the Fourth Symphony is all the more remarkable if viewed against the chaos of the composer’s private life. Partly to please his father and partly to quiet gossip about his homosexuality, Tchaikovsky made the disastrous decision to marry Antonina Ivanova Milyukova, an unstable young woman who was one of his students at the Moscow Conservatory. Predictably, the marriage was a fiasco. Tchaikovsky is reputed to have made a half-hearted “suicide attempt” by wading up to his knees in the cold waters of the Moskva River. Using his disordered mental state as a pretext, he fled to St. Petersburg. There he found obliging doctors who ordered him never to see his wife again.

Earlier that year, however, Tchaikovsky had begun a platonic epistolary relationship with the fantastically wealthy Nadezhda Filaretovna von Meck, an accomplished amateur pianist who became his patron. She detested his wife, writing to him, “I am glad ... that you have made that decisive step, which was necessary and which is the only correct one in this situation.” Von Meck supported Tchaikovsky morally and financially in his decision to spend a lengthy period recuperating in Italy and Switzerland. In return he dedicated the Symphony to “My Best Friend,” Madame von Meck.

On March 1, 1878, Tchaikovsky wrote to von Meck in response to her question about whether or not there was a program or explicit narrative imbedded in the Fourth Symphony: “In our symphony *there is* a program (that is, the possibility of explaining in words what it seeks to express), and to you and you alone I can and wish to indicate the meaning of both the work as a whole, and of its individual parts.”

A Closer Look Tchaikovsky identified the imperious opening fanfare played by French horns and bassoons (**Andante sostenuto**) as “the kernel of the whole symphony,” declaring “This is Fate.” This Fate motif is used throughout the work, rather like the “idée fixe” in Berlioz’s *Symphonie fantastique*. With this programmatic description, Tchaikovsky neatly lays out the basic elements of the exposition of a taut adaptation of sonata form: a descending main theme, a contrasting waltz-like melody as the second subject, and a codetta. The development section (**Moderato con anima**) begins with a restatement of the Fate motif, and the recapitulation is announced by the same dark fanfare. The harrowing coda contains a second development section similar to the end of the first movement of Beethoven’s Fifth Symphony.

The second movement, described by Tchaikovsky as an **Andantino “in modo di canzona”** (in the manner of a song) has a three-part form: The opening folk-like melody is played by the oboe and returns after a contrasting central section. The **Scherzo (Allegro)** is a brilliant tour-de-force in which the strings play pizzicato throughout; the trio is scored for woodwind and brass instruments with interjections from the piccolo. About the fourth movement (**Allegro con fuoco**), Tchaikovsky wrote to von Meck, “If you can find no impulse for joy within yourself, look to others. Go among the people. See how well they know how to be happy.” The finale uses a structure that Tchaikovsky borrowed from *Kamarinskaya* (1848), an orchestral scherzo by his revered predecessor Mikhail Glinka (1804–57). As in Glinka’s score, Tchaikovsky introduces two contrasting melodies that are varied through changes in orchestration and harmony, and that always recur in the order of their first appearance. The first theme features rushing strings and exuberant rhythms, while the more subdued second melody is the Russian folksong “In the Field Stood a Birch Tree.” At the climax of this vertiginous movement, the Fate motif returns ominously, but the darkness is banished by the spirited coda in which the two main themes hurtle toward an exhilarating close.

—Byron Adams

Tchaikovsky composed his Symphony No. 4 in 1877.

The Fourth Symphony has been a staple of The Philadelphia Orchestra’s repertoire since Fritz Scheel conducted the first Orchestra performances of the work in November 1905. Most recently on subscription, the Philadelphians played the piece in October 2017, with Yannick Nézet-Séguin. Some of the conductors who have led the work with the Orchestra include Leopold Stokowski, Artur Rodzinski, Pierre Monteux, Eugene Ormandy, Seiji Ozawa, Daniel Barenboim, James Levine, Leonard Bernstein, Leonard Slatkin, Riccardo Muti, Wolfgang Sawallisch, Christoph Eschenbach, and Stéphane Denève.

The Orchestra has recorded the work six times: in 1928 with Stokowski for RCA; in 1953 and 1963 with Ormandy for CBS; in 1973 with Ormandy for RCA; in 1990 with Muti for EMI; and in 2006 with Eschenbach for Ondine.

Tchaikovsky’s score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), and strings.

The Fourth Symphony runs approximately 45 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

Chord: The simultaneous sounding of three or more tones

Codetta: A short 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

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

Idee fixe: A term coined by Berlioz to denote a musical idea used obsessively

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.

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Ostinato: A steady bass accompaniment, repeated over and over

Pizzicato: Plucked

Recapitulation: See sonata form

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

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

Trio: (1) See scherzo. (2) A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style.

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Andantino: Slightly quicker than walking speed

Brioso: Spiritedly

Con anima: With feeling

Con fuoco: With fire, passionately, excited

In modo di canzona: In the style of a song

Meno mosso: Less moved (slower)

Moderato: A moderate tempo, neither fast nor slow

Più mosso: Faster

Scherzando: Playfully

Sostenuto: Sustained

TEMPO MODIFIERS

Assai: Much

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 online at philorch.org/ContactPatronServices.

Subscriber Services:

215.893.1955, Mon.–Fri., 9 AM–5 PM

Patron Services:

215.893.1999

Mon.–Fri., 10 AM–6 PM

Sat.–Sun., 11 AM–6 PM

Performance nights open until 8 PM

Ticket Office:

Mon.–Sun, 10 AM–6 PM

The Academy of Music

Broad and Locust Streets

Philadelphia, PA 19102

Tickets: 215.893.1999

Concert dates (two hours before concert time):

The Kimmel Center

Broad and Spruce Streets

Philadelphia, PA 19102

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. Visit us online at philorch.org or 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.

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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.

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 on the Kimmel Cultural Campus 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.