

2022–2023 | 123rd Season

The Philadelphia Orchestra

Friday, September 30, at 2:00

Saturday, October 1, at 8:00

Sunday, October 2, at 2:00

Yannick Nézet-Séguin Conductor

Daniil Trifonov Piano

Coleman *Umoja, Anthem for Unity*, for orchestra

Liszt Piano Concerto No. 1 in E-flat major

I. Allegro maestoso. Tempo giusto

II. Quasi adagio—Allegretto vivace—Allegro animato—Tempo I, allegro maestoso—

III. Allegro marziale animato—Alla breve. Più mosso—Più presto—Presto

Intermission

Dvořák Symphony No. 8 in G major, Op. 88

I. Allegro con brio

II. Adagio—Poco più animato—Tempo I. Meno mosso

III. Allegretto grazioso—Coda: Molto vivace

IV. Allegro ma non troppo

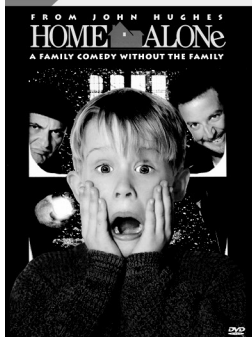
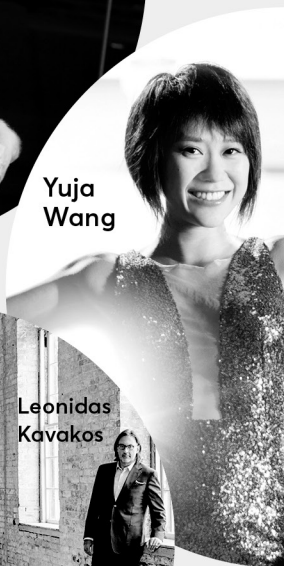
This program runs approximately 1 hour, 40 minutes.

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Yannick Nézet-Séguin Music Director

Photos: Pete Checchia, Julia Wesely, Nigel Parry



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.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, in Verizon Hall and community centers, in classrooms and hospitals, and over the airwaves and online. In response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Digital Stage, providing access to high-quality online performances, keeping music alive at a time when it was needed most. It also inaugurated free offerings: HearTOGETHER, a podcast

on racial and social justice, and creative equity and inclusion, through the lens of the world of orchestral music, and Our City, Your Orchestra, a series of digital performances that connects the Orchestra with communities through music and dialog while celebrating the diversity and vibrancy of the Philadelphia region.

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 11 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.

Music Director



George Etheredge

Yannick Nézet-Séguin is currently in his 11th season as music director of The Philadelphia Orchestra. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

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

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 11 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY Award for Best Orchestral Performance. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; the Ordre des Arts et des Lettres; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University.

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

Soloist



Dario Acosta

GRAMMY Award-winning pianist **Daniil Trifonov**—*Musical America's* 2019 Artist of the Year—has established a reputation as a solo artist, champion of the concerto repertoire, chamber and vocal collaborator, and composer. Combining consummate technique with rare sensitivity and depth, his performances are a perpetual source of wonder to audiences and critics alike. With *Transcendental*, the Liszt collection that marked his third title as an exclusive Deutsche

Grammophon (DG) artist, he won the GRAMMY Award for Best Instrumental Solo Album of 2018. He first appeared with The Philadelphia Orchestra at the Saratoga Performing Arts Center in 2013 and made his subscription debut in 2015, just weeks after DG released the GRAMMY-nominated recording *Rachmaninoff Variations* with him, Yannick Nézet-Séguin, and The Philadelphia Orchestra. With Nézet-Séguin and the Orchestra he has also recorded on DG *Destination Rachmaninoff: Arrival* and *Destination Rachmaninoff: Departure*.

In the 2021–22 season, Mr. Trifonov released *Bach: The Art of Life* on DG and toured the U.S. and Europe with a recital program based on the album. Other highlights included Brahms's First Piano Concerto with the Dallas Symphony and the Philharmonia Zurich and Mozart's Piano Concerto No. 9 ("Jenamy") with Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia. He performed all five Beethoven piano concertos in various combinations with eight different orchestras including the New York and Munich philharmonics, the Toronto Symphony, and the Budapest Festival Orchestra. In January 2022 he joined The Philadelphia Orchestra for the world premiere of Mason Bates's new Piano Concerto, composed for Mr. Trifonov during the pandemic and co-commissioned by The Philadelphia Orchestra and the San Francisco Symphony. He also performed the concerto with the San Francisco and New Jersey symphonies and the Israel Philharmonic.

In recent seasons Mr. Trifonov has served as artist in residence of the New York Philharmonic—a residency that included the New York premiere of his own Piano Quintet—and curated and performed a seven-concert Carnegie Hall "Perspectives" series, crowned by a performance of his Piano Concerto. He has played solo recitals around the world since his Carnegie Hall debut in the 2012–13 season. His DG discography also includes a live recording of his Carnegie Hall debut; *Chopin Evocations*; and *Silver Age*, for which he received Opus Klassik's 2021 Instrumentalist of the Year/Piano award. In 2016 he was named *Gramophone's* Artist of the Year and in 2021 he was made a Chevalier de l'Ordre des Arts et des Lettres by the French government.

Framing the Program

Parallel Events

1855

Liszt

Piano

Concerto

No. 1

Music

Bizet

Symphony in C

Literature

Dickens

Little Dorrit

Art

Millais

Autumn Leaves

History

Paris World

Fair

1889

Dvořák

Symphony

No. 8

Music

Tchaikovsky

The Sleeping

Beauty

Literature

Stevenson

The Master of

Ballantrae

Art

Gauguin

The Yellow

Christ

History

London Dock

Strike

The first subscription concert of The Philadelphia Orchestra's 123rd season opens with Valerie Coleman's vibrant *Umoja, Anthem for Unity*. She originally composed the piece for women's chorus, then arranged it as a woodwind quintet, and in 2019 the Philadelphians gave the world premiere of a full orchestral version. *Umoja*, which means unity in Swahili, calls upon Afro-Cuban, jazz, and classical styles.

At age 10 Franz Liszt left his native Hungary to study with Antonio Salieri and Carl Czerny in Vienna. During his time in the city he was taken to meet Beethoven, a memory he cherished for the rest of his life. In the decades that followed, his keyboard music came to define instrumental virtuosity, readily apparent in his dazzling First Piano Concerto.

Antonín Dvořák won initial fame in his mid-30s with his beloved Slavonic Dances, works whose nationalist mood, sparkle, and color quickly captured the imagination of audiences well beyond the Czech lands. But he wanted to be seen as more than a colorful nationalist. He aspired to join the ranks of the great composers who were viewed as universal (even if most were German) and his eternally fresh Symphony No. 8 magnificently shows this ambition. Dvořák conducted the premiere in Prague and it was soon taken up by leading conductors across Europe.

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

Umoja, Anthem for Unity

Valerie Coleman

Born in Louisville, Kentucky, in 1970

Now living in New York City



Originally a simple song arranged for women's choir, Valerie Coleman's *Umoja* is joyful. *Umoja* means "unity" in Swahili. It is the first principle of the African Diaspora holiday Kwanzaa and represents family, community, and harmonious living captured in the African proverb "I AM because WE ARE." Coleman reflects, "The work embodies a sense of 'tribal unity' through the feel of a drum circle, the sharing of history through traditional 'call and response' form, and the repetition of a

memorable sing-song melody." In 1999 she rearranged the piece for woodwind quintet for her chamber music group Imani Winds, "with the intent of providing an anthem that celebrated the diverse heritages of the ensemble itself." *Umoja* is a word that applies to Coleman's vision of classical music: "We have the opportunity to let people know that classical music is an all-inclusive thing."

Early Exposure Coleman was born in Louisville, Kentucky, in 1970. She says about where she was raised, "You know, I grew up in Muhammad Ali's neighborhood, the west end of Louisville. And that is about as inner-city as any inner-city can get." Her mother introduced her to classical music while she was still in the womb. Coleman recounts, "She would play Beethoven's Sixth Symphony, the 'Pastoral' Symphony, to me all the time. And so that's how it all began." A precocious child, Coleman started notating music in elementary school. She began formal musical studies at the age of 11 and by the age of 14 had already composed three complete symphonies. In high school she earned the opportunity to study flute and composition at Tanglewood, later receiving a double degree in composition/theory and flute performance at Boston University.

Coleman moved to New York City, where she received a master's in flute performance from the Mannes College of Music and founded Imani Winds, for which she has composed many works, including her *Afro-Cuban Concerto* for wind quintet and orchestra, encore pieces, and arrangements of spirituals. In 2002 Chamber Music America selected *Umoja* as one of its "Top 101 Great American Works," and in 2005 she was nominated with Imani Winds for a GRAMMY® Award for Best Classical Crossover Album. A sought-after teacher, she is currently a member of the flute, composition, and ensemble faculties at Mannes as the Clara Mannes Fellow for

Music Leadership. Prior to that appointment, she served on the faculty at the Frost School of Music at the University of Miami as assistant professor of performance, chamber music, and entrepreneurship and in the 2021–22 season led a year-long residency at the Juilliard School in its Music Advancement Program through the American Composers Forum. She has also been named to the Metropolitan Opera/Lincoln Center Theater New Works dual commissioning program.

Varied Influences Coleman describes her compositional process as a “very intuitive one,” though “never an easy one,” which requires “digging deep.” Sometimes she begins with a poem, a painting, or a biography of a unique, great person. For instance, her *Portraits of Josephine*, a ballet suite in eight movements for chamber ensemble, celebrates the life of entertainer Josephine Baker. Coleman is inspired by the creativity of Wayne Shorter’s improvisations and Mozart’s flute concertos. The poetry of Langston Hughes and Maya Angelou have also led her to compose. She has a love for Paris and mentions the paintings of Matisse as revelatory backdrops. Her compositional process begins with what she calls a “kernel,” a topic that is “impactful,” and she strives to “listen for the soul” of her idea. She uses the metaphor of cooking to describe how composing for the Imani Winds was like being a “cook in the kitchen.” One of her goals in composing is to create a shared experience.

A Closer Look In her orchestral version of *Umoja*, which was commissioned by The Philadelphia Orchestra, rearranged almost two decades after the original, Coleman expands on the short and sweet melody. She writes:

It begins with sustained ethereal passages that float and shift from a bowed vibraphone, supporting the introduction of the melody by solo violin. Here the melody is a sweet singing in its simplest form, with an earnestness reminiscent of Appalachian style music. From there, the melody dances and weaves throughout the instrument families, interrupted by dissonant viewpoints led by the brass and percussion sections, which represent the clash of injustices, racism, and hate that threatens to gain a foothold in the world today. Spiky textures turn into an aggressive exchange between upper woodwinds and percussion, before a return to the melody as a gentle reminder of kindness and humanity. Through the brass-led ensemble tutti, the journey ends with a bold call of unity that harkens back to the original anthem.

Umoja has many versions, which Coleman characterizes as “like siblings to one another,” each with a unique voice that is informed by her ever-evolving perspective. For the composer “this version honors the simple melody that ever was but is now a full exploration into the meaning of freedom and unity. Now more than ever, *Umoja* has to ring as a strong and beautiful anthem for the world we live in today.”

—Aaron Beck

Umoja was originally composed for women's choir in 1997 and was arranged for wind quintet in 1999; it has since been arranged for numerous other instrumental groups. The orchestral version was created in 2019.

The Philadelphia Orchestra gave the world premiere performances of the work in September 2019.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, two horns, two trumpets, trombone, bass trombone, tuba, timpani, percussion (bass drum, crash cymbals, glockenspiel, marimba, ride cymbal, snare drum, suspended cymbal, tambourine, temple blocks, triangle, vibraphone, xylophone), harp, piano, and strings.

Performance time is approximately 14 minutes.

The Music

Piano Concerto No. 1

Franz Liszt

Born in Raiding, near Sopron (Hungary), October 22, 1811

Died in Bayreuth, July 31, 1886



Many 19th-century composers writing in the wake of Beethoven sought to extend his innovations in unifying large-scale compositions. The idea was to construct cyclic connections whereby different parts and movements relate one to another. The prevalence, for example, of the three shorts and a long rhythm at the start of the Fifth Symphony provided a particularly influential and inspiring model. Central to the procedure is the transformation or metamorphosis of a theme

through the course of a piece, so that the musical material evolves, emerging in a fresh form at each new stage of its development. Such unifying transformations eventually allowed composers to write continuous large-scale works containing what would traditionally have been separate movements.

Although elements of this technique are found throughout music history, Liszt's immediate models were works of Beethoven and Schubert. The latter's "Wanderer" Fantasy for piano, for example, is a four-movement sonata structure with no movement breaks, in which a single motivic germ is transformed into a variety of themes. The piece made a deep impression on Liszt, who performed it often and wrote an impressive arrangement for piano and orchestra.

A 19th-Century Rock Star Liszt probably had this sort of model in mind when he first began to conceive his own piano concertos during the late 1830s. His early attempts remained unfinished for many years as Liszt, the foremost keyboard virtuoso of the day, toured Europe and beyond. As a young man he had witnessed violinist Niccolò Paganini dazzle audiences in Paris with his technical prowess. This inspired not only some of Liszt's own piano compositions, which broke new ground in "transcendental" technique, but also provided a concrete model of what a solo virtuoso could do with his career.

For 10 years, beginning in 1838, Liszt led what was essentially the 19th-century version of the life of a touring rock star. (Ken Russell's 1975 movie *Lisztomania* shrewdly cast the Who's Roger Daltrey in the title role.) Liszt published mainly solo piano works and enjoyed a brilliant social life hobnobbing with Europe's bohemian elite. But by the late 1840s he decided to settle down and prove himself as a composer by writing more substantial pieces. He took a prominent position in

Weimar, something of a musical backwater, but historically the city of Goethe and Schiller, and a place where he was given virtual carte-blanc to program what he wanted and to experiment with his own compositions.

Liszt's responsibilities in Weimar as conductor of the orchestra made continual demands for fresh orchestral music and this must have prompted him to look back to his concerto sketches once again. Progress was slow. Having composed chiefly virtuosic solo piano music up to this time, he at first lacked confidence in writing for orchestra. Liszt employed the assistance of Joachim Raff (1822–82), a composer and excellent orchestrator, with whose help he completed a first version of the E-flat Concerto in 1849. Shortly after this he began composing a series of symphonic poems in which he quickly mastered a delicate but rich orchestral palette. With renewed confidence he revised the First Concerto again in 1853. The successful premiere took place in Weimar in February 1855, with the composer at the piano and no less than his friend Hector Berlioz conducting.

"A Triangle Concerto" Despite the admiring reception accorded these two celebrated musicians at the first performance, the Concerto faced a much less sympathetic response when heard in Vienna the following season. Eduard Hanslick, the powerful anti-Wagnerian critic, called the piece a "triangle concerto" because of the prominent role the instrument plays in the second half of the piece. His views were enough to banish the work from Vienna for some years to come.

Liszt defended what he had done in an amusing letter:

As regards the triangle, I do not deny that it may give offense, especially if it is struck too strongly and not precisely. A preconceived disinclination and objection to percussion instruments prevails, somewhat justified by the frequent misuse of them. ... Of Berlioz, Wagner, and my humble self it is no wonder that 'like is drawn to like,' and, as we are all three treated as impotent *canaille* [rabble] among musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. ... In the face of the most wise proscription of the learned critics I shall, however, continue to employ instruments of percussion and think I shall yet win for them some effects little known.

A Closer Look The Concerto is cast in several fluidly interwoven movements that are played in a seamlessly continuous gesture. Allegedly, Liszt fitted the loud opening motif (**Allegro maestoso**), scored for full strings to which the woodwinds and brass respond, with these humorous words: *Das versteht ihr alle nicht, ha-ha!* (This none of you understand, ha-ha!). Just after comes an extended virtuoso passage for the soloist; the first movement builds to a furious climax before giving way to a tranquil second movement (**Quasi adagio**), with a theme in low muted strings. Into this is interpolated an animated scherzo-like section (**Allegro animato**), as well as the infamous emergence of the triangle. The finale begins with a lively

Allegro marziale animato and gradually draws the themes together into an organic synthesis.

In this Concerto, one of his first large-scale orchestral compositions, Liszt tried to achieve the kind of unity he so admired in Schubert's "Wanderer" Fantasy. As he remarked in a letter concerning the last movement, it "is only an urgent recapitulation of the earlier material with quickened, livelier rhythm, and it contains no new motifs, as will be clear to you from a glance through the score. This kind of *binding together* and rounding off a piece at its close is somewhat my own, but it is quite organic and justified from the standpoint of musical form."

—Christopher H. Gibbs/Paul J. Horsley

Liszt's First Piano Concerto was composed from 1835 to 1856.

Josef Hofmann was the soloist in the first Philadelphia Orchestra performances of the work, in December 1901; Fritz Scheel conducted. The Concerto appeared most recently on subscription concerts in October 2011, with pianist Lang Lang and Charles Dutoit.

The Philadelphia Orchestra has recorded Liszt's First Piano Concerto three times, all with Eugene Ormandy: in 1952 with Claudio Arrau for CBS; in 1959 with Philippe Entremont for CBS; and in 1968 with Van Cliburn for RCA.

The score calls for solo piano, piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, percussion (cymbals, triangle), and strings.

Performance time is approximately 20 minutes.

The Music

Symphony No. 8

Antonín Dvořák

Born in Nelahozeves, Bohemia, September 8, 1841

Died in Prague, May 1, 1904



Antonín Dvořák is justly hailed as the quintessential Czech composer and undoubtedly proud nationalist sentiment was central to his self-definition, music, and success. Yet he was far from provincial: He actively sought an international reputation and brilliantly achieved one. In 1874 the young composer applied for an Austrian state stipend to benefit needy young artists. He was awarded a grant and the next year, when Johannes Brahms joined the jury, won again, as

he did in later years. Early success gradually led to international fame, especially after Brahms recommended him to his own German publisher, Fritz Simrock, who published his Moravian Duets and Slavonic Dances. While these small pieces proved a “goldmine,” Dvořák wanted to move on to bigger works—symphonies, concertos, and operas—that would be judged as part of the great Western tradition, not merely as a colorful local phenomenon.

An International Career Dvořák succeeded best in this regard with his symphonies but the confusion surrounding their numbering points to the fitful progress of his career. He initiated some of the problems himself because he thought his First Symphony, which he wrote in a matter of weeks at age 24, had been forever lost after he sent it off to a competition in Germany. (It was only discovered 20 years after his death.) In 1881 Simrock released what is known today as the effervescent Sixth Symphony in D major as No. 1, and four years later the brooding Seventh Symphony in D minor as No. 2. The success of these and other pieces led the publisher to request ever more music from Dvořák, who responded with unpublished compositions written years earlier, including his Fifth Symphony from 1875 that was released as No. 3 in 1888.

The circumstances around the publication of Dvořák’s next symphony, the one we hear tonight, marked the turning point in his relationship with Simrock. The German publisher, who had undoubtedly helped build the Czech’s career, was understandably much more interested in releasing the small goldmine pieces aimed for domestic consumption than he was in big, costly symphonies. It was what we now know as the Eighth Symphony in G major, Op. 88, that caused a permanent break and was in the end released as Symphony No. 4 by Vincent

Novello in England. There is a good bit of poetic justice in this because England was increasingly embracing Dvořák's music. He travelled there frequently and in 1891 was awarded an honorary doctorate from Cambridge, on which occasion the Eighth Symphony was performed. America extended this fame even further when Dvořák was recruited to run the National Conservatory. His next and final Ninth Symphony ("From the New World") dates from the three years Dvořák lived and taught in New York City during the early 1890s.

Dvořák composed the Eighth Symphony in just over two months in the late summer of 1889 at his country home in Vysoká, some 40 miles south of Prague. The dedication explains a recent honor bestowed on the composer: "To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election." Dvořák toyed with the idea of premiering the work in Russia for a tour Tchaikovsky had arranged (he opted for the Sixth Symphony instead) and conducted the first performance himself in Prague's Rudolfinum in February 1890. The next success came when one of his great advocates, the celebrated conductor Hans Richter, led the piece in London and Vienna. About the latter performance, he informed Dvořák: "You would certainly have been pleased with his performance. All of us felt that it is a magnificent work, and so were all enthusiastic. Brahms dined with me after the performance and we drank to the health of the unfortunately absent 'father' of [the Symphony]. ... The success was warm and heartfelt."

A Closer Look The G-major Symphony is one of Dvořák's freshest works, often projecting a pastoral character appropriate to the radiant Bohemian countryside in which he wrote it. The piece begins with a solemn and noble theme stated by clarinets, bassoons, horns, and cellos that will return at key moments in the movement (**Allegro con brio**). Without a change in tempo this introductory section turns to the tonic major key as a solo flute presents the principal folk-like theme that the full orchestra soon joyously declaims. The **Adagio** is particularly pastoral and traverses many moods, from a passionate beginning to the sound of bird calls, the happy music-making of village bands, and grandly triumphant passages.

While Dvořák often wrote fast scherzo-like third movements, this Symphony offers a more leisurely **Allegretto grazioso** with a waltz character in G minor. In the middle is a rustic major-key trio featuring music that will return in an accelerated duple-meter version for the movement's coda. Trumpets proclaim a festive fanfare to open the finale (**Allegro ma non troppo**), which then unfolds as a set of variations on a theme stated by the cellos. The theme looks back to the flute melody of the first movement and undergoes a variety of variations with wonderful effects along the way, including raucous trills from the French horns and virtuoso flute decorations.

—Christopher H. Gibbs

Dvořák's Eighth Symphony was composed in 1889.

The first Philadelphia Orchestra performances of the piece took place in January 1955, with Thor Johnson on the podium. Most recently on subscription it was played in February 2018, under the baton of Cristian Măcelaru.

The Orchestra has recorded the Eighth twice: in 1977 with Eugene Ormandy for RCA and in 1989 with Wolfgang Sawallisch for EMI.

The Symphony is scored for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Performance time is approximately 35 minutes.

Musical Terms

GENERAL TERMS

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

Chord: The simultaneous sounding of three or more tones

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

Dissonance: A combination of two or more tones requiring resolution

Meter: The symmetrical grouping of musical rhythms

Mute: A mechanical device used on musical instruments to muffle the tone

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.

Recapitulation: See sonata form

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

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.

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

Tonic: The keynote of a scale

Trill: A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half tone above it

Trio: 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

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Alla breve: (1) 2/2 meter [cut time]. (2) Twice as fast as before.

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Animato: Lively, animated

Con brio: Vigorously, with fire

Grazioso: Graceful and easy

Maestoso: Majestic

Marziale: Martial, military

Meno mosso: Less moved (slower)

Più mosso: Faster

Presto: Very fast

Tempo giusto: Appropriate tempo (or strict tempo)

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

Molto: Very

Più: More

Poco: Little, a bit

Quasi: Almost

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.

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 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.