

Season 2019-2020

**Thursday, February 27, at
7:30**

Friday, February 28, at 2:00

**Saturday, February 29, at
8:00**

The Philadelphia Orchestra

Edward Gardner Conductor

Paul Jacobs Organ

Britten *Sinfonia da Requiem*, Op. 20

I. Lacrymosa—

II. Dies irae—

III. Requiem aeternam

Daugherty *Once Upon a Castle*, symphonie concertante
for organ and orchestra

I. The Winding Road to San Simeon

II. Neptune Pool

III. Rosebud

IV. Xanadu

First Philadelphia Orchestra performances

Intermission

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.

- Elgar** Variations on an Original Theme, Op. 36 (“Enigma”)
Enigma (Theme): Andante
I. C.A.E.
II. H.D.S.-P.
III. R.B.T.
IV. W.M.B.
V. R.P.A.
VI. Ysobel
VII. Troyte
VIII. W.N.
IX. Nimrod
X. Dorabella: Intermezzo
XI. G.R.S.
XII. B.G.N.
XIII. ***: Romanza
XIV. E.D.U.: Finale

This program runs approximately 1 hour, 50 minutes.

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

Please join us following the February 27 and 29 concerts for a free Organ Postlude featuring Peter Richard Conte.

Elgar from Organ Sonata in G major, Op. 28:
I. Allegro maestoso

Britten Prelude and Fugue on a Theme of Vittoria

Elgar/arr. Conte *Sospiri*, Op. 70

Elgar/arr. Conte Empire March

The Philadelphia Orchestra

Jessica Griffin



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 eighth 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. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly 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 history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-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 Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with seven celebrated CDs 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



Benjamin Eilovega

Edward Gardner makes his Philadelphia Orchestra debut with these performances. Chief conductor of the Bergen Philharmonic since October 2015, he has led that orchestra on multiple international tours, including performances in Berlin, Munich, and Amsterdam, and at the BBC Proms and Edinburgh International Festival. He was recently appointed principal conductor designate of the London Philharmonic, with his tenure commencing in September 2021. In demand as a guest conductor, he has made debuts over the past two seasons with the New York Philharmonic; the Chicago, Vienna, and Berlin Radio symphonies; and the Royal Opera House, Covent Garden, in a new production of Janáček's *Káťa Kabanová*. Return engagements included the Gewandhaus, Philharmonia, and Teatro alla Scala orchestras. In April 2019 he conducted the London Philharmonic at Lincoln Center in New York.

In addition to these current performances, highlights of Mr. Gardner's 2019–20 season include appearances at the Royal Opera House for a revival of Benoît Jacquot's production of Massenet's *Werther* and the Metropolitan Opera for Berlioz's *The Damnation of Faust*. In London he conducts the London Philharmonic in four concerts across the season and brings the Bergen Philharmonic to the Royal Festival Hall with their acclaimed production of Britten's *Peter Grimes*. He finishes the season by taking the Bergen Philharmonic on its first-ever tour to China. Guest conducting highlights include performances with the San Francisco, Finnish Radio, and Montreal symphonies, and the Deutsches Symphonie-Orchester Berlin. He also continues his longstanding collaborations with the City of Birmingham Symphony, where he was principal guest conductor from 2010 to 2016, and the BBC Symphony.

An exclusive Chandos recording artist, Mr. Gardner's projects with the Bergen Philharmonic have included music by Sibelius, Grieg, Janáček, Bartók, and Schoenberg. With the BBC Symphony he has focused on Elgar and Walton and released acclaimed discs of music by Lutostawski and Szymanowski. He recently released the complete set of Mendelssohn symphonies and overtures with the City of Birmingham Symphony.

Soloist



FICAM/ZORIK

Organist **Paul Jacobs** combines a probing intellect and extraordinary technical mastery with an unusually large repertoire, both old and new. He has performed to great critical acclaim on five continents and in each of the 50 United States. The only organist ever to have won a Grammy Award—in 2011 for Messiaen's towering *Livre du Saint-Sacrement*—he is an eloquent champion of his instrument both in the U.S. and abroad. He has transfixed audiences, colleagues, and critics alike with landmark performances of the complete works for solo organ by J.S. Bach and Messiaen. He made musical history at age 23 when he gave an 18-hour marathon performance of Bach's complete organ works on the 250th anniversary of the composer's death.

A fierce advocate of new music, Mr. Jacobs has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Bernd Richard Deutsch, John Harbison, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and Christopher Rouse, among others. As a teacher he has also been a vocal proponent of the redeeming nature of traditional and contemporary classical music. He is repeatedly invited as soloist to perform with prestigious orchestras, thus making him a pioneer in the movement for the revival of symphonic music featuring the organ. He regularly appears with the Chicago, Cincinnati, Edmonton, Indianapolis, Kansas City, Lucerne, Montreal, Nashville, National, Pacific, Phoenix, San Francisco, Toledo, and Utah symphonies; the Cleveland and Minnesota orchestras; and the Los Angeles Philharmonic. He made his Philadelphia Orchestra debut in 2008.

In addition to these current concerts, highlights of Mr. Jacobs's 2019–20 season include performances of Mr. Daugherty's *Once Upon a Castle* with the Kansas City Symphony; three orchestral engagements with Giancarlo Guerrero, including programs with the Nashville and Bamberg symphonies; a recital for the inauguration of the newly restored Hazel Wright organ at the Christ Cathedral in Garden Grove, California; and a Paris recital at the Maison de la Radio, presented by Radio France and the Orchestre National de France, featuring the world premiere of a new work written for Mr. Jacobs by French composer Jean-Baptiste Robin.

Framing the Program

Parallel Events

1899
Elgar
"Enigma"
Variations

Music
Sibelius
Symphony No. 1

Literature
Wilde
*The Importance
of Being Earnest*

Art
Cézanne
*Man with
Crossed Arms*

History
Boer War begins

1940
Britten
*Sinfonia da
Requiem*

Music
Stravinsky
Symphony in C

Literature
Hellman
*Watch on the
Rhine*

Art
Kandinsky
Sky Blue

History
Trotsky
assassinated

The great English composer Benjamin Britten was a committed pacifist who spent the first years of the Second World War in America but decided to return home in 1942. Among the works he wrote in this country was the *Sinfonia da Requiem*, and despite the potential unpopularity of his position he told the *New York Sun* "I'm making it just as anti-war as possible." Unlike a more conventional four-movement Classical symphony, its three movements allude to the Catholic Mass for the Dead: *Lacrymosa*, *Dies irae*, and *Requiem aeternam*.

The contemporary American composer Michael Daugherty was inspired to write his lush *Once Upon a Castle* by visits to Big Sur on the Pacific coast. He was particularly impressed by the theater organ in William Randolph Hearst's spectacular San Simeon mansion. The Hearst Castle was later fictionalized as Xanadu in Orson Welles's *Citizen Kane*, and in *Once Upon a Castle* Daugherty brings out what he calls the "Technicolor" nature of the instrument there.

Edward Elgar's Variations on an Original Theme—famously known as the "Enigma" Variations—catapulted the 42-year-old composer to international fame in 1900 and heralded the arrival of the greatest English composer in centuries. Over the course of 14 variations Elgar creates a musical portrait gallery of his friends and wife, and ends with an autobiographical look at himself.

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

Sinfonia da Requiem



Benjamin Britten
Born in Lowestoft, England,
November 22, 1913
Died in Aldeburgh,
December 4, 1976

“For the moment I am stuck here,” wrote Benjamin Britten in 1940, in a letter from America. Having settled, temporarily, in the U.S. in 1939—partly through the influence of W.H. Auden, whom he had followed into a sort of pacifists’ exile from war-embroiled England—the composer who had at first found such delight in the New World was growing weary of its crudities and what he called its “crazes.” “You see,” he wrote to his friend Kit Welford, “I’m gradually realizing that I’m English—and as a composer I suppose I feel I want more definite roots than other people.” Britten would finally, in 1942, return home, goaded by conscience to be in England during its darkest hour.

An Anti-War Piece Meanwhile he completed several important works, including the *Michelangelo Sonnets* and *Les Illuminations* for the tenor Peter Pears, a Violin Concerto for Antonio Brosa, and the *Diversions* for piano left-hand and orchestra. In late 1939 he began working on a commission he received from the Japanese government for the anniversary of the ruling dynasty, “a short Symphony—or Symphonic poem,” as he wrote, “called *Sinfonia da Requiem* (rather topical, but not of course mentioning dates or places!), which sounds rather like what they would like.” The Japanese officials rejected the *Sinfonia da Requiem* as a piece of “purely . . . religious music of Christian nature” unsuitable to the purpose of expressing worldwide “felicitations for the 2,600th anniversary of our country.” Britten would later regard this rejection as fortuitous: The Tokyo concert for which it had been intended was characterized by, among other things, a German delegation performing the Hitler salute during the playing of the Japanese national anthem. Nonetheless the composer was paid for the piece, which was completed in a tremendous hurry in early June 1940.

Yet Britten remained unstinting in his resolve to assert the work as a statement of his personal pacifism—however unpopular this position was becoming worldwide. “I’m making it just as anti-war as possible,” he is quoted as having told the *New York Sun*. “I don’t believe you can express social or political or economic theories in music, but by coupling new music with well-known musical phrases, I think it’s possible to get certain ideas [across]. I’m

The *Sinfonia da Requiem* was composed from 1939 to 1940.

Eugene Ormandy conducted the first Philadelphia Orchestra performances of the work in November 1964, in a presentation that was billed “In memoriam John F. Kennedy”—exactly one year after the president’s assassination. Until now the work has appeared only three additional times on the Orchestra’s concerts: in November 1985 with James DePreist; in March 1998 with Mark Wigglesworth; and in March 2006 with Hans Graf.

The piece is scored for three flutes (III doubling piccolo and alto flute), two oboes, English horn, three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), alto saxophone, two bassoons, contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, side drum, suspended cymbal, tambourine, whip, xylophone), two harps, piano, and strings.

The *Sinfonia da Requiem* runs approximately 20 minutes in performance.

dedicating the symphony to the memory of my parents, and, since it is a kind of requiem, I’m quoting from the *Dies irae* of the Requiem Mass. One’s apt to get muddled discussing such things—all I’m sure of is my own anti-war conviction as I write it.” The symphony was first heard at Carnegie Hall on March 29, 1940, with John Barbiroli conducting the New York Philharmonic.

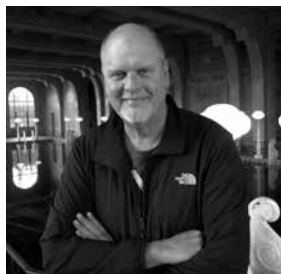
A Closer Look None of Britten’s other works that allude to symphonic form are real orchestral symphonies: the *Simple Symphony* of 1934 is for strings alone, the *Sinfonietta* (1932) is for string quintet or ensemble, and the *Symphony for cello and orchestra*, Op. 68, is really a concerto. Even the *Sinfonia da Requiem* goes against many of our stereotypes of what a symphony should be. Its movements derive their titles not from Haydnesque models but from the Catholic Mass for the Dead: *Lacrymosa* (“A slow marching lament,” as Britten has stated), *Dies irae* (“A form of the Dance of Death”), and *Requiem aeternam*.

Yet the work is not a straightforward “memorial” to anyone, nor is it a clear lament for the onset of world war. It is indeed a highly personal piece, powerfully introverted and densely complex in its moroseness. When all is said, something of the ethos of symphonic structure does emerge. The slow opening movement (**Lacrymosa**: *Andante ben misurato*), which might remind some of the *Mesto* movements of Bartók’s String Quartet No. 6 (also from 1939), is built entirely from obsessive repetition of the tiniest of motivic fragments, made particularly piquant by the relentless forward motion effected by the 6/8 syncopation. An alto saxophone lends to the mood of heavy melancholy here; and at the point of the work’s impressive climax, the major mode struggles to break through, then is overcome again. In the **Dies irae**: *Allegro con fuoco*, a set of jolting brass fanfares gives way to a chillingly unyielding march—and finally, to a complete disintegration of the musical texture. This leads to the **Requiem aeternam**: *Andante molto tranquillo*, a hymn-like song of resignation whose tranquility is one not of peace but of exhaustion.

—Paul J. Horsley

The Music

Once Upon a Castle



Michael Daugherty
Born in Cedar Rapids,
Iowa, April 28, 1954
Now living in Ann Arbor,
Michigan

Michael Daugherty is recognized as one of America's most adventurous and intellectually engaging composers, and his concert works are widely performed worldwide. Raised in a humble but intensely musical family in Cedar Rapids, Iowa, Daugherty studied composition and jazz at the University of North Texas before moving to the Manhattan School of Music to work with Charles Wuorinen. In 1978 a Fulbright Fellowship permitted him to accept Pierre Boulez's invitation to study at the IRCAM studio in Paris; he later resumed formal studies at Yale University (with Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands); sought inspiration from jazz master Gil Evans in New York; and studied at the renowned Darmstadt Summer Course and (most significantly) with György Ligeti in Hamburg.

In 1991 Daugherty joined the faculty of the University of Michigan, where he has mentored a generation of eminent composers. He has received the Kennedy Center's Friedheim Award and fellowships from the NEA and the Guggenheim Foundation. Recordings of his music have received six Grammy awards, including two for Best Contemporary Classical Composition.

Influences from Pop Culture to Travel *Once Upon a Castle* joins a long line of iconic works that have redefined concert music's relationship to pop culture and to the arts in general. Daugherty came to international attention in the 1990s with his *Metropolis Symphony* and *Dead Elvis*; with chamber works *Sing Sing: J. Edgar Hoover and Elvis Forever*; and with the opera *Jackie O*. Many of his subsequent works have found inspiration in locations and travel destinations (*Niagara Falls*, *Sunset Strip*, *Reflections on the Mississippi*) and in great figures in the arts. His *American Gothic* (2013) honors painter (and fellow Iowa native) Grant Wood, and each of the four movements of *Tales of Hemingway* for cello and orchestra (2015) pays tribute to one of that author's literary classics.

Once Upon a Castle was commissioned by a consortium of orchestras led by the Ann Arbor Symphony, which performed its premiere in November 2003. In 2015 the composer created a revised version for organist

Paul Jacobs and the Nashville Symphony; their Naxos recording received three Grammy awards. The cinematically conceived piece was inspired by the composer's visits to Big Sur on the Pacific coast, and especially by the spectacular view of William Randolph Hearst's San Simeon mansion. Hearst Castle, completed in 1947 and consisting of 165 rooms, is currently a museum and National Historic Landmark.

—Paul J. Horsley

A Closer Look The composer has written the following about the piece:

I. The Winding Road to San Simeon evokes the five-mile road winding up the San Simeon mountains to Hearst Castle. The music crescendos until we reach the top of the entrance of the Castle, where lush major chords in the organ and panoramic rhythmic sweeps of orchestral color evoke the spectacular views of the Pacific Ocean high above the coastline. As one of the world's richest men at the time, Hearst had the means to travel the world to purchase extravagant European classical paintings, tapestries, sculptures, and antiquities to decorate the rooms, terraces, pools, and walkways of his beloved castle. It is not by chance that I have composed music for this movement that might occasionally remind the listener of a musical "antique."

II. Neptune Pool is the centerpiece of Hearst Castle. Framed by statues of the sea-god Neptune and his Nereids, this magnificent outdoor Olympic-sized pool seems to hover above the clouds of the Pacific Ocean. For this movement, I have composed reflective "water music" that wistfully mirrors the grandeur of this aquatic wonder. This movement is dedicated to the memory of organist William Albright (1944–98), my former colleague in the composition department at the University of Michigan, who was considered one the world's greatest composers of contemporary organ music.

III. Rosebud. In the shadow of Hearst Castle is *Citizen Kane* (1941), the groundbreaking film starring and directed by Orson Welles. The film presents an unflattering caricature of William Randolph Hearst (Charles Foster Kane), his mistress Marion Davies (Susan Alexander), and life at Hearst Castle (Xanadu). My music for this movement echoes a brilliant scene in

Once Upon a Castle was composed in 2003 and revised in 2015.

These are the first Philadelphia Orchestra performances of the work.

The score calls for solo organ, three flutes (III doubling piccolo), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, chimes, crash cymbals, crotales, glockenspiel, gongs, mark tree, ride cymbal, sleigh bells, suspended cymbals, tam-tams, tambourine, xylophone), and strings.

Performance time is approximately 25 minutes.

the film where the boisterous Kane (the organ) and the lonely Susan (the solo violin) argue from opposite ends of a cavernous empty room of the Castle. The sleigh bells remind us of Kane's final word before he dies alone: "Rosebud," painted on Kane's childhood sled.

IV. Xanadu. William Randolph Hearst and his longtime companion Marion Davies were high society's premier Hollywood couple, throwing lavish weekend parties at Hearst Castle during the 1920s and '30s. Among those who received and accepted the coveted invitations were important political dignitaries such as Winston Churchill and famous film stars of the day including Clark Gable, Charlie Chaplin, and Greta Garbo. For the final movement, I also had in mind fragments of Samuel Taylor Coleridge's 1797 poem *Kubla Khan*. My Xanadu is filled with exotic organ chords and virtuoso bass pedal riffs surrounded by sizzling strings, rumbling brass, shimmering percussion, and pulsating timpani. In the middle of the proceedings, I briefly return to an elaborate development of music from the first movement. After this "flashback," I pull out all the stops for a dramatic ending, which concludes my tour of Xanadu and the "pleasure-dome" that Hearst built "once upon a castle."

The Music

Variations on an Original Theme (“Enigma”)



Edward Elgar
Born in Broadheath (near
Worcester), England,
June 2, 1857
Died in Worcester,
February 23, 1934

On the evening of October 21, 1898, Edward Elgar, who had endured a long day teaching the violin to adolescent girls, sat down at the piano and began to improvise for his adoring wife, Alice. At one point, she exclaimed, “That’s a good tune.” Coming out of his musical reverie, Elgar then inquired, “Eh! Tune, what tune?” Alice replied, “Play it again, I like that tune” and asked, “What is that?” In one of the great understatements in music history, her husband remarked, “Nothing—but something might be made of it.” Elgar proceeded to entertain his wife further by varying the tune by refracting it through the prismatic personalities of some of their friends: “Nevinson would have looked at it like this.” From such casual beginnings, Elgar created the score that would establish his international reputation as a composer, ensuring that he would never again have to teach violin lessons: the Variations on an Original Theme, Op. 36, now known as the “Enigma” Variations.

The “Dark Saying” of the “Enigma” Variations Just three days later, Elgar wrote to his friend August Jaeger about the new work: “I have sketched a set of Variations (orchestra) on an original theme: the Variations have amused me because I’ve labelled ‘em with the nicknames of my particular friends—you are Nimrod.” Having completed the score on February 19 of the following year, Elgar sent it to Nicholas Vert, who was the British agent for the great conductor Hans Richter. Richter was enthusiastic about the piece and conducted the triumphant premiere in London on June 19, 1899. The piece was soon performed around the world: Rimsky-Korsakov heard it in St. Petersburg and praised it highly; Mahler conducted the score in New York.

Just before the first performance, however, Elgar laid the foundation for generations of speculation about the meaning of this work when he wrote a mystifying letter to the program annotator for the premiere, C.A. Barry: “The Enigma I will not explain—its ‘dark saying’ must be left unguessed. . . . Further, through and over the whole set another and larger theme ‘goes’ but is not played.” Elgar may not have “explained” the “dark saying,” but he made veiled allusions to the “Enigma” for the rest of his life. Interestingly, the word “enigma” appears in the manuscript score only once, above the theme itself, and the word is in Jaeger’s handwriting rather than that of the composer.

Elgar identified so strongly with the theme of the variations that he occasionally used the first few bars in lieu of his signature. In the same letter to Jaeger quoted above, he confessed, “I’ve liked to imagine the ‘party’ writing the var[iation] him (or her) self & have written what I think they would have written—if they were asses enough to compose—it’s a quaint idea.” If the theme alone is the “Enigma,” then the “Enigma” Variations are an act of inspired self-portraiture, for what matters to Elgar is the way his friends see *him*, not the way he portrays *them*. The amusing idiosyncrasies of the “friends pictured therein” are relevant only to the extent that they reflect back the composer’s own complex personality. Abetted by his propensity for teasing ambiguity, Elgar’s ingenious strategy succeeded beyond his wildest dreams; his mystifications have engaged amateur musical sleuths, tantalized scholars, and beguiled listeners for over a century.

A Closer Look Elgar casts his score as a theme and 14 variations, with the ninth variation providing the climax and the last one serving as an extended finale. After the melancholy theme, which Elgar felt reflected “my sense of the loneliness of the artist,” the first variation follows without pause and bears the initials of Alice (**I. C.A.E.**). The next variation evokes the nervous chromatic scales that Hew David Stuart-Powell (**II. H.D.S.-P.**), who was an accomplished amateur pianist, used to warm up his hands before beginning to play. The next three variations expropriate the character traits of three lively and disparate men. Richard Baxter Townshend (**III. R.B.T.**) pedaled about the byways of Worcestershire on a large tricycle. William Meath Baker (**IV. W.M.B.**) was noted for his good-humored truculence. Richard Penrose Arnold (**V. R.P.A.**), the otherwise pensive son of the famous poet Matthew Arnold, enjoyed acting in amateur theatricals. By contrast to these lively men the gentle Isabel Fitton (**VI. Ysobel**) was a violist who studied with Elgar, who wrote for her use the string-crossing exercise heard throughout this variation. While Elgar’s attempts at teaching architect A. Troyte Griffith (**VII. Troyte**) to play the piano invariably came to a tumultuous conclusion—listen for the slamming piano lid at the end of this variation—the two men remained fast friends.

Winifred Norbury (**VIII. W.N.**) was an elegant lady who lived in an exquisite 18th-century house; this variation is pervaded by a gentle nostalgia for a gracious bygone era. Next comes the heartfelt climax of the entire score (**IX. Nimrod**), which was inspired by a conversation about Beethoven’s slow movements that Elgar had with

Elgar composed the “Enigma” Variations from 1898 to 1899.

The first appearance of the work on a Philadelphia Orchestra concert was in January 1905, with Fritz Scheel at the helm. The most recent subscription performances were in November 2014, with Yannick Nézet-Séguin.

The Philadelphians recorded the “Enigma” Variations in 1962 with Eugene Ormandy for CBS.

The work is scored for two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, triangle), organ, and strings.

Performance time is approximately 30 minutes.

the German-born Jaeger. (Jaeger’s nickname, which provides the title for this variation, is an elaborate pun: Elgar transmuted the German word *Jäger*—*jaeger* in the Anglicized spelling—that means “hunter,” into the mighty hunter from the Bible, Nimrod.) Dora Penny (**X. Dorabella**), the charming young daughter of a local clergyman, enjoyed dancing in the Elgars’s drawing room as the composer improvised at the piano; this light-footed intermezzo surely reflects the tone of these occasions. George Robinson Sinclair (**XI. G.R.S.**) was a brilliant organist who owned a vivacious bulldog named Dan, whose canine antics amused and inspired Elgar. The next two variations are more introspective: Although an amateur, Basil G. Nevinson (**XII. B.G.N.**) evinced great proficiency as a cellist, while three asterisks at the head of the next variation (**XIII. ***: Romanza**) discreetly allude to the initials of Lady Mary Lygon, who had just embarked on a long sea voyage. The boisterous finale (**XIV. E.D.U.**) is an overt self-portrait, for one of Alice Elgar’s pet names for her husband was Edu, a shortened form of the German version of his first name, Eduard—thus “E.D.U.” A return of the “Nimrod” variation, combined in counterpoint with a triumphant version of the “Enigma” theme brings the work to an exultant close.

—Byron Adams

Musical Terms

GENERAL TERMS

Chord: The simultaneous sounding of three or more tones

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

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

Counterpoint:

The combination of simultaneously sounding musical lines

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

Intermezzo: A) A short movement connecting the main divisions of a symphony. B) The name given to an independent piece, often solo piano, that is predominantly lyrical in character.

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

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

Requiem: A musical setting of the Latin Mass for the dead

Romance: Originally a ballad, or popular tale in verse; now a title for epic-lyrical songs or of short instrumental pieces of sentimental or romantic nature, and without special form

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

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Symphonic poem:

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

Symphonie

concertante: An instrumental piece that combines features of the

concerto grosso and the symphony

Syncopation: A shift of rhythmic emphasis off the beat

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Con fuoco: With fire, passionately, excited

Maestoso: Majestic

Mesto: Sad, mournful

Misurato: Measured, moderate, in strict time

Tranquillo: Quiet, peaceful, soft

TEMPO MODIFIERS

Ben: Quite

Molto: Very

DYNAMIC MARKS

Crescendo: Increasing volume

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

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

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

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

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are 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 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. The exception would be our LiveNote® performances. Please visit philorch.org/livenote for more information.

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