

# Season 2018-2019

**Thursday, January 31,  
at 7:30**

**Friday, February 1, at 2:00**

**Saturday, February 2,  
at 8:00**

## The Philadelphia Orchestra

**Kensho Watanabe** Conductor  
**Edgar Moreau** Cello

**Tchaikovsky** *Capriccio italien*, Op. 45

**Tchaikovsky** Variations on a Rococo Theme, Op. 33, for cello and orchestra 

### Intermission

**Tchaikovsky** Symphony No. 1 in G minor, Op. 13 (“Winter Daydreams”) 

I. Allegro tranquillo (Dreams of a Winter Journey)

II. Adagio cantabile ma non tanto (Land of Desolation, Land of Mists)

III. Scherzo: Allegro scherzando giocoso

IV. Finale: Andante lugubre—Allegro moderato—Allegro maestoso—Andante lugubre—Allegro vivo

This program runs approximately 1 hour, 50 minutes.

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The January 31 concert is sponsored by  
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# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director



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# The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# Conductor



Andrew Bogard

**Kensho Watanabe** has been assistant conductor of The Philadelphia Orchestra since the 2016-17 season and was the inaugural conducting fellow of the Curtis Institute of Music from 2013 to 2015, under the mentorship of Yannick Nézet-Séguin. In April 2017 he made his critically acclaimed subscription debut with The Philadelphia Orchestra and pianist Daniil Trifonov, and recently he conducted the Orchestra for his debut at the Bravo! Vail Music Festival and concerts at the Mann Center and the Saratoga Performing Arts Center. His 2018-19 season with the Orchestra includes three subscription concerts, the annual Free College Concert, three Family Concerts, and numerous School Concerts.

Mr. Watanabe's recent highlights have included debuts with the Houston Symphony and the Rotterdam Philharmonic, and his Japanese debut at the Matsumoto Festival. Highlights of the 2018-19 season include debuts with the Royal Scottish National Orchestra, the Detroit Symphony, and the BBC National Orchestra of Wales, in addition to a return visit to the Orchestre Métropolitain in Montreal. Equally at home in both symphonic and operatic repertoire, Mr. Watanabe has led numerous operas with the Curtis Opera Theatre, most recently Puccini's *La rondine* in 2017 and *La bohème* in 2015. Additionally, he served as assistant conductor to Mr. Nézet-Séguin on a new production of Strauss's *Elektra* at Montreal Opera.

An accomplished violinist, Mr. Watanabe received his Master of Music degree from the Yale School of Music and served as a substitute violinist in The Philadelphia Orchestra from 2012 to 2016. Cognizant of the importance of the training and development of young musicians, he has served on the staff of the Greenwood Music Camp since 2007, currently serving as the orchestra conductor.

Mr. Watanabe is a graduate of the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. He also holds a Bachelor of Science degree from Yale College, where he studied molecular, cellular, and developmental biology.

# Soloist



Cellist **Edgar Moreau** makes his Philadelphia Orchestra debut with these performances. He won First Prize in the 2014 Young Concert Artists International Auditions and was awarded six Special Prizes after capturing, at the age of 17, Second Prize and the prize for the Best Performance of the Commissioned Work at the International Tchaikovsky Competition held in Moscow in July 2011 under the chairmanship of Valery Gergiev. At the Rostropovich Cello Competition in Paris in 2009, he received the prize for the Most Promising Contestant. He was also named New Talent of the Year 2013 and Instrumental Soloist of the Year 2015 by the French Victoires de la Musique.

Mr. Moreau made his orchestral debut at the age of 11 with the Teatro Regio Orchestra in Turin. He has also appeared as a guest with Musica Viva in Moscow; the Simón Bolívar Symphony of Venezuela; the Mariinsky and Franz Liszt Chamber orchestras; the Moscow, St. Petersburg, and Malaysian philharmonics; the Orchestre National de France; the Orchestre National du Capitole de Toulouse; the Orchestre de la Suisse Romande; and the Hong Kong Sinfonietta. He made his Amsterdam debut at the Cello Biennale. A committed chamber musician, Mr. Moreau has worked with the Talich, Pražák, Modigliani, and Ébène quartets; violinist Renaud Capuçon; and pianists Nicholas Angelich, Jean-Frédéric Neuberger, and Khatia Buniatishvili. Festival appearances include performances at Poland's Easter Festival in Warsaw; the Saint-Denis, Radio France Montpellier, Colmar, Verbier, Annecy Classic, Lugano, Edinburgh International, Evian, and Lucerne festivals; La Folle Journée in Nantes and Japan; the Sommets Musicaux de Gstaad; Mozartfest in Würzburg; and the Musikverein in Vienna.

As a Warner Classics exclusive artist, Mr. Moreau's first album, *Play*, was released in 2014. His follow-up album, *Giovincello*, presents 18th-century cello concertos recorded with the Italian Baroque ensemble Il Pomo d'Oro; the disc won a 2016 ECHO Klassik award. In 2018 he released a duo recital recording with pianist David Kadouch. Mr. Moreau was born in Paris in 1994. He plays a David Tecchler cello, dated 1711.

# Framing the Program

## Parallel Events

**1866**

**Tchaikovsky**

Symphony  
No. 1

**Music**

Suppé  
Overture to *Light  
Cavalry*

**Literature**

Ibsen  
*Brand*

**Art**

Monet  
*Camille*

**History**

Nobel invents  
dynamite

**1876**

**Tchaikovsky**

Variations on a  
Rococo Theme

**Music**

Dvořák  
Piano Concerto

**Literature**

Mallarmé  
*L'Après-midi d'un  
faune*

**Art**

Renoir  
*Le Moulin de la  
Galette*

**History**

World Exhibition  
in Philadelphia

**1880**

**Tchaikovsky**

*Capriccio italien*

**Music**

Brahms  
*Academic  
Festival Overture*

**Literature**

Zola  
*Nana*

**Art**

Rodin  
*The Thinker*

**History**

NY streets first  
lit by electricity

The all-Tchaikovsky program today travels across time and space. We begin in Italy, a country that the composer adored. His *Capriccio italien*, which he originally called “Italian Fantasia,” offers a variety of impressions and folksong melodies that the composer experienced while visiting Rome during Carnival season in 1880.

We next go back in time to the so-called Rococo era in the mid-18th century. Tchaikovsky mixed refinement, decoration, and passion in his Rococo Variations for cello and orchestra—the closest he came to composing a cello concerto. The theme is of his own devising and is stated by the cello soloist at the beginning before being transformed through seven variations.

The concert concludes with Tchaikovsky’s Symphony No. 1. Unlike the nicknames often associated with his pieces, the title of this Symphony—“Winter Daydreams”—was given by the composer. More specifically, Tchaikovsky named the opening two of the four movements “Dreams of a Winter Journey” and “Land of Desolation, Land of Mists.” After an elfin scherzo, the majestic finale is based on a Russian folksong.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM’s *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 6 PM.

# The Music

## *Capriccio italien*



**Pyotr Ilyich Tchaikovsky**  
**Born in Kamsko-Votkinsk,**  
**May 7, 1840**  
**Died in St. Petersburg,**  
**November 6, 1893**

Visiting Rome in February 1880, at the height of the Carnival celebrations, Tchaikovsky found himself intoxicated by “the wild ravings of the crowd, the masquerade, the illuminations.” To be sure, the conditions were not ideal for composition. “The Carnival is finished to my great relief,” he wrote to his brother when it was over. “The last day the madness and devilry of the crowds surpassed everything imaginable. As far as I was concerned, it was all just exhausting and irritating.”

**A Potpourri of Folk Tunes** Despite ill health and a vague sense of discontent, Tchaikovsky sketched a work that would express his enchantment with the Italian sights and sounds—the dazzle of the music and revelry he heard in the streets during that most spirited time of year. “I have already completed the sketches for an Italian Fantasia on folk tunes,” he wrote to his friend and patron Nadezhda von Meck. “It will be very effective, thanks to the delightful tunes that I have succeeded in assembling partly from anthologies, partly through my own ears on the streets.”

The composer said that he wanted to write “something like the Spanish fantasias of Glinka.” The models he referred to were orchestral works from the 1840s that had incorporated a series of Spanish folk tunes in what Mikhail Glinka himself had called a “potpourri.” Tchaikovsky’s melodies for the work he initially called an *Italian Fantasy* have not all been identified, although his brother Modest said later that the composer’s Roman lodgings had been situated near the barracks of the Royal Cuirassiers, and that the opening trumpet fanfare had been derived from the bugle calls he heard issuing from the soldier’s drills. The final tarantella has been identified as a folksong called “Ciccuzza.”

Coming on the heels of Tchaikovsky’s traumatic marriage, separation, and alleged suicide attempt—some of the torment of which is heard in his Fourth Symphony and in the opera *Eugene Onegin*—the *Capriccio italien* is a remarkably charming and soft-hearted piece. Tchaikovsky had an ability to place his personal emotional traumas aside and continue working. There is nevertheless a sort of resigned quality about the *Capriccio*, a sort of forced cheer amidst the fulsome vigor and intoxication of the Carnival-like themes.

*The Capriccio italien was composed in 1880.*

*Fritz Scheel conducted the first Philadelphia Orchestra performance of the work, in December 1905 in Wilmington. The most recent appearance on subscription concerts was in September 1997, with Wolfgang Sawallisch.*

*The Orchestra recorded the Capriccio four times: in 1929 with Leopold Stokowski for RCA; in 1953 and 1966 with Eugene Ormandy, both for CBS; and in 1972 with Ormandy for RCA.*

*The score calls for an orchestra of three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, tambourine, triangle), harp, and strings.*

*Performance time is approximately 16 minutes.*

**A Closer Look** The work was completed in May 1880, after the composer had returned to Russia; presumably it was at this time that the title was changed from *Fantasy* to *Capriccio*. Nikolai Rubinstein conducted its premiere in December 1880, at a concert of the Royal Music Society in Moscow. Two weeks later it was repeated on the same concert series, by popular demand. After a gentle introduction (*Andante un poco rubato*), the melancholy first theme is heard in the strings. The mood brightens with the entrance of several folk tunes, including the motto theme through which the *Capriccio* is best known; the work concludes with a vigorous tarantella-style dance.

—Paul J. Horsley

# The Music

## Variations on a Rococo Theme



**Pyotr Ilyich Tchaikovsky**

Many cellists no doubt live with a certain degree of concerto envy. They play such a wonderful instrument, capable of singing the most beautiful melodies in a lush baritone range (but also with possibilities for transforming into a bass, a tenor, and even, in the highest registers, a soprano). They can also proudly claim what some consider the greatest concerto ever written, Dvořák's magnificent essay from 1894-95, as well as wonderful singular offerings from Schumann and Elgar. And yet when cellists look at the riches that pianists and violinists can perform, so many concertos by so many composers, there may be some sense of frustration. Nothing from Mozart at all, and a shared spotlight from Beethoven and Brahms in the former's Triple Concerto for Piano, Violin, and Cello, and latter's Double Concerto for Violin and Cello.

And even those works that cellists do possess sometimes require explanations, at least before the blossoming of repertory in the 20th century (for which Mstislav Rostropovich deserves most of the credit). Two concertos by Haydn are familiar fare, but the authenticity of the one in D major was long questioned and the charming one in C major was only discovered in the 1960s. Italian composer Luigi Boccherini (1743-1805) is best known today for one work: the Cello Concerto in B-flat major. This piece came to prominence in the late 19th century through a mangled arrangement by a leading German cellist, Friedrich Grützmacher, who pieced together various works by the composer.

**A Partnership with a Soloist** The situation with Tchaikovsky's Rococo Variations, another beloved staple of the cello repertory, is somewhat similar. He composed the piece for a colleague at the Moscow Conservatory, the eminent young German cellist Wilhelm Fitzenhagen (1848-90), who had studied with Grützmacher in Dresden. Tchaikovsky started work just before Christmas in 1876 but soon became frustrated: "Many people keep dropping in here unexpectedly—it seems that everyone in Petersburg is holding me back, when I had stupidly imagined that it would be possible to take advantage of the holidays to work." He first wrote out a cello and piano version that he showed to Fitzenhagen, who heavily

edited the solo part. Such partnerships were not unusual, especially when the composer did not play the instrument. Joseph Joachim, the great Hungarian violinist, for whom Schumann, Brahms, Dvořák, and many others wrote concertos, could in certain cases almost be credited as co-composer, at least with respect to the solo part.

Tchaikovsky accepted Fitzenhagen's emendations and went on to orchestrate the piece, which he finished in early 1877. Nikolai Rubinstein conducted the Moscow premiere later that year with Fitzenhagen as soloist. Since Tchaikovsky was abroad at the time he could not attend, but the event apparently was successful. Things got more complicated on the way to publication as Fitzenhagen considerably altered the piece, not limiting himself any longer to just the solo line, but going so far as to rearrange the order of the original eight variations and cut the last one entirely. The publisher Pyotr Jurgenson complained to Tchaikovsky: "Loathsome Fitzenhagen! He is most insistent on making changes to your cello piece, and he says that you have given him full authority to do so. Heavens!" Jurgenson nonetheless published the work and one of Tchaikovsky's students relates that the composer went along as well: "The devil take it! Let it stand as it is!" The cello and piano arrangement appeared in 1878 and the full score in 1889. Tchaikovsky's original version was only reconstructed in 1941 and performed for the first time in Moscow; it is rarely played today.

**A Closer Look** Tchaikovsky once wrote to his generous patron Nadezhda von Meck: "It is thanks to Mozart that I devoted my life to music. I adore and idolize him." The affinity may seem a bit surprising as Tchaikovsky's music is popularly viewed as so lushly Romantic and Mozart's as an exemplar of refined Classicism, yet both used music as a vehicle for deep personal expression and did so with exquisite technique. Tchaikovsky had a lasting affinity, indeed nostalgia, for the 18th century. The word *rococo* is most associated with the decorative arts of the time—the word apparently derives from the French *rocaille*, "shellwork," and today brings to mind paintings by Watteau, Boucher, and Fragonard.

Following a short orchestral introduction, the cello states the principal theme (a melody of Tchaikovsky's own invention) that has the character of a charming gavotte dance (*Moderato semplice*). It is made up of two complementary parts plus a codetta, which, as David Brown has remarked, projects a spirit both old and new: "If the original theme, chaste in outline and

*Tchaikovsky composed his Rococo Variations in 1876.*

*Herman Sandby was the soloist in the first Philadelphia Orchestra performances of the work, in December 1903; Fritz Scheel was on the podium. The work was last heard on subscription concerts in January 2014, with Philadelphia Orchestra Principal Cello Hai-Ye Ni and conductor Cristian Măcelaru.*

*The Philadelphians recorded the Rococo Variations in 1962 for CBS, with Leonard Rose and Eugene Ormandy.*

*The piece is scored for solo cello; pairs of flutes, oboes, clarinets, bassoons, and horns; and strings.*

*The Variations run approximately 20 minutes in performance.*

gracefully paced in its harmonies, masks the personality of its creator, a clear glimpse of the composer himself is provided by this codetta, with its richly detailed, pedal-supported chromaticism.” Tchaikovsky originally had eight variations follow, which Fitzenhagen reordered and cut to seven, saving a passionate Andante until just before the coda. Perhaps Tchaikovsky agreed only reluctantly to the changes, but he nonetheless remained friends with the cellist, who premiered much of his chamber music as well, arranged pieces, and was enlisted for advice years later concerning another piece for cello and orchestra. Whatever the relative merits of the two versions, audiences (and cellists) remain grateful for the enchanting addition to the instrument’s repertory.

—Christopher H. Gibbs

# The Music

## Symphony No. 1 (“Winter Daydreams”)



**Pyotr Ilyich Tchaikovsky**

Most artists begin their careers through the auspices of some generous or affectionate advocate, usually a teacher or patron, whose encouragement and recommendation go far toward helping the young person obtain the early exposure necessary for success. In the case of Tchaikovsky this advocate was Nikolai Rubinstein, the pianist and conductor who invited the 25-year-old youth to Moscow in 1866 to teach harmony at the Russian Musical Society, the academy he had recently founded, which shortly afterward would become the Moscow Conservatory.

The talented young Tchaikovsky, who had already given up his first career in law to devote himself to music, had just graduated from Russia's principal conservatory, in St. Petersburg, where Nikolai's brother, Anton, had been one of his teachers. Nikolai overlooked the young composer's inexperience as a teacher in appointing him to the new faculty, doubtless because he saw in him the spark of genius, and during Tchaikovsky's first years in Moscow, Rubinstein took him under his wing not only socially but also artistically, conducting his early orchestral works and advising him on potential new ones. After the successful performance of the Overture in F in March 1866, Rubinstein suggested to Tchaikovsky that he embark on a full-length symphony, the premiere of which he would conduct.

**“A Sin of My Sweet Youth”** Tchaikovsky's first symphonic endeavor proved a torturous task. He produced an initial version during the spring and summer of 1866, which he played for Anton Rubinstein in St. Petersburg. According to Modest Tchaikovsky, the composer's brother, “The Symphony was judged very harshly and was not approved for performance.” The disappointment compounded earlier criticism by César Cui of Tchaikovsky's graduation cantata, leading to a real crisis of confidence. As he told a friend: “I spent the entire day wandering about the town repeating to myself, ‘I am sterile, I am a nonentity, nothing will ever come of me, I have no talent!’” Modest documents the toll this all took, leading to a nervous breakdown during the summer.

After some revisions, Nikolai Rubinstein performed the Symphony piecemeal, conducting the scherzo alone in December 1866 at a meeting of the Russian Musical

Society, then the slow movement and scherzo in February 1867, and finally all four movements in February 1868. As Tchaikovsky informed his brother Anatole: “My Symphony met with great success; the Adagio was particularly admired.” Still dissatisfied with the result, however, Tchaikovsky revised the piece some again in 1874 for publication, and amended further details for a second printing in 1888.

Although Modest reports that this Symphony caused his brother the most turmoil and suffering, it clearly retained a place in Tchaikovsky’s affections. Nearly 20 years after its composition he wrote to a friend: “Despite all its glaring deficiencies I have a soft spot for it, for it is a sin of my sweet youth.” He made a similar remark to his patron Nadezhda von Meck that the Symphony was “in many ways very immature, yet fundamentally it has more substance and is better than many of my other more mature works.”

**A Symphony with Subtitles** Unlike Tchaikovsky’s next two symphonies, which had nicknames bestowed by others, the First Symphony received its title “Winter Daydreams” from the composer himself. In the printed edition of the score Tchaikovsky also gave titles to two of the Symphony’s movements, calling the first “Dreams of a Winter Journey” and the second “Land of Desolation, Land of Mists.”

None of this is to suggest, however, that the Symphony is openly programmatic, for such titles were common for music of this period, and were most often intended simply as “mood descriptions.” While the feeling stirred by a wintry landscape is certainly one of the possible moods evoked by the G-minor Symphony, there is nothing directly “desolate” about the slow movement.

**A Closer Look** A certain unlabored freshness pervades the Symphony, an immediacy apparent from the outset (**Allegro tranquillo**) in the movement’s opening theme, heard first in octaves by solo flute and bassoon, and in the assertive chromaticism of the vigorous transitional theme. The development section is remarkable not only for its “unacademic” counterpoint but for the intuitive cleverness in the combining of thematic material toward building a truly dramatic climax.

A remarkable **Adagio cantabile ma non tanto** forms the second movement, which builds from a sentimental and plangent oboe solo over muted strings to a highly emotional peak with full orchestra, after which the movement returns to its opening melancholic mood. The

*Tchaikovsky's First Symphony was composed from 1866 to 1868 and was revised in 1874.*

*Seiji Ozawa conducted the first Philadelphia Orchestra performances of the Symphony, in April 1970. Most recently on subscription Michael Tilson Thomas led the work in February 2016.*

*Eugene Ormandy and the Orchestra recorded the piece in 1976 for RCA.*

*The Symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam), and strings.*

*Performance time is approximately 45 minutes.*

scherzo (**Allegro scherzando giocoso**) is a recasting of a movement Tchaikovsky had written the previous year for a Piano Sonata in C-sharp minor. It contains something of Mendelssohn's "elfin" mood, although it is a highly original creation in its own right; its trio section, a lilting waltz, looks ahead to Tchaikovsky's later ballet scores.

The finale begins with a sophisticated introduction (**Andante lugubre**) that is based on a Russian folksong. This leads to faster sections that take the listener through a nomadic tour of tonalities, thematic transformations, and contrapuntal developments. Despite its somewhat loose organization (or perhaps because of it) the movement forms a satisfying conclusion to this most straightforward of Tchaikovsky's six numbered symphonies.

—Paul J. Horsley/Christopher H. Gibbs

# Musical Terms

## GENERAL TERMS

**Aria:** An accompanied solo song, usually in an opera or oratorio

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

**Capriccio:** A short piece of a humorous or capricious character, usually fairly free in form

**Chord:** The simultaneous sounding of three or more tones

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

**Codetta:** A short concluding section or passage added in order to confirm the impression of finality

### Counterpoint:

The combination of simultaneously sounding musical lines

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

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

**Gavotte:** A French court dance and instrumental form in a lively duple-meter popular from the late 16th century to the late 18th century

**Harmony:** The combination of simultaneously

sounded musical notes to produce chords and chord progressions

**Meter:** The symmetrical grouping of musical rhythms

**Octave:** The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

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

**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.

**Recitative:** Declamatory singing, free in tempo and rhythm

**Rubato:** Taking a portion of the value of one note and giving it another note (usually) within the same measure, without altering the duration of the measure as a whole

**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 in triple time, vigorous rhythm, and humorous contrasts.

**Tarantella:** A Neapolitan dance in rapid triple time

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Andante:** Walking speed

**Cantabile:** In a singing style, lyrical, melodious, flowing

**Giocoso:** Humorous

**Lugubre:** Dismal, dark, sad

**Maestoso:** Majestic

**Moderato:** A moderate tempo, neither fast nor slow

**Rubato:** Taking a portion of the value of one note and giving it to another, without altering the duration of the measure as a whole

**Scherzando:** Playfully

**Semplice:** Simply

**Tranquillo:** Quiet, peaceful, soft

**Vivo:** Lively, intense

## TEMPO MODIFIERS

**Ma non tanto:** But not too much so

**Un poco:** A little

# Tickets & Patron Services

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

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

**Lost and Found:** Please call 215.670.2321.

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

**Accessible Seating:** Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit [philorch.org](http://philorch.org) for more information.

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

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

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

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

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

**Phones and Paging Devices:** All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote® performances. Please visit [philorch.org/livenote](http://philorch.org/livenote) for more information.

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