This program runs approximately 1 hour, 50 minutes.
The Philadelphia Orchestra

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 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 highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike since his inaugural season in 2012. Under his leadership the Orchestra returned to recording with a celebrated CD of Stravinsky’s *The Rite of Spring* and Leopold Stokowski transcriptions on the Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home, and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra’s other 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.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The ensemble annually performs at Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra has a decades-long tradition of presenting learning and community engagement opportunities for listeners of all ages. The Orchestra’s recent initiative, the Fabulous Philadelphians Offstage, Philly Style!, has taken musicians off the traditional concert stage and into the community, including highly-successful Pop-Up concerts, PlayINs, SingINs, and ConductINs. The Orchestra’s musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Music Director

Music Director **Yannick Nézet-Séguin** continues his inspired leadership of The Philadelphia Orchestra, which began in the fall of 2012. His highly collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called Nézet-Séguin "phenomenal," adding that under his baton, "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better." He has taken the Orchestra to new musical heights. Highlights of his third season as music director include an Art of the Pipe Organ festival; the 40/40 Project, in which 40 great compositions that haven't been heard on subscription concerts in at least 40 years will be performed; and Bernstein's *MASS*, the pinnacle of the Orchestra's five-season requiem cycle.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. He also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world's most revered ensembles, and he has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with a CD on that label of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions. He continues a fruitful recording relationship with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city's Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada, one of the country's highest civilian honors; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec; and honorary doctorates from the University of Quebec in Montreal and the Curtis Institute of Music in Philadelphia.

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

A much sought-after artist on the international circuit, Finnish conductor Susanna Mälkki has performed with symphony and chamber orchestras, contemporary music ensembles, and in opera houses across the world. She has recently been appointed chief conductor of the Helsinki Philharmonic, effective from the 2016-17 season. She makes her Philadelphia Orchestra debut with these current appearances.

The 2014-15 season marks Ms. Mälkki’s second season as principal guest conductor of the Gulbenkian Orchestra in Lisbon, which includes a gala opera evening with soprano Karita Mattila, Sibelius’s Tapiola, and Mahler’s Symphony No. 9. Later in the season she conducts Shostakovich’s Cello Concerto No.1 with Natalia Gutman and Bartók’s Concerto for Orchestra. She also makes debuts with the Cleveland Orchestra, the New York Philharmonic, the Chamber Orchestra of Europe, and at La Fenice in Venice. Return engagements include appearances with the San Francisco Symphony, and the Helsinki and Royal Stockholm philharmonics. Previously, Ms. Mälkki was music director of the Ensemble InterContemporain and artistic director of the Stavanger Symphony in Norway. As a guest conductor in both Europe and North America, she has recently led performances with the Chicago, RAI National, Swedish Radio, and Bavarian Radio symphonies, and the Luxembourg and La Scala philharmonics. Notable recent debuts include the Royal Scottish National Orchestra and the São Paulo Symphony.

A renowned opera conductor, Ms. Mälkki led Mozart’s The Marriage of Figaro with the Finnish National Opera in August 2014 and last month made her debut with the Hamburg State Opera, conducting Janáček’s Jenůfa with Ms. Mattila in the title role. She made her debut at La Scala in April 2011, becoming the first woman in the company’s history to conduct a production; she returned in January 2014. Prior to her conducting studies, she had a successful career as a cellist and from 1995 to 1998 was one of the principals of the Gothenburg Symphony in Sweden. Ms. Mälkki is a member of the Royal Swedish Academy of Music and in 2010 was elected a Fellow of the Royal Academy of Music in London. In 2011 she was awarded the Pro Finlandia Medal of the Order of the Lion of Finland, one of that country’s highest honors.
A native of Edmonton, Canada, Juliette Kang has been a member of The Philadelphia Orchestra for 10 years. She came to Philadelphia from the Boston Symphony, where she was assistant concertmaster from 2003 to 2005. Her solo engagements have included the San Francisco, Baltimore, Omaha, and Syracuse symphonies; l’Orchestre National de France; the Boston Pops; and every major orchestra in Canada. Overseas she has also performed with the Czech and Hong Kong philharmonics, the Vienna Chamber Orchestra, and the Singapore and KBS (Seoul) symphonies. She has given recitals in Paris at the Théâtre du Châtelet, in Tokyo at Suntory Hall, in Boston at the Gardner Museum, and in New York at the 92nd Street Y and the Frick Museum. As gold medalist of the 1994 International Violin Competition of Indianapolis, she was presented in a Carnegie Hall recital that was recorded live on the Samsung/Nices label. She has also recorded two discs for CBC Records, including the Schumann Violin Concerto with the Vancouver Symphony. Ms. Kang was also a featured soloist in the Carnegie Hall debut of her hometown orchestra, the Edmonton Symphony, and she made her Philadelphia Orchestra solo subscription debut in 2012 performing Prokofiev’s Violin Concerto No. 1.

Ms. Kang has been involved with chamber music since studying quartets at the Curtis Institute of Music with Felix Galimir. Festivals she has participated in include Bravo! Vail, Bridgehampton, Kingston Chamber Music, Marlboro, Moab, Skaneateles, and Spoleto USA. She has performed with the Chamber Music Society of Lincoln Center, at the Mostly Mozart Festival with her husband, cellist Thomas Kraines, and at the Bard Music Festival. With Mr. Kraines, Philadelphia Orchestra colleague violist Che-Hung Chen, and pianist Natalie Zhu, she has recently formed the Clarosa Quartet, dedicated to exploring and enriching the piano quartet repertoire.

After receiving a bachelor’s degree from Curtis as a student of Jascha Brodsky, where she entered the school at age nine, she earned a master’s degree at the Juilliard School under the tutelage of Dorothy Delay and Robert Mann. She was a winner of the 1989 Young Concert Artists Auditions, and she subsequently received first prize at the Menuhin Violin Competition of Paris in 1992. She lives in Center City with her husband and two daughters.
Framing the Program

Parallel Events

1885
Brahms
Symphony No. 4

Music
Franck
Symphonic Variations

Literature
King Solomon’s Mines

Art
Van Gogh
The Potato Eaters

History
Galton proves individuality of fingerprints

1927
Respighi
Botticelli Triptych

Music
Shostakovich Symphony No. 2

Literature
Hesse
Steppenwolf

Art
Braque
Glass and Fruit

History
Holland Tunnel opens

1931
Stravinsky
Violin Concerto

Music
Varèse
Ionisation

Literature
Sackville-West
All Passion Spent

Art
Hopper
Route 6, Eastham

History
Veterans Compensation Act

Many composers, seeking to be new, original, and modern, have paradoxically found it fruitful to look back, not to the immediate past, but rather to music written centuries earlier. All three of the works on the program today pay homage to older musical traditions, from Gregorian chant to courtly Renaissance dances to the towering Baroque example of J.S. Bach.

Ottorino Respighi was inspired to write his Botticelli Triptych by three paintings of the Italian Renaissance master Sandro Botticelli: Spring, The Adoration of the Magi, and The Birth of Venus, all of which hang in Florence’s Uffizi Gallery. Respighi complements the captivating late-15th-century images with allusions and quotations of music from the time (and earlier), inventively cast for an intimate orchestra.

Within a decade of the scandals surrounding his early Modernist works, notably The Rite of Spring in 1913, Igor Stravinsky again astonished the musical world by what initially seemed to be a retreat to a so-called neoclassical style. His Violin Concerto looks back to Bach as reflected in the delicate textures of the orchestration, the interplay between soloist and ensemble, and the subtitles of the movements (Toccata, Aria, Capriccio).

Among great 19th-century composers, Johannes Brahms was no doubt the one who was the most historically well informed. This is reflected in older pieces of music that he collected, edited, or transformed in his own compositions. For the last movement of his final Fourth Symphony he used the Baroque procedure of the passacaglia, in which a musical theme is constantly repeated, in this instance one based on a brief passage from Bach’s Cantata No. 150.
The Music
Botticelli Triptych

Ottorino Respighi
Born in Bologna, July 9, 1879
Died in Rome, April 18, 1936

Ever since the genre of opera emerged in Italy around 1600, most of the country’s leading native composers have been principally engaged with musical drama. One is rather hard pressed, for example, to think of prominent symphonies or concertos by 19th-century Italian composers. Although Ottorino Respighi wrote some operas he is most remembered for his symphonic poems, the area in which Richard Strauss excelled around the turn of the 20th century.

Respighi was a brilliant musical colorist whose most popular pieces registered his impressions of Rome, the city in which he lived: the Fountains of Rome (1915-16) captures its famous fountains, Pines of Rome (1923-24) explores its pine groves, and Roman Festivals (1928) describes four of the city’s festivals. Influenced by the music of Strauss, Claude Debussy, and his teacher Nikolai Rimsky-Korsakov, Respighi took their differing ideals of sound and color and forged them into a personal and unabashedly extroverted instrumental style.

**A Musical Painter** In addition to the Roman trilogy, his other orchestral works tend to be inspired either by music of the distant past or by the visual arts. His arrangements of lute and keyboard music from the 16th to 18th centuries found delightful expression in Ancient Airs and Dances for the Lute (three sets, 1917, 1923, 1931) and The Birds (1928). His musical interests went even further back to medieval Gregorian chant, which left its mark on his Concerto gregoriano (1921) and Church Windows (1925), as well as on the second movement of the Botticelli Triptych that we hear today, a piece inspired by three famous paintings of the great Italian Renaissance painter Sandro Botticelli (c.1445-1510).

After studies in Bologna with Giuseppe Martucci (an Italian who did write some fine symphonies and concertos), Rimsky-Korsakov in St. Petersburg, and Max Bruch in Berlin, Respighi settled in Rome. Whether writing for large orchestra or for a more intimate chamber orchestra, his attention to sensory details, and his keen sense of color combine to make effective and immediately appealing compositions. For the Botticelli Triptych, he uses
Respighi composed the Botticelli Triptych in 1927.

Eugene Ormandy was on the podium for the first, and only other, Philadelphia Orchestra subscription performances of the work, in October 1980. The piece was most recently played at the Mann Center in July 2002, with JoAnn Falletta conducting.

The score calls for single flute, oboe, clarinet, bassoon, horn, and trumpet, percussion (orchestra bells, triangle), harp, piano, celesta, and strings. Performance time is approximately 18 minutes.

A Closer Look

Although the three Botticelli paintings in Respighi’s triptych all hang today in the same room of Florence’s Uffizi Gallery, they were not intended as a set by the artist—they are different sizes, painted on different surfaces (wood and canvas), and deal with different subjects: the outer works portray allegorical themes from Greco-Roman mythology concerning Venus, and the central one a biblical scene from the New Testament.

Spring depicts the joyous movements of graceful young beauties enjoying vernal pleasures, effectively captured in fast-paced bubbling music somewhat reminiscent of Baroque composer Antonio Vivaldi’s famous depiction of spring in the first concerto of his Four Seasons. The scene is framed by merry twitterings in the high register of the trilling violins. The core of the movement projects the flavor of Renaissance courtly life with hints of dance.

The Adoration of the Magi represents the three traveling kings from the East who pay tribute to the Christ child. Respighi’s musical painting opens, as if approaching from a distance, with an extended melody for solo bassoon, which is then joined by oboe, and finally by a faster moving flute, the three instruments likely meant to represent the three kings. The texture thickens with the addition of other instruments as the music becomes increasingly exotically tinged and invokes, in a chant-like manner, the late Gregorian Advent hymn “Veni, veni, Emmanuel” (O Come, O Come, Emmanuel). The middle section prominently features another trio of instruments—piano, celesta, harp—before a conclusion introduced by solo violin that returns to a melody for bassoon, not the original one but this time a well-known Italian Christmas song called “Tu scendi dalle stelle” (You Descend from the Stars).

Botticelli’s beloved Birth of Venus inspired the final movement in which the music gradually builds, as does the goddess of love herself emerging from the sea. A distinctive wave-like rhythm, initially heard in the upper strings before migrating to the woodwinds, is maintained throughout the entire movement.

—Christopher H. Gibbs
Some of the most famous violin concertos, such as those by Mozart, were written by composers who played the instrument and who possessed first-hand knowledge of its potential. Concertos by a virtuoso violinist like Paganini show even greater evidence of knowing the best ways to exploit the fiddle to full effect, even if the profundity of the compositions themselves may not match the brilliance of the technical virtuosity they exhibit.

And then there are those composers who rely on the kindness of others, sometimes strangers, calling upon them to help mold their musical ideas into idiomatic string writing. Joseph Joachim provided just such wise counsel for Brahms, Dvořák, Bruch, and other 19th-century masters, so much so that at times he approached becoming co-composer. One of the most fruitful partnerships to emerge in the 20th century was between Igor Stravinsky and the Polish-American violinist Samuel Dushkin (1891-1976). The result of their first collaboration in 1931 was the celebrated Concerto we hear performed today, a work that initiated a 40-year friendship, lasting until the composer’s death, and that resulted in other compositions, transcriptions, and numerous performances together.

“A Close Friendship” By 1930 Stravinsky had already written a number of concertos, all of them keyboard pieces intended for his own use in concert. When the music publisher Willy Strecker approached him with a commission for Dushkin, Stravinsky was initially skeptical. He had never met him, nor heard him play. Moreover, Stravinsky harbored no particular love for flashy virtuoso instrumentalists and did not himself play the violin. As he later recalled:

To know the technical possibilities of an instrument without playing it is one thing; to have that technique at one’s fingertips is quite another. I realized the difference, and before beginning the work I consulted Hindemith, who is a perfect violinist. I asked him whether the fact that I did not play the violin would make itself felt in my composition. Not only did he allay my doubts, but he went further and told me that it would be a very good thing, as it would make
me avoid a routine technique and would give rise to ideas which would not be suggested by the familiar movement of the fingers.

And this seems to be exactly what happened: Stravinsky came up with some marvelous new ideas for the violin. Years later, Dushkin recalled the Concerto's genesis:

During the winter I saw Stravinsky in Paris quite often. One day, when we were lunching in a restaurant, Stravinsky took out a piece of paper and wrote down [a] chord [...] and asked me if it could be played. I had never seen a chord with such an enormous stretch, from E to the top A, and I said ‘No.’ Stravinsky said sadly, ‘What a pity.’

But Dushkin then went home and, to his amazement, found that the chord, despite its wide span of notes, was indeed playable and in fact possessed a quite unusual and distinctive sound. He immediately told Stravinsky. Dushkin remembers: “When the Concerto was finished, more than six months later, I understood his disappointment when I first said ‘No.’ This chord, in a different dress, begins each of the four movements. Stravinsky himself calls it his ‘passport’ to that Concerto.”

Dushkin gave the work’s first performance on October 23, 1931, with Stravinsky conducting the Berlin Radio Orchestra, and the two then took the work on tour all over Europe. Dushkin performed it in America the following year, including with The Philadelphia Orchestra, and also recorded the work. Stravinsky acknowledged Dushkin’s contribution in two ways in the score, one noting the date of the Berlin premiere by Dushkin, “for whom I have profound respect and great admiration because of the high artistic value of his playing,” and then in a note stating that the writing of the violin part was “in collaboration” with the soloist. Some 19th-century composers dedicated their concertos to Joachim, but he may never have enjoyed such public acknowledgement as Stravinsky bestowed on Dushkin.

A Neo-Baroque Concerto Stravinsky commented on his goals in the piece: “The Violin Concerto was not inspired by or modeled on any example. I did not find that the standard violin concertos—Mozart’s, Beethoven’s, Mendelssohn’s, or even Brahms’s—were among the composer’s best work.”

Stravinsky was not so much interested in individual virtuoso display, but rather in the solo violin’s combining with other instruments. For this reason, Bach’s Concerto
Stravinsky's Violin Concerto was composed in 1931.

The first Philadelphia Orchestra performances of the work were in January 1932, with Samuel Dushkin and Leopold Stokowski on the podium. The work was last heard on subscription performances in November 2007, with David Kim and Christoph Eschenbach.

The Concerto is scored for solo violin, piccolo, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, and strings.

The piece runs approximately 22 minutes in performance.

for Two Violins, a work he admired, is relevant and reflected in the Baroque subtitles of the movements (Toccatà, Aria, Capriccio), in the duet for the soloist and concertmaster in the last movement, and in the chamber-music texture that pervades the work. Stravinsky also omits cadenzas—the flashy solo sections improvised near the end of movements in most concertos.

A Closer Look The violinist’s “passport” chord is the first sound heard, supported beneath by an allied pizzicato chord in the cellos and basses. The freshness of its flavor makes clear why Stravinsky was so pleased when Dushkin first told him that it could indeed be executed on the violin, and yet its unusual sonority exactly proves the point that this is not typical violin writing. The Toccatà movement sparkles with Stravinsky’s characteristic changes of meter, pulsating repeated notes, and joyous violin acrobatics.

The two slower middle movements, Aria I and II, also present the “passport” to start and offer lovely, lyrical melodies. For all of the rhythmic vitality, instrumental brilliance, and complexity of Stravinsky’s music, he was also an astounding melodist, nowhere more so than in these two movements “sung” by the violin. These “arias” display, even more than the others, Stravinsky’s concern with instrumental combinations, such that, as in Bach’s Brandenburg Concertos, there are many soloists, not just one.

When the violin presents its now familiar chordal credentials at the start of the final Capriccio, the full orchestra accompanies, initiating the work’s most technically dazzling movement with perpetual-motion energy.

—Christopher H. Gibbs
The Music

Symphony No. 4

Haydn composed over 100 symphonies, Mozart some 50, but the most celebrated 19th-century composers dramatically scaled back on such quantity. Beethoven’s formidable nine upped the stakes. The Romantic celebration of originality meant that each new work now carried extraordinary weight. While Mozart had written his first symphony at the age of eight, Beethoven held off until age 29. Many subsequent 19th-century composers waited well into their careers to produce a symphony.

After Robert Schumann more or less discovered the 20-year-old Brahms in 1853, writing a glowing review that praised him as the new musical messiah, all eyes and ears were on the young composer. Brahms felt under phenomenal pressure to produce an impressive first symphony. He made various false starts and it ultimately took him until age 43 to complete the Symphony No. 1 in C minor. Following the premiere of that glorious work in 1876 the celebrated conductor Hans von Bülow hailed it as “Beethoven’s Tenth.” Brahms’s next symphony, a quite different work in a sunny D major, came quickly the next year. The Symphony No. 3 in F major dates from 1883 and he began the Fourth the following summer.

A Final Symphony Brahms composed the Symphony over the course of two summers in the resort of Mürzzuschlag, not far southwest from Vienna. From the outset he had the idea of ending the work with a passacaglia, a Baroque procedure in which a musical theme is constantly repeated; specifically he wanted to use as its basis a passage from Johann Sebastian Bach’s Cantata No. 150. He composed the first two movements in 1884 and then the fourth and third (apparently in that order) the following summer.

Brahms was acutely aware that the Fourth Symphony was different from his earlier efforts. With his typical self-deprecating humor, he compared the work to the sour cherries found in the Alpine region in which he was composing. He wrote to Bülow, with whose formidable court orchestra in Meiningen he often performed, that “a few entr’actes are lying here—what [taken] together is usually called a symphony.” But Brahms worried “about
whether it will reach a wider public! That is to say, I fear that it tastes of the native climate—the cherries here do not get sweet, you would not eat them!"

**Initial Reactions** As was often his practice, Brahms sought the opinion of trusted colleagues to whom he sent the score and eventually played through the piece with composer Ignaz Brüll in a version for two pianos. In early October 1885 he assembled a group of friends, among them the powerful critic Eduard Hanslick, conductor Hans Richter, and his future biographer Max Kalbeck. After the first movement concluded there was no reaction—Hanslick remarked that the experience was like being beaten "by two terribly clever people," which dissipated some of the tension. The next day Kalbeck suggested scrapping the third movement entirely and publishing the finale as a separate piece.

Despite some polite praise Brahms realized that most of his friends were lukewarm on the piece; he may well have felt that until it was played by an orchestra its true effect could not really be judged. Bülow put the Meiningen ensemble at the composer's disposal: "We are yours to command." Brahms could test out the piece, see what he might want to change, and then present the premiere. The event on October 25, 1885, turned out to be a triumph—each movement received enthusiastic applause and the audience attempted, unsuccessfully, to have the brief third-movement scherzo repeated. Over the next month the new work was presented on tour in various cities in Germany and the Netherlands.

The first performance in Brahms's adopted hometown of Vienna took place in January 1886 with Richter conducting the Vienna Philharmonic. Hanslick was now enthusiastic and compared the work to a "dark well; the longer we look into it, the more brightly the stars shine back." On the opposing side, Hugo Wolf, who took time off from composing great songs to write scathing reviews, lambasted the "musical impotence" of the Symphony and declared that "the art of composing without ideas has decidedly found in Brahms its worthiest representative."

Another notable Viennese performance came a decade later, with Richter again at the helm, in what proved to be Brahms's last public appearance; he died of cancer a month later. As Florence May, an English pianist who wrote a biography of Brahms, recalled:

> A storm of applause broke out at the end of the first movement, not to be quieted until the composer,
Brahms composed his Symphony No. 4 from 1884 to 1885.

The Symphony has been a favorite piece of Philadelphia Orchestra conductors from its first appearance, in January 1902 with Fritz Scheel. The work last appeared on subscription concerts in October 2012, with Yannick Nézet-Séguin.

The Orchestra has recorded the piece five times: in 1931 and 1933 with Leopold Stokowski for RCA; in 1944 and 1967 with Eugene Ormandy for CBS (the latter later released on EMI); and in 1988 with Riccardo Muti for Philips.

Brahms scored the Symphony for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings.

Performance time is approximately 40 minutes.

coming to the front of the “artists’” box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting audience, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell.

A Closer Look Although Brahms thought of beginning the first movement (Allegro non troppo) with a brief chordal introduction, he ultimately decided to cut these measures and launch directly into the opening theme, a series of limpid two-note sighs consisting of descending thirds and ascending sixths that bind the movement together. The following Andante moderato opens with a noble horn theme that yields to a magnificently adorned theme for the strings. The tempo picks up in the sparkling third movement (Allegro giocoso), a scherzo in sonata form that gives the triangle a workout.

As mentioned, Brahms initially had the idea of the final movement (Allegro energico e passionato) using the Baroque technique of a passacaglia or chaconne (the terms were often used interchangeably). He slightly altered a ground bass progression from the final chorus of Bach’s Cantata No. 150, “Nach Dir, Herr, verlanget mich” (For Thee, Lord, Do I Long) over which he built a mighty set of 30 variations and coda. (The cantata may be Bach’s earliest to survive, although some scholars have questioned its authenticity.) In 1877 Brahms had made a piano transcription for left hand alone of Bach’s D-minor Chaconne for solo violin, which provided a model here, as did the last movement of Beethoven’s “Eroica” Symphony. The variations, often presented in pairs, begin with a bold statement based on Bach’s theme. Despite a section in major, the movement gradually builds in its tragic force to a thrilling conclusion.

—Christopher H. Gibbs
**Musical Terms**

**GENERAL TERMS**

**Aria:** An accompanied solo song, usually in an opera or oratorio  
**Cadenza:** A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition  
**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  
**Chaconne:** Before 1800, a dance that generally used variation techniques; in 19th- and 20th-century music, a set of ground-bass or ostinato variations  
**Chord:** The simultaneous sounding of three or more tones  
**Coda:** A concluding section or passage added in order to confirm the impression of finality  
**Ground bass:** A continually repeated bass phrase of four or eight measures  
**Half-step:** The smallest interval of the modern Western tone system, or 1/12 of an octave  
**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  
**Passacaglia:** In 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a serious character  
**Perpetual motion:** A musical device in which rapid figuration is persistently maintained  
**Pizzicato:** Plucked  
**Recitative:** Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.  
**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. 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.  
**Symphonic poem:** A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive  
**Toccata:** Literally “to touch.” A piece intended as a display ofmanual dexterity, often free in form and almost always for a solo keyboard instrument.  
**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

**THE SPEED OF MUSIC** *(Tempo)*  
**Allegro:** Bright, fast  
**Andante:** Walking speed  
**Energico:** With vigor, powerfully  
**Giocoso:** Humorous  
**Moderato:** A moderate tempo, neither fast nor slow  
**Passionato:** Impassioned, very expressive  
**Presto:** Very fast

**TEMPO MODIFIERS**  
**Meno:** Less  
**Non troppo:** Not too much  
**Più:** More  
**Poco:** Little, a bit
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**Sunday, November 30** 2 PM

Juanjo Mena Conductor  
Ricardo Morales Clarinet

Rimsky-Korsakov *Capriccio espagnol*  
Debussy *Rhapsody No. 1*, for clarinet and orchestra  
Rossini *Introduction, Theme, and Variations for Clarinet and Orchestra*  
Tchaikovsky *Symphony No. 4*

Yannick Conducts Brahms

Premium Plus  
**Thursday, December 4** 8 PM  
**Saturday, December 6** 8 PM

Yannick Nézet-Séguin Conductor  
Jean-Guihen Queyras Cello

Brahms *Symphony No. 3*  
Haydn *Cello Concerto in C major*  
Strauss Suite from *Der Rosenkavalier*

**TICKETS** Call 215.893.1999 or log on to www.philorch.org

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning 1 hour before curtain.

All artists, dates, programs, and prices subject to change. All tickets subject to availability.
Thank you for joining us in Verizon Hall. 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 are happy 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 by e-mail at patronservices@philorch.org.

**Subcontract Services:**
215.893.1955

**Patron Services:** 215.893.1999

**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.

**Phones and Paging Devices:** All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

**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 as quickly as possible by the usher staff.

**Accessible Seating:** Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 for more information. You may also purchase accessible seating online at www.philorch.org.

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office. Headsets 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.

**PreConcert Conversations:** PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before curtain. Conversations are free to ticket-holders, feature discussions of the season’s music and music-makers, and are supported in part by the Wells Fargo Foundation.

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

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

**Subscriptions:** The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, guaranteed seat renewal for the following season, discounts on individual tickets, and many other benefits. For more information, please call 215.893.1955 or visit www.philorch.org.

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Tickets may be turned in any time up to the start of the concert. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets.

**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 Ticket Philadelphia at 215.893.1999 or stop by the Kimmel Center Box Office.

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