

Season 2018-2019

**Friday, September 14,
at 8:00**

**Saturday, September 15,
at 8:00**

**Sunday, September 16,
at 2:00**

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

André Watts Piano

Muhly *Liar*, Suite from *Marnie* 

World premiere—Philadelphia Orchestra commission

Grieg Piano Concerto in A minor, Op. 16

I. Allegro molto moderato

II. Adagio—

III. Allegro moderato molto e marcato

Intermission

Rachmaninoff Symphonic Dances 

I. Non allegro

II. Andante con moto (Tempo di valse)

III. Lento assai—Allegro vivace—Lento
assai, come prima—L'istesso tempo,
ma agitato—Poco meno mosso—
“Alliluya”

This program runs approximately 2 hours.

 LiveNote® 2.0, the Orchestra's interactive concert guide for mobile devices, will be enabled for these performances.

Rachmaninoff's Symphonic Dances is being recorded live for future release by Deutsche Grammophon. We ask for your cooperation in making this project a success. Please make every effort to minimize noise during the concert.

The September 14 concert is sponsored by

Constance and Michael Cone.

The September 15 concert is sponsored by

Kristen Phillips and Matthew Schreck.

The September 16 concert is sponsored by

Cynthia and Scott Schumacker.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Getting Started with LiveNote[®] 2.0

- » Please silence your phone ringer.
- » Make sure you are connected to the internet via a Wi-Fi or cellular connection.
- » Download the Philadelphia Orchestra app from the Apple App Store or Google Play Store.
- » Once downloaded open the Philadelphia Orchestra app.
- » Select the LiveNote tab in the bottom left corner.
- » Tap “OPEN” on the Philadelphia Orchestra concert you are attending.
- » Tap the “LIVE” red circle. The app will now automatically advance slides as the live concert progresses.

Helpful Hints

- » You can follow different tracks of content in LiveNote. While you are in a LiveNote content slide you can change tracks by selecting the tabs in the upper left corner. Each track groups content by a theme. For example, “The Story” track provides historical information about the piece and composer. “The Roadmap” track gives the listener more in-depth information about the orchestration and music theory behind the piece. *Note: Some pieces only contain one track.
- » Tap in the middle of the screen to display player controls such as Glossary, Brightness, Text Size, and Share.
- » Tap a highlighted word in yellow or select the “Glossary” in the player controls to take you to an in-depth glossary of musical terms.
- » If during the concert the content slides are not advancing, or you have browsed to other slides, you can tap the “LIVE” button in the bottom right corner to get to the current live slide.

LiveNote is funded by the John S. and James L. Knight Foundation, the National Endowment for the Arts, and the William Penn Foundation.

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 three 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.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

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

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with three CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; *Musical America’s* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania.

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

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Join us for the 2018-19 Season

The season will feature collaborations with esteemed guest conductors including Cristian Măcelaru, Esa-Pekka Salonen, Bramwell Tovey, and Emmanuelle Haïm.

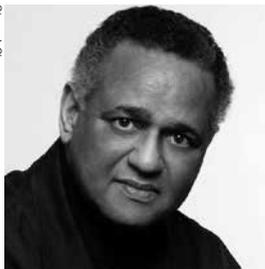
Highlights include Prokofiev's *Romeo and Juliet*, Yannick leading Handel's *Messiah*, and a spectacular season finale of Bernstein's sparkling operetta *Candide*.

Subscribe Today!

215.893.1955 www.philorch.org

Soloist

Steve J. Sherman



At the age of 16 pianist **André Watts** was chosen by Leonard Bernstein to make his debut with the New York Philharmonic in one of their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later he was in the spotlight again when Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat Concerto with the Philharmonic. Those momentous events launched his career, but he had already been discovered by The Philadelphia Orchestra six years earlier: He made his debut with the Philadelphians in 1957, as a 10-year-old winner of the Orchestra's Children's Student Competition. He has since appeared with the Orchestra over 100 times, and was recently honored for marking his 60th anniversary with the ensemble.

A perennial favorite with orchestras throughout the U.S., Mr. Watts is a regular guest at the major summer music festivals. Recent and upcoming engagements include appearances with the New York and Los Angeles philharmonics, the Minnesota Orchestra, and the Baltimore Symphony. In the fall of 2017 he toured with the Orpheus Chamber Orchestra with performances including at Carnegie Hall. His extensive discography includes works by Gershwin, Chopin, Liszt, and Tchaikovsky for CBS Masterworks, and recital CDs of works by Beethoven, Schubert, Liszt, and Chopin for Angel/EMI. He is also included in the *Great Pianists of the 20th Century* series for Philips. In May 2016 Sony Classical released *André Watts—The Complete Columbia Album Collection*, which features all the recordings he made for Columbia Masterworks.

Mr. Watts studied at the Peabody Conservatory of Johns Hopkins University and at age 26 became the youngest person ever to receive an honorary doctorate from Yale University. He is the recipient of the 1988 Avery Fisher Prize. In 2004 he was appointed to the Jack I. and Dora B. Hamlin Endowed Chair in Music at the Jacobs School of Music at Indiana University and in 2017 was named a Distinguished Professor. In 2006 he was inducted into the Hollywood Bowl Hall of Fame to celebrate the 50th anniversary of his professional debut with The Philadelphia Orchestra. Mr. Watts received a 2011 National Medal of Arts from President Obama for outstanding contributions to the arts in the U.S.

Framing the Program

Parallel Events

1868
Grieg
Piano
Concerto

Music
Tchaikovsky
Symphony
No. 1
Literature
Alcott
Little Women
Art
Degas
L'Orchestre
History
Skeleton of
Cro-Magnon
man found in
France

1940
Rachmaninoff
Symphonic
Dances

Music
Stravinsky
Symphony in C
Literature
Hemingway
*For Whom the
Bell Tolls*
Art
Kandinsky
Sky Blue
History
Trotsky
assassinated

The Metropolitan Opera later this season presents the U.S. premiere of American composer Nico Muhly's sensational opera *Marnie*, based on Winston Graham's novel and Alfred Hitchcock's film. The Philadelphia Orchestra first offers the world premiere of its companion orchestral suite, *Liar*.

Edvard Grieg's Piano Concerto was the work that helped propel him to international fame. After finishing his studies in Leipzig, and using Robert Schumann's Concerto as a model, the 25-year-old Norwegian infused this work with his own individual melodic freshness and glow.

The concert concludes with Sergei Rachmaninoff's masterful Symphonic Dances, a work written for, and premiered by, The Philadelphia Orchestra. It was the composer's final composition and a work he fashioned with the distinctive Philadelphia Sound resonating in his inner ear.

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

Liar, Suite from *Marnie*



Nico Muhly
Born in Randolph,
Vermont, August 26, 1981
Now living in
New York City

Born in Vermont and raised in Providence, Rhode Island, Nico Muhly has written for the concert hall, for the stage, and for film. He majored in English at Columbia University before studying at the Juilliard School and working for eight years as an assistant to Philip Glass.

Liar is an orchestral suite based on *Marnie*, Muhly's second commission from the Metropolitan Opera, which will give the U.S. premiere on October 19, following its world premiere at the English National Opera last year. With a libretto by Nicholas Wright, the opera is based on Winston Graham's 1961 novel, which Alfred Hitchcock adapted into the 1964 film starring Tippi Hedren and Sean Connery. *Liar* is a Philadelphia Orchestra commission, made possible by a generous grant from the Tang Fund on behalf of Oscar Tang and Agnes Hsu-Tang. It receives its world premiere with this week's performances.

Compulsion and Revulsion *Marnie* is a career criminal who charms her way into clerical jobs and robs her employers before changing identities and moving on to a new city. Eventually she is drawn into a halting romance with Mark Rutland, the wealthy owner of a printing company, who unravels her lies, catches her in the act, and blackmails her into marriage. He feels compelled to change her—by force if necessary—and sexually assaults her on their honeymoon when she declares she cannot stand to be touched by any man. Mark makes some aberrant attempts to help her, before psychoanalysis reveals a shocking childhood incident as the source of both her criminality and sexual repression.

Liar substantially reworks material from the opera into a new piece, and is not simply an orchestral retelling of the story in miniature. Muhly compares it with *Marnie*'s psychoanalysis:

Her memory comes back to her out of order, in abstract ways. Things from one memory infect another memory and things from reality link up with unreality. The Suite does that, too: It puts things out of order and in layers specifically to show different sides of her motivation and what she finds beautiful in life. It's more an abstract portrait of the character than a narrative arch.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



YOUNG *friends*

OF THE PHILADELPHIA ORCHESTRA

Join for FREE and enjoy the best seats for as low as \$30!

www.philorch.org/youngfriends

Marnie was composed in 2017 and *Liar* was composed in 2018.

These are the world premiere performances of Liar.

The score calls for three flutes (II doubling piccolo and III doubling alto flute), two oboes (II doubling English horn), three clarinets (III doubling E-flat clarinet and bass clarinet), two bassoons (II doubling contrabassoon), four horns, three trumpets (III doubling piccolo trumpet), two trombones, bass trombone, tuba, timpani, percussion (bass drum, bell plates, brake drum, chimes, claves, crotales with bow, glockenspiel, güiro, kick drum, tam-tams, triangle, vibraphone with bow, woodblocks, xylophone), harp, piano (doubling celesta), and strings.

Performance time is approximately 18 minutes.

A Closer Look The piece unfolds in a single movement played without pause. In the opera, each character is paired with a particular orchestral instrument: Marnie is colored by the oboe, while her husband is associated with the trombone. In *Liar*, Muhly adapts much of the vocal writing into these instruments, so Marnie is represented by the oboe section, while her husband's presence is felt through the low brass. Her mother's influence creeps in from time to time in the form of a solo viola.

The opening comes from the beginning of the opera's Act II, after Marnie and Mark return from their honeymoon. Sharp jabs in the brass cut through the woodwinds, while the violins float a quiet, glacially slow line of their own. This leads to an extended oboe passage based on an aria Marnie sings following a suicide attempt.

Muhly then jumps back to Act I, as Marnie plans to shed her false identity and move to a new city. She knows her burgeoning relationship with Mark puts her at risk of being caught, and she furiously packs her bags. This melts into a scene where she picks a safe: contrabassoon, bass clarinet, and low strings evoke a darkened, eerie tension as she turns the lock.

Then a hard cut: Marnie is with her horse, Forio, the only creature she trusts and with whom she can be entirely herself. This music—built on rippling clarinets and some of the sunniest in the piece—conveys her connection with the powerful animal as they go on a fox hunt.

The Suite shifts toward haunting, long-lined polyphony, based on choral music from Act I. In the opera, four “Shadow Marnies”—members of the chorus representing her past identities and current anxieties—sing “All night long, the guilty hear malevolent voices. The whisperings of suspicious neighbors. The furtive gossipings. The hinted accusations.” The music boils tumultuously.

At this point, “We’ve had all these manifestations of her activities,” Muhly explains, “two kinds of anxiety, escape, the true expression of who she is, and now we’re in stasis.” *Liar* concludes with music from the end of Act I, looping back to the point just before it began. Marnie and Mark are on their cruise-ship honeymoon and he grows impatient. He muses on her crimes as a license for him to capture and possess her: This is the only music in the Suite originally sung by him, rather than by her. The strings and woodwinds pulse and glisten as he moves closer and closer.

—Benjamin Pesetsky

The Music

Piano Concerto



Edvard Grieg
Born in Bergen, Norway,
June 15, 1843
Died there, September 4,
1907

Of all the lessons that Edvard Grieg learned in his early years, none had been more valuable than his acquaintance with the music of Robert Schumann, which exerted a continuous and profound influence. During the 1850s, the young Grieg had studied piano at the Leipzig Conservatory with Schumann's friend Ernst Wenzel, who introduced the composer's music to him. In Leipzig he also heard Clara Schumann perform her late husband's A-minor Piano Concerto, and his encounter with this piece was to have a lasting effect.

During the 1860s Grieg began to find ways to assimilate his early Germanic influences into a style more in line with his new interest—Norwegian folklore. The folk materials and idioms that he began to investigate, under the influence of a young composer named Rikard Nordraak, were to change his outlook profoundly and permanently.

Praise by Contemporaries The A-minor Concerto of 1868 would become the first full expression of Grieg's newly awakened sense of national pride; it is a piece that emulates the Schumann Concerto (also in A minor) in more than just the striking piano flourish that opens the work, and at the same time demonstrates a unique dedication to the spirit of Norway's native folk music. His contemporaries found the synthesis immediately compelling. "In Grieg's Concerto," wrote Tchaikovsky, "there prevails a fascinating melancholy that seems to reflect all the beauty of the Norwegian scenery—now grandiose and sublime in its vast expanse, now gray and dull, but always full of charm." He further commented, "What warmth and passion in Grieg's melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and in all the rest, what interest, novelty, and independence!"

Franz Liszt also became enamored of the piece. According to Grieg's own report, the elder composer became so agitated as he played through the piece that he leapt from the keyboard during the finale and danced around the room singing its main theme—completely caught up in the work's sheer excitement. "Then he

Grieg composed his *Piano Concerto* in 1868.

Teresa Carreño was the pianist and Fritz Scheel the conductor in the first Philadelphia Orchestra performances of Grieg's Concerto, in April 1901. Most recently on subscription concerts it was performed by Lars Vogt in April 2017, with Stéphane Denève on the podium.

The Orchestra has recorded Grieg's Piano Concerto three times, all with Eugene Ormandy: in 1942 with Arthur Rubenstein for RCA, in 1958 with Philippe Entremont for CBS, and in 1968 with Van Cliburn for RCA.

In addition to the solo piano, the piece is scored for two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The Concerto runs approximately 30 minutes in performance.

went back to the piano," the exhilarated Grieg reports, "repeated the whole passage, and finished it off. At the end he said to me, 'Carry on, my friend, you have the real stuff in you. And don't ever let them frighten you!'"

A Quest for Perfection The Concerto received its premiere in Copenhagen on April 3, 1869, with the dedicatee, Edmund Neupert, as soloist. The composer Anton Rubinstein, always a tough critic, was in the audience; he wrote to Grieg (who could not attend) that he was "astounded to have heard a composition of such genius." The successful Concerto had been the young composer's first large-scale composition and proved to be the work that won him international renown, although it took a few years before Grieg could find a publisher willing to release it.

Even after its publication in 1872 he was not quite satisfied with the piece. He made various revisions, usually minor adjustments in the orchestration and performance markings, for the rest of his life. Indeed, just a few weeks before his death in 1907 he wrote parts for two additional horns and sent them along with other small changes to his publisher. The Australian pianist and composer Percy Grainger, who recorded an abridged version of the Concerto in 1919, published that same year a still commonly used edition that incorporated some further revisions he said were suggested to him by Grieg himself.

A Closer Look The famous piano solo passage with which the first movement (**Allegro molto moderato**) begins leads immediately into the distinctive dolce theme in the clarinets (an echo of the Schumann Concerto); the developmental material works to a feverish climax and recapitulation.

The slow movement in D-flat major (**Adagio**), which opens with muted strings, exhibits Grieg's most lyrical manner, for which he was well known (he wrote dozens of short piano works published as collections of "Lyric Pieces"). The movement leads without pause into the dashing finale (**Allegro moderato molto e marcato**), in which distinctive Norwegian dance rhythms are interwoven with a contrasting theme. This is followed by the ending that worked Liszt into such a state—a quasi presto that gives way to the final and stately andante maestoso.

—Paul J. Horsley/Christopher H. Gibbs

The Music

Symphonic Dances



Sergei Rachmaninoff
Born in Semyonovo,
Russia, April 1, 1873
Died in Beverly Hills,
California, March 28, 1943

Sergei Rachmaninoff pursued multiple professional careers and juggled different personal identities, often out of joint with the realities of his time and place. He was a Russian who fled his country after the 1917 Revolution and who lived in America and Europe for the rest of his life. He was a great composer who, in order to support himself and his family, spent most of his time performing, both as a conductor and as one of the supreme pianists of the 20th century. And he was a Romantic composer writing in the age of burgeoning Modernism, his music embraced by audiences but seemingly coming from a bygone world alien to the stylistic innovations of Debussy, Schoenberg, Ives, Stravinsky, and other contemporaries.

Rachmaninoff worried at times that his triple professional profile might cancel one another out. He was an unusually accomplished performer in two domains at a time when there was in any case an ever-increasing separation between performer and composer. Rachmaninoff, in the great tradition of Mozart and Beethoven through Strauss and Mahler, was the principal performing advocate of his own music. And yet even when he was out of sync with time and place, he pressed on with a gruelling performance schedule (sometimes 70 or more concerts in a year) and composed some of the most popular and enduring works of the first half of the 20th century.

Final Thoughts The *Symphonic Dances* was Rachmaninoff's last composition. He had been frustrated by the hostile reception given to some of his recent pieces and perhaps sensed more than ever being stylistically old fashioned. The exception among these later works was the *Variations on a Theme of Paganini*, for piano and orchestra, which proved an immediate success and got a further boost when the choreographer Mikhail Fokine created a wildly popular ballet called *Paganini*, which premiered at London's Covent Garden in June 1939. At this point Rachmaninoff and his wife were living in a comfortable oceanside estate on Long Island, where Fokine and other celebrated Russians were neighbors. Rachmaninoff had never completed a

ballet (unlike most of his great Russian precursors and contemporaries) and wondered whether Fokine might be interested in creating a new piece. (Fokine's death ended those hopes.)

Another great satisfaction came in late 1939 when The Philadelphia Orchestra presented a “Rachmaninoff Cycle” in Philadelphia and in New York City. The next summer, at age 67, he was inspired to compose for the first time in several years. He informed Eugene Ormandy: “Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It is called *Fantastic Dances*. I shall now begin the orchestration. Unfortunately my concert tour begins on October 14. I have a great deal of practice to do and I don't know whether I shall be able to finish the orchestration before November. I should be very glad if, upon your return, you would drop over to our place. I should like to play the piece for you.”

The Symphonic Dances premiered successfully in Philadelphia, although it was less well received a few days later in New York. With time the piece established itself as a dazzling and vibrant compositional farewell, one with poignant private echoes and resonances. It is also a reminder that although Rachmaninoff was a towering pianist and wrote five great works for piano and orchestra, he was also a gifted conductor who composed many pieces that do not involve the piano at all, from operas to evocative large a cappella choral works, three symphonies, and this final orchestral masterpiece.

A Closer Look Rachmaninoff initially thought of titling the three movements “Daytime,” “Twilight,” and “Midnight,” but ultimately decided against it. The first movement (**Non allegro**) gets off to a rather subdued start, but quickly becomes more energetic as a rather menacing march. It is notable for its use of solo saxophone, an indication of Rachmaninoff's interest in jazz. There is a slower middle part and coda, where he quotes the brooding opening theme of his First Symphony. Since in 1940 he—and everyone else—thought the score of that work was lost (it was discovered a few years after his death)—the reference is entirely personal. The magical scoring at this point, with strings evocatively accompanied by piccolo, flutes, piano, harp, and glockenspiel, makes what had originally seemed aggressive more than 40 years earlier in the First Symphony now appear calm and serene.

Rachmaninoff composed the Symphonic Dances in 1940.

The Philadelphia Orchestra gave the world premiere of Rachmaninoff's Symphonic Dances in January 1941, with Eugene Ormandy on the podium. Most recently on subscription, the work was performed in April 2017, with Stéphane Denève conducting.

The Philadelphians have recorded the piece twice: in 1960 for CBS with Ormandy and in 1990 with Charles Dutoit for London.

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, E-flat alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, cymbals, orchestra bells, snare drum, suspended cymbal, tam-tam, tambourine, triangle, xylophone), harp, piano, and strings.

The Symphonic Dances run approximately 35 minutes in performance.

The **Andante con moto** offers a soloistic, leisurely, melancholy, and mysterious mood in what is marked “tempo of a waltz” with a grander, faster, and more excited ending. The finale begins with a brief slow section (**Lento assai**) followed by a lively dance with constantly changing meters (**Allegro vivace**). After a slower middle section, the ending has further personal resonances. It is the last time Rachmaninoff uses the “Dies irae” chant from the Mass of the Dead, which had become something of his signature tune, beginning with his First Symphony and appearing in many other compositions. He also recalls music he had used in his choral *All-Night Vigil* nearly 30 years earlier, and here marks the score “Alliluya” (to use the Russian spelling). At the very end he wrote the words, “I thank Thee, Lord.”

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

A cappella:

Unaccompanied voices

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

Chord: The simultaneous sounding of three or more tones

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

Development: See sonata form

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

Modulate: To pass from one key or mode into another

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

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

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

Recapitulation: See sonata form

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

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

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Come prima: Like the first time

Con moto: With motion

Dolce: Sweet, smooth, gentle

Lento: Slow

L'istesso tempo: At the same tempo

Ma agitato: But excited

Maestoso: Majestic

Marcato: Accented, stressed

Meno mosso: Less moved (slower)

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Tempo di valse: Tempo of a waltz

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Molto: Very

Poco: Little, a bit

Quasi: Almost

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronserverices@philorch.org.

Subscriber Services:
215.893.1955, M-F, 9 AM-5 PM

Patron Services:
215.893.1999, Daily, 9 AM-8 PM

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 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 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 for more information.

Ticket Philadelphia Staff

Linda Forlini, Vice President
 Brandon Yaconis, Director, Client Relations
 Dan Ahearn, Jr., Box Office Manager
 Jayson Bucy, Program and Web Manager
 Joel Guerrero, Service and Training Manager
 Meg Hackney, Patron Services Manager
 Bridget Morgan, Accounting Manager
 Catherine Pappas, Project Manager
 Michelle Carter Messa, Assistant Box Office Manager
 Robin Lee, Staff Accountant
 Alex Heicher, Program and Web Coordinator
 Dani Rose, Patron Services Supervisor and Access Services Specialist
 Kathleen Moran, Philadelphia Orchestra Priority Services Coordinator