

# Season 2018-2019

**Thursday, September 20,**  
at 7:30  
**Friday, September 21,**  
at 2:00  
**Saturday, September 22,**  
at 8:00

## The Philadelphia Orchestra

**Yannick Nézet-Séguin** Conductor  
**Lisa Batiashvili** Violin

**Berwald** Symphony No. 3 in C major ("Sinfonie singulière")  
I. Allegro fuocosio  
II. Adagio  
III. Finale: Presto  
*First Philadelphia Orchestra performances*

**Sibelius** Symphony No. 7, Op. 105  
(In one movement)

### Intermission

**Tchaikovsky** Violin Concerto in D major, Op. 35   
I. Allegro moderato—Moderato assai  
II. Canzonetta: Andante—  
III. Allegro vivacissimo

This program runs approximately 1 hour, 50 minutes.

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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 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](http://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](http://philorch.org/conductor).

# Soloist



Sammy Hart

Violinist **Lisa Batiashvili** was *Musical America's* 2015 Instrumentalist of the Year and nominated as *Gramophone's* 2017 Artist of the Year. The Georgian violinist, who has lived in Germany for over 25 years, has developed long-standing relationships with some of the world's leading orchestras, including the New York and Berlin philharmonics, the Staatskapelle Berlin, Zurich's Tonhalle Orchestra, the Chamber Orchestra of Europe, and the London Symphony. She made her Philadelphia Orchestra debut in 2005 and toured Europe with the ensemble and Yannick Nézet-Séguin in 2015. Beginning in 2019 she will be the artistic director of the Audi Summer Concerts music festival in Ingolstadt, Germany.

Ms. Batiashvili's recent performance highlights include the UK premiere of Anders Hillborg's Violin Concerto No. 2 with the BBC Symphony and Sakari Oramo; the work was written for, and premiered by, her in 2016 with the Royal Stockholm Philharmonic and Mr. Oramo. As part of her residency with the Accademia Nazionale di Santa Cecilia, she performed concertos by Tchaikovsky and Prokofiev, as well as Bach's Concerto for Violin and Oboe. She also toured Europe with the Gustav Mahler Youth Orchestra, the Chamber Orchestra of Europe, and the Staatskapelle Dresden.

Ms. Batiashvili records exclusively for Deutsche Grammophon. Her recording *Visions of Prokofiev*, released in February 2018, features Mr. Nézet-Séguin and the Chamber Orchestra of Europe. Earlier recordings include the Tchaikovsky and Sibelius violin concertos with Daniel Barenboim and the Staatskapelle Berlin; the Brahms Violin Concerto with the Staatskapelle Dresden; and a disc of works by Tchaikovsky with the Rotterdam Philharmonic and Mr. Nézet-Séguin. In 2016 EuroArts released a DVD of her live Waldbühne performance of Dvořák's Violin Concerto with the Berlin Philharmonic and Mr. Nézet-Séguin. She has been awarded the MIDEM Classical Award, the Choc de l'Année, the Accademia Musicale Chigiana International Prize, the Schleswig-Holstein Music Festival's Leonard Bernstein Award, and the Beethoven-Ring. Ms. Batiashvili gained international recognition at age 16 as the youngest-ever competitor in the Sibelius Competition. She plays a Guarneri del Gesù violin from 1739, generously loaned by a private collector.

# Framing the Program

## Parallel Events

**1845**

**Berwald**

Symphony  
No. 3

**Music**

Schumann  
Symphony  
No. 2

**Literature**

Mérimée  
*Carmen*

**Art**

Ingres  
*Portrait of  
Countess  
Haussenville*

**History**

TX and FL  
admitted as  
states

**1878**

**Tchaikovsky**

Violin Concerto

**Music**

Sullivan  
*H.M.S. Pinafore*

**Literature**

James  
*Daisy Miller*

**Art**

Degas  
*Singer with a  
Glove*

**History**

Edison patents  
phonograph

**1924**

**Sibelius**

Symphony  
No. 7

**Music**

Respighi  
*The Pines of  
Rome*

**Literature**

Shaw  
*Saint Joan*

**Art**

Braque  
*Sugar Bowl*

**History**

Lenin dies

The program today starts in Sweden, heads north to Finland, and concludes in Russia. The Romantic Swedish composer Franz Berwald wrote four symphonies, the third of which the Philadelphians perform for the first time on this concert. Composed in 1845, Berwald gave this beautiful, flowing work the subtitle “Sinfonie singulière.”

Jean Sibelius, Finland’s most celebrated composer, premiered his final symphony in 1924. Although he lived for 33 more years, he stopped composing soon afterward. This extraordinary work unfolds in one continuous movement, which was one reason Sibelius originally called it “Symphonic Fantasy.” The Philadelphians, long associated with the great Finn, gave the American premiere of the Symphony in 1926.

It is baffling these days to learn that Tchaikovsky initially faced considerable opposition to his Violin Concerto. The violinist for whom he wrote the piece declined to perform it, which led to a delayed premiere in distant Vienna. There the powerful music critic Eduard Hanslick declared it music whose “stink you can hear.” Audiences, however, immediately responded to its passion, energy, and virtuoso fireworks and it did not take long for the Concerto to emerge triumphant as a repertory favorite.

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

## Symphony No. 3 (“Sinfonie singulière”)



**Franz Berwald**  
**Born in Stockholm,**  
**July 23, 1796**  
**Died there, April 3, 1868**

Most of the Scandinavian nations have a major representative in the world of classical music—Edvard Grieg in Norway, Carl Nielsen in Denmark, Jean Sibelius in Finland—but in Sweden no single name has been elevated to this role, even though the country is particularly rich in music from the early part of the 20th century. In the 19th century the name of Franz Berwald stands out even though his distinction was not recognized in his lifetime.

**A Business Man and a Musician** Berwald's four symphonies make regular, if infrequent, appearances in the orchestral repertory, yet his immense output in operas, choral music, and chamber music is still far from familiar, even in Sweden. This spotty record may be attributed to the uncertain direction of his career, which prevented him from being taken seriously as a composer by his contemporaries. They were mostly of the opinion that anyone living for many years abroad and employed in business as much as in music was scarcely to be regarded as a leading musician of his time.

Berwald came from a family of musicians, and he started as a violinist in Stockholm, composing freely at the same time. In 1829 he moved to Berlin, where he opened an orthopedic institute treating spinal deformities in children. In 1841 he moved his practice to Vienna, where he also gave a concert of his own music. From 1842 to 1846 he was back in Sweden, composing some of his most important works, including his four symphonies.

Then in 1849 he took a position as manager of a glassworks in northern Sweden. He later managed a sawmill and in 1860 turned to the manufacture of bricks. He was evidently more successful as a businessman than as a musician, for he was turned down from a number of musical positions. Not until one year before his death in 1868 did he win an official position as teacher of composition at the Royal Academy of Music in Stockholm.

**The Four Symphonies** Berwald's advice for young composers was to be original and not to fall into the common rut of contemporary style. This was a maxim he followed himself, for his music is unusual but not truly eccentric, full of character but hard to pin down. On first

hearing it is commonly mistaken for that of Mendelssohn or Berlioz or Beethoven, but in fact is close to none of those. His most important orchestral works are a series of symphonic poems (anticipating the symphonic poems of Liszt by 10 years) and the symphonies, which carry adjectival titles:

- No. 1, "Symphonie sérieuse," in G minor, 1842
- No. 2, "Symphonie capricieuse," in D major, 1842
- No. 3, "Symphonie singulière," in C major, 1845
- No. 4, "Symphonie naïve," in E-flat major, 1845

The epithets are not at all helpful, since the later symphonies are clearly more serious than the first, and all of them are "singulière." There is nothing naïve about the Fourth. Berwald himself seems to have been in some uncertainty about what titles to give them.

Composed in two highly productive bursts, the symphonies fall into pairs, the Third and Fourth being a good deal more accomplished than the first two. Only the First was ever performed in the composer's lifetime; the other three were not performed or published until long after his death. The first performance of the Third was at the Royal Swedish Academy of Music in Stockholm, on January 10, 1905, by the Stockholms Konsertföreningens Orkester (today's Royal Philharmonic), conducted by Tor Aulin.

All four symphonies are composed for the standard classical orchestra and feature the trombones boldly, like Schubert, at the expense of the horns. They all fall into the standard four movements, with the exception of the "Singulière," whose second movement combines features of slow movement and scherzo, a procedure later used on several occasions by Brahms. It is also unusual in a major-key work to open the finale in the minor mode. Mendelssohn's "Italian" Symphony is a rare example of this.

**A Closer Look** The most striking feature of the first movement (**Allegro fuocoso**) is the profusion of short musical motifs, each sharply characterized, and the skill with which Berwald builds a complete movement from them. He develops and works his ideas from the very beginning, so that the movement grows in complexity and meaning throughout, with a clear simplified reprise of the opening bars as its close.

The **Adagio** second movement appears to be settling down comfortably when the timpani's wake-up call announces a scherzo riding on rapid dialogue between strings and winds and exhibiting Berwald's orchestral

*Berwald composed his Third Symphony in 1845.*

*These are the first Philadelphia Orchestra performances of the "Sinfonie singulière" and the first time the Orchestra has performed any work by Berwald.*

*The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

*Performance time is approximately 26 minutes.*

skill. The Adagio returns to enclose the scherzo with reminiscences of both its main themes.

Berwald was probably right not to confront the people of Stockholm with this Symphony if only because the Finale (**Presto**) is belligerent and unsettled to the point where genteel audiences might be alarmed. The minor key adds to the disturbance. The winds introduce a Bruckner-like hymn; the timpani violently intrude; a tranquillo passage recalls the second melody of the Adagio; and eventually the major key arrives with a triumphant declaration of the hymn.

—Hugh Macdonald

# The Music

## Symphony No. 7



**Jean Sibelius**  
**Born in Hämeenlinna,**  
**Finland, December 8, 1865**  
**Died in Järvenpää (near**  
**Helsinki), September 20,**  
**1957**

Perhaps Jean Sibelius should have retained his original title for the Seventh Symphony. "I've completed my *Fantasia sinfonica*," he wrote in his diary on March 2, 1924, of the piece that would later take on its more conventional numerical designation. Later that month he conducted the work's premiere in Stockholm—still under the unusual title that reflects perfectly the work's unconventional structure: "Symphonic Fantasy." A far cry from "Symphony No. 7, Op. 105." But sometime between that first performance (on March 24, 1924) and the work's publication the following year, the composer had given it the more traditional title by which it is known today. Was there a musical significance to the change? Or was it made simply to satisfy Sibelius's publishers, who probably felt they could more easily sell a composition called "Seventh Symphony"?

**Thematic Metamorphosis** One thing is certain: The composer's use of the term "symphony" has inspired all manner of rigorous but mostly pointless attempts to explain the piece in terms of a three-movement, four-movement, or even five-movement structure. Scholars, analysts, and even the occasional program annotator—in the earnest quest to lend the work a too-simplistic coherence—have missed the essential truth that many non-technical listeners know intuitively: that this Symphony's special quality derives from the way in which it "makes its musical point" in a single, sustained gesture. Its unity is complete precisely because it thwarts sectionality, its seamlessness resulting from a truly organic control: Each new musical idea "grows from" the previous, thematically, harmonically, rhythmically.

The same cannot be said of other "one-movement" symphonies, most of which in fact do break down into multiple movements that are simply played with no pauses in between. Sibelius's genius lay in achieving here what one writer has called "thematic metamorphosis," which works "at such a level of sophistication that a listener is barely aware of it." The themes are interrelated in such a way as to give credence to Gustav Mahler's admiration of Sibelius's music, for the "profound logic that creates an inner connection between all the motifs." In this last of Sibelius's seven resplendent symphonies, this unique Finnish composer created a genre that was to have lasting,

worldwide ramifications. The one-movement symphonies of Samuel Barber or Howard Hanson, or more recently Christopher Rouse, might never have happened without Sibelius's model.

In a famous letter of 1924, during a fecund period in which Sibelius produced the Sixth and Seventh symphonies, the composer described the latter thus: "The Seventh Symphony—Joy of life and vitality, with *appassionato* passages. In three movements, the last a 'Hellenic rondo.' ... The plans may be altered according to the development of the musical ideas. As usual, I am a slave to my themes and submit to their demands." The plans for this work were indeed altered, for the final symphony is neither in three movements nor does it contain a "Hellenic rondo," whatever that is. (Some commentators have even suggested that this passage is a discussion of the "Eighth Symphony," a mysterious work that the composer appears to have destroyed.) Soon after the Stockholm performance, the piece was played in Chicago and Boston, but first of all by The Philadelphia Orchestra under Leopold Stokowski. It was only after these American concerts that the Seventh was finally performed in Helsinki, in 1927.

**A Closer Look** The first section (*adagio*), built from a rich contrapuntal texture that brings to mind the church polyphony of the 16th century, is mournful and dense, with divided strings. The musical substance seems to arise from nowhere, in the ascending scale in the strings with which the movement opens. Some hear this as the "first theme"; others believe the principal subject to be the more active theme heard about a minute into the piece (also in the strings); still others believe the trombone motif heard shortly thereafter to be a sort of *idée fixe* running through the whole Symphony. All three are elusive and ever-changing, like motifs in Wagner's late scores; also as in Wagner, the sense of harmonic and emotional "arrival" is continually frustrated. This long, tensely wound first section gives way, finally, to a livelier segment (*un pochettino meno adagio*), in which a huge climax is forged in both strings and winds. (Some commentators hear this as the beginning of the "second movement.") At the point where the woodwinds begin to break the opening ascending-motif into small fragments, the tempo changes to *vivacissimo*, but we maintain our bearings through echoes of the opening ascending subject. A return to the opening *adagio* tempo ushers in another huge climax.

More than one writer has attempted to characterize the subsequent *allegro molto moderato* as a sort of "scherzo." It

*Sibelius composed his Seventh Symphony in 1924.*

*Leopold Stokowski and The Philadelphia Orchestra gave the United States premiere of the Seventh Symphony on April 3, 1926. The Orchestra has since performed the Symphony many times, including on numerous tours. Eugene Ormandy conducted it in honor of Sibelius's 80th birthday in 1945, as well as for his 90th in 1955. That same year, Ormandy and the Orchestra played it in Helsinki. Sibelius was too frail to attend but heard it on the radio and invited the conductor and musicians to visit him en masse. The most recent subscription performances were led by Simon Rattle in May 2013.*

*Ormandy recorded the work twice with the Philadelphians: in 1960 for CBS and 1976 for RCA.*

*The Symphony is scored for two flutes (11 doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.*

*Performance time is approximately 21 minutes.*

marks the appearance of the most easily grasped melody so far, a Straussian gesture first heard in the flutes and clarinets. This motif is employed to build toward a new climax, leading to a hugely textured coda (which includes a return of the trombone motif)—a restless series of tempos and themes that bring us back, exhausted and exhilarated (*largamente*), to the work's initial mood. Sibelius's archetype for the one-movement symphony ends with reconciliation.

—Paul J. Horsley

# The Music

## Violin Concerto



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

Although Tchaikovsky ultimately triumphed with his Violin Concerto, which became one of his most beloved and frequently performed compositions, its path to success was unusually discouraging and came during a period of deep personal crisis. The turmoil began with his ill-considered marriage to a student in July 1877, undertaken to quiet gossip about his homosexuality. After a few weeks together Tchaikovsky left his wife and fled Russia to spend the next eight months wandering Europe. Intense work on two masterpieces came in the immediate wake of the marriage fiasco: the Fourth Symphony and the opera *Eugene Onegin*. As Tchaikovsky's mental state stabilized, however, he found it increasingly difficult to compose and wrote mainly trifles.

**Seeking “Musical Beauty”** In March 1878 Tchaikovsky settled in Clarens, Switzerland, where he was visited by a former student, a young violinist named Iosif Kotek who was studying in Berlin with Joseph Joachim, for whom Schumann, Brahms, Dvořák, and others wrote concertos. The two played through some violin literature together and Tchaikovsky was particularly delighted with Eduard Lalo's *Symphonie espagnole*, which inspired him to compose his own Violin Concerto in the space of just some three weeks. What he admired was that Lalo, “in the same way as Léo Delibes and Bizet, does not strive after profundity, but he carefully avoids routine, seeks out new forms, and thinks more about *musical beauty* than about observing established traditions, as the Germans do.”

This comment is very revealing of Tchaikovsky's musical values and his antipathy toward the gloried German tradition exemplified at the time by Brahms and Wagner. Tchaikovsky preferred composers who are now considered minor figures, such as Delibes (remembered best for his ballet *Coppélia* and opera *Lakmé*) and Bizet. “I think that music's entire future is now in France,” Tchaikovsky declared after playing through a four-hand arrangement of Brahms's brand new First Symphony, which elicited his comment: “God, what a loathsome thing it is.”

It is in this spirit that Tchaikovsky set about to write an attractive concerto that would please listeners, and yet

initially the work did not completely please anyone. The first discouraging response came from Kotek and Tchaikovsky's brother Modest, who liked the first and third movements, but not the middle one. Tchaikovsky decided to write a new slow movement. The next blow came from his extremely generous patroness, Madame Nadezhda von Meck, to whom over the years he would send most of his works and who usually reacted enthusiastically. In this instance, however, she expressed some dissatisfaction with the opening movement. Tchaikovsky responded by thanking her for her honesty but saying "I must defend the first movement of the Concerto a little. Of course there is much that is cold and calculated in any piece written to display virtuosity, but the ideas for the themes came spontaneously to me and, indeed, the whole shape of the movement came in a flash. I still hope you will come to like it."

**Premiere Troubles** Things got much worse with the scheduled premiere of the Concerto in March 1879. The dedicatee, the distinguished violinist Leopold Auer, declared the piece unplayable and refused to take it on. Tchaikovsky later recalled: "A verdict such as this from the authoritative St. Petersburg virtuoso cast my poor child for many years into the abyss, it seemed, of eternal oblivion." There may have been a performance of the published violin and piano version in New York in 1879 played by Leopold Damrosch, but no details survive and the real premiere was still nowhere in sight.

It took Tchaikovsky some time to find a willing violinist in Adolf Brodsky, who gave the much delayed orchestral premiere in December 1881 with the Vienna Philharmonic under Hans Richter. That under-rehearsed performance evidently left a good deal to be desired and led to an infamous review from the powerful critic Eduard Hanslick, who condemned the vulgarity of the Concerto, especially its lively folk-like finale: "We see plainly the savage vulgar faces, we hear curses, we smell vodka. Friedrich Vischer once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky's Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear." Modest Tchaikovsky said no review more hurt his brother, who could recite it word for word until his death.

Tchaikovsky was himself often ambivalent about the quality of his compositions, and it must not have helped when friends, family, and critics were unsupportive. In the case of the Violin Concerto, however, public enthusiasm came quickly and it did not take long for the piece to emerge

*Tchaikovsky composed the Violin Concerto in 1878.*

*Fritz Kreisler was soloist in the first Philadelphia Orchestra performances of the Concerto, in February 1905; Fritz Scheel conducted. The piece's most recent appearance on subscription concerts was in October 2017, with violinist Gil Shaham and Stéphane Denève.*

*The Orchestra has recorded the work five times: in 1946 for CBS with Bronislaw Huberman and Eugene Ormandy; in 1949 for CBS with Isaac Stern and Alexander Hilsberg; in 1958 for CBS with Stern and Ormandy; in 1959 for CBS with David Oistrakh and Ormandy; and in 1978 for EMI with Itzhak Perlman and Ormandy. The Concerto also appears on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998) in a 1961 performance with violinist Michael Rabin and William Smith.*

*The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.*

*The Concerto runs approximately 35 minutes in performance.*

triumphant in the standard repertoire. Leopold Auer, in fact, became a champion (he slightly edited the solo part), as did many of his celebrated students, including Jascha Heifetz, Mischa Elman, Nathan Milstein, and Efrem Zimbalist (who long served as president of the Curtis Institute of Music).

**A Closer Look** The opening **Allegro** begins with the violins quietly stating a noble tune (not heard again) that soon ushers in the lilting appearance of the soloist. Both of the principal themes in the long movement are lyrical, the second one marked “con molto espressione.” Although the themes do not contrast, ample variety is provided by interludes, including a majestic one with a Polonaise rhythm, and by a brilliant coda of virtuoso fireworks to conclude.

The brief **Canzonetta: Andante** projects a plaintive mood and proves a satisfying substitute for Tchaikovsky's original thoughts. (He published his rejected slow movement as *Méditation* for violin and piano, the first of three pieces in *Souvenir d'un lieu cher*, Op. 42.) The energetic finale (**Allegro vivacissimo**) bursts forth without a break. A brief orchestral introduction leads to the soloist's unaccompanied entrance in a cadenza-like passage that teasingly tips over into a dazzling rondo theme that keeps returning and gives further opportunities for virtuoso display.

—Christopher H. Gibbs

# Musical Terms

## GENERAL TERMS

**Cadenza:** A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

**Canzonetta:** A short, simple song. The term was also adopted for instrumental pieces of a songlike nature.

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

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

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

**Contrapuntal:** See counterpoint

**Counterpoint:** A term that describes the combination of simultaneously sounding musical lines

**Harmonic:** Pertaining to chords and to the theory and practice of harmony

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

**Idee fixe:** A term coined by Berlioz to denote a musical idea used obsessively

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

**Minuet:** A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

**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.

**Polonaise:** A Polish national dance in moderate triple meter

**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

**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.).

**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. Also an instrumental piece of a light, piquant, humorous character.

## Symphonic poem:

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

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Andante:** Walking speed

**Appassionato:**

Passionate

**Con molto espressione:**

With much expression

**Fuocoso:** Fiery, spirited

**Largamente:** Broadly

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

**Presto:** Very fast

**Tranquillo:** Quiet, peaceful, soft

**Vivacissimo:** Very lively

## TEMPO MODIFIERS

**Assai:** Much

**Meno:** Less

**Molto:** Very

**Un pochettino:** A very little

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