

Season 2013-2014

Thursday, May 1, at 8:00

Saturday, May 3, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Lisa Batiashvili Violin

Barber Adagio for Strings, Op. 11

Bartók Violin Concerto No. 1

I. Andante sostenuto—

II. Allegro giocoso

Intermission

Bruckner Symphony No. 9 in D minor

I. Feierlich, misterioso

II. Scherzo: Bewegt, lebhaft—Trio: Schnell—
Scherzo da capo

III. Adagio: Langsam, feierlich

This program runs approximately 2 hours, 5 minutes.

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The Philadelphia Orchestra Yannick Nézet-Séguin

Music Director



2014-15 Season

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Photo: Chris Lee

The Philadelphia Orchestra

Jessica 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 innovation in music-making. 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 triumphantly opened his inaugural season as the eighth artistic leader of the Orchestra in fall 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. Yannick has been embraced by the musicians of the Orchestra, audiences, and the

community itself. His concerts of diverse repertoire attract sold-out houses, and he has established a regular forum for connecting with concert-goers through Post-Concert Conversations.

Under Yannick's leadership the Orchestra returns to recording with a newly-released CD on the Deutsche Grammophon label of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions. In Yannick's inaugural season the Orchestra has also returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center but also those who enjoy the Orchestra's other area performances at the Mann Center, Penn's Landing, and other venues. The Orchestra is also a global ambassador for Philadelphia and for the U.S. 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 Orchestra annually performs at Carnegie Hall while also enjoying annual residencies in Saratoga Springs, N.Y., and at the Bravo! Vail festival.

Musician-led initiatives, including highly-successful Play!Ns, shine a spotlight on the Orchestra's musicians, as they spread out from the stage into the community. The Orchestra's commitment to its education and community partnership initiatives manifests itself in numerous other ways, including concerts for families and students, and eZseatU, a program that allows full-time college students to attend an unlimited number of Orchestra concerts for a \$25 annual membership fee. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Nigel Pany/CPI



Yannick Nézet-Séguin continues his inspired leadership as the eighth music director 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 Yannick “phenomenal,” adding that under his baton “the ensemble ... has never sounded better.” He has taken the Orchestra to new musical heights. His second season builds on the momentum of the first with highlights that included a Philadelphia Commissions Micro-Festival, for which three leading composers were commissioned to write solo works for three of the Orchestra’s principal players. The season ends with a unique, theatrically-staged presentation of Strauss’s revolutionary opera *Salome*, a first-ever co-production with Opera Philadelphia.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. 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 Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership the Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s *Rite of Spring* and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic 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, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

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

Soloist



Aija Treif/DG

Lisa Batiashvili is one of the world's most sought-after violinists. In Europe she frequently works with the Berlin Philharmonic, the Dresden Staatskapelle, the Staatskapelle Berlin, the Bavarian Radio Symphony, the Royal Concertgebouw Orchestra, the Chamber Orchestra of Europe, and the major London orchestras. In the U.S. she performs every season with the New York Philharmonic and regularly returns to the other top orchestras. She made her Philadelphia Orchestra debut in 2005.

Highlights of Ms. Batiashvili's 2013-14 season include an Asian tour with the New York Philharmonic under Alan Gilbert and a European tour with the Rotterdam Philharmonic and Yannick Nézet-Séguin. She performs with the Bavarian Radio Symphony and David Zinman; the Deutsches Symphonie-Orchester Berlin and Tugan Sokhiev; the London Philharmonic and Vladimir Jurowski; the Royal Concertgebouw Orchestra and Mariss Jansons; and the Philharmonia Orchestra and Esa-Pekka Salonen. She also continues her collaboration with pianist Paul Lewis in a series of recitals in Paris, Brussels, and Hamburg, and presents a new Bach ensemble project with oboist François Leleux. Recently announced as the New York Philharmonic's 2014-15 artist in residence, Ms. Batiashvili held the position of Capell-Virtuosin with the Staatskapelle Dresden during the 2012-13 season, performing a wide range of concerts with its principal conductor Christian Thielemann. She was also artist in residence with the WDR Symphony in Cologne.

Ms. Batiashvili records exclusively for Deutsche Grammophon. Recent releases include the Brahms Violin Concerto with the Staatskapelle Dresden and Mr. Thielemann and a disc of works by Tchaikovsky with the Rotterdam Philharmonic and Mr. Nézet-Séguin. In 2011 she received an ECHO Klassik award for her debut album on the label, *Echoes of Time*, which includes Shostakovich's First Violin Concerto with the Bavarian Radio Symphony and Mr. Salonen. Ms. Batiashvili gained international recognition at age 16 as the youngest-ever competitor in the Sibelius Competition, where she took Second Prize. She plays a Guarneri del Gesù violin from 1739, generously loaned by a private collector in Germany.

Framing the Program

Parallel Events

1891

Bruckner

Symphony

No. 9

Music

Dvořák

Carnival

Overture

Literature

Hardy

Tess of the

d'Urbervilles

Art

Cézanne

The Card

Players

History

Java Man

discovered

1907

Bartók

Violin Concerto

No. 1

Music

Elgar

Symphony

No. 1

Literature

Gorky

The Mother

Art

Picasso

Les Demoiselles

d'Avignon

History

First taxis in

NYC

1936

Barber

Adagio for

Strings

Music

Prokofiev

Peter and the

Wolf

Literature

Mitchell

Gone with the

Wind

Art

Mondrian

Composition in

Red and Blue

History

Spanish Civil

War begins

Samuel Barber's Adagio for Strings originated as the slow movement of a string quartet the 26-year-old composed in 1936. Two years later he sent his string orchestra arrangement to Arturo Toscanini and the great conductor's advocacy launched its fame with the 1938 premiere and a 1942 recording. This ethereal meditation has since emerged as an iconic piece of 20th-century American music.

Béla Bartók was a virtuoso pianist who formed fruitful partnerships with some of the leading violinists of his time, resulting in performances, recordings, and new compositions. He wrote his First Violin Concerto between 1907 and 1908 for Stefi Geyer, with whom he was in love at the time. Bartók decided to divert some of the music to another piece, *Two Portraits*, and the original Concerto was premiered only posthumously, a half century later.

Anton Bruckner, a devout Catholic, composed an abundant quantity of sacred music, but in the latter half of his career concentrated on writing grand symphonies. These imposing orchestral cathedrals of sound unite the sacred and secular in the most sincere and moving ways, nowhere more so than in his unfinished Symphony No. 9, his last work, which he dedicated to "Almighty God."

The Music

Adagio for Strings



Samuel Barber
Born in West Chester,
Pennsylvania, March 9, 1910
Died in New York City,
January 23, 1981

The hauntingly elegiac second movement of Samuel Barber's String Quartet in B minor, Op. 11, is the composer's most famous work—just not in its original version. Arturo Toscanini premiered Barber's own arrangement of the piece for full string orchestra with the NBC Symphony Orchestra in 1938. Under the title *Adagio for Strings* the work catapulted the 28-year-old composer to fame and eventually emerged as one of the most beloved pieces of the 20th century.

Legendary Slow Movements Slow movements seem particularly susceptible to such independent fame. The second movement (actually marked *Allegretto*) of Beethoven's Seventh Symphony was one of the composer's most popular works during his lifetime. The Leipzig *Allgemeine musikalische Zeitung* called it "the crown of modern instrumental music" and noted that it had to be repeated at its 1813 premiere. The movement was often performed apart from the rest of the Symphony in the years to follow.

The *Adagietto* from Mahler's Fifth Symphony won a similar fame. Scored for just strings and harp, the movement became Mahler's best known piece and, like Barber's *Adagio*, entered popular culture through its use in films. In addition to their cinematic appropriations, Barber's *Adagio* and Mahler's *Adagietto* also share the distinction of being called upon in times of mourning and crisis. The *Adagio for Strings* was heard on the radio just after the announcement of Franklin D. Roosevelt's death in 1945 and was later enlisted for memorial services of other prominent figures.

The list of luscious slow movements could go on. As with Barber and Mahler, and with especially popular ones from the Baroque period by Bach, Pachelbel, and Albinoni (who actually did not write his celebrated *Adagio* in G minor), these pieces are usually scored either entirely or most prominently for strings.

Barber's original String Quartet dates from 1936. Another ethereal work was on his mind when he began composing it that summer in Europe. As he wrote in a letter: "I finished copying [Wagner's] *Siegfried 'Idyll'* the other day, a sort of

Barber composed his String Quartet in B minor, from which the Adagio for Strings is drawn, in 1936.

Eugene Ormandy conducted the first Philadelphia Orchestra performances of the Adagio in December 1943. The work was last led on subscription concerts by Charles Dutoit in October 2009.

The Orchestra recorded the work twice with Ormandy, in 1957 for Sony and in 1978 for EMI. The Adagio also appears on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998) in a 1985 performance led by Klaus Tennstedt.

The score calls for five-part orchestral strings.

Performance time is approximately eight minutes.

joyful penitence for certain orchestral indiscretions which I committed this winter. How beautiful the instrumentation of the 'Idyll' is!" He went on to remark how "difficult" writing a quartet was proving, but by mid-September could prophetically report to Orlando Cole, cellist of the Curtis String Quartet: "I have just finished the slow movement of my quartet today—it is a knockout! Now for a Finale." The last movement continued to cause Barber a great deal of trouble; it went through various revisions even after the Quartet's American premiere at the Library of Congress in April 1937.

Toscanini and the Premiere Barber had met Toscanini in Italy a few years earlier and the conductor took an interest in the young composer, going so far as to say that he would like to perform some of his music. In the spring of 1938 Barber sent him the Adagio for Strings and his Essay for Orchestra, but they were returned without any response. According to Barber's own later account, he declined to visit Toscanini that summer in Italy. When his companion, composer Gian Carlo Menotti, went alone and offered excuses that his absence was due to health, the conductor replied: "I don't believe that. He's mad at me. Tell him not to be mad. I'm not going to play one of his pieces, I'm going to play both."

Toscanini's performance of both compositions with the NBC Symphony, then in its second season, was nationally broadcast on November 5, 1938. The Adagio for Strings was generally well received, notably from *New York Times* critic Olin Downes, but it sparked controversy in letters to the paper. Some complained that the piece was not identifiably American while others objected that it was not modern. Toscanini performed the Adagio for Strings on tour in South America and England and in 1942 recorded the work, further enhancing its fame. Barber later made yet another arrangement of the piece, a choral version to which he fitted the words of the "Agnus Dei."

A Closer Look It may not be surprising that Barber's final reincarnation for his Quartet movement should be religious—a solemn, even chant-like character is evident from the start. The Adagio opens with the first of a series of slow phrases consisting of a stepwise diatonic melody accompanied by chords from the other strings. The work builds to a powerful climax, louder, more chromatic, and in the highest register of the instruments. After a grand pause the music settles down with the calm return of the opening theme.

—Christopher H. Gibbs

The Music

Violin Concerto No. 1



Béla Bartók
Born in Nagyszentmiklós,
Hungary (now Romania),
March 25, 1881
Died in New York,
September 26, 1945

Bartók wrote copiously throughout his life for his own instrument, the piano, but he also composed repeatedly for string instruments, especially the violin, to which he could respond as one drawn out by the fascinating other. A violin sonata came near the beginning of his creative maturity, in 1903, and a viola concerto was his last project, more than four decades later. Between these works he composed other sonatas, two rhapsodies for violin, and two concertos, not to mention his six string quartets.

Compositions for Friends The violin also featured in his life as a performer. Seemingly wary of solo appearances, he enjoyed giving recitals in collaboration with violinists, especially with Hungarian artists of the spectacular generation a little younger than himself: Jelly d'Arányi, Joseph Szigeti, Zoltán Székely, for all of whom he wrote works he could play with them.

Stefi Geyer was another of these junior contemporaries, who had all studied in Budapest with Jenő Hubay. (Another Hubay pupil was Eugene Ormandy.) With Geyer, however Bartók's relationship was of a much more personal nature, and the work that resulted, the present Concerto of 1907-08, was for many years unknown. Bartók based the first movement on a motif he thought of as Stefi's: a rising D-major arpeggio that lingers on the leading note. It is an idea he used again, soon afterwards, in the opening movement of his First String Quartet.

A Closer Look From this initial thought (**Andante sostenuto**), the soloist, at first unaccompanied, spins a melody that seems to attract participation from growing numbers of other string players, in a free polyphony that moves towards a more unanimous climax. Modal contours and inflections are almost constant reminders of the composer's intensive work in collecting and analyzing folk songs, at a stage when he was still beholden to the late Romanticism of Richard Strauss, Max Reger, and Frederick Delius. There is an interlude occupied with another motif from the opening polyphony, introduced on English horn, and then the soloist leads back to the initial melody, placed two octaves higher.

Embracing a formal type he was to adopt again in later compositions, Bartók followed this slowish, melodious, warmly

Bartók composed his First Violin Concerto between 1907 and 1908.

The Philadelphia Orchestra gave the U.S. premiere of the work with Yehudi Menuhin as soloist and Eugene Ormandy conducting in December 1959, in Baltimore, followed by two performances in Philadelphia. It has only been heard here one time since: in 1961 with Isaac Stern and Ormandy.

Stern, Ormandy, and the Orchestra recorded the First Concerto in 1961 for CBS.

Bartók's score calls for solo violin, two flutes (fl doubling piccolo), two oboes, English horn, two clarinets (fl doubling bass clarinet), two bassoons, four horns, two trumpets, two trombones, tuba, timpani, percussion (bass drum, triangle), two harps, and strings.

The piece runs approximately 20 minutes in performance.

expressive first movement with a vigorous finale (**Allegro giocoso**). The main idea is a jagged scherzo theme, to which calmer music brings a contrast. Just when the returning scherzo seems about to wrap the movement up, the gentler music comes back, and carries the movement towards a quite precise autobiographical reminiscence: a perky little tune in A major, played by the pair of flutes. This is placed in quotation marks in the score, with a footnote indicating the place and the date: Jászberény, 28 June 1907. Geyer recalled that she, her brother, and the composer had taken a trip to this town a hundred kilometers from Budapest to celebrate her 19th birthday, and had been singing canons when she asked for something lighter, to which Bartók answered with this children's song. He began the Concerto three days later. From this excursion the violin maneuvers back to the scherzo, and the movement quickly comes to a finish. The Geyer motif is only a passing presence here, but her spirit may perhaps be felt—not least when the violin soothes and so brings to an end a sardonic interplay prompted by the piccolo.

An Ended Relationship and a Forgotten Concerto

The relationship between Bartók and Geyer seems to have broken down quite soon; by September 1907 they were already at loggerheads over the question of Bartók's atheism. In 1911 he salvaged the first movement of the Concerto for a new work, *Two Portraits*, with a different finale, after which the original score remained with Geyer.

Both of them, Geyer and Bartók, went on to find alternative spouses, but not before Geyer had turned the head of another composer, Othmar Schoeck, who also wrote a concerto for her, in 1911-12. That work she played, but the Bartók she did not, possibly because it was too intimately expressive of a relationship that had faltered. She made her life in Zurich, married not to Schoeck but to another Swiss composer, Walter Schulthess, and was professionally active there as a performer and teacher. (Some recordings she made can be heard on YouTube.) Bartók visited her on his occasional trips to Switzerland in the 1920s and 1930s; whether they ever spoke of their concerto we have no idea.

He, at any rate, seems to have discounted it, for when he wrote another, for Székely in 1937-38, he called it simply "Violin Concerto," as if there had never been another. Not until after Geyer's death, in 1956, did the older work come to light. It was at last heard on May 30, 1958, with Paul Sacher conducting and Hansheinz Schneeberger as soloist, breaking its silence of more than half a century.

—Paul Griffiths

The Music

Symphony No. 9



Anton Bruckner
Born in Ansfelden, Austria,
September 4, 1824
Died in Vienna, October 11,
1896

Bruckner is one of the many great Viennese composers not born in the city but who was drawn to the capital and remained there for the rest of his life. He hailed from a small town near Linz, and retained something of the provincial even as his stature and reputation grew. Profoundly pious, his passions were simple and centered on his music and his faith. His primary instrument was the organ and much of his early music is religious, culminating with three glorious masses from the mid-1860s. Coming to the symphony relatively late in his career, Bruckner produced little else from then on, all the while pursuing a parallel professorial career at the University of Vienna. (The young Mahler attended his lectures.) In many respects, Bruckner transferred his organ-like sonorities and sacred inclinations to the genre of the secular symphony, fashioning gigantic works that may remind some listeners of great gothic cathedrals of sound.

An Insecure Master Self-doubt hounded Bruckner until his last days. Throughout his career it caused him to devote considerable energy revising his symphonies time and again, partly in response to criticisms from well-meaning colleagues. And in his last decade, when one might have thought that the accolades of the 1880s would have sufficiently reassured him of the worthiness of his musical contributions, uncertainty and perfectionism still prevented him from completing his Ninth Symphony, the fourth movement of which he left in a sketch form. (There have been attempts to make a performance version, but the Symphony was simply not as far along as famous unfinished works completed by others, such as Berg's *Lulu* or Bartók's *Viola Concerto*.)

Again it was compulsive revisions that interfered: He could perhaps have completed the Ninth had it not been for the rejection of the Eighth Symphony in 1887 by his mentor Hermann Levi, the German conductor whom Bruckner hoped would conduct it, and whose musical opinion he held in high esteem. Levi said that he found the work incomprehensible. This "failure" drove the composer into a new period of self-doubt that resulted in extensive revisions not only of the Eighth Symphony but of his first three as well.

Bruckner's religious fervor reached new levels in these last years, during which time his mental state also declined. He prayed for hours each day, partly pleading for the time to finish his symphony. On the morning of his death he was still allegedly struggling to complete the last movement, dying virtually with pen in hand. He dedicated the work to "Almighty God." Bruckner's piety was real, and it helps to explain both his remarkable industry and his devotion to an individual musical style. "They want me to compose in a different way," Bruckner wrote. "I could, but I must not. Out of thousands, God gave talent to me. One day I will have to give an account of myself. How would the Father in Heaven judge me if I followed others and not Him?"

Indeed, Vienna of the late 19th century had at first been ill prepared for the composer's out-of-scale symphonic essays (which Brahms called "symphonic boa constrictors"), and the sensitive Bruckner had the repeated misfortune of having to weather attacks by the city's most influential critic, Eduard Hanslick. By the 1880s, however, he had finally begun to earn respect in the music world. He felt vindicated in late 1884, for example, when Levi (whom Bruckner called his "artistic father") conducted a triumphant performance of the Seventh Symphony in Munich. During the early 1890s he received a variety of international awards, including one that must have been of grave importance to the academically obsessed composer: an honorary doctorate from the University of Vienna.

Wagnerian Inspirations If the acerbic Hanslick had been right about anything, it was in his characterization of Bruckner's musical art as "the application of Wagner's dramatic style to the symphony." It was the brand new music dramas of Wagner that had initially activated Bruckner's methodical mind toward the creation of a new and strange and wonderful harmonic style. In 1862 Bruckner heard *Tannhäuser* in Linz for the first time, and its effect on him was immediate and profound. His subsequent acquaintance with Wagner's other operas—*The Ring of the Nibelung* in 1876, *Parsifal* in 1882—set him off on a quest to find a symphonic format for the principles he learned from the elder composer. In few of Bruckner's symphonies is the struggle to "work through" Wagner more evident than in the Ninth, a piece composed under the full sway of *Tristan and Isolde* and *Parsifal*.

Bruckner began the sketches for the Symphony as early as 1887, just weeks after completing the Eighth, although he was unable to devote earnest effort to the work until 1891. As his health failed him through the 1890s, he began to

fear that he might not complete the work; it was in this context that, in his last years, he is said to have mentioned that one might substitute his *Te Deum* for the finale. But his assiduous work on the Symphony's real finale (some 200 pages of manuscript survive for the movement) indicates that this suggestion was intended as a stopgap measure. These sketches show that he planned to bring back themes from earlier movements to form a monumental conclusion.

A Belated and Distorted Premiere In February 1903, more than six years after Bruckner's death, Ferdinand Löwe conducted the first performance of the Ninth in Vienna—in a version that Bruckner himself would hardly have recognized. During the course of the rehearsals, Löwe had gradually revised the orchestration, "simplifying" and thinning the texture substantially. It was not until 1932 that Siegmund von Hausegger, conductor of the Munich Philharmonic, took it upon himself to establish the validity of Bruckner's original version: He performed, in a single concert, both the sullied Löwe version and Bruckner's original orchestration. The superiority of the latter was recognized immediately, and this is the version that was published in the Leopold Nowak edition of 1951.

Modern listeners can appreciate the dedication of that early Munich audience, who sat through the Ninth twice in one evening; it was an affair for those accustomed to musical programs of Wagnerian length. The most striking—and perhaps immediately off-putting—aspect of Bruckner's mature symphonies is their sheer length, as well as their concomitant leisure in reaching formal climaxes and goals. In fact, the sense of "arrival" is rarely the composer's chief concern. "With Bruckner firm in his religious faith," the critic Deryck Cooke has written of the composer's structural philosophy, "the music has no need to go anywhere, no need to find a point of arrival, because it is already there." In its fully completed form the Ninth would easily have approached a length of 90 minutes, some 30 minutes longer than Beethoven's Ninth Symphony, and slightly longer even than Mahler's Second or Ninth symphonies.

A Closer Look The first movement, **Feierlich**, begins as most Bruckner symphonies begin—from nothingness, with a striking initial theme emerging gradually as from an inchoate void. The reference to Beethoven's Ninth, especially considering the choice of the key of D minor, could hardly be more distinct. The movement is built from three theme groups, which are developed and recapitulated in a manner that gives an ostensible nod to sonata form. But this hardly helps explain the sense of climax reached in

Bruckner composed his Ninth Symphony from 1887 to 1896.

Bruno Walter conducted the first Philadelphia Orchestra performances of the Ninth, in February 1948. The most recent appearance was in November 2009, with Jaap van Zweden on the podium.

Bruckner scored the work for three flutes, three oboes, three clarinets, three bassoons, eight horns, three trumpets, three trombones, tuba, timpani, and strings.

The Symphony runs approximately 60 minutes in performance.

the final pages of the movement, a climax consisting not of a continuous arch from beginning to end, but of a collection of large structural blocks of sound, emphatically separated from one another by moments of breathless silence, each building its own sense of climax on a collective scale.

The driving second movement (**Bewegt, lebhaft**) is Bruckner's crowning scherzo. From the sharp dissonance in the winds that opens the piece, to the wispy string *pizzicato*, to the massive *tutti* poundings, the movement is relentless. The Trio (**Schnell**) provides little respite, with its delicate, macabre scurry. The scherzo is repeated according to Classical convention.

The **Adagio** is one of the central movements on which Bruckner's legacy rests. It is an extraordinary creation on an unprecedented scale; if it has a stepping-off point, it might be the slow movement of Beethoven's "Hammerklavier" Sonata. The stabbing dissonances of the opening violin theme recall at once *Parsifal* and anticipate the finale of Mahler's Ninth Symphony; but it is nothing compared to the climax built when the principal themes are reiterated. Near-hysteria finds expression in a "chord" that includes all pitches of the diatonic scale sounded at the same time; not even Wagner had dared such a cluster, which clearly steps well outside the boundaries of functional harmony. But the movement ends serenely, poised for the fury of the gigantic finale that the composer did not live to complete.

—Paul J. Horsley/Christopher H. Gibbs

Musical Terms

GENERAL TERMS

Arpeggio: A broken chord (with notes played in succession instead of together)

Canon: A device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts

Chord: The simultaneous sounding of three or more tones

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

Da capo: Repeated from the beginning

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

Dissonance: A combination of two or more tones requiring resolution

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. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Pizzicato: Plucked

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

Rhapsody: Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music

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.

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

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.

Tonic: The keynote of a scale

Trio: See scherzo

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagietto: A tempo somewhat faster than adagio (leisurely, slow)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Bewegt: Animated, with motion

Feierlich: Solemn, stately

Giocoso: Humorous

Langsam: Slow

Lebhaft: Animated, lively

Misterioso: Mysterious

Schnell: Fast

Sostenuto: Sustained

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Classical Mystery tour

The Philadelphia Orchestra and
Classical Mystery Tour: A Tribute to the Beatles



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Performing Arts**

This July experience The Philadelphia Orchestra and Classical Mystery Tour, where more than 20 Beatles tunes will be sung, played, and performed exactly as they were originally recorded!

Hear "Penny Lane" with live trumpets; experience the beauty of "Yesterday" with an acoustic guitar and strings; enjoy the rock and classical blend on the hard-edged "I Am the Walrus." From early Beatles music on through the solo years, The Philadelphia Orchestra and Classical Mystery Tour: A Tribute to the Beatles presents more than two dozen Beatles songs performed as they were originally recorded, transcribed note-for-note, with original orchestrations played by the Orchestra.

Tickets start at \$20!

215.893.1999 www.philorch.org

Groups or 10 or more save! Call 215.875.7695.

All artists, dates, prices, and programs subject to change. All tickets subject to availability.

Tickets & Patron Services

TICKETS & PATRON SERVICES

Subscriber Services:

215.893.1955

Call Center: 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: Latecomers will not be seated until an appropriate time in the concert.

Accessible Seating: Accessible seating is available for every performance. Please call Ticket Philadelphia 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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