

Season 2014-2015

Wednesday, October 8,
at 8:00
Thursday, October 9,
at 8:00
Saturday, October 11,
at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Jean-Yves Thibaudet Piano

Glazunov "Autumn," from *The Seasons*, Op. 67b ^{40/40}

Khachaturian Piano Concerto ^{40/40}

- I. Allegro ma non troppo e maestoso
- II. Andante con anima
- III. Allegro brillante

Intermission

Rachmaninoff Symphony No. 1 in D minor, Op. 13

- I. Grave—Allegro ma non troppo
- II. Allegro animato
- III. Larghetto
- IV. Allegro con fuoco—Largo—Con moto

This program runs approximately 2 hours, 5 minutes.

^{40/40} designates a work that is part of the 40/40 Project, which features pieces not performed on subscription concerts in at least 40 years.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

National Centre for the Performing Arts Orchestra Special Event

Friday, November 7 8 PM

Lü Jia Conductor

Yuja Wang Piano

Qigang Chen *Wu Xing*

Ravel Piano Concerto in G major

Tchaikovsky Symphony No. 5

The Philadelphia Orchestra is proud to present the first tour in North America of the National Centre for the Performing Arts Orchestra, along with Philadelphia trained Chinese pianist and audience favorite Yuja Wang.

The Orchestra is the National Centre's long-term strategic partner in China. Celebrating its 10th anniversary as the unmistakable "crown jewel" of China's performing arts, the National Centre for the Performing Arts in Beijing has become the country's indisputable leading institution for performing arts and the city's great landmark of its dynamic cultural life, and now ranks among the finest spaces for the world's classical music events.

The concert will also mark the 35th anniversary of official relations between the United States and China. This is a celebration you will not want to miss!



Yuja Wang

Tickets Start at \$20—Order Today!

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Groups of 10 or more call 215.875.7695

This concert is in Verizon Hall at the Kimmel Center for the Performing Arts.
All artists, dates, prices, and programs are subject to change. All tickets subject to availability.

Photo: Rolex-Fadil Berisha

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 imagination and innovation on and off the concert stage. The Orchestra is transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level by creating powerful musical experiences for audiences at home and around the world.

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

Philadelphia is home, and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's other area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level.

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

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

Music Director

Chris Lee



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

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

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

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

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

Soloist



Eric Dahan

Pianist **Jean-Yves Thibaudet** has performed around the world for more than 30 years and recorded more than 50 albums. His long history with The Philadelphia Orchestra began in 1990 when he made his debut at the Mann Center under the baton of Charles Dutoit; he has appeared with the Philadelphians as a guest soloist almost every year since.

Mr. Thibaudet follows his passion for education and fostering the next generation of performers by becoming the first-ever resident artist at the Colburn School of Los Angeles this year. Other highlights of the 2014-15 season include the opening of the China Philharmonic's season in Beijing; performances of the Khachaturian Piano Concerto, which he plays here in Philadelphia, next spring with the Cincinnati Symphony, and on tour in Germany and Austria with the Berlin Radio Symphony; concerts in Prague and a U.S. tour with the Czech Philharmonic, concluding with a grand finale at Carnegie Hall where he performs Liszt's Piano Concerto No. 2; MacMillan's Piano Concerto No. 3, which he premiered in 2011, with the St. Louis Symphony and the New York Philharmonic, both conducted by Stéphane Denève; Liszt with the Cleveland Orchestra and the Naples Philharmonic; a duo recital with cellist Gautier Capuçon in his native France at the Festival de Pâques in Aix-en-Provence; and a return to the U.S. to play Ravel's Piano Concerto in G major with the Atlanta and Boston symphonies.

Mr. Thibaudet's recordings have won numerous awards. His recent CD *Gershwin* features big jazz band orchestrations of *Rhapsody in Blue*, variations on "I Got Rhythm," and the Concerto in F live with the Baltimore Symphony and Marin Alsop. On his Grammy-nominated recording *Saint-Saëns, Piano Concerti Nos. 2 & 5*, released in 2007, he is joined by long-standing collaborator Mr. Dutoit and the Orchestre de la Suisse Romande. Mr. Thibaudet was the soloist on the Oscar-winning soundtrack for the film *Atonement* in 2007 and the Oscar-nominated *Pride and Prejudice* in 2005. He was also featured in the 2000 PBS/Smithsonian special *Piano Grand!*, a piano performance program hosted by Billy Joel to pay tribute to the 300th anniversary of the piano. Known for his style on and off stage, Mr. Thibaudet has also made a mark in fashion with a concert wardrobe by celebrated London designer Vivienne Westwood.

Framing the Program

Parallel Events

1895

Rachmaninoff

Symphony

No. 1

Music

Ives

Symphony

No. 1

Literature

Wells

The Time

Machine

Art

Vallotton

Clair de Lune

History

End of Sino-Japanese War

1899

Glazunov

The Seasons

Music

Elgar

"Enigma"

Variations

Literature

Tolstoy

Resurrection

Art

Eakins

Wrestlers

History

First magnetic recording of sound

1936

Khachaturian

Piano Concerto

Music

Barber

Symphony

No. 1

Literature

Mitchell

Gone with the

Wind

Art

Dalí

Lobster

Telephone

History

Hoover Dam completed

Two Russian masters—Alexander Glazunov and Sergei Rachmaninoff—frame the program this evening with works composed within a few years of one another at the end of the 19th century: the by turns energetic and lilting final movement of Glazunov's ballet *The Seasons* and Rachmaninoff's First Symphony, the premiere of which Glazunov conducted (not so well by various reports).

As a promising prodigy who was championed early on by leading Romantic composers and who lived long enough to inspire eminent younger ones, Glazunov bridged the Russian and Soviet periods of his native country's musical history. *The Seasons* is heir to a great tradition cultivated by Tchaikovsky for the Russian Imperial Ballet and its final movement, "Autumn," offers colorful fireworks alternating with atmospheric dances.

Rachmaninoff enjoyed an especially long and close relationship with The Philadelphia Orchestra and remarked that he often composed with the sound of the ensemble in his head. This season the Orchestra performs all three of his symphonies, beginning tonight with the First, and the Second and Third to follow in January and May.

Armenian composer Aram Khachaturian, a titan of later Soviet music, is represented in between his Russian forefathers with his fiery Piano Concerto. The work appears as part of the 40/40 series this season of pieces that have not been heard on subscription concerts in at least the last 40 years (or ever). The only earlier Philadelphia performances of the Concerto were in the 1940s with soloist William Kapell. Tonight we hear another ardent champion of the piece with French pianist Jean-Yves Thibaudet, who has made it a staple of his repertoire.

The Music

“Autumn,” from *The Seasons*



Alexander Glazunov
Born in St. Petersburg,
August 10, 1865
Died in Paris, March 21,
1936

Alexander Glazunov bridged several generations of Russian composers. He was a brilliant prodigy and thus as a teenager enjoyed the support of prominent members of the so-called Mighty Five, including Mily Balakirev, Alexander Borodin, and Nikolai Rimsky-Korsakov. By the turn of the century he was teaching at the St. Petersburg Conservatory, where he remained for nearly 30 years, most of it as the director. Emerging leaders of Russian (and later Soviet) music, most notably Prokofiev and Shostakovich, trained at the institution. Glazunov composed most of his music during the first half of his career and, although he died in 1936, was largely untouched by Modernism, remaining a Romantic to the end.

Early Genius Glazunov came from a well-to-do family in which his musical gifts were spotted early, especially an amazing memory. At age 14 he began private study with Rimsky-Korsakov, who famously said in his memoirs that the boy's "musical development progressed not from day to day but literally by the hour. From the very beginning of our lessons, my relations with Sasha, from mere acquaintanceship and the attitude of teacher to pupil, began to turn gradually into friendship, despite the disparity of our ages."

Glazunov composed his First Symphony at age 16, which Balakirev premiered. He became ever more connected with the leading lights in Russian music, won the support of a powerful patron, and was welcomed at gatherings at which he was considerably the youngest person in the room. While still a teenager he made his first trips to Europe, which included visiting his hero Franz Liszt in Weimar.

When Borodin died suddenly in 1887 Glazunov helped in efforts to complete and orchestrate unfinished works. The overture to the opera *Prince Igor* survives as he remembered Borodin playing it for him on the piano and much of Act 3 of the opera is entirely his own invention. In 1888 he started a conducting career—not a terribly successful one—and the next year led his Second Symphony in Paris. His long association with the St. Petersburg Conservatory commenced in 1899 and six years later he became its director. Duties there curtailed time to compose. The Violin Concerto, probably his most

The Seasons was composed in 1899.

William Smith was on the podium for the first Philadelphia Orchestra performance of "Autumn," on a Children's Concert in November 1961. Most recently the piece was performed in Saratoga in August 1983, led by Robert Irving. "Autumn" has never appeared on an Orchestra subscription performance until now.

Glazunov's score calls for piccolo, two flutes, two oboes (II doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum, tambourine, triangle), harp, celesta, and strings.

"Autumn" runs approximately 11 minutes in performance.

often performed piece these days, was written in 1904 and his final symphony, the Eighth, followed two years later.

Glazunov never wrote an opera (excepting for the large parts of *Prince Igor*), but he was drawn to the stage through ballet, the genre Tchaikovsky had brought to new heights with *Swan Lake*, *Sleeping Beauty*, and *The Nutcracker*, and in which Stravinsky would soon blaze a dazzling Modernist trail with *The Firebird*, *Petrushka*, and *The Rite of Spring*. Glazunov's first orchestral piece tied to dance was an eight-movement suite, *Scenes de Ballet* (1894), followed by a full-length ballet, *Raymonda*, in 1898. The success of that work led to *Les Ruses d'amour* (The Pranks of Love), which premiered in January 1900. *The Seasons* followed the next month, commissioned by the Imperial Ballet with a scenario and choreography by the celebrated Marius Petipa, who had earlier worked with Tchaikovsky.

A Closer Look Unlike the narrative *Raymonda*, *The Seasons* does not unfold as a story but rather is an allegorical single-act ballet in four scenes: "Winter," "Spring," "Summer," and the concluding "Autumn" that we hear tonight. Each season has its own sections crafted with an eye toward different moods and possibilities for dance. As one might expect from a student of Rimsky's, the work is brilliantly orchestrated.

"Autumn" begins with a lively **Bacchanal**, music that may remind some listeners of the main theme of John Williams's film score for *Star Wars*. This ebullient opening for full orchestra returns several times in the movement and is ultimately transformed at the conclusion. Reminiscences of the previous movements pass in review, thus allowing "characters" from other seasons to return and dance. **Entrances of the Seasons—****Winter** provides a relaxed contrast to the bold opening, with soloistic woodwinds, leading to **Spring** with return appearances of the Bird and the Zephyr. After a reprise of the opening Bacchanal theme there follows **Summer** in an extended middle section including a **Petit Adagio** that prominently features the harp and has a principal theme for violas and English horn. A fast tempo returns for a section marked **Variation**, depicting satyrs and fauns. The Bacchanal music is sounded one last time leading to the **Apotheosis**, a slow transfigured variant of the opening theme in which the dead leaves fall from the trees to reveal the constellation of planets above.

—Christopher H. Gibbs

The Music

Piano Concerto



Aram Khachaturian
Born in Tbilisi, June 6, 1903
Died in Moscow, May 1, 1978

Born in Tbilisi (then Tiflis), into an Armenian family, Aram Khachaturian took the train to Moscow when he was 18 at the invitation of his older brother, who had won backing for an Armenian theater studio, to which he was recruiting young musicians as well as actors. The only problem was that young Aram came with very little musical training. However, he took the opportunity to embark on studies that lasted almost a decade and a half, ending when he graduated from the senior composition class at the Moscow Conservatory. That was the point at which—in 1936, and having so far composed mostly smaller pieces of chamber or piano music—he made his breakthrough with the Piano Concerto, which he wrote for Lev Oborin, a contemporary of his at the Conservatory.

An Unfortunate Beginning The work's premiere has become remembered as one of those disasters that turn out to have been triumphs. It was a summer concert in a Moscow park—the date was July 12, 1937—and Oborin was on the platform, at an upright piano, with a barely rehearsed pick-up orchestra. Lev Steinberg, conducting, lost his glasses to the wind but managed to go on regardless. When the performance was over, Oborin found the composer “deep inside the park, crying bitterly, with his arms around a birch tree.”

Khachaturian did not need to seek arboreal consolation for long. The work soon had proper concert-hall performances in Moscow and Leningrad, and was promoted abroad. It reached the United States in 1942, played by Maro Ajemian at the Juilliard School, and became particularly associated with William Kapell, who made the first Western recording in 1946.

The reasons for the work's success are not hard to find. It boldly espouses the full-blooded Russian concerto tradition represented by Tchaikovsky and Rachmaninoff, and adds the exoticism of colorful harmonies and stamping, often syncopated rhythms. As understood at the time, those features made Khachaturian's music authentically Armenian, and indeed, the composer was well versed in Armenian folk music. However, he was also heir, through his years at the Moscow Conservatory, to Russian composers who had traveled beyond the

Khachaturian's Piano Concerto was composed in 1936.

William Kapell was the soloist in The Philadelphia Orchestra's first performances of the work, in January 1944 with Eugene Ormandy conducting. The only other time the Concerto was performed on subscription was by those same forces in November 1948.

The score calls for solo piano, two flutes (fl doubling piccolo), two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, flexatone, snare drum), and strings.

Performance time is approximately 32 minutes.

Caucasus, whether in fact, as in the case of Balakirev, or, like Borodin, in imagination.

A Closer Look A resolute orchestral challenge starts the work (**Allegro ma non troppo e maestoso**), rising to an emphatic D-flat-major chord that opens the door to the soloist, who enters with the work's foremost germinal motif: up a diminished fourth (major third), then down a semitone. Repeated, this grows into the main theme, delivered mightily in double octaves and clangorous chords, then developed in rumbustious dialogue between piano and orchestra. There is a change of pace for the second subject, a seductive melody introduced on oboe, to be taken up by the piano in a long solo. With an increase again in tempo, the orchestra returns for further interplay with the soloist, culminating in a return of the rise to D-flat major, now led by the piano. The main theme is reprised and afterwards the oboe melody, which now other instruments get to explore: clarinet, flute, and finally bass clarinet, prompting a cadenza. A short coda requires the orchestra's return.

The bass clarinet again has the melody at the opening of the middle movement (**Andante con anima**), in A minor. An immediate answer comes from the piano in the form of an alternative (but still oriental-nocturnal) theme that is then developed, with the wholly weird addition of a solo flexatone (a hand-held percussion instrument that produces a wailing vibrato from the shaking of two wooden balls against the sides of a steel plate). A passage in dialogue carries the music to a flute tune, again still in the same mood, which the piano extends, then broadens in an apotheosis of the theme it introduced when it first joined this movement. A dramatic swerve then carries us back to the initial tranquility, and so to the bass clarinet that started it all.

With bounds of C-major excitement, the **Allegro brillante** finale gets going, solo trumpets adding a circus tone and prompting a jubilant theme from the piano. The orchestra, in a rare passage of rest for the soloist, comes up with another happy idea, accompanied by ostinatos, and soon the piano—among racing 16th notes—is burning with Russian passion. A long cadenza ensues, recovering the romanticism of the slow movement. The orchestra's return restores earlier material before a theatrical build-up prepares for the grand restoration of the first movement's main theme. Now that D-flat has been established again, all that remains is a race for home base.

The Music

Symphony No. 1



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

“Vengeance is mine, I will repay, saith the Lord.” Leo Tolstoy chose this biblical quotation (Romans XII:19) as the epigraph to his novel *Anna Karenina*—as Sergei Rachmaninoff and every other literate Russian well knew. In his letter to the Christians in Rome, St. Paul urges mercy and good works, leaving to God the final reckoning of sinners. Tolstoy made this injunction the backdrop to his novel of the doomed love between a young man and an older, married woman. Why the 22-year-old Rachmaninoff attached it to his Symphony No. 1, we can only guess. The work bears the dedication “To A.L.,” which refers to another Anna, Anna Lodyzhenskaya, the wife of one of Rachmaninoff’s friends. It’s tempting to draw a link between this woman of Roma (gypsy) ancestry and the oriental-flavored themes that occur in each movement. But in the era of Rimsky-Korsakov and Borodin, Russian composers often used such material.

A Disastrous Premiere It is also tempting to believe that this work’s disastrous premiere, in St. Petersburg in March 1897, and its rejection by the critics wounded Rachmaninoff on more than a professional level. That performance, led by the distinguished composer Alexander Glazunov, was by all accounts appallingly bad. Rachmaninoff complained only that Glazunov lacked conducting technique and also “feels nothing while he conducts.” Other eyewitnesses thought he had had a few drinks too many before mounting the podium that night.

In any case, the piece was savaged in the press; the composer and critic César Cui led the way, calling the work “a program symphony on the Seven Plagues of Egypt” (Cui, it must be noted, was a member of the so-called “Mighty Five,” the group of Russian nationalist composers who tended to write uplifting music on folk themes. The heart-on-sleeve, tragic posture of this music might have displeased Cui even in a good performance.) The young star Rachmaninoff, acclaimed composer of piano pieces, songs, chamber music, and the opera *Aleko*, was devastated by the catastrophe of his debut as a symphonist, and fell into depression and silence for the next three years. Eventually, in the often-told story, he was rescued by a psychotherapist, who encouraged him to

compose again, and the immediate results included his Piano Concerto No. 2, one of the most beloved works in the concert repertoire.

How bad was the Symphony No. 1, really? Not bad at all—colorful, passionate, very characteristic of Rachmaninoff at a young age. But the memory of its failure was so painful to the composer that he did little to preserve it, and if a complete set of parts hadn't turned up in the Leningrad (formerly and now St. Petersburg) Conservatory two years after his death, enabling a performing edition to be prepared, we would probably not be listening to it at this concert. The Symphony's second performance took place 48 years after the first one, in 1945. (Eugene Ormandy and The Philadelphia Orchestra gave the work's United States premiere in March 1948.)

A Closer Look Indeed, a sense of occasion, not necessarily a happy one, hangs over this music. Brahms and Rachmaninoff are rarely mentioned together, but it's worth noting that both composers, perhaps feeling the burden of symphonic tradition weighing on them, opened their first symphonies with a clap of doom. Rachmaninoff's is the more fierce: a shirt-ripping, turning motif marked *fff*, that is, more *fortississimo* than *fortissimo* (**Grave**). An emphatic descending theme follows, and there are some Brahmsian moments in its working-out. However, the influence of Tchaikovsky is felt much more during most of the movement (**Allegro ma non troppo**), in the climaxes and the evocative wind solos. In particular, a youthful work by Tchaikovsky, the overture *Romeo and Juliet*, has a lot in common with the alternating ferocity and lyricism of this movement. The fugal development is painted in very Tchaikovsky-like colors and climaxes with a *fortissimo* outburst on the first theme. (It is this theme that Rachmaninoff wistfully recalled, nearly a half-century later, in his last orchestral work, the Symphonic Dances, Op. 45.) The first movement's coda, with its foreshortening of the themes, builds up the comparable sense of onrushing catastrophe that Tchaikovsky achieved at the same place in his Fourth Symphony. No speculations about the composer's affections for a gypsy woman are needed to explain the emotions of this music, in which we hear the familiar Rachmaninoff idiom, alternately acerbic and lush, emerging from the shadow of Tchaikovsky.

The scherzo (**Allegro animato**) is not in traditional three-part form, but evolves through several contrasting sections. Rachmaninoff's fondness for sardonic

Rachmaninoff composed his First Symphony in 1895.

Eugene Ormandy and The Philadelphia Orchestra gave the United States premiere of the Symphony, in March 1948. The most recent Orchestra performances on subscription were led by Robert Spano in February/March 2008.

The Orchestra recorded the work twice: with Ormandy for Sony in 1966 and with Charles Dutoit for London in 1991.

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

Performance time is approximately 45 minutes.

commentary from woodwinds, against the tarantella-like spin of themes in fast triplets—so familiar from his later works—has an early outing here. It's all handled with a zippy, light touch, daubed with the hazy tone of muted strings—no beefy, Beethoven-like scherzo mood here. The fierce turn motif that opened the Symphony appears here and there as a marker. Just to add to the macabre atmosphere, Rachmaninoff quotes what would become his lifelong *leitmotif*, the chant for the dead known as the “Dies irae.”

The turn motif is tamed, but only a little, in the introductory bars of the **Larghetto**, which then takes flight on wings of high strings, with prominent wind solos. After a briefly menacing interruption for low strings and brass, Rachmaninoff brings his main theme back, enriched with counterpoints and anchored by the tonic note B-flat in the bass, which in a peculiarly Russian way enhances all the expressive phrases that soar above it.

The opening of the finale (**Allegro con fuoco**) seems again like that of Tchaikovsky's Fourth—a country bacchanal, based on the Symphony's opening theme. But what follows after the opening fanfare is pure Rachmaninoff: the fierce energy, the bite of the rat-atat rhythms, the soaring string theme that rises above it all. Maybe this music lacks the focus and structure of Rachmaninoff's later masterpieces, but there is no mistaking the powerful musical personality that springs up before us here. There is a middle section (**Largo**) that recalls and reworks themes from earlier in the work. The coda, returning (of course) to the fateful turn motif, turns up the heat, bawling and screaming in a way that wouldn't be heard again until the symphonies of Shostakovich.

—David Wright

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Halloween Organ Extravaganza Special Event

Friday, October 31 9:30 PM

Peter Richard Conte Organ

Ken Cowan Organ

Paul Jacobs Organ

Experience the Fred J. Cooper Memorial Organ like never before in this late-night Halloween performance with three great organists on one stage. See their virtuosic action on the keyboard and pedals up close through unique video projection in the hall. Witness a spectacular summoning of The Philadelphia Orchestra's past music director, as Leopold Stokowski's organ roll recording of Bach's Passacaglia and Fugue in C minor comes to life. Experience the full range of this incredible instrument's capabilities through remarkable showpieces and demonstrations. Eerie and enchanted repertoire includes special transcriptions of *A Night of Bald Mountain*, *Funeral March of a Marionette*, *Danse macabre*, *Prelude and Fugue in D minor*, and "Mephisto" Waltz No. 1. Stay afterwards to ring in this haunted midnight with the Fred J. Cooper Memorial Organ.

Note: The Philadelphia Orchestra does not perform on this program.

This performance is made possible in part by the generous support of the Wyncote Foundation.



Ken Cowan



Peter Conte



Paul Jacobs

ALL TICKETS \$50

215.893.1999 www.philorch.org

Groups of 10 or more call 215.875.7695

This concert is in Verizon Hall at the Kimmel Center for the Performing Arts.

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

Photos: Lisa-Marie Mazzucco, Christina Wilton

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

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

Diminished interval: A perfect or minor interval contracted by a chromatic semitone

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

Leitmotif: Literally "leading motif." Any striking musical motif (theme, phrase) characterizing or accompanying one of the actors, or some particular idea, emotion, or situation, in a drama.

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.

Ostinato: A steady bass accompaniment, repeated over and over

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.

Semitone: The smallest interval of the modern Western tone system, or 1/12 of an octave

Syncopation: A shift of rhythmic emphasis off the beat

Tarantella: A Neapolitan

dance in rapid triple time

Tonic: The keynote of a scale

Triplet: A group of three equal notes to be performed in the time of two of like value in the established rhythm

Vibrato: Reverberating, resounding, ringing

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Animato: Lively, animated

Brillante: Sparkling, spirited

Con anima: With feeling

Con fuoco: With fire, passionately, excited

Con moto: With motion

Grave: Heavy, slow

Larghetto: A slow tempo

Largo: Broad

Maestoso: Majestic

TEMPO MODIFIERS

Ma non troppo: But not too much

DYNAMIC MARKS

Fortississimo (fff): Very, very loud

October

The Philadelphia Orchestra

Jessica Griffin

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Mozart Violin Concerto No. 4

Strauss *Also sprach Zarathustra*

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