

# Season 2014-2015

Thursday, January 15, at  
8:00

Friday, January 16, at 2:00

Saturday, January 17, at 8:00

The Philadelphia Orchestra

**Yannick Nézet-Séguin** Conductor

**Glazunov** "Winter," from *The Seasons*, Op. 67c <sup>40</sup>/<sub>40</sub>

**Tchaikovsky** Selections from *The Nutcracker*, Op. 71

- a. Scene (Clara and the Nutcracker) <sup>40</sup>/<sub>40</sub>
- b. Scene (Battle) <sup>40</sup>/<sub>40</sub>
- c. Scene (In the Forest)
- d. Waltz of the Snowflakes
- e. Pas de deux

## Intermission

**Tchaikovsky** Symphony No. 5 in E minor, Op. 64

- I. Andante—Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Andante maestoso—Allegro vivace

This program runs approximately 1 hour, 45 minutes.

<sup>40</sup>/<sub>40</sub> 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](http://www.wrti.org) to listen live or for more details.

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



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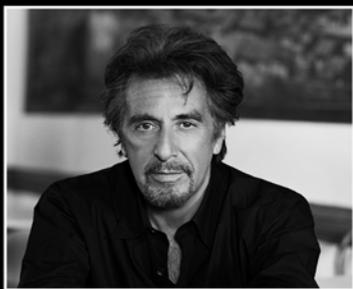
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Photo: Brigitte Lacombe

# Framing the Program

## Parallel Events

**1888**

**Tchaikovsky**

Symphony  
No. 5

**Music**

Rimsky-  
Korsakov  
*Sheherazade*

**Literature**

Zola  
*La Terre*

**Art**

Toulouse-Lautrec  
*Place Clichy*

**History**

Jack the Ripper  
murders

**1891**

**Tchaikovsky**

*The Nutcracker*

**Music**

Dvořák  
*Carnival  
Overture*

**Literature**

Doyle  
*The White  
Company*

**Art**

Rousseau  
*Tiger in a  
Tropical Storm*

**History**

Dubois  
discovers Java  
Man

**1899**

**Glazunov**

*The Seasons*

**Music**

Elgar  
"Enigma"  
Variations

**Literature**

Tolstoy  
*Resurrection*

**Art**

Eakins  
*Wrestlers*

**History**

First magnetic  
recording of  
sound

With the concert today Yannick Nézet-Séguin initiates a three-week St. Petersburg Festival celebrating three legendary Russian composers, all of whom had ties to Philadelphia. The first was Tchaikovsky, who conducted at the Academy of Music during his one trip to America, in 1891. Rachmaninoff performed and recorded regularly with The Philadelphia Orchestra as pianist and conductor over the course of more than three decades. The Philadelphians presented the U.S. premieres of seven of Shostakovich's 15 symphonies and the composer himself visited in 1959.

The Festival begins with a piece by a somewhat lesser known Russian master, Alexander Glazunov, who as the long-serving director of the St. Petersburg Conservatory exerted enormous influence on Russian musical culture. The opening "Winter" movement of his ballet *The Seasons* depicts a chilly landscape of frost, ice, hail, and snow. Dance music continues with selections from Tchaikovsky's beloved *The Nutcracker*. Tchaikovsky wrote his final ballet around the time of his tour in America and it premiered at the Mariinsky Theatre in St. Petersburg in December 1892, just a year before his death at age 53.

The concert concludes with the spectacular Fifth Symphony, the premiere of which Tchaikovsky conducted with the St. Petersburg Philharmonic Society. This is a "fate" symphony like that other famous Fifth—Beethoven's—and concludes with a double coda of sorts: an exciting one that could end the piece and then an additional triumphant one that ties everything together.

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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# The Music

“Winter,” 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 as a teenager already 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 that time 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. Like Tchaikovsky before him, he successfully negotiated in his music a mixture of Russian stylistic elements with those of the West.

**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 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."

At age 16 Glazunov composed his First Symphony, 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 where 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.

The Seasons was composed in 1899.

Samuel Antek was on the podium for the first Philadelphia Orchestra performance of "Winter," on a Children's Concert in December 1956. Most recently the piece was performed at the Mann in July 1979, led by André Kostelanetz. "Winter" has never appeared on an Orchestra subscription performance until now.

Glazunov's score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (glockenspiel, snare drum, suspended cymbal, triangle), harp, celesta, and strings.

"Winter" runs approximately nine minutes in performance.

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 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, *Scènes de Ballet* (1894), followed by the full-length ballet *Raymonda* (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 *Raymonda*, *The Seasons* does not unfold as a narrative but rather is an allegorical single-act ballet in four scenes: "Winter," "Spring," "Summer," and "Autumn." As scholar Robert Ignatius Letellier observes: "Each is represented by a number of episodes, some amorous, others idyllic, but all dominated by the natural cycle of winter sleep, spring awakening, summer blossoming, and autumn harvest, moving towards sleep again."

"Winter" opens with an introduction, which initially evokes a dreamlike sleep with mysterious chords leading to rapid scales, arpeggios, and trills that suggest a windy landscape. The curtain rises to reveal a small hill where the personification of Winter appears accompanied by the attributes Frost, Ice, Hail, and Snow. Solo flute takes up the scales of the introduction in a virtuoso display. The rest of the movement unfolds as a set of variations, the first representing Frost with lively woodwinds, then a slower section featuring violas and clarinets for Ice, followed by quick staccatos for Hail, and then a moderate waltz for Snow, scored as a duet for oboe and horn. After a brief reminiscence of the mysterious opening chords two gnomes playfully appear and light a fire, which puts an end to winter as everyone disperses.

—Christopher H. Gibbs

# The Music

## Selections from *The Nutcracker*



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

At age 50 Tchaikovsky confessed he felt himself an old man and was deeply worried about being burnt out as a composer. Such mood swings had been frequent over the years, although by this point in his career he was an internationally celebrated master. When a leading European composer was sought to help inaugurate Carnegie Hall in 1891, Tchaikovsky was entreated to come and conduct on the first concert. He stayed in America for a month and gave a concert in Philadelphia at the Academy of Music. Just before setting off on his transatlantic trip he began writing *The Nutcracker*, which premiered at the Mariinsky Theater in St. Petersburg in December 1892. Although not in poor health, he died just a year later at age 53.

**Russian Imperial Ballet** Tchaikovsky produced masterpieces in a wide range of genres, not just his beloved symphonies and concertos, but also extending to music for the stage, including nearly a dozen operas. Another theatrical genre he brought to new heights was ballet. Russian culture was intimately connected to France, where dance had long held a special place, going back to the age of Louis XIV. There was an explosion of grand narrative ballets in Paris during the 19th century, among them Adolphe Adam's *Giselle* (1841) and Léo Delibes's *Coppélia* (1870) and *Sylvia* (1876). It was only natural that Russia would follow suit; Tchaikovsky played the crucial role there with his three ballets, *Swan Lake* (1876), *Sleeping Beauty* (1889), and *The Nutcracker* (1892).

His final theatrical project was an ambitious double bill of a one-act opera and two-act ballet: *Iolanta* and *The Nutcracker*. It seems economically unimaginable these days to mount an opera alongside a ballet, but it had been done in Paris and Russia did so as well. *Sleeping Beauty* had been an enormous success in 1889 and Tchaikovsky was commissioned by the Imperial theaters for this project. He began writing the ballet in February 1891, using a scenario devised by the legendary French choreographer Marius Petipa, who dominated the scene in St. Petersburg. Work on *Iolanta* and his conducting tour to Paris and America meant that the composition of both the opera and ballet spread out longer than usual for

*Tchaikovsky composed his Nutcracker from 1891 to 1892.*

*Carl Pohlig led the first Philadelphia Orchestra performances of a suite from the ballet, in December 1911. The most recent appearance of any Nutcracker music on a subscription concert was in 1996, when Luis Biava performed several excerpts, including the Snow Scene and the Pas de deux on today's concert. In addition, Yannick Nézet-Séguin led the Trepak as an encore on subscription concerts in 2011.*

*The Philadelphia Orchestra has recorded the first Nutcracker Suite seven times: in 1926, 1934, and 1939 with Leopold Stokowski for RCA; in 1941 and 1972 with Eugene Ormandy for RCA; and in 1952 and 1963 with Ormandy for CBS. Stokowski and the Orchestra recorded the "Dance of the Reed Flutes" in 1922 for RCA. Several excerpts from the score were also recorded by the Orchestra in 1939 as part of the soundtrack for the film Fantasia.*

*The score for today's excerpts from The Nutcracker calls for three flutes (II and III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, cymbals, glockenspiel, nipple gong, snare drum, tam-tam, tambourine, triangle), two harps, and strings.*

*Today's excerpts run approximately 25 minutes in performance.*

Tchaikovsky.

**A Closer Look** The ballet is based on *Nussknacker und Mausekönig* (Nutcracker and Mouse King), a story by the prominent German writer E.T.A. Hoffmann as related in a French version by Alexandre Dumas père. The tale takes place at Christmas time (Tchaikovsky called his ballet *The Christmas Tree* in the manuscript) as the Silberhaus family and their assorted guests gather for a merry party. Clara and her brother, Fritz, help in decorating the tree. The mysterious Drosselmeyer, the children's godfather, enters with many gifts, including a large Nutcracker outfitted as a soldier, which particularly delights the young girl. Fritz breaks the gift and Clara holds it in her arms.

After everyone goes to bed, Clara returns and is amazed to see the gifts—various dolls and soldiers—at war with an army of mice. The Nutcracker, crucially assisted by Clara, does battle with the King of the Mice, emerges victorious, and is magically transformed into a dashing Prince. He transports Clara to a winter wonderland. Act II takes place in the Kingdom of Sweets, where the Sugar-Plum Fairy welcomes Clara and the Prince. There is a grand banquet accompanied by a series of six national dances before a final waltz in which everyone praises Clara.

*The Nutcracker* has an abundance of marvelous music and even before the ballet premiered Tchaikovsky extracted a suite of excerpts for orchestral concerts in St. Petersburg, Moscow, and Chicago. Today we hear selections drawn principally from the end of the First Act (Nos. 6–9): after the guests have left, the clock strikes midnight and Clara returns to see the Nutcracker, who battles the King of the Mice. The scene changes for the journey through the snow, accompanied by a Waltz of the Snowflakes, to the Kingdom of Sweets. The final selection we hear is the Pas de deux (No. 14a) for the Sugar Plum Fairy and her Cavalier, which comes near the end of the Second Act, just before the final waltz and Apotheosis.

—Christopher H. Gibbs

# The Music

## Symphony No. 5



**Pyotr Ilyich Tchaikovsky**

When Tchaikovsky conducted the premiere of his Fifth Symphony in St. Petersburg, the audience responded enthusiastically, as did the orchestra, which struck up fanfares to signal its delight. Critical reaction, however, proved less positive. A particularly damning view held that the “symphony is a failure. There is something repulsive about it, a certain excess of gaudiness, insincerity, and artificiality. And the public instinctively recognizes this.” And who was this disparaging critic? None other than the composer himself, confiding in a letter to his generous patroness, Nadezhda von Meck, after he had conducted further performances in Prague.

Tchaikovsky’s insecurities about a composition that would over time become one of his most famous and beloved date back to its inception in the spring of 1888. He had recently concluded a brilliant three-month concert tour around Europe (“Success, which I enjoyed everywhere, is very pleasant”), but had not composed a significant piece in almost a year and not produced a symphony in more than a decade. Returning to Russia in late March, Tchaikovsky informed his brother that he wanted to write a new one, but weeks later could only report, “I have still not yet made a start. . . . I can honestly say that once again I have no urge *to create*. What does this mean? Am I really written out? I have no ideas or inspiration whatsoever!” The ideas did begin to come, as he put it, “gradually, and with some difficulty, I am squeezing the symphony out of my dulled brain.” The Fifth Symphony was finished by late August and ready for its premiere in November.

**Another Fate Symphony** In a well-known letter to Madame von Meck a decade earlier, Tchaikovsky had provided an elaborate program for his Fourth Symphony, casting its “central idea” as “Fate, the fatal force that prevents our strivings for happiness from succeeding.” Similar thoughts seem to have been behind the Fifth—and this time they were expressed before the piece was written. (What Tchaikovsky had told von Meck about the Fourth came well after its completion, prompted by her specific request to learn the story behind the work.) In a notebook Tchaikovsky indicated a program for the first movement:

Intr[oduction]. Total submission before Fate, or, which is the same thing, the inscrutable design of Providence.

Allegro. I) Murmurs, doubts, laments, reproaches against ... XXX.

II) Shall I cast myself into the embrace of *Faith*???

A wonderful program, if only it can be fulfilled.

The meaning of "XXX," which also appears in Tchaikovsky's diaries, has traditionally been deciphered as referring to his homosexuality, although biographer Alexander Poznansky has recently suggested that it may refer to problems with gambling.

Fate was a familiar topic in music long before Tchaikovsky. In the realm of the symphony, it extended back at least as far as that most famous of Fifths, Beethoven's, the opening of which allegedly represented "Fate knocking at the door." Perhaps even more common are Fate themes in operas, as in Bizet's *Carmen*, Verdi's *La forza del destino* (The Force of Destiny), and Wagner's *Ring*. In such orchestral and dramatic works "Fate" provides not only a narrative thread, but also something to be represented musically.

**A Closer Look** There is no certainty, of course, that the slow opening theme of Tchaikovsky's first movement (**Andante**), played by the clarinets in the "chalumeau" (or lowest) register, represents Fate, even if that is what the early sketches suggest and what most commentators have heard for well over a century. The melody itself is drawn from Mikhail Glinka's great opera *A Life for the Tsar* (1836), where it sets the words "turn not to sorrow." Tchaikovsky casts a far more expansive melody than the well-known Beethoven Fifth motif, although, as in Beethoven, the theme appears not just at the opening, or only in the first movement, but rather in all four movements. Thus "Fate" twice rudely interrupts the lyrical second movement (**Andante cantabile**), with its famous slow horn melody opening, in ways that suggest catastrophe. As the Symphony progresses, however, Fate seems to be tamed, or at least integrated with its surroundings. The theme also reappears near the end of the third movement waltz (**Allegro moderato**) and it forms the basis for the major key finale, from the slow introduction (**Andante maestoso**), to the fast core (**Allegro vivace**), and finally to its apotheosis in the triumphant coda.

*Tchaikovsky composed his Fifth Symphony in 1888.*

*The work has been performed by The Philadelphia Orchestra probably as often as any piece in the orchestral repertory. Fritz Scheel conducted the first Orchestra performance, in October 1906; from the 1930s it was a favorite of Eugene Ormandy, who led it on tours and at the Academy. The most recent performances during the regular season were Andrey Boreyko's, in March 2013.*

*The Orchestra has recorded the Fifth eight times: in 1934 for RCA with Leopold Stokowski; in 1941 for RCA with Ormandy; in 1950 and 1959 for CBS with Ormandy; in 1974, again for RCA, with Ormandy; in 1981 for Delos with Ormandy; in 1991 for EMI with Riccardo Muti; and in 2005 for Ondine with Christoph Eschenbach. The second movement alone was also recorded by Stokowski, in 1923 for RCA.*

*The score calls for three flutes (III doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.*

*Tchaikovsky's Symphony No. 5 runs approximately 50 minutes in performance.*

In his Fourth Symphony, Tchaikovsky, like Beethoven, seemed to shake his fist at Fate—the music is angry and defiant. The mood in his Fifth Symphony is quite different: Here Tchaikovsky dances with Fate. An early critic disapprovingly called it “the symphony with three waltzes,” reflecting not only the waltz replacement of a traditional scherzo in the third movement, but also the waltz episodes in the opening two movements. Over the course of the Symphony Tchaikovsky appears to become reconciled with Fate, perhaps under “the embrace of *Faith*” that he anticipated before beginning the composition. And in time, his attitude about the quality of the Symphony also changed. After enjoying another great success with the work in Hamburg, at a performance attended by Brahms, Tchaikovsky wrote to his nephew: “The Fifth Symphony was beautifully played and I have started to love it again.”

—Christopher H. Gibbs

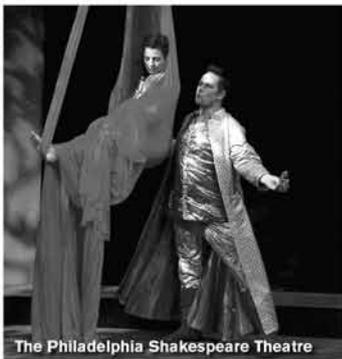
# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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# Musical Terms

## GENERAL TERMS

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

**Cadence:** The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

**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

**Dissonance:** A combination of two or more tones requiring resolution

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

**Legato:** Smooth, even, without any break between notes

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

**Octave:** The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus

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

**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.

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

**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.

**Staccato:** Detached, with each note separated from the next and quickly released

**Tonality:** The orientation of melodies and harmonies towards a specific pitch or pitches

**Trill:** A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half-tone above it

## THE SPEED OF MUSIC (Tempo)

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Andante:** Walking speed

**Cantabile:** In a singing style, lyrical, melodious, flowing

**Con alcuna licenza:** With some freedom

**Con anima:** With feeling

**Maestoso:** Majestic

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

**Vivace:** Lively

# January

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**Thursday, January 22** 8 PM

**Friday, January 23** 8 PM

**Yannick Nézet-Séguin** Conductor

**Marc-André Hamelin** Piano

**Rachmaninoff/orch. Stokowski** Prelude in C-sharp minor

**Turnage** Piano Concerto (North American premiere)

**Rachmaninoff** Symphony No. 2

### St. Petersburg Festival 3: Shostakovich

**Wednesday, January 28** 8 PM

**Friday, January 30** 2 PM

**Saturday, January 31** 8 PM

**Yannick Nézet-Séguin** Conductor

**Kirill Gerstein** Piano

**Beethoven** Symphony No. 5

**Shostakovich** Piano Concerto No. 2

**Shostakovich** Selections from Suite from *The Gadfly*

The January 28 concert is sponsored by MEDCOMP.

**TICKETS** Call 215.893.1999 or log on to [www.philorch.org](http://www.philorch.org)

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

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

# Tickets & Patron Services

Thank you for joining us in Verizon Hall. We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and are happy to answer any questions you may have. Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or by e-mail at [patronservices@philorch.org](mailto:patronservices@philorch.org).

**Subscriber Services:**  
215.893.1955

**Patron Services: 215.893.1999**

**Fire Notice:** The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

**No Smoking:** All public space in the Kimmel Center is smoke-free.

**Cameras and Recorders:** The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited.

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

**Late Seating:** Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated as quickly as possible by the usher staff.

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