

Season 2014-2015

Wednesday, May 13, at 8:00

Friday, May 15, at 2:00

Saturday, May 16, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Lisa Batiashvili Violin

Muhly *Mixed Messages* $40/40$

World premiere—Comissioned by The Philadelphia Orchestra

Shostakovich Violin Concerto No. 1 in A minor, Op. 77

I. Nocturne: Moderato

II. Scherzo: Allegro

III. Passacaglia: Andante—

IV. Burlesque: Allegro con brio

Intermission

Rachmaninoff Symphony No. 3 in A minor, Op. 44

I. Lento—Allegro moderato

II. Adagio ma non troppo—Allegro vivace—Tempo come prima

III. Allegro—Allegro vivace—Allegro (Tempo I)—Andante con moto—

Allegretto—Allegro—Allegro vivace

This program runs approximately 1 hour, 55 minutes.

The May 13 concert is sponsored by

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

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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.

The Philadelphia Orchestra

Yannick Nézet-Séguin

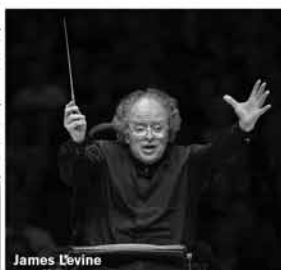
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John Williams



Lang Lang



James Levine



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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



Anja Peters / DG

Violinist **Lisa Batiashvili**, *Musical America's* 2015 Instrumentalist of the Year, is also the 2014-15 artist in residence of the New York Philharmonic and the NDR Symphony in Hamburg. Praised by audiences and fellow musicians for her virtuosity and "profound sensitivity" (*Financial Times*), the Georgian violinist also 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 other major orchestras worldwide. She made her Philadelphia Orchestra debut in 2005 and this spring performs on tour with the ensemble and Yannick Nézet-Séguin in Europe.

In addition to her residencies, highlights of the 2014-15 season include performances with La Scala Philharmonic and the Staatskapelle Berlin, both led by Daniel Barenboim; the Orchestra dell'Accademia Nazionale di Santa Cecilia with Antonio Pappano; and an appearance at the Rotterdam Philharmonic's Gergiev Festival. In December Ms. Batiashvili and husband François Leleux gave the world premiere of Thierry Escaich's Concerto for Violin and Oboe with the NDR Symphony and Alan Gilbert; in April they performed the U.S. premiere with the New York Philharmonic and Mr. Gilbert. Ms. Batiashvili and Mr. Leleux have also appeared together at the Salzburg Festival and in the televised annual Prinsengracht concert in Amsterdam. Ms. Batiashvili's chamber music appearances include recitals with pianist Paul Lewis in New York, Boston, Philadelphia, and Toronto and performances of Schubert's "Trout" Quintet alongside Mr. Lewis and violist Lawrence Power at the Concertgebouw and Wigmore Hall.

Ms. Batiashvili records exclusively for Deutsche Grammophon. Her most recent release is an album dedicated to works by J.S. and C.P.E. Bach. Earlier recordings include the Brahms Violin Concerto with the Staatskapelle Dresden and a disc of works by Tchaikovsky with the Rotterdam Philharmonic and Mr. Nézet-Séguin. Ms. Batiashvili gained international recognition at age 16 as the youngest-ever competitor in the Sibelius Competition. She plays a Guarneri del Gesù violin from 1739, generously loaned by a private collector in Germany.

Framing the Program

Parallel Events

1935
Rachmaninoff
 Symphony No. 3

Music
 Gershwin
Porgy and Bess

Literature
 Steinbeck
Tortilla Flat

Art
 Dalí
Giraffe on Fire

History
 Nazis repudiate
 Versailles Treaty

1948
Shostakovich
 Violin Concerto
 No. 1

Music
 Messiaen
Turangalila
Symphony

Literature
 Auden
Age of Anxiety

Art
 Moore
Family Group

History
 Gandhi
 assassinated

The program today celebrates The Philadelphia Orchestra's rich history of commissions and world premieres with the unveiling of Nico Muhly's *Mixed Messages* and a performance of Sergei Rachmaninoff's Symphony No. 3, which the Philadelphians premiered in 1936 with Leopold Stokowski on the podium and recorded three years later with the composer conducting.

At age 33 Muhly is widely hailed as one of the most promising composers of our time and recognized for the eclecticism of the musical styles he brings to his compositions. He has been involved with popular as well as avant-garde music, with film and opera, and has written formidable choral and orchestral scores. The one-movement *Mixed Messages*, composed earlier this year, explores further his wide range of interests and inspirations.

Between 1927 and 1941 The Philadelphia Orchestra gave five significant world premieres of pieces by Rachmaninoff, including the "Paganini" Rhapsody, Third Symphony, and Symphonic Dances, and also made historic recordings together with the composer either conducting or featured as piano soloist. During the latter part of his career Rachmaninoff confessed that he often wrote with the sound of the Philadelphians in his head, which one senses when hearing the sumptuous string writing of the Third Symphony. The Orchestra played his first two symphonies earlier this season, which now fittingly concludes with his final one.

In between the Muly and Rachmaninoff we hear Shostakovich's First Violin Concerto, completed in 1948, just as the composer was once again about to be officially denounced by the Soviet government. He thought it best to withhold the Concerto, which was only premiered seven years later, after Stalin's death.

The Music

Mixed Messages



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

Nico Muhly's work runs the gamut from pop-music arrangements to avant-garde collaborations, film soundtracks, and major choral and orchestral compositions. He has worked with eclectic commercial artists including Björk and Rufus Wainwright and yet has also written works for the Chicago Symphony, violinist Hilary Hahn, and the Royal Ballet. He counts among his compositions a grand opera—*Two Boys*, produced at the English National Opera and the Metropolitan Opera—and a chamber opera (*Dark Sisters*, a joint commission between Gotham Chamber Opera, the Music-Theater Group, and the Opera Company of Philadelphia, now Opera Philadelphia). But he can also be heard in performances at New York's experimental-music hub, the Kitchen. He has written numerous orchestrations and arrangements of works by musicians ranging from William Byrd to the popular rap artist Usher. Among his film scores, Muhly composed the original music for the 2008 Oscar-winning film *The Reader*, earning him the "Discovery of the Year" award from the World Soundtrack Academy.

An Eclectic Background Born in Vermont and raised in Rhode Island, Muhly sang in an Episcopal Church choir in Providence during his youth, and freely acknowledges a deep affinity with the Anglican choral tradition. Works for choir constitute a significant portion of his prolific output, though orchestral compositions and pieces for small ensemble also figure prominently in his catalogue. Muhly graduated from Columbia University with a degree in English literature, and earned a master's degree from the Juilliard School in 2004. His composition teachers include John Corigliano and Christopher Rouse, and he also acknowledges the influence of the minimalist and post-minimalist procedures of, for example, John Adams, Steve Reich, and Philip Glass (for whom he worked as an editor, MIDI programmer, and keyboardist for several years).

In 2013 Muhly orchestrated his *Bright Mass with Canons*—originally written for choir with organ accompaniment—for The Philadelphia Orchestra, which premiered the orchestral version with the Westminster Choir. *Mixed Messages* is Muhly's second commission for the Orchestra.

A Contradictory Interpretation The title of *Mixed Messages* is, like the piece itself, multivalent. “‘Mixed messages’ is a phrase that you hear applied to any number of interpersonal encounters from the strictly business to the romantic,” Muhly notes. He is drawn to this notion that music can be interpreted along divergent, even contradictory paths simultaneously. While arising from the pandemic possibilities of miscommunication in the modern era (especially when technologically mediated, as in texting and e-mail) this idea also opens up new musical possibilities based on ambiguity, transformation, and layering. “The materials can be seen as joyful,” he explains, “but also menacing; each idea contains its own contradiction.”

A Closer Look Throughout this single-movement piece, the mixing of messages is achieved in several ways. First Muhly keeps the orchestral families internally intact, but somewhat at odds with each other. The brass motif that opens the work, for example, sounds at cross purposes with the string figures and woodwind lines around it. But later, as the motifs cycle through the different instrumental groups, the contexts change. The percussion and woodwinds both subsequently repeat, in turn, that initial brass motif. But in the interim the brass have moved onto something else, and don’t appear to recognize or acknowledge the reiteration. Contrasting ideas emerge in seeming random order, and then spontaneously return as well. The instrumental families hear and learn from each other, but never seem to agree on what has been heard or learnt.

Second, while Muhly retains the regular pulse of minimalism in this work, the rhythms themselves are irregular and asymmetrical. Much of the accompaniment consists of familiar ostinato patterns that one might hear in a piece by Glass or Adams, though the patterns change far more frequently, before they have a chance to settle into consistency. Muhly evokes here a capricious machine in which the rhythmic engine is running all the time, but which occasionally veers off track, pauses in a sudden panic, slows unexpectedly, or spins wildly out of control. Its lopsided unpredictability makes analysis perplexing, and intentionally undercuts a single narrative reading of the work.

Finally, amid all the layering of timbre, motif, and rhythm, Muhly includes palpably Romantic gestures—a soaring line for the cellos and English horn, an extended violin solo, and strings reaching up higher and higher near

Muhly composed Mixed Messages in 2015.

These are the world premiere performances.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion (bass drum, bongos, brake drum, chimes, crotales, glockenspiel, güiro, kick drum, ratchet, sleigh bells, tam-tam, tenor drum, triangle, woodblock, xylophone), harp, piano (doubling celesta), and strings.

The work runs approximately 11 minutes in performance.

the conclusion. In every case, though, there is a wrench deliberately placed in the works, to mitigate the singularity of Romantic effect. String glissandos undermine triadic harmonies, percussion interjections disrupt an emergent sense of consonant calm, and aggressively repeated chords antagonize the melody. The ending then comes rather abruptly, as if someone got the wrong message and turned off the machine before it was finished.

—Luke Howard

The Music

Violin Concerto No. 1



Dmitri Shostakovich
Born in St. Petersburg,
Russia, September 25,
1906
Died in Moscow,
August 9, 1975

During the Cold War it seemed that discussions of the music of Dmitri Shostakovich were often little more than political diatribes. There were reasons for this. Even now, as we can focus more on aesthetic and artistic aspects of Soviet music, we still recognize the profound effect that the Communist regime's frequently oppressive policies had on the art produced under it. And one is hard-pressed to think of a 20th-century composer who more overtly expressed his personal tribulations in his music than Shostakovich—burdens that were nearly always related to the tumult that characterized any composer's life under Soviet rule. This is why even now, when debates over Realism vs. Formalism seem quaint and dated, many of Shostakovich's works can only be fully understood in the context of the swirling political fervor into which they were born. His Violin Concerto No. 1, for example, is now seen as a work in which he directly addressed the feeling of oppressive gloom that descended upon his land in the years following World War II. This unfortunately timed work was composed from July 1947 to March 1948, precisely as Joseph Stalin was gaining a new choke-hold on art and culture.

"The methods of the Formalist composers are radically wrong." Thus Andrei Zhdanov, the notorious Party boss of Leningrad whom Stalin used to mete out his ruthless agendas, addressed the 1948 Congress of the Union of Soviet Composers. "Their music reminds me of nothing so much as a dentist's drill," he continued, "or of a musical gas-chamber of the sort the Gestapo used." This harrowing speech, by the man who was to become a sort of Russian Goebbels, represented the nadir of the postwar cultural freeze, which was to ease only with Stalin's death in 1953. For Soviet composers of this period, such discussions were of a dead-serious nature: A denouncement from Zhdanov could spell the end of a career, or of a life.

A Composer on the Line For Shostakovich the 1948 Congress must have seemed like *déjà vu*. As stinging as Zhdanov's attack was, the composer had been through all this before: In early 1936 his opera *Lady Macbeth of the Mtsensk District* had created a similar ruckus,

causing Shostakovich to suppress his Fourth Symphony and write his Fifth as an “apology” for his wanton slide into decadent Formalism. The Symphony, which remains his most popular, was praised as the ultimate triumph of Socialist Realism, and its composer regained favor. The later attack in 1948 was a more hurtful blow: Through a decade of obsequious treading of the line between Formalism and Whatever, Shostakovich had made every attempt to reestablish himself as a crucial member of the Soviet musical inner circle—and with some success. But Stalin’s growing ferocity had set the tone for a new chill, and many feared a return to the horrors of the late 1930s, when millions had been denounced, stripped of their duties, shot, or shipped off to frosty prisons.

Zhdanov’s cleverly insidious method had its desired inhibitive effect. After the 1948 Congress—during which not only Shostakovich but also Sergei Prokofiev, Aram Khachaturian, and Nikolai Miaskovsky were all condemned as the leaders of a pernicious new trend toward Formalism—Shostakovich temporarily lost his nerve. “He was like a lunatic,” wrote Mstislav Rostropovich, a promising 21-year-old cellist at the time. “He didn’t sleep; he drank a lot, I’m sure. It was terrible. This was the first time that I felt first-hand the problems of the Soviet system.” Though Shostakovich was to reassert his preeminence after 1953, he would look back on this time as one of the lowest points of his life.

A Work Put “in Storage” It goes without saying that Shostakovich’s forward-looking First Violin Concerto, completed just months before the 1948 Congress, had to be put “in storage” for a time; it was not to be performed until seven years later, in October 1955, with the great Russian violinist David Oistrakh as soloist. His son, Igor, has reminisced of the day in 1948 when he and his father first listened to Shostakovich play through the piece. “Dmitri Dmitriyevich sat down at the piano and played the score with a virtuosity which itself would have been admirable (how he played the whole score of the Scherzo without leaving out a single note of the violin part remains an enigma to me even now!) if we had not been so deeply moved by the music itself. . . . The tragedy of the images conquered one as much as the lyrics of the whole structure.” Despite the consensus that the Concerto was a masterpiece, it was clear to all present that it could not be presented to the public in the climate of the late 1940s.

Later, when the elder Oistrakh rehearsed the work with Yevgeny Mravinsky and the Leningrad Philharmonic, the

violinist commented: “We prepared for the premiere with the utmost care. We had nearly 10 rehearsals in the composer’s presence. The Concerto is a real challenge to the soloist: It may be likened to a major role, very profound—a Shakespearean role that demands from the artist the greatest emotional and intellectual dedication.” The atmosphere was tense on the evening in 1955 when it was finally performed. “We tried to put our whole ability, our heart and soul into the new composition—and I was happy that the public accepted the concert very warmly. It was a fortuitous launching.” The Concerto was published in 1956 as Op. 99, to reflect the number that Shostakovich’s works had reached by then, but was later reassigned as Op. 77 to place it more correctly within the time of its composition.

Written during a period in which Shostakovich began to identify intensely with the predicament of Jews in the Soviet Union, the First Concerto joins other works of the late 1940s—including the Fourth String Quartet and the song cycle *From Jewish Folk Poetry*—in expressing his sympathy for these victims of increasing persecution. Not only was the memory of the Nazi camps fresh in the world’s consciousness at this time, but also sensitive Soviets were constantly aware that the anti-Semitism rampant in czarist Russia had continued to thrive under socialism. To be sure, Shostakovich’s sympathy was of a general rather than a specific nature. (His use of tunes of a Jewish character in the Concerto is not as direct as in the song cycle—though the melodies are nevertheless palpable here, especially in the Scherzo.) But he felt a personal kinship with Jews and their suffering. “Jews became a symbol for me,” the composer wrote. “All of man’s defenselessness was concentrated in them.” Clearly Shostakovich associated his own situation with that of the Jews, whom he said “had been tormented so long that they learned to hide their despair.” Such suffused agony was second nature to an artist living under Stalin.

A Closer Look The First Concerto is in four movements, each of which bears a characteristic title. The solo violin sets the dark tone in the opening movement (**Nocturne: Moderato**), a subdued night-piece whose *tristesse* recalls that of Prokofiev’s more mournful movements. Igor Oistrakh cites his father as having described the mood here as “not all melancholy hopelessness, but one of suppression of feelings, of tragedy in the best sense of ‘purification.’” The **Scherzo: Allegro** is a contrastingly fleet and dazzling virtuoso-piece that tests the soloist

Shostakovich composed his First Violin Concerto from 1947 to 1948.

Yehudi Menuhin was the soloist and Eugene Ormandy the conductor in the first Philadelphia Orchestra performances of Shostakovich's First Violin Concerto, in October 1961. The Concerto's dedicatee, David Oistrakh, performed it here in January 1968, and since then such artists as Viktoria Mullova, Kyoko Takezawa, Vadim Repin, Baiba Skride, and Sergey Khachtryan have played the piece. Most recently on subscription Nadja Salerno-Sonnenberg and Nicola Luisotti performed the work in February 2012.

The Concerto is scored for solo violin, three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, tuba, timpani, percussion (tam-tam, tambourine, xylophone), harp, celesta, and strings.

Performance time is approximately 35 minutes.

with double-stops, *glissandos*, and rapid passagework of all kinds. The composer is again at his most lyrical in the third movement (**Passacaglia: Andante**), a set of pensive variations on a theme heard in the bass line at the outset; this movement ends with a long, complex cadenza that leads directly into the fourth (**Burlesque: Allegro con brio**), which, as its title implies, is a rousing romp, full of Shostakovich's most whimsical sarcasm.

—Paul J. Horsley

The Music

Symphony No. 3



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

The economics of life in the West often forced exiled Russian artists to live by their wits, aristocratic origins notwithstanding. Rachmaninoff, who had begun his career as a virtuoso pianist, practically had to stop composing during the 1920s and early '30s, while he embarked on extensive—and for a man his age, exhausting—concert tours through Europe and America. But suddenly in the mid-1930s, financially secure at last, he experienced a sort of Indian summer as a composer, in which he was able to find the tranquility and presence of mind to begin writing music again.

The fruits were magnificent: Working mostly during the summers, which he and his wife would spend at their modest Swiss retreat on Lake Lucerne, he found the inspiration for three of what would become his most beloved works, the Rhapsody on a Theme of Paganini, the Third Symphony, and the Symphonic Dances. All were composed for, and received world premieres by, The Philadelphia Orchestra, the ensemble he preferred above all others, and all have become staples of the international repertoire—quickly in the case of the Rhapsody, more slowly in the case of the Dances and the Third Symphony.

A Philadelphia Premiere A full decade had separated Rachmaninoff's first two symphonies, both written earlier in the century before the composer left Russia; the Third, however, was separated from its predecessor by some three decades, and it was not an easy task after such a hiatus. The Symphony's composition moved "at a snail's pace," as he wrote to a friend, and its inception spanned much of 1935 and the first half of 1936 as well. Finally in midsummer 1936 he could declare that he had completed the work, and Leopold Stokowski performed the premiere on November 6, 1936. "It was played wonderfully (The Philadelphia Orchestra about which I have written you, Stokowski conducting)," he wrote. "The reception by the public and critics was ... sour. One review sticks painfully in my mind: that I didn't have a Third Symphony in me any more. I personally am firmly convinced that the composition is good. But sometimes authors are mistaken!"

The Third Symphony was composed from 1935 to 1936 and was revised in 1938.

Leopold Stokowski conducted the world premiere of Rachmaninoff's Third Symphony with The Philadelphia Orchestra, November 6-7, 1936. The composer himself conducted the work here (and in New York) in December 1939. Most recently the Symphony appeared on a subscription program in February 2010, with Rossen Milanov on the podium.

The Orchestra has recorded the work four times: in 1939 for RCA with Rachmaninoff; in 1954 and 1967 for CBS with Eugene Ormandy; and in 1990 for London with Charles Dutoit.

Rachmaninoff scored the work for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tam-tam, tambourine, triangle, xylophone), harp, celesta, and strings.

The Third Symphony runs approximately 40 minutes in performance.

Second Thoughts Though history has vindicated Rachmaninoff's own positive assessment of the Third, the composer's doubts about the piece persisted, and he revised the work over the next three years, producing a fresh version in 1938, which was performed the following year as part of The Philadelphia Orchestra's "Rachmaninoff Cycle"—a series of his major works, several of which were subsequently recorded.

"A composer's music should express the country of his birth, his love affairs, his religion," Rachmaninoff once said to the critic David Ewen. Indeed all three of these aspects are found in ample reserve in this work: There is much of Russia here, particularly of Rimsky-Korsakov and Borodin. The florid melodic style is deeply romantic in its inspiration, and essentially Russian in outlook, and the composer's perhaps overly pessimistic religious fervor is heard in the pervasive presence of the *Dies irae* melody, the "Day of Wrath" tune from the Requiem Mass, which had also played a central role in the First Symphony, the Rhapsody, and a number of his other works.

Yet a more perfect work for The Philadelphia Orchestra's lush and radiant sonority can hardly be imagined. One can't help being aware of a sense of historical continuity in hearing the present-day Philadelphians play the buildup to the first movement's initial climax, or the slow movement's opening crescendo, which immediately calls upon the ensemble's virtually unlimited dynamic resources.

A Closer Look The Symphony is in three movements, with a central slow movement that incorporates a scherzando passage. The initial **Lento-Allegro moderato** features a morose principal subject, presented by oboes, bassoons, and violins, and a curiously "American"-sounding second theme, in which some have claimed to hear an echo of the folk tune "Shenandoah"—though others cite a resemblance to a well-known Russian wedding song.

The splendid **Adagio ma non troppo** is the Symphony's centerpiece, with its intensely focused initial section contrasted with a nervous and Dukas-like central **Allegro vivace**. The **Allegro** finale, exultant in the grand style of Tchaikovsky, builds to a remarkable fugue that is carried out in a discursive and rather prolix manner, and the Symphony comes to a close with a coda based on the *Dies irae*.

—Paul J. Horsley

Musical Terms

GENERAL TERMS

Burlesque: A humorous piece involving parody and grotesque exaggeration

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

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

Double-stop: In violin playing, to stop two strings together, thus obtaining two-part harmony

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

Glissando: A glide from one note to the next

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

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

Minimalism: A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary

Nocturne: A piece of a dreamily romantic or sentimental character, without fixed form

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

Ostinato: A steady bass accompaniment, repeated over and over

Passacaglia: In 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a serious character

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 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.

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Con brio: Vigorously, with fire

Con moto: With motion

Lento: Slow

Moderato: A moderate tempo, neither fast nor slow

Scherzando: Playfully

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

DYNAMIC MARKS

Crescendo: Increasing volume

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.

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.

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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