

Season 2015-2016

Friday, October 16, at 8:00
Saturday, October 17, at
8:00

The Philadelphia Orchestra

Donald Runnicles Conductor
Johannes Moser Cello

Beethoven Symphony No. 8 in F major, Op. 93
 I. Allegro vivace e con brio
 II. Allegretto scherzando
 III. Tempo di menuetto
 IV. Allegro vivace

Intermission

Elgar Cello Concerto in E minor, Op. 85
 I. Adagio—Moderato
 II. Lento—Allegro molto
 III. Adagio
 IV. Allegro—Moderato—[Cadenza]—Allegro ma non troppo—Poco più lento—Adagio—Allegro molto

Brahms Variations on a Theme of Joseph Haydn, Op. 56a

This program runs approximately 1 hour, 50 minutes.

The October 17 concert is sponsored by the
Capital Grille.

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The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is 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 two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The

Orchestra also reaches thousands of listeners on the radio with weekly 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 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, The Philadelphia Orchestra today 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 serves as a catalyst for cultural activity across Philadelphia's many communities, as it builds an offstage presence as strong as its onstage one. The Orchestra's award-winning Collaborative Learning initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUp concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad. 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** is an inspired leader of The Philadelphia Orchestra, and he has renewed his commitment to the ensemble through the 2021-22 season. His highly collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fourth season include a year-long exploration of works that exemplify the famous Philadelphia Sound, including Mahler’s Symphony No. 8 and other pieces premiered by the Orchestra; a Music of Vienna Festival; and the continuation of a commissioning project for principal players.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been 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 two CDs on that label; the second, Rachmaninoff’s Rhapsody on a Theme of Paganini with pianist Daniil Trifonov, was released in August 2015. He continues fruitful recording relationships 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 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 appointments as Companion of the Order of Canada and Officer of the National Order of Quebec, a Royal Philharmonic Society Award, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec, the Curtis Institute of Music, and Westminster Choir College.

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

Conductor



Simon Henry

Donald Runnicles is general music director of the Deutsche Oper Berlin, chief conductor of the BBC Scottish Symphony, music director of the Grand Teton Music Festival, and principal guest conductor of the Atlanta Symphony. A beloved Philadelphia Orchestra collaborator, he made his debut in 2005 and has led the ensemble on numerous occasions, most recently conducting the Orchestra in its 40th Anniversary Tour of China in May/June 2013; in subscription concerts in March 2014; and at the Bravo! Vail Festival in July 2014. Mr. Runnicles enjoys close and enduring relationships with several prestigious opera companies and orchestras, and is especially celebrated for his interpretations of Romantic and post-Romantic repertoire.

In addition to his two-week visit in Philadelphia, highlights of the 2015-16 season include Mr. Runnicles's debut appearance with the National Symphony in Washington, as well as guest conducting engagements with the Chicago and Dallas symphonies and the Staatskapelle Dresden. He leads two new productions at the Deutsche Oper Berlin (Janáček's *The Makropoulos Affair* and Mozart's *The Abduction from the Seraglio*) in addition to nine revivals. In summer 2015 he conducted a new production of Berlioz's *Les Troyens* at the San Francisco Opera, where he was music director from 1992 to 2008. During his long tenure he led more than 60 productions, including the world premieres of John Adams's *Doctor Atomic* and Conrad Susa's *The Dangerous Liaisons*, and the U.S. premieres of Olivier Messiaen's *Saint François d'Assise* and Aribert Reimann's *Lear*.

Mr. Runnicles's extensive discography contains complete recordings of Wagner's *Tristan and Isolde*, Mozart's Requiem, Orff's *Carmina burana*, Beethoven's Ninth Symphony, Britten's *Billy Budd*, and Bellini's *The Capulets and the Montagues*. His most recent recording, of Wagner arias with tenor Jonas Kaufmann and the Deutsche Oper Berlin Orchestra for Decca, won the 2013 *Gramophone* Award for best vocal recording. Mr. Runnicles was awarded the Order of the British Empire (OBE) in 2004 and holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music.

Soloist

Live Arts



German-Canadian cellist **Johannes Moser** made his Philadelphia Orchestra debut in Saratoga in 2012; left audiences exhilarated at his subscription debut in 2014; and most recently performed with the ensemble in Saratoga this past August. In addition to these current performances, orchestral appearances in North America in 2015-16 include concerts with the Los Angeles Philharmonic; the Cleveland and Ottawa's National Arts Centre orchestras; and the Chicago, Boston, Vancouver, Nashville, and San Diego symphonies. He debuts with the Luxembourg and Radio France philharmonics, the Orchestre de la Suisse Romande, the Spanish National and Russian National orchestras, the New Zealand Symphony, and the Grand Teton Music Festival. Mr. Moser has performed with the world's leading orchestras, including the Berlin, Hong Kong, Munich, Israel, and New York philharmonics; the London, Bavarian Radio, and Tokyo symphonies; and the Royal Concertgebouw Orchestra. He works regularly with conductors of the highest level, including Yannick Nézet-Séguin, Riccardo Muti, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Manfred Honeck, and Gustavo Dudamel.

Mr. Moser has a passionate focus on new music. In 2012 he premiered *Magnetar*, a concerto for electric cello by Enrico Chapela, with the Los Angeles Philharmonic conducted by Mr. Dudamel. In the 2013-14 season he continued his relationship with that ensemble, performing Michel van der Aa's cello concerto *Up-close*. Current projects include new works by Julia Wolfe and Andrew Norman. Mr. Moser is also committed to reaching out to young audiences through activities at schools and on campuses and performances in alternative venues.

Mr. Moser was a recipient of the prestigious 2014 Brahms Prize along with his brother, pianist Benjamin Moser. His recordings have earned him two ECHO Klassik awards and the Preis der Deutschen Schallplattenkritik. He recently signed an exclusive contract with Pentatone and in fall 2015 released his debut recording for the label featuring two staples of the Romantic cello repertoire—the cello concertos of Dvořák and Lalo—with the Prague Philharmonic and Jakub Hrůša. A voracious reader, he is also an avid outdoorsman and a keen hiker and mountain biker.

Framing the Program

Parallel Events

1812

Beethoven

Symphony
No. 8

Music

Rossini

La scala di seta

Literature

Brothers Grimm

Fairy Tales

Art

Géricault

The Charging

Chasseur

History

Louisiana

becomes a state

1873

Brahms

Variations on a
Theme of
Joseph Haydn

Music

Delibes

Le Roi l'a dit

Literature

Rimbaud

Une Saison en

enfer

Art

Cézanne

The Straw Hat

History

Vienna World

Exhibition

1919

Elgar

Cello Concerto

Music

Falla

*The Three-
Cornered Hat*

Literature

Conrad

The Arrow of

Gold

Art

Munch

The Murder

History

Race riots in

Chicago

If a listener was not aware of the numbering of Beethoven's nine symphonies, their actual chronological order might seem rather surprising: Brilliantly bold pieces like the Third, Fifth, and Ninth alternate with more carefree and Classical ones. The Eighth Symphony, which opens this concert, is a charmer that in its graceful wit looks back to the symphonies of Beethoven's own teacher, Joseph Haydn.

Haydn provided the inspiration for the final work on the concert tonight: Brahms's Variations on a Theme of Haydn. At least that is what Brahms thought—it seems the piece he used as a model was not by Haydn. No matter: His magisterial set of variations proved a brilliant success for the 40-year-old composer and provided an impetus for him to finish his First Symphony, which premiered three years later.

In between we hear Edward Elgar's noble Cello Concerto, one of the great statements in the repertory for the instrument and the composer's final major work. The Philadelphia Orchestra under Leopold Stokowski gave the United States premiere of the piece at Carnegie Hall in 1922.

The Music

Symphony No. 8



Ludwig van Beethoven
Born in Bonn, probably
December 16, 1770
Died in Vienna, March 26,
1827

Composers writing symphonies in Beethoven's wake often found themselves privately intimidated as they worked and then publicly subjected to unfavorable critical comparisons once they finished. The Eighth Symphony shows that even Beethoven could find himself in a similar situation: His own new compositions sometimes suffered in comparison with more celebrated earlier works. Robert Schumann remarked that the Fourth Symphony was like a "slender Grecian maiden between two Nordic giants." So, too, the Eighth is a shorter, lighter, and far more good-humored work than its imposing neighbors, the relentless Seventh and the towering Ninth. According to Beethoven's student Carl Czerny, the extraordinary enthusiasm that greeted the Seventh Symphony was in stark contrast to the puzzled reaction to the Eighth: "That's because it is so much better" was Beethoven's alleged response.

Beethoven was given to writing and performing symphonies in pairs. He composed the Fifth and Sixth symphonies—so different in many respects—around the same time and they were premiered on the same concert. The gestation of his next two symphonies, the Seventh and Eighth, was likewise joined, as were some of their early performances.

Both these pairs of unidentical twins raise the issue of Beethoven's even and odd numbered symphonies—of the common perception of advance in the odd-numbered ones and retreat in the even. Certainly the former are the more popular, praised, performed, and recorded. And as with Schumann's observation about the Fourth being overshadowed by its towering neighbors, the Eighth also tends to get lost in the crowd. Beethoven referred to it as "my little Symphony in F," so as to distinguish it from the Seventh, as well as from the longer and more substantial Sixth Symphony, also in F major.

A Notable Summer Beethoven composed his Seventh and Eighth symphonies during a critical period in his life, and concentrated on the latter during the summer of 1812. He found it advisable for health reasons to leave Vienna during the hot summers, which had the added benefit of getting him closer to the nature that he loved

so much. In 1812 he traveled to spas in Bohemia. Meeting Goethe was not the only event of biographical interest that summer. It was at this time that Beethoven penned his famous letter to the “Immortal Beloved.” It reveals a reciprocated love, but one whose future course was in serious doubt. Beethoven probably never sent the letter and nowhere indicated the identity of the woman to whom it was written. The mystery surrounding this legendary relationship has inspired a vast scholarly (and pseudo-scholarly) literature, as well as novels, plays, and movies.

Beethoven completed the Eighth Symphony in October while in Linz, where he had gone to visit his brother Johann. His health was poor and one can only speculate at the repercussions of the disappointing termination of his relationship with the mystery woman. Despite what appear to be trying circumstances, this Symphony is one of the composer’s most delightful and humorous works.

The Eighth was premiered in Vienna on February 27, 1814, on a concert that also included the Seventh Symphony and Beethoven’s popular *Wellington’s Victory*. The leading periodical of the time, the Leipzig *Allgemeine musikalische Zeitung*, remarked that the audience was extremely interested in hearing his latest symphony but that a single hearing was not enough:

The applause that it received was not accompanied by the enthusiasm which distinguishes a work that gives universal delight. ... The reviewer is of the opinion that the reason does not lie by any means in weaker or less artistic workmanship (for here as in all of Beethoven’s work of this kind there breathes that peculiar spirit by which his originality always asserts itself); but partly in the faulty judgment which permitted this symphony to follow the [Seventh in] A major. ... If this symphony should be performed alone hereafter, we have no doubt of its success.

A Closer Look The first movement (**Allegro vivace e con brio**) is dominated by a buoyant opening theme, from which a related second theme emerges. One of Beethoven’s witty touches is that the first and last measures of the movement are the same—it is the sort of thing his teacher Haydn might have done, and indeed the older master’s spirit is often evident in this work. The Symphony has no slow movement, in fact, there is no heaviness anywhere in the piece. In the second movement (**Allegretto scherzando**), Beethoven delights in the recent invention of the “chronometer” (an early version of

Beethoven composed his Symphony No. 8 in 1812.

Fritz Scheel led the first Philadelphia Orchestra performances of Beethoven's Eighth, in November 1902. The work's last appearance on subscription concerts was in October 2013, with Rafael Frühbeck de Burgos.

The Philadelphians have recorded the Symphony twice: with Eugene Ormandy in 1961 for CBS, and with Riccardo Muti in 1987 for EMI. The second movement alone was recorded in 1920 for RCA, with Leopold Stokowski.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings.

The Symphony runs approximately 27 minutes in performance.

the metronome) made available to him by his colleague Johann Nepomuk Maelzel, who also fashioned various hearing aids for his use. The incessant ticking of wind instruments sets the pace.

Beethoven must have felt it would be unwise to follow the already humorous Allegretto with a scherzo (literally, joke) and therefore reverted to the more Classical minuet and trio (**Tempo di menuetto**). Yet the amusing touches do not entirely disappear. Just try dancing to this minuet and you may find yourself tripping over the false downbeats. In the finale (**Allegro vivace**), Beethoven once again seems more intent on playful display than on the weighty issues he explores in his neighboring symphonies. In this extended rondo, he experiments with dynamics, instrumentation, and concludes with a long, spirited coda.

—Christopher H. Gibbs

The Music

Cello Concerto



Edward Elgar
Born in Broadheath
(near Worcester), England,
June 2, 1857
Died in Worcester,
February 23, 1934

It was a time of upheaval, of a great turmoil from which was born one of the cornerstones of the cello repertory. Edward Elgar began his Cello Concerto in 1918, as World War I was playing out its appalling final moments, bringing to a close the hegemony of the Old World and its values. The composer and his wife, Alice, had spent many happy summers in Germany and now found old friends turned into new enemies. He wrote very little during the war, was in poor health, and in a straitened financial situation. Alice was mortally ill and would die in 1920, shortly after the premiere of the Cello Concerto, the last performance she attended. It was one of her favorite pieces; she called it “a flawless work.”

Elgar’s “War Requiem”? Despite these challenges, 1918-19 represented a creative surge for Elgar that would, in fact, prove to be his last truly productive period, for after his wife’s death he seemed to lose much of his spark. Most of his signature works were behind him: the “Enigma” Variations, the *Cockaigne* Overture, the First and Second symphonies, *The Dream of Gerontius*, and the *Sea Pictures*. In 1918 he made three eloquent final statements in chamber music: the Violin Sonata, Op. 82; the String Quartet, Op. 83; and the Piano Quintet, Op. 84. He had not written for orchestra in some years, and his only other completed concerto, that for violin (the composer’s own instrument), was nearly a decade old. Although Elgar would live for another 15 years until his death at age 76, wrote some minor works and left large-scale projects unfinished (oratorio, opera, and symphony), the Cello Concerto was his last significant composition. He completed it in the summer of 1919 and wrote in his catalogue of works: “Op. 85, FINIS R.I.P.”

Elgar composed the Concerto largely at Brinkwell’s, a secluded cottage in Sussex, in a state of agitated excitement. He might have drawn inspiration partly from a young cellist named Guilhermina Suggia, whom he had heard at Queen’s Hall early in 1919; Elgar described the young woman as “wonderfully picturesque-looking in bright green and vivid claret silks.” (Interestingly, he disliked her playing.) Others have called the Concerto Elgar’s “war requiem,” as it contains some of the sorrow and pity of a turbulent post-war period. Still others hear the influence of Robert Schumann, particularly of

his late A-minor Cello Concerto. In any case, the work was immediately recognized as a masterpiece. George Bernard Shaw, commenting shortly after the premiere of the Concerto, praised Elgar's "enormous command of existing resources" and wrote that he found in the composer "the stigmata of what we call immortality." Among his English contemporaries, Shaw said, only Elgar belonged in Westminster Abbey.

A Rocky Premiere before Success Cellist Felix Salmond, who would later move to America and become a prominent teacher at the Juilliard School of Music and at the Curtis Institute of Music, gave the premiere of the Concerto in October 1919, with Elgar conducting the London Symphony Orchestra. It was opening night of the orchestra's season, the first since the war, and the rehearsals had not gone well. The orchestra's conductor, Albert Coates, was directing the rest of the program ("Forest Murmurs," from Wagner's *Siegfried*; Scriabin's *Poem of Ecstasy*; and Borodin's Second Symphony); he allotted little time for Elgar to rehearse the Concerto. Lady Elgar confided in her journal, "An insult to E. from that brutal, selfish, and ill-mannered bounder A. Coates." Elgar wanted to withdraw the work, but did not for the soloist's sake. The premiere was a fiasco. "Never, in all probability," wrote the critic Ernest Newman, "has so great an orchestra made so lamentable a public exhibition of itself." It is perhaps a tribute to the sheer force and charm of Elgar's music that, despite this rocky start, a recording of the work was planned immediately and within a short time the piece was part of many cellists' repertory.

A Closer Look The four-movement work begins with a loud, slow, bold oration from the solo cellist marked *nobilmente* (**Adagio**) that immediately leads to a gently rocking **Moderato** in 9/8 meter for the violas, soon taken up by the cellos, and then the soloist. A central section in 12/8 meter moves toward E major, but the minor key returns for the close. The second movement (**Allegro molto**) opens with material taken from the cello's first-movement "noble" recitative (**Lento**); the piece is a fleeting dialogue between soloist and orchestra that has the lightness of a Mendelssohn scherzo. This perpetual motion *tour-de-force* challenges the soloist at every turn.

A brief **Adagio** in B-flat major features a stream of impassioned *cantabile* from the cello, which plays a melodic line heightened by dramatic leaps and highly charged climaxes. As if still enervated from the slow movement, the finale begins in its key, then moves

Elgar composed his Cello Concerto from 1918 to 1919.

The Philadelphia Orchestra gave the United States premiere of Elgar's Cello Concerto in November 1922 at Carnegie Hall, with Jean Gerardy as soloist and Leopold Stokowski conducting. The work was not performed again by the Orchestra until April 1969 in Ann Arbor, with cellist Zara Nelsova and Thor Johnson. The first subscription performances were in November 1970, with Jacqueline Du Pré and Daniel Barenboim, and the most recent were in December 2012, with cellist Alisa Weilerstein and Gianandrea Noseda.

The above 1970 Du Pré/Barenboim performance was recorded for CBS.

Elgar scored the Concerto for solo cello, two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Performance time is approximately 30 minutes.

tentatively toward the main key of E minor—and toward its own tempo of **Allegro ma non troppo**. Once again the “noble” theme that began the Concerto reappears, further unifying the disparate movements. The finale projects enormous tension and drama, and concludes with a firm reaffirmation of E minor. The Concerto as a whole marvelously combines a haunting nostalgia (perhaps for a world Elgar knew had passed), with humor and virtuoso display. Elgar greatly admired Dvořák's Cello Concerto, generally recognized as the supreme work of its kind in the cello literature, and in this late statement he created one of the few offspring that can approach the earlier masterpiece.

—Paul J. Horsley/Christopher H. Gibbs

The Music

Variations on a Theme of Joseph Haydn



Johannes Brahms

**Born in Hamburg, May 7,
1833**

**Died in Vienna, April 3,
1897**

The Variations on a Theme of Joseph Haydn, which Brahms composed at the age of 40, marked his entry into full orchestral maturity. Exactly 20 years earlier Robert Schumann had prophesized great things for him, hailing the young composer as the long awaited heir to Beethoven. In a famous review entitled "New Paths" (the last article Schumann wrote), he praised Brahms's early piano sonatas as "symphonies in disguise." The wide attention and great expectations this elicited seem to have proved something of a burden.

Although he was prolific, did not suffer for composer's bloc, and even soon started composing a symphony, Brahms found it a challenge to write purely orchestral works. He diverted some of his symphonic ideas into the ambitious Piano Concerto No. 1 in D minor and came closer to symphonies in two marvelous orchestral serenades. (The Philadelphians will perform the second in February.) The First Symphony finally arrived in 1876, when Brahms was 43, but it was the Haydn Variations three years earlier that had given him greater confidence and set the decisive course for his magnificent four symphonies. The idea of a set of orchestral variations was unusual, although individual movements within earlier symphonies, such as the second in Haydn's "Surprise" or the finale of Beethoven's "Eroica," offered models of sorts, as did great keyboard works by Bach, Beethoven, and Schubert.

Not By Haydn? Brahms wrote atop the autograph manuscript "Variations for Orchestra on a Theme of Jos. Haydn, Chorale St. Antoni." Expert opinion, however, holds that Haydn did not write the Divertimento in B-flat (Hob. II/46) from which Brahms got the melody. In the early 1950s the eminent Haydn scholar H.C. Robbins Landon suggested the actual composer might have been Ignaz Josef Pleyel (1757-1831). In any case, the relevant melody within that work is labelled as the "St. Anthony" Chorale, which may have had some folk origin. Brahms seems not to have been sure whose tune it actually was, but he at least thought Haydn had used it as the second movement of the divertimento.

Brahms was among the most historically well informed and engaged of all great composers. One of his scholarly friends was the Haydn biographer Carl Ferdinand Pohl,

Brahms composed his Variations on a Theme of Joseph Haydn in 1873.

Carl Pohlig conducted the first Philadelphia Orchestra performances of the work, in November 1907. Most recently on subscription it was performed with Christoph von Dohnányi in April 2014.

The Orchestra has recorded the "Haydn" Variations four times: in 1946 and 1963 with Eugene Ormandy for CBS; in 1969 with Ormandy for RCA; and in 1989 with Riccardo Muti for Philips. Wolfgang Sawallisch's 1997 performance can be found on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998).

Brahms's score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, timpani, triangle, and strings.

Performance time is approximately 20 minutes.

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who showed him several unpublished pieces supposedly by Haydn; from one of them Brahms copied out the "St. Anthony" Chorale. Several years later, in the summer of 1873, he decided to use it for a grand set of variations. His close friend Clara Schumann recorded in her diary on August 20: "In the morning I tried out with Johannes [his] new variations for two pianos on the ?-theme, which are entirely wonderful." This statement, along with others, indicates that Brahms initially composed the Variations for two pianos, although an orchestral conception may nonetheless have been in mind since the very start. After rumors spread about the piece he informed his publisher that they were "actually variations for orchestra." He completed both versions that summer before his return to Vienna in September and they were published as Op. 56a and 56b.

Brahms conducted the premiere at the opening subscription concert of the Vienna Philharmonic in November 1873. The event was an important one for him as his only previous Philharmonic performance of a piece, of the Op. 16 Serenade a decade earlier, had not gone well. Now Edward Hanslick, the most powerful critic of the day and a staunch Brahms advocate, praised the Variations highly, as did others. Brahms conducted the piece often and its influence was felt by later composers who followed his example, including Antonín Dvořák's Symphonic Variations, Edward Elgar's "Enigma" Variations, and Arnold Schoenberg's Variations for Orchestra.

A Closer Look No matter who wrote the original Divertimento from which Brahms got the theme (let alone who wrote the original tune), he closely followed the source, which was also a variation movement scored for a small ensemble consisting of two oboes, two horns, three bassoons, and serpent (a large bass-register woodwind instrument). Brahms begins his piece by using almost the same instrumentation to present the tune, which consists of a pairing of two five-measure phrases.

There follow eight variations of different speeds, moods, and character, but almost always with the same phrase and harmonic structure as the theme. The work ends with a grand finale that offers what is itself a miniature set of variations based on part of the original theme presented over a ground bass. This Baroque technique, also known as passacaglia or chaconne, would serve the composer 13 years later for the great final movement of his Fourth Symphony, his last orchestral work.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

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

Chaconne: In 19th- and 20th-century music, a set of ground-bass or ostinato variations

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

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

Divertimento: A piece of entertaining music in several movements, often scored for a mixed ensemble and having no fixed form

Ground bass: A continually repeated bass phrase of four or eight measures

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

Minuet: A dance in triple time commonly used up to the beginning of the 19th

century as the lightest movement of a symphony

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

Ostinato: A steady bass accompaniment, repeated over and over

Passacaglia: See chaconne

Perpetual motion: A musical device in which rapid figuration is persistently maintained

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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.

Scherzo: 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.

Serenade: An instrumental composition

written for a small ensemble and having characteristics of the suite and the sonata

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

Suite: A set or series of pieces in various dance forms

Trio: See scherzo

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

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

Con brio: Vigorously, with fire

Lento: Slow

Moderato: A moderate tempo, neither fast nor slow

Nobilmente: Dignified

Scherzando: Playfully

Tempo di minuetto: Tempo of a minuet

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

Molto: Very

Più: More

Poco: Little, a bit

October

The Philadelphia Orchestra

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October 22, 23, & 24 8 PM

Donald Runnicles Conductor

David Kim Violin

Hai-Ye Ni Cello

Mozart Symphony No. 29

Brahms Concerto for Violin, Cello, and Orchestra ("Double")

R. Strauss *Don Juan*

The October 23 concert is sponsored by Medcomp.

The Original Rhapsody in Blue

October 29 & 31 8 PM

October 30 2 PM

Marin Alsop Conductor

Jon Kimura Parker Piano

Debussy/orch. Schoenberg *Prelude to the Afternoon of a Faun*

Gershwin *Rhapsody in Blue* (original jazz band version)

Shostakovich Symphony No. 5

Hurry, before tickets disappear for this exciting season.

Call **215.893.1999** or log on to **www.philorch.org**

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

Photo: Jessica Griffin

Tickets & Patron Services

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 at patronserverices@philorch.org.

Subscriber Services:
215.893.1955

Patron Services:
215.893.1999

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit www.philorch.org.

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 us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at 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. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are

free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend

Lost and Found: Please call 215.670.2321.

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 or visit www.philorch.org for more information.

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.

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.

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