

Season 2015-2016

**Thursday, November 5, at
8:00**
**Friday, November 6, at
2:00**
**Saturday, November 7, at
8:00**

The Philadelphia Orchestra

Robin Ticciati Conductor
Jonathan Biss Piano

Schumann Overture to *Manfred*, Op. 115

Mozart Piano Concerto No. 27 in B-flat major, K. 595
I. Allegro
II. Larghetto
III. Allegro

Intermission

Schumann Symphony No. 4 in D minor, Op. 120
I. Ziemlich langsam—Lebhaft—
II. Romanze: Ziemlich langsam—
III. Scherzo: Lebhaft—
IV. Langsam—Lebhaft—Schneller—Presto

This program runs approximately 1 hour, 50 minutes.

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

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



Marco Borggreve

Robin Ticciati has been principal conductor of the Scottish Chamber Orchestra (SCO) since 2009 and music director of the Glyndebourne Festival Opera since summer 2014. He was recently named the next music director of the Deutsches Symphonie-Orchester Berlin, a post he assumes in the 2017-18 season. He made his Philadelphia Orchestra debut in 2012 and is making his fourth appearance with the ensemble. Other upcoming guest conducting engagements include returns to the Bavarian Radio, Swedish Radio, London, and Vienna symphonies; the Gewandhaus and Budapest Festival orchestras; the London and Rotterdam philharmonics; the Staatskapelle Dresden; and the Orchestre National de France. He also makes debuts with the Czech Philharmonic, the Chamber Orchestra of Europe, and the NDR Symphony in Hamburg.

For his first two seasons as Glyndebourne music director, Mr. Ticciati conducted new productions of Strauss's *Der Rosenkavalier* and Mozart's *La finta giardiniera* and *The Abduction from the Seraglio*, and a revival of a Ravel double-bill with *L'Heure espagnole* and *L'Enfant et les sortilèges*. Other recent opera projects include new productions of Britten's *Peter Grimes* at La Scala, Mozart's *The Marriage of Figaro* at the Salzburg Festival, Tchaikovsky's *Eugene Onegin* at the Royal Opera House, and a Metropolitan Opera debut with Humperdinck's *Hansel and Gretel*. He returns to the Met in 2017.

Mr. Ticciati's 2015-16 season with the SCO features a twin focus on Brahms and the Second Viennese School. Together Mr. Ticciati and the ensemble have toured extensively in Europe and Asia, and they make regular appearances at the Edinburgh International Festival. Their latest recording for Linn Records, featuring Haydn symphonies, was released in September 2015. Born in London, Mr. Ticciati is a violinist, pianist, and percussionist by training. He was a member of the National Youth Orchestra of Great Britain when he turned to conducting at age 15 under the guidance of Colin Davis and Simon Rattle. He was recently appointed Sir Colin Davis Fellow of Conducting by the Royal Academy of Music.

Soloist

Benjamin Edelberg



American pianist **Jonathan Biss** shares his deep musical and intellectual curiosity with classical music lovers in the concert hall and beyond. In addition to performing a full schedule of concerts, he has spent nine summers at the Marlboro Music Festival and has written extensively about his relationships with the composers with whom he shares a stage. He made his Philadelphia Orchestra debut in 2004 performing Mozart's Piano Concerto No. 24. A member of the faculty of the Curtis Institute of Music, his alma mater, since 2010, Mr. Biss led the first massive open online course (MOOC) offered by a classical music conservatory. Exploring Beethoven's Piano Sonatas has reached more than 100,000 people in over 160 countries.

This season Mr. Biss launches his latest Beethoven project, *Beethoven/5*, for which the Saint Paul Chamber Orchestra is commissioning five composers to write new piano concertos, each inspired by one of Beethoven's five piano concertos. The five-year plan begins later this month in Minnesota with Beethoven's Piano Concerto No. 2 and the world premiere of a concerto by Timo Andres. In the next four years Mr. Biss will premiere new concertos by Sally Beamish, Salvatore Sciarrino, Caroline Shaw, and Brett Dean. Other highlights of his 2015-16 season include a performance schedule of orchestral works, solo pieces, and chamber music; teaching activities beyond Curtis with master classes at universities across the country; an artist-in-residency with the IRIS Orchestra; and a return to the Kimmel Center next spring for the Philadelphia Chamber Music Society's 30th Anniversary Gala.

Mr. Biss has embarked on a nine-year, nine-disc recording cycle of Beethoven's complete piano sonatas, and he reaches the halfway point in early 2016 when he releases the fifth volume. His bestselling eBook, *Beethoven's Shadow*, published by RosettaBooks in 2011, was the first Kindle Single written by a classical musician. Mr. Biss represents the third generation in a family of professional musicians that includes his grandmother, cellist Raya Garbousova, and his parents, violinist Miriam Fried and violist/violinist Paul Biss. For more information, please visit www.jonathanbiss.com.

Framing the Program

Parallel Events

1791

Mozart

Piano Concerto No. 27

Music

Haydn

Symphony No. 96

Literature

Paine

The Rights of Man, Part I

Art

Morland

The Stable

History

Louis XVI tries to flee France

1841

Schumann

Symphony No. 4

Music

Rossini

Stabat Mater

Literature

Browning

Pippa Passes

Art

Millet

Self Portrait

History

New Zealand becomes British colony

1848

Schumann

Overture to *Manfred*

Music

J. Strauss, Sr.

"Radetzky"

March

Literature

Dumas

La Dame aux camellias

Art

Millais

Ophelia

History

Mexican-U.S. War ends

Throughout his career Robert Schumann would become intensely preoccupied with composing certain kinds of music and then concentrate on producing little else. Piano pieces dominated until 1840, the year he married pianist Clara Wieck and during which he devoted himself almost entirely to writing songs. The following year was Schumann's "symphonic year." He devoted 1842 primarily to composing chamber music, 1843 to oratorio, and 1848 to dramatic music.

One of his projects in 1848 was tackling Lord Byron's semiautobiographical poem *Manfred*, which, Schumann told Franz Liszt, "should not be advertised as an opera, *Singspiel*, or melodrama, but as a 'dramatic poem with music.'" The concert opens with the passionate Overture to this significant work. Schumann composed his Symphony No. 4 in 1841, his "symphonic year," but he was not completely satisfied. He revised the work a decade later, which is why it has a high opus number.

In between Schumann's Romantic works we hear a piece at the summit of the Classical repertory: Mozart's last piano concerto. Over the course of nearly two decades, he had brought the genre of the piano concerto to new heights. His final essay is more intimate than most of his earlier ones.

The Music

Overture to *Manfred*



Robert Schumann
Born in Zwickau, Saxony,
June 8, 1810
Died in Endenich (near
Bonn), July 29, 1856

Although Robert Schumann is not remembered as a musical dramatist, his efforts in that sphere constitute a fascinating, if relatively little known, aspect of his creative output. Dismissed by many critics as the flawed attempts of a born lyricist to master a terrain for which he was temperamentally unsuited, Schumann's dramatic works disclose imaginative worlds every bit as compelling as those in the more widely appreciated areas of his oeuvre.

A Preoccupation with the Stage Schumann's aspirations to write for the stage date back to the earliest phase of his career. In 1831 or 1832, while otherwise occupied with works for the piano, he gave some thought to writing an opera based on Shakespeare's *Hamlet*. During the course of the next 15 years, he considered over 40 subjects for operatic treatment. In 1848 he took up Byron's *Manfred*. Described by its author as a "Bedlam tragedy," the play had cost Schumann a night's sleep when he first read it as a teenager. Nor was this the only point of intersection between Schumann's world and that of a poet who, in the words of one recent critic, was "mad, bad, and dangerous to know." Immediately preceding his death in 1826, Schumann's father, August, had amassed a tidy sum by publishing Byron's works in German translation. In the following year, his 17-year-old son selected a poem by Byron as the text for one of his earliest songs. Byron turns up again in the summer of 1844, when Schumann drafted a prose scenario for an opera on his *Corsair*, though after sketching an introductory chorus and a fragment of an aria for the poem's robber-hero, he abandoned the project.

Completed in November 1848, the music for *Manfred* demonstrates Schumann's growing desire to explore the outer limits of musical drama. *Manfred*, he insisted, "should not be advertised as an opera, *Singspiel*, or melodrama, but as a 'dramatic poem with music.'" Rather than conforming to any one of these well-established genres, Schumann combined all three, fashioning his vocal ensembles in accordance with conventional operatic practice, employing spoken dialogue as in a *Singspiel*, and, in his treatment of the title character's words, turning to melodrama: unadorned speech coupled with a delicate tissue of orchestral background music.

Schumann composed his *Overture to Manfred* in 1848.

Fritz Scheel was on the podium for The Philadelphia Orchestra's first performances of the work, in March 1902. The *Overture* was heard here about once every decade for the first half of the 20th century but then not again until 1985, when Erich Leinsdorf conducted it. The most recent subscription performances were with Wolfgang Sawallisch in October 2002.

The above 2002 performances with Sawallisch were recorded live and released on the Orchestra's own label.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

The *Overture to Manfred* runs approximately 12 minutes in performance.

An Unconventional Drama Schumann's avoidance of the tried-and-true formulas of operatic composition was more than justified, for Byron's *Manfred* itself was patently unconventional, at least by the standards of 19th-century theater. On the one hand, the title character is a typical Romantic anti-hero: A misanthropic, guilt-ridden recluse, he searches in vain for release from psychological torment in the vast expanses of the natural world and in the dark recesses of the spirit kingdom as well.

On the other hand, *Manfred* lacks what every successful drama seems to require: decisive action. The little action that does occur is an inner one, a projection of Manfred's quest to extricate himself from a past sin he would just as soon forget, an incestuous relationship with a woman named Astarte. This aspect of the plot is clearly autobiographical: While courting his future wife, Annabella Milbanke, Byron was simultaneously carrying on an affair with his half-sister Augusta Leigh, with whom he may well have conceived a child. Even though Schumann tactfully purged Byron's poetic text of its allusions to incest, he hardly stinted in his musical portrayal of Manfred as a figure torn by self-destructive conflicts—and nowhere are these inner struggles more stirringly depicted than in the extended *Overture* that precedes the body of the “dramatic poem.”

A Closer Look A self-sufficient tone portrait in its own right—and a favorite of composers including Liszt, Brahms, Wolf, and Tchaikovsky—Schumann's *Manfred Overture* surely belongs among his most powerful creations. While conventional in outer design—a solemn introduction followed by a much longer fast section—it is as transgressive in inner content as its poetic subject. Even Schumann's choice of the unusual tonality of E-flat minor may have been dictated by the title character. The same could be said for the orchestral palette, which pits eerie lines in the upper winds against the mellow yet intense sonority of the lower strings, with the somber tone of the brass choir adding a touch of otherworldly mystery. The bulk of the *Overture* is to be played *In leidenschaftlichem Tempo* (in a passionate tempo), and indeed, the adjective “passionate” offers the key to the *Overture's* meaning. Every gesture, every harmony, every theme is a reflection, at some level, of Manfred's impassioned character.

—John Daverio

The Music

Piano Concerto No. 27



Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

Since the Concerto in B-flat major, K. 595, is Mozart's last piano concerto, there is a tendency among commentators to describe the work as in some way valedictory. The impulse is understandable, as it often is with late works, such as Beethoven's last string quartets, the final symphonies of Bruckner and Mahler, or the concluding pieces of Richard Strauss. Yet there is little reason to believe Mozart felt his days were numbered when he wrote the Concerto or that he intended this particular work as some kind of final statement on the genre he had, well, if not invented, then at least elevated to a new artistic stature.

The B-flat Concerto's reserved, almost chamber-like character, especially in relation to his two preceding "public" concertos, and the modest orchestration (no trumpets or timpani), may relate to its intended function and audience. Mozart was keenly aware of the technical strengths and weaknesses of the individual instrumentalists and singers for whom he composed; he crafted works accordingly. So, too, he fashioned his concertos with a particular venue and audience in mind. Whereas in his heyday in the mid-1780s he had presented concertos on his own concerts, the relative decline in Viennese concert life that attended war and recession later in the decade apparently relegated the performance of this final one to a concert someone else presented. Moreover, given a three-year hiatus since composing his previous piano concerto, it is hardly surprising that this new work displays somewhat different qualities than his earlier ones. In short, the "farewell" mood some perceive may simply reflect new experiences and circumstances, rather than any premonition of death.

Vehicles for Fame During Mozart's years in Vienna—the last decade of his life—piano concertos best allowed him to display the scope of his gifts as both composer and performer. These pieces became his star vehicles for the fame he sought during the 1780s. He presented them at concerts for which he personally took financial responsibility in the hopes of supporting his growing family. He did quite well in these ventures for some years and brought the keyboard concerto to a new level of artistic and public prominence. Programs often also included one

of his symphonies or a vocal work, and so much the better: Audiences made the connections among his pieces, which only added to their popularity, and to the composer's.

By studying the music paper Mozart used when writing the B-flat major Concerto, musicologist Alan Tyson argued that the composition was begun in 1788. While the exact chronology is unclear, Mozart entered the Concerto into the meticulous catalogue he kept of his works on January 5, 1791; it may have been played at one of various concerts later that month in Vienna to mark a visit from the King and Queen of Naples. The traditional view is that Mozart first performed the work in a concert on March 4, presented by clarinetist Joseph Bähr, but there is no certainty of the specific piece played on that occasion, his last public appearance as a keyboard soloist. He was joined on the concert by his first great love (and eventual sister-in-law), soprano Aloisia Weber Lange. The *Wiener Zeitung* reported that “everyone admired [Mozart's] art, in composition as well as performance.”

A Closer Look The first movement **Allegro** begins in a way similar to that of the composer's Symphony No. 40: an empty measure of “filler” accompaniment—only then does the first of a series of themes enter in the violins. The melodies show utter ease, grace, and some playfulness, all seamlessly connected. In this last piano concerto, Mozart displays more unity than contrast, both with respect to the melodies and to the interaction of the soloist with the full ensemble. The piano enters with a slightly ornamented version of the opening orchestral material. The middle development section, with its adventurous tonal travels and minor key poignancy, is one of Mozart's most remarkable.

The piano states an unassuming theme to open the **Larghetto**, which is immediately taken up by the orchestra. Pianist and scholar Charles Rosen observed that this movement, as well as that of Mozart's later Clarinet Concerto, “aspire and attain to a condition of absolute simplicity: the slightest irregularity of phrase structure of their themes would have appeared like an intrusion. The melodies accept the reduction to an almost perfect symmetry and triumph over all its dangers. It is fitting that Mozart, who perfected as he created the form to the classical concerto, should have made his last use of it so completely personal.”

The final **Allegro** uses a lyrical theme that is related to one of Mozart's own songs, “Sehnsucht nach dem

Mozart composed the K. 595 Piano Concerto from 1788 to 1791.

Alec Templeton was the soloist in The Philadelphia Orchestra's first performances of the Concerto, in April 1948; Eugene Ormandy conducted. Since then the work has been performed on subscription less than a dozen times, most recently in February 2006 with Alfred Brendel and Simon Rattle.

The Philadelphians recorded the piece in 1962, with Rudolf Serkin and Ormandy.

The score calls for an orchestra of solo piano, flute, two oboes, two bassoons, two horns, and strings.

Performance time is approximately 30 minutes.

Frühling" (Yearning for Spring). This is the first of a collection of Three German Songs, which Mozart entered into his catalogue immediately after the Concerto and dated January 14. (It was later assigned the next Köchel number: K. 596.) The tune has a childlike simplicity—hardly surprising as Mozart got the text for the song from a book of children's verses. (Robert Schumann would later set the same text in his *Liederalbum für die Jugend*, Op. 79, No. 9.) The words are: "Come, lovely May, and make the trees turn green again, and let the little violets bloom for me by the brook!" The final movement contains two cadenzas, both written by Mozart, as is the one for the first movement.

—Christopher H. Gibbs

The Music

Symphony No. 4



Robert Schumann

Late in May 1841, Clara Schumann noted in the shared diary that she and her husband, Robert, instituted just after their September 1840 wedding: “Sometimes I hear D-minor melodies resounding wildly in the distance.” Those sounds were emanating from Schumann’s room, where he was hard at work at the keyboard on a symphony in D minor that would keep him occupied until October of the same year. Well before he undertook this project, Clara would have had ample opportunity to eavesdrop on his labors. (In fact, Schumann’s working habits interfered with her own musical efforts; while composing he preferred that Clara refrain from practicing the piano.)

In some ways the D-minor Symphony is the most radical achievement of Schumann’s aptly named “symphonic year.” Although its compact, “many-movements-in-one” form was not without precedent—Schubert had adopted a similar approach in his “Wanderer” Fantasy for piano—never before had this strategy been applied so rigorously in a symphonic work. The extreme concision of Schumann’s musical language was probably a source of bewilderment for much of the audience who first heard the D-minor Symphony in December 1841. The critical reactions, however, were decidedly mixed. According to a brief notice in the leading local newspaper, the new work was “full of clever ideas” and displayed a genuine “power of invention,” but another critic found it deficient in both “content and form.” Both Schumann’s inability to find a publisher for the Symphony and the less than wholehearted enthusiasm of the critics probably influenced his decision to set the work aside—at least for the time being.

The D-minor Symphony Reincarnated When Schumann revisited the D-minor Symphony after a decade-long hiatus in December 1851, he had already been serving for a year as municipal music director in Düsseldorf. Some of the changes in the 1851 revision of the Symphony—such as Schumann’s substitution of German for the original Italian tempo indications—are more or less cosmetic. Others, however, are considerably more substantive. The newly composed transitions into the second and final sections, and the motivic additions in

the concluding fast section, go a long way toward making the musical argument even tighter than it was in the 1841 version. But by far the most controversial of Schumann's alterations involved his treatment of orchestral sonority. The thicker scoring of the 1851 version has been the object of harsh criticism. When Vincent d'Indy claimed that "no useful lessons can be learned about orchestration from the study of Schumann's scores," he probably had the D-minor Symphony in mind. Moreover, the more somber hues of the later version have often been interpreted as signs of Schumann's deteriorating mental state and of the depression that finally engulfed him.

These opinions do not hold up well. First, there is no indication that Schumann's audiences were in the least disturbed by the later orchestration of the D-minor Symphony. In fact a reviewer of a performance during the May 1853 Lower Rhine Festival praised it for its "simplicity, clarity, and freshness." Second, the dark coloring of many passages was specifically intended to make the effect of solemn grandeur that Schumann often invoked when writing in the key of D minor, and hardly represents an all-pervasive tendency in his later music. Third, not every passage is uniformly scored. On the contrary, the lighter textures of the middle sections—the Romanze and the Trio of the Scherzo, in particular—provide a foil to the fuller scoring of the opening and close. Finally, Schumann himself viewed the second incarnation of the Symphony as the definitive one, invariably referring to the 1841 version in his later correspondence as a "sketch." Indeed, Brahms's publication of the original version in 1891 nearly cost him his life-long friendship with Clara Schumann, who considered his editorial effort to be a betrayal of her husband's wishes.

The manuscript sources for the D-minor Symphony indicate that it took Schumann several attempts to arrive at a suitable name for the revised work. According to the autograph title page, he planned on calling it a "Symphonic Fantasy for large orchestra." By the time that the firm of Breitkopf and Härtel published the score in 1853, three of Schumann's symphonies were already in print, hence the designation as Symphony "No. 4" and the high opus number (Op. 120). The first edition also includes a rather unwieldy subtitle; after listing each of the Symphony's main sections, the publisher—perhaps on Schumann's instruction—added the phrase *in einem Satze* (in one movement). If nothing else, the complicated story of the work's title indicates that Schumann's Fourth

Schumann composed the Fourth Symphony in 1841 and revised it in 1851.

The first Philadelphia Orchestra performances of the Symphony were in February/March 1902; Fritz Scheel conducted. Christoph Eschenbach led the most recent subscription performances, in March 2010.

The Orchestra has recorded the Fourth Symphony twice: in 1978 for RCA with James Levine, and in 2003 with Wolfgang Sawallisch, on the Orchestra's own label.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The Symphony runs approximately 30 minutes in performance.

is no ordinary symphony. And to be sure, the freedom of its overall conception is more suggestive of a “symphonic fantasy” than of a symphony in the “classical” mold.

A Closer Look Each of the Fourth Symphony's principal sections (or movements) dovetails neatly one into the next, and the resultant continuity is further enhanced by an intricate web of motivic relationships. Much of the Symphony's melodic substance derives from two ideas, both in the minor mode: a languid, sinuous line first presented in the slow introduction by middle-register strings and bassoons, and the propulsive theme of the ensuing fast section (**Ziemlich langsam—Lebhaft**). A third idea also plays an important role in the work's unfolding plot: a martial fanfare for winds and brass introduced at the central climax of the fast section.

The **Romanze (Ziemlich langsam)** opens with a melancholy tune for solo oboe and cello accompanied by *pizzicato* strings (at one point, Schumann even toyed with the idea of adding a guitar to the texture), but immediately thereafter we hear an extended reminiscence of the languid music of the slow introduction. Transformed from the minor into the major mode, this idea in turn supports the florid arabesques in the violin solo that follows.

In the **Scherzo (Lebhaft)** we sense Schumann's desire to knit together the strands of the musical narrative, for it alternates with a Trio based on the florid violin solo of the Romanze. Gradually intensifying allusions to the theme of the fast section usher in the finale (**Langsam—Lebhaft—Schneller—Presto**), which Schumann frames with statements of the earlier fanfare theme. Turning emphatically to the major mode, the music traces a wide arc from melancholy to triumph, a process capped off by the boisterous coda. Although the principal ideas of the Symphony alternate in rapid succession, they clearly embody the “inner spiritual bond” that Schumann, in his role as music critic, identified as the essence of symphonic composition.

—John Daverio

Musical Terms

GENERAL TERMS

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

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

Chord: The simultaneous sounding of three or more tones

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

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

Development: See sonata form

Dissonance: A combination of two or more tones requiring resolution

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

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.

Romance: Originally a ballad, or popular tale in verse; now a title for epico-lyrical songs or of short instrumental pieces of sentimental or romantic nature, and without special form

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.

Singspiel: A type of German opera established during the 18th century; usually light and characterized by spoken interludes

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)

Allegro: Bright, fast

Langsam: Slow

Larghetto: A slow tempo

Lebhaft: Animated, lively

Presto: Very fast

Schnell: Fast

TEMPO MODIFIERS

Ziemlich: Rather, quite

November

The Philadelphia Orchestra

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Donald Dumpson Choral Director

Sibelius *Finlandia*

Copland *Appalachian Spring*

Hannibal *One Land, One River, One People* (world premiere)

These performances are made possible in part by the generous support of the Presser Foundation.

Tchaikovsky's *Winter Dreams*

November 19 & 21 8 PM

November 20 2 PM

Gianandrea Noseda Conductor

Leonidas Kavakos Violin

Liszt *Mazeppa*

Sibelius Violin Concerto

Tchaikovsky Symphony No. 1 ("Winter Daydreams")

The November 19 concert is sponsored by Medcomp.

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

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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.

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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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