

# Season 2015-2016

**Thursday, November 19,**  
at 8:00  
**Friday, November 20,**  
at 2:00  
**Saturday, November 21,**  
at 8:00

## The Philadelphia Orchestra

**Gianandrea Noseda** Conductor  
**Leonidas Kavakos** Violin

**Liszt** *Mazepa*, Symphonic Poem No. 6

**Sibelius** Violin Concerto in D minor, Op. 47  
I. Allegro moderato—Allegro molto  
II. Adagio di molto  
III. Allegro ma non tanto

### Intermission

**Tchaikovsky** Symphony No. 1 in G minor, Op. 13 (“Winter Daydreams”)  
I. Allegro tranquillo (Dreams of a Winter Journey)  
II. Adagio cantabile ma non tanto (Land of Desolation, Land of Mists)  
III. Scherzo: Allegro scherzando giocoso  
IV. Finale: Andante lugubre—Allegro moderato—Allegro maestoso—Andante lugubre—Allegro vivo

This program runs approximately 1 hour, 55 minutes.

The November 19 concert is sponsored by  
**Medcomp.**

The November 20 concert is sponsored by  
**Sarah Miller Coulson.**

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit [WRTI.org](http://WRTI.org) to listen live or for more details.

Please join us immediately following the November 20 concert for a free Chamber Postlude, featuring members of The Philadelphia Orchestra.

**Tchaikovsky** String Quartet No. 1 in D major, Op. 11  
("Accordion")

I. Moderato e semplice

II. Andante cantabile

III. Scherzo: Allegro non tanto e con fuoco

IV. Finale: Allegro giusto

**Jonathan Beiler** Violin

**Elna Kalendarova** Violin

**Renard Edwards** Viola

**Alex Veltman** Cello

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

# Conductor



Bunbury, assac

*Musical America's* 2015 Conductor of the Year, **Gianandrea Noseda** has propelled the Teatro Regio Torino into the ranks of the leading opera houses of the world since becoming its music director in 2007. A regular guest conductor at many of the most renowned international orchestras, he is also principal guest conductor of the Israel Philharmonic, the De Sabata Guest Conductor of the Pittsburgh Symphony, principal conductor of the Orquestra de Cadaqués, and artistic director of the Stresa Festival in Italy. He was at the helm of the BBC Philharmonic from 2002 to 2011. In 1997 he was appointed the first foreign principal guest conductor of the Mariinsky Theatre, a position he held for a decade. He has appeared with The Philadelphia Orchestra every season since his debut in December 2010, mostly recently in March 2015.

Under Mr. Noseda's leadership, the Teatro Regio has launched its first tours outside Torino with performances in Austria, China, France, Germany, Japan, Russia, and at the Edinburgh Festival for its United Kingdom debut. In December 2014 Mr. Noseda led the Teatro Regio in a historic first tour of North America, with concert performances of Rossini's *William Tell* in Chicago, Ann Arbor, Toronto, and at Carnegie Hall. Other recent performance highlights include his Berlin Philharmonic and Salzburg Festival debuts. Mr. Noseda's relationship with the Metropolitan Opera dates back to 2002. He has conducted many new productions at the Met, including, in 2014, Borodin's *Prince Igor* staged by Dmitri Tcherniakov and now available on DVD from Deutsche Grammophon. Also committed to young musicians, he led the European Union Youth Orchestra's European Tour in August 2015 with soprano Diana Damrau.

An exclusive Chandos artist, Mr. Noseda has a discography that includes nearly 40 recordings. His critically acclaimed *Musica Italiana* recording project, which he initiated 10 years ago, has chronicled underappreciated Italian repertoire of the 20th century and brought to light many masterpieces, including works by Alfredo Casella, Luigi Dallapiccola, Alfredo Petrassi, and Ermanno Wolf-Ferrari. Born in Milan, Mr. Noseda is a leading cultural ambassador for Italy and holds the honor of Cavaliere Ufficiale al Merito della Repubblica Italiana.

# Soloist



Marco Borggreve

Violinist **Leonidas Kavakos** last appeared with The Philadelphia Orchestra in January 2013, performing with Yannick Nézet-Séguin at Verizon Hall and Carnegie Hall. He has been a regular soloist with the ensemble since making his debut in 1999 with Charles Dutoit at the Mann Center. He has appeared with the Orchestra under the direction of music directors Wolfgang Sawallisch and Christoph Eschenbach as well as guest conductors Rafael Frühbeck de Burgos and Peter Oundjian. In 2009 Mr. Kavakos was a guest soloist for the Orchestra's tour of Europe and the Canary Islands, performing in Tenerife, Grand Canary, Lisbon, Madrid, Valencia, Luxembourg, Budapest, and Vienna.

Mr. Kavakos, born and brought up in a musical family in Athens, was still in his teens when he first gained international attention, winning the Sibelius Competition in 1985 and, three years later, the Paganini and Naumburg competitions. He now works with the world's major orchestras and conductors, including the Vienna, Berlin, La Scala, New York, and Los Angeles philharmonics; the Leipzig Gewandhaus and Royal Concertgebouw orchestras; and the London, Boston, and Chicago symphonies. This season he tours Spain with the London Philharmonic and the U.S. with the Bavarian Radio Symphony; appears at the Verbier, White Nights, Edinburgh International, Tanglewood, and Annecy Classic festivals; and performs a cycle of Beethoven sonatas at the Dresden Music Festival. He has also built a strong profile as a conductor, debuting this season with the Bamberg, Danish National, and Netherlands Radio symphonies; the Rotterdam Philharmonic; and the Orchestra dell'Accademia Nazionale di Santa Cecilia.

In 1991, shortly after winning the Sibelius Competition, Mr. Kavakos won a *Gramophone* Award for the first-ever recording of the original version of Sibelius's Violin Concerto, recorded on BIS. His first release on Decca Classics, the complete Beethoven violin sonatas with Enrico Pace, resulted in the ECHO Klassik award "Instrumentalist of the Year." He was named *Gramophone* Artist of the Year in 2014. The art of violin- and bow-making is considered by Mr. Kavakos a great mystery and, to our day, an undisclosed secret. He plays the "Abergavenny" Stradivarius of 1724 and owns modern violins made by F. Leonhard, S.P. Greiner, E. Haahti, and D. Bagué.

# Framing the Program

## Parallel Events

**1851**

**Liszt**

*Mazeppa*

**Music**

Verdi

*Rigoletto*

**Literature**

Melville

*Moby Dick*

**Art**

Corot

*La Danse de*

*Nymphes*

**History**

Singer patents

sewing machine

**1874**

**Tchaikovsky**

Symphony No. 1

No. 1

**Music**

Bruckner

Symphony No. 4

**Literature**

Verlaine

*Romances sans*

*paroles*

**Art**

Manet

*Boating*

**History**

Philadelphia Zoo

opens

**1905**

**Sibelius**

Violin Concerto

**Music**

Strauss

*Salome*

**Literature**

Wharton

*House of Mirth*

**Art**

Picasso

*Two Youths*

**History**

Einstein

formulates

Theory of

Relativity

With winter fast approaching it is appropriate that the concert today offers a musical travelogue of the icy landscapes of Finland, Poland, and Russia, “winter daydreams” as the title of Tchaikovsky’s First Symphony puts it.

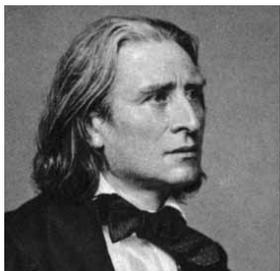
Some of the musical ideas in Franz Liszt’s *Mazeppa* date back to his teenage years as a piano virtuoso when he published a set of keyboard etudes. He later titled one of these studies *Mazeppa*, after the 17th-century heroic figure who was dragged naked behind a horse from Poland to Ukraine. Ultimately the horse collapses, dies, and Mazeppa is rescued by Cossacks who make him their leader. In the early 1850s Liszt expanded the piano piece into his thrilling sixth symphonic poem inspired by a Victor Hugo poem.

So much of the music of Jean Sibelius is connected to the history, mythology, and landscape of his native Finland. Even in abstract pieces without titles or programs, such as his beloved Violin Concerto, one senses an uncanny evocation of his homeland.

The concert concludes with Tchaikovsky’s Symphony No. 1. Unlike the nicknames often associated with his pieces, the title of this Symphony—“Winter Daydreams”—was his own. More specifically he called the first movement “Dreams of a Winter Journey” and the second “Land of Desolation, Land of Mists.”

# The Music

## *Mazeppa*



**Franz Liszt**  
**Born in Raiding**  
**(Doborján), Hungary,**  
**October 22, 1811**  
**Died in Bayreuth, July 31,**  
**1886**

A consuming question for many mid-19th-century composers was how to write a symphony after Beethoven. The master's magnificent nine had changed many of the rules and pointed in different directions. Some of his symphonies continued the gloried Classical tradition of Haydn and Mozart while others brought in extra-musical elements, such as the titles and programmatic features of the "Pastoral" or the setting of Schiller's "Ode to Joy" sung in the finale of the Ninth. The so-called War of the Romantics, which pitted Classically-inclined composers against progressives, drew much of its strength from the fact that both camps could point to Beethoven and claim to be the legitimate heir.

While the "War" is often exaggerated, and its various aesthetic agendas simplified, the fact remains that composers such as Mendelssohn, Schumann, and Brahms wrote multi-movement symphonies with little or no extra-musical baggage, while those in the "New German" camp—preeminently Berlioz, Liszt, and Wagner—produced unconventional symphonies, symphonic poems, or symphonic operas. (There is some irony that the latter group was called the "New Germans" as Berlioz was French and Liszt Hungarian.)

**From Piano to Orchestra** In the orchestral and operatic repertory most familiar today Berlioz and Wagner outshine Liszt, who is remembered more as a piano virtuoso. In his own time, however, he was hailed as a revolutionary figure. Liszt composed 13 symphonic poems as well as two unconventional symphonies (one based on *Faust*, the other on Dante). Various aspects of his career, and questions about his musical ideals, converge in his sixth symphonic poem, *Mazeppa*. At the time the title would have evoked associations with literary works by Lord Byron, Victor Hugo, and Alexander Pushkin concerning the 17th-century historical figure Ivan Mazeppa. As punishment after an affair with a married Polish noblewoman, he is stripped naked, bound to a horse, and dragged in a wild ride through the Asian steppes to Ukraine. Ultimately the horse collapses and dies, and Mazeppa is rescued by Cossacks, who make him their leader. The second part of Hugo's poem, which

Liszt composed *Mazeppa* from 1851 to 1854.

The first Philadelphia Orchestra performances of the work were in October 1910, with Carl Pohlig on the podium. It has only appeared twice since on Orchestra programs, in March 1912, again with Pohlig, and in November 1983 with Dennis Russell Davies.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), and strings.

Performance time is approximately 15 minutes.

Liszt reprinted in its entirety in the score, makes clear an allegory between the heroic *Mazeppa* and the figure of the artist, the genius who struggles and ultimately emerges triumphant.

And so one would expect, either in 1854 when Liszt conducted the premiere of *Mazeppa* in Weimar or today, that the 15-minute orchestral work would make illustrative connections between *Mazeppa*'s story and the music, which to an extent does happen. But as is so often the case with Liszt's compositions, the situation is much more complicated and interesting. The principal "Mazeppa" theme, boldly stated by the brass about one-and-a-half minutes into the piece, began life very early in Liszt's career.

At age 15 he published a set of a dozen piano etudes as his Opus 1. Twelve years later he revised and expanded these studies, which explored various aspects of virtuoso keyboard technique, and two years after that extracted the fourth etude, an exercise in playing in thirds, as a separate piano piece to which he affixed the title *Mazeppa*, in the process further adapting the music to reflect the story. After revising the piece yet again in 1851 for his collection of *Transcendental Etudes*, he decided the same year to use parts of the piano composition in a new orchestral piece. What thus began life as a piano etude in 1826 ended up more than a quarter century later as the grand symphonic poem we hear today. As Liszt at this point in his career was not entirely secure writing for full orchestra he indicated suggestions that his assistant Joachim Raff worked out in full score.

**A Closer Look** The symphonic poem opens with a smashing chord as the strings launch into a furious ride of rising and falling scales that gradually build in intensity—something easy to associate with the horse galloping through the plains. The "Mazeppa" theme is declaimed by the trombones, initiating what amounts to a set of variations before a slower section scored primarily for woodwinds and trumpets that is marked "sadly expressive." These musical ideas alternate until a dramatic silence and a deathlike knell is sounded by the timpani. The work concludes with an extended military march initiated by a trumpet fanfare as if from a distance. The triumphant march, reflecting life over death, is interrupted by an exotic "Orientalist" passage played in the woodwinds and featuring triangle and cymbals. At the very end the "Mazeppa" theme blazes for one last time.

—Christopher H. Gibbs

# The Music

## Violin Concerto



**Jean Sibelius**  
**Born in Hämeenlinna,**  
**Finland, December 8, 1865**  
**Died in Järvenpää,**  
**September 20, 1957**

Between 1903 and 1904, Lars Sonck, a young Finnish architect, completed Jean and Aino Sibelius's beloved country home called Ainola. Situated near Lake Tuusula, some 30 miles north of busy Helsinki, the home had no running water or electricity, though it did have a telephone. Sibelius's study was next to the dining room, separated by a solid wall. "Look at this scenery," Sibelius once told a friend, "I like it; it's so restful, the best possible milieu for my work: these vast peaceful fields going right down to the lake."

Sibelius worked on his architecturally remarkable Violin Concerto in D minor while Ainola was being built. The grand master of music criticism, Donald Francis Tovey, wrote, "I have not met with a more original, a more masterly and a more exhilarating work than the Sibelius Violin Concerto." He particularly noted the composer's nimble conception, writing, "Sibelius does not design motor cars with a box seat or build reinforced concrete skyscrapers in the form of the Parthenon." In this violin concerto, the soloist, not the orchestra, introduces its iconic themes. Imagine the hero brandishing a violin while he surveys the Nordic landscape, passionate about its sonorous possibilities.

**Creating a New Musical Tradition** As a young man Jean Sibelius dreamt of becoming a violin virtuoso. Born in Hämeenlinna, in southern Finland, his earliest dated composition was for violin in 1875: He began formal lessons on the instrument with a military bandleader in 1881. In 1885 he moved to Helsinki to study violin and composition at the Music Institute (now called the Sibelius Academy). While living in Vienna (1890-91), Sibelius auditioned for the Vienna Philharmonic, whose jury judged him "not at all bad." Unable to secure a position in the violin section, he quickly pivoted towards composition. Upon his return to Finland he became involved with a local cultural society that embraced Karelianism, Finnish romantic traditions, and he set out to develop a distinctly Finnish classical music tradition. City life, however, proved tedious to Sibelius, and Aino became increasingly concerned about his excessive drinking.

Sibelius entered a period of great productivity in 1903 when the family decided to purchase land near the village

Sibelius composed his *Violin Concerto from 1903 to 1904 and revised it in 1905.*

*Thaddeus Rich, concertmaster of The Philadelphia Orchestra from 1906 to 1926, was soloist in the Orchestra's first performances of the Concerto, in February 1914; Leopold Stokowski was on the podium. Most recently on subscription, Julian Rachlin performed the work in October 2011, with Charles Dutoit conducting.*

*The Orchestra has recorded the Concerto three times, all with Eugene Ormandy: in 1959 with David Oistrakh for CBS; in 1969 with Isaac Stern for CBS; and in 1980 with Dylana Jenson for RCA. The Orchestra's previously unreleased 1934 recording of the work with Jascha Heifetz and Stokowski is available in the 12-CD boxed set The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998).*

*Sibelius's score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings, in addition to the solo violin.*

*The Concerto runs approximately 30 minutes in performance.*

of Järvenpää, where Aino's brother lived. She recounted, "Janne [Jean] was so enthusiastic that he was jumping up and down and demanding that I should take the train on my own to Järvenpää and decide." An early sketch of the Violin Concerto included Sibelius's doodles of two slurs forming a seagull and a long phrase line tracing a sunset. At the beginning of 1904, Aino recounted that Sibelius composed the Concerto with furious inspiration, "Janne has been on fire all the time (and so have I!) and this time there has once again been an 'embarras de richesse.' He has such a multitude of themes in his head that he has been literally quite dizzy."

**A Closer Look** Sibelius's 35-minute Concerto begins with breathless strings supporting a gorgeous modal melody (**Allegro moderato**). From the start, the soloist expresses empathy and grace, bravado and courage, while the orchestra accompanies, rather than confronts or pesters. Sibelius had initially written two cadenzas for the movement, but thought better of it when he revised the Concerto in 1905, where it only has one. In a stroke of genius, he replaced the development section with a cadenza to maintain the movement's dramatic intensity. The opening returns at the end, the violin completing difficult parallel octave scales.

The second movement, **Adagio di molto**, opens in woodwind thirds, which suggest a pastoral landscape. The violin plays a melody in its low register representing sagacity. It seems that during the revision process, Sibelius became uncertain of whether the violinist Willy Burmester, to whom Sibelius had first promised the Concerto, could play the difficult work. He opted instead for Karel Halíř, who premiered the revised version in Berlin under the baton of Richard Strauss. The Concerto received respectable reviews until the 1930s when Jascha Heifetz propelled it to greatness. A morendo fittingly ends the movement.

A dance ensues, the violinist firmly at the helm of the third movement (**Allegro ma non tanto**). The fireworks begin at once and the audience is left to marvel and hold on for dear life. Tovey dubbed this major-keyed movement a "polonaise for polar bears." The opening theme returns to charm the audience throughout, playfully, with ease and a freedom not yet heard in the piece. Sibelius masterfully merges his Violin Concerto's three movements into one cogent story—the lonely hero struggles, shows a sensitive side, and delights in virtuosic victory.

—Eleonora M. Beck

# The Music

## Symphony No. 1 (“Winter Daydreams”)



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

Most artists begin their careers through the auspices of some generous or affectionate advocate, usually a teacher or patron, whose encouragement and recommendation go far toward helping the young person obtain the early exposure necessary for success. In the case of Tchaikovsky this advocate was Nikolai Rubinstein, the pianist and conductor who invited the 25-year-old youth to Moscow in 1866 to teach harmony at the Russian Musical Society, the academy he had recently founded, which shortly afterward would become the Moscow Conservatory.

The talented young Tchaikovsky, who had already given up his first career in law to devote himself to music, had just graduated from Russia's principal conservatory, in St. Petersburg, where Nikolai's brother, Anton, had been one of his teachers. Nikolai overlooked the young composer's inexperience as a teacher in appointing him to the new faculty, doubtless because he saw in him the spark of genius; and during Tchaikovsky's first years in Moscow, Rubinstein took him under his wing not only socially but also artistically, conducting his early orchestral works and advising him on potential new ones. After the successful performance of the Overture in F in March 1866, Rubinstein suggested to Tchaikovsky that he embark on a full-length symphony, the premiere of which he would conduct.

**“A Sin of My Sweet Youth”** Tchaikovsky's first symphonic endeavor proved a torturous task. He produced an initial version during the spring and summer of 1866, which he played for Anton Rubinstein in St. Petersburg. According to Modest Tchaikovsky, the composer's brother, “The Symphony was judged very harshly and was not approved for performance.” The disappointment compounded earlier criticism by César Cui of his graduation cantata, leading to a real crisis of confidence. As he told a friend: “I spent the entire day wandering about the town repeating to myself ‘I am sterile, I am a nonentity, nothing will ever come of me, I have no talent!’” Modest documents the toll this all took, leading to a nervous breakdown during the summer.

After some revisions, Nikolai Rubinstein performed the Symphony piecemeal, conducting the scherzo alone in December 1866 at a meeting of the Russian Musical

Society, then the slow movement and scherzo in February 1867, and finally all four movements in February 1868. As Tchaikovsky informed his brother Anatole: "My Symphony met with great success; the Adagio was particularly admired." Still dissatisfied with the result, however, Tchaikovsky revised the piece some again in 1874 for publication, and amended further details for a second printing in 1888.

Although Modest reports that this Symphony caused his brother the most turmoil and suffering, it clearly retained a place in Tchaikovsky's affections. Nearly 20 years after its composition he wrote to a friend: "Despite all its glaring deficiencies I have a soft spot for it, for it is a sin of my sweet youth." He made a similar remark to his patron Nadezhda von Meck that the Symphony was "in many ways very immature, yet fundamentally it has more substance and is better than many of my other more mature works."

**A Symphony with Subtitles** Unlike Tchaikovsky's "Little Russian" or "Polish" symphonies (Nos. 2 and 3), whose names were bestowed by later critics, the First Symphony received its title "Winter Daydreams" from the composer himself. In the printed edition of the score Tchaikovsky also gave titles to two of the Symphony's movements, calling the first "Dreams of a Winter Journey" and the second "Land of Desolation, Land of Mists."

None of this is to suggest, however, that the Symphony is openly programmatic, for such titles were common for music of this period, and were most often intended simply as "mood descriptions." While the feeling stirred by a wintry landscape is certainly one of the possible moods evoked by the G-minor Symphony, there is nothing directly "desolate" about the slow movement.

**A Closer Look** A certain unlabored freshness pervades the Symphony, an immediacy apparent from the outset (**Allegro tranquillo**) in the movement's opening theme, heard first in octaves by solo flute and bassoon, and in the assertive chromaticism of the vigorous transitional theme. The development section is remarkable not only for its "unacademic" counterpoint but for the intuitive cleverness in the combining of thematic material toward building a truly dramatic climax.

A remarkable **Adagio cantabile ma non tanto** forms the second movement, which builds from a sentimental and plangent oboe solo over muted strings to a highly emotional peak with full orchestra, after which the

*Tchaikovsky's First Symphony was composed from 1866 to 1868 and was revised in 1874.*

*Seiji Ozawa conducted the first Philadelphia Orchestra performances of the work, in April 1970. Most recently on subscription Christoph Eschenbach led the work in January 2008.*

*Eugene Ormandy and the Orchestra recorded the piece in 1976 for RCA.*

*The Symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, and strings.*

*Performance time is approximately 45 minutes.*

movement returns to its opening melancholic mood. The scherzo (**Allegro scherzando giocoso**) is a recasting of a movement Tchaikovsky had written the previous year for a Piano Sonata in C-sharp minor. It contains something of Mendelssohn's "elfin" mood, although it is a highly original creation in its own right; its trio section, a lilting waltz, looks ahead to Tchaikovsky's later ballet scores.

The finale begins with a sophisticated introduction (**Andante lugubre**) that is based on a Russian folksong. This leads to an **Allegro maestoso** that takes the listener through a nomadic tour of tonalities, thematic transformations, and contrapuntal developments. Despite its somewhat loose organization (or perhaps because of it) the movement forms a satisfying conclusion to this most straightforward of Tchaikovsky's six numbered symphonies.

—Paul J. Horsley/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

**Cantata:** A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

**Chord:** The simultaneous sounding of three or more tones

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

**Counterpoint:** A term that describes the combination of simultaneously sounding musical lines

**Diatonic:** Melody or harmony drawn primarily from the tones of the major or minor scale

**Etude:** A study, especially one affording practice in some particular technical difficulty

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

**Mode:** Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

**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

**Polonaise:** A Polish national dance in moderate triple meter

**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.

## Symphonic poem:

A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

**Tonic:** The keynote of a scale

**Trio:** See scherzo

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Andante:** Walking speed

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

**Con fuoco:** With fire, passionately, excited

**Giocoso:** Humorous

**Giusto:** Exact, strict

**Lugubre:** Dismal, dark, sad

**Maestoso:** Majestic

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

**Morendo:** Fading away

**Scherzando:** Playfully

**Semplice:** Simply

**Tranquillo:** Quiet, peaceful, soft

**Vivo:** Lively, intense

## TEMPO MODIFIERS

**Di molto:** Very, extremely

**(Ma) non tanto:** (But) not too much so

**Molto:** Very

# November/December

The Philadelphia Orchestra

Enjoy the ultimate in flexibility with a **Create-Your-Own 4-Concert Series** today! Choose 4 or more concerts that fit your schedule and your tastes and receive exclusive subscriber benefits.

Choose from over 70 performances including:

## Rachmaninoff's Paganini Rhapsody

**November 27 & 28** 8 PM

**Gianandrea Noseda** Conductor

**Simon Trpčeski** Piano

**Rossini** Overture to *The Thieving Magpie*

**Rachmaninoff** Rhapsody on a Theme of Paganini, for piano and orchestra

**Casella** Symphony No. 2 (U.S. premiere)

## The Complete Firebird

**December 3 & 5** 8 PM

**December 4** 2 PM

**Yannick Nézet-Séguin** Conductor

**Hilary Hahn** Violin

**Bizet** Suite No. 1 from *Carmen*

**Vieuxtemps** Violin Concerto No. 4

**Stravinsky** *The Firebird* (complete ballet)

**Hurry, before tickets disappear for this exciting season.**

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

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

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](mailto: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](http://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](http://www.philorch.org).

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. 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](http://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.

**Ticket Philadelphia Staff**

- Linda Forlini, Vice President
- Carrie Farina, Director, Patron Services
- Michelle Harris, Director, Client Relations
- Dan Ahearn, Jr., Box Office Manager
- Gregory McCormick, Training Manager
- Catherine Pappas, Project Manager
- Jayson Bucy, Patron Services Manager
- Elyse Madonna, Program and Web Coordinator
- Michelle Messa, Assistant Box Office Manager
- Tad Dynakowski, Assistant Treasurer, Box Office
- Patricia O'Connor, Assistant Treasurer, Box Office
- Thomas Sharkey, Assistant Treasurer, Box Office
- James Shelley, Assistant Treasurer, Box Office
- Mike Walsh, Assistant Treasurer, Box Office
- Elizabeth Jackson-Murray, Priority Services Representative
- Stacey Ferraro, Lead Patron Services Representative
- Meaghan Gonser, Lead Patron Services Representative
- Meg Hackney, Lead Patron Services Representative
- Megan Chialastri, Patron Services Representative
- Jared Gumbs, Patron Services Representative
- Kristina Lang, Patron Services Representative
- Brand-I Curtis McCloud, Patron Services Representative
- Steven Wallace, Quality Assurance Analyst