

Season 2015-2016

**Thursday, February 11, at
8:00**

Friday, February 12, at 8:00

**Saturday, February 13, at
8:00**

**Sunday, February 14, at
2:00**

The Philadelphia Orchestra

Vladimir Jurowski Conductor

Yefim Bronfman Piano

Beethoven Piano Concerto No. 5 in E-flat major, Op. 73
("Emperor")

I. Allegro

II. Adagio un poco mosso—

III. Rondo: Allegro

Intermission

Miaskovsky Symphony No. 10 in F minor, Op. 30
(in one movement)

Janáček *Taras Bulba*

I. The Death of Andrey

II. The Death of Ostap

III. The Prophecy and Death of Taras Bulba

This program runs approximately 1 hour, 50 minutes.

The February 11 concert is sponsored by

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The Philadelphia Orchestra

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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**, who holds the Walter and Leonore Annenberg Chair, 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, Musical America’s 2016 Artist of the Year, 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

Sheila Rock



One of today's most sought-after conductors, **Vladimir Jurowski** is a frequent guest with The Philadelphia Orchestra. He made his debut with the Philadelphians in 2005 and most recently performed with the ensemble in 2014. Born in Moscow in 1972, he made his international debut in 1995 at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, and the same year made his debut at the Royal Opera House, Covent Garden, with Verdi's *Nabucco*. In October 2015 he was announced as the next chief conductor and artistic director of the Berlin Radio Symphony, a position he takes up in the 2017-18 season. He was appointed principal guest conductor of the London Philharmonic in 2003 and became principal conductor in September 2007. He also holds the titles of principal artist of the Orchestra of the Age of Enlightenment and artistic director of the Russian State Academic Symphony.

In addition to these current performances, highlights of Mr. Jurowski's 2015-16 season include return visits to the New York Philharmonic, the Boston Symphony, and the Cleveland and Royal Concertgebouw orchestras; his debut at the Salzburg Easter Festival at the helm of the Staatskapelle Dresden; and performances at the Vienna Musikverein and Konzerthaus with the Vienna Symphony. A committed operatic conductor, he made his debut at the Metropolitan Opera in 1999 with Verdi's *Rigoletto* and has since returned for numerous performances. From 2001 to 2013 he served as music director of the Glyndebourne Festival Opera. In 2015 he returned to the Komische Oper Berlin for a new production of Schoenberg's *Moses and Aaron*. Future operatic highlights include his debut at the Bavarian State Opera with Prokofiev's *The Fiery Angel*, his Salzburg Festival debut with Berg's *Wozzeck*, and his first return to Glyndebourne as a guest conductor to lead the world premiere production of Brett Dean's *Hamlet*.

The London Philharmonic has released a wide selection of Mr. Jurowski's live recordings on its LPO Live label; recent releases include Zemlinsky's *A Florentine Tragedy* and an album of orchestral works by the orchestra's composer-in-residence, Julian Anderson. Mr. Jurowski's tenure at Glyndebourne has been documented in numerous CD and DVD releases, including Rossini's *La Cenerentola* and Rachmaninoff's *The Miserly Knight*, all released by Medici Arts.

Soloist



Dario Acosta

Pianist **Yefim Bronfman** has performed regularly with The Philadelphia Orchestra since making his debut in 1977. Widely regarded as one of today's most talented virtuoso pianists, he has won consistent critical acclaim for his solo recitals, orchestral engagements, and recordings. At the center of his 2015-16 season is a residency with the Staatskapelle Dresden, which includes all the Beethoven concertos conducted by Christian Thielemann in Dresden and on tour in Europe. Mr. Bronfman also performs Bartók concertos with the London Symphony and Valery Gergiev in Edinburgh, London, Vienna, Luxembourg, and New York. Recital performances include cycles of the complete Prokofiev sonatas over three programs in Berlin, at New York's Carnegie Hall, and at Cal Performances, Berkeley. He also has return engagements with the Vienna, New York, and Los Angeles philharmonics; the Mariinsky and Cleveland orchestras; and the Boston, Montreal, Toronto, San Francisco, and Seattle symphonies.

Following the success of a U.S. tour last spring, Mr. Bronfman rejoins violinist Anne-Sophie Mutter and cellist Lynn Harrell in May for a European tour that takes them to Madrid, Berlin, Moscow, and Milan. Always keen to explore chamber music repertoire, his partners have also included pianist Martha Argerich, mezzo-soprano Magdalena Kožená, flutist Emmanuel Pahud, violinist Pinchas Zukerman, and many others. Summer engagements have regularly taken him to the major festivals of Europe and the U.S. Widely praised for his solo, chamber, and orchestral recordings, Mr. Bronfman recently released both Brahms Piano Concertos on DVD with Franz Welser-Möst and the Cleveland Orchestra. Recent CD releases include the 2014 Grammy-nominated recording of Magnus Lindberg's Piano Concerto No. 2, commissioned for him and performed by the New York Philharmonic conducted by Alan Gilbert on the Da Capo label.

Born in Tashkent in the Soviet Union in 1958, Mr. Bronfman immigrated to Israel with his family in 1973 and became an American citizen in 1989. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking his first public performances there since leaving the country at age 15. That same year he was awarded the prestigious Avery Fisher Prize. He is also a 2015 recipient of an honorary doctorate from the Manhattan School of Music.

Framing the Program

Parallel Events

1809

Beethoven

“Emperor”

Concerto

Music

Spontini

Fernand Cortez

Literature

Irving

Rip van Winkle

Art

Constable

Malvern Hill

History

Napoleon

annexes Papal

States

1918

Janáček

Taras Bulba

Music

Bartók

Bluebeard’s

Castle

Literature

Cather

My Antonia

Art

Gris

Scottish Girl

History

End of World

War I

1926

Miaskovsky

Symphony

No. 10

Music

Kodály

Háry János

Literature

Milne

Winnie the Pooh

Art

Kokoschka

Terrace in

Richmond

History

Germany joins

League of

Nations

Beethoven composed his first four piano concertos to use as wondrous vehicles with which he could dazzle audiences and display his abundant talents both as a composer and performer. But by the time he wrote his last concerto deafness had forced a retreat from public performance; another pianist was enlisted to give the premiere. In the mighty Fifth Concerto, now known as the “Emperor,” Beethoven continued to challenge the expectations of his time.

In 1930 The Philadelphia Orchestra and Leopold Stokowski gave the U.S. premiere of Nikolai Miaskovsky’s Tenth Symphony. The Russian composer, a close friend of Sergei Prokofiev, composed 27 symphonies over the course of his career. The Tenth, his most performed and highly regarded, drew inspiration from Alexander Pushkin’s narrative poem *The Bronze Horseman* about a terrible flood that devastates St. Petersburg.

Czech composer Leoš Janáček was deeply attracted to Russian culture—he learned the language, travelled to Russia, and even sent his daughter to study there. His three-part tone poem *Taras Bulba* is based on a tale by Nikolai Gogol about a 17th-century Cossack who dies, along with his two sons, in a struggle against the Poles in 1628.

The Music

Piano Concerto No. 5 (“Emperor”)



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

As Mozart had discovered some two decades earlier, piano concertos offered the ideal vehicle to display both performing and composing gifts, including those of improvisation in the unaccompanied cadenza sections heard near the end of certain movements. Beethoven wrote far fewer keyboard concertos than the some two dozen of his model Mozart, although his involvement goes beyond the five canonic works most familiar today. In 1804-05 he wrote his “Triple” Concerto, for piano, violin, and cello, and he later made a piano arrangement of his Violin Concerto. What we might call Beethoven’s Piano Concerto “No. 0” in E-flat, his true first concerto, he composed as a young man in his native Bonn and although only the piano part survives with some instrumental cues, an orchestration has been reconstructed; a few available recordings of this curiosity give a good idea of how the 13-year-old composer sought to emulate Mozart.

These works span the first half of Beethoven’s public career, taking him from the time of his first fame as a piano virtuoso to the point where he was generally recognized by musicians and critics as the greatest living composer. There is some poetic justice, therefore, in the fact that he composed his last concerto, the so-called “Emperor,” in 1809, the year that Haydn died. For even though Haydn had not composed in years, proper reverence was due to Beethoven’s former teacher as long as he lived.

Beethoven’s last piano concerto (he abandoned work on a later Sixth Concerto in D major) is the only one he did not write for his own use as soloist. By 1809 his hearing had deteriorated to such an extent that he rarely played piano in public and could hardly have negotiated the challenges of this extraordinarily demanding piece. No longer performing concertos himself, he now finally got around to writing cadenzas for his earlier ones. Those of the “Emperor” are built into the fabric from the beginning.

What’s in a Name? The nickname “Emperor,” like many others attached to Beethoven’s music (e.g. the “Moonlight” Sonata), has no authority with the composer. While there is a definite militaristic flavor at moments in the Concerto, similar gestures can be found in all his previous ones as

Beethoven composed the *E-flat major Piano Concerto* in 1809.

The Concerto was first performed by The Philadelphia Orchestra with Constantin von Sternberg as soloist and Fritz Scheel conducting, in March 1903 during the Orchestra's first cycle of the complete Beethoven symphonies. The Fifth was last performed on subscription concerts in February 2013, with pianist André Watts and Rafael Frühbeck de Burgos.

The piece was recorded by The Philadelphia Orchestra twice, both for CBS: in 1950 with Rudolf Serkin and Eugene Ormandy, and in 1958 with Eugene Istomin and Ormandy.

The composer's score calls for an orchestra of solo piano, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's Fifth Concerto runs approximately 40 minutes in performance.

well. In this case, the associations were more current: Napoleon's troops had staged their second siege of Vienna in May 1809. The loud mortar-fire continued through the summer, and caused Beethoven particular distress because of his hearing. In July he wrote to his publisher: "Let me tell you that since May 4th I have produced very little coherent work, at most a fragment here and there. The whole course of events has in my case affected both body and soul. I cannot yet give myself up to the enjoyment of the country life which is so indispensable for me. . . . What a destructive, disorderly life I see and hear around me, nothing but drums, cannons, and human misery in every form."

In other respects, however, Beethoven's fortunes, literally and figuratively, were rising. In March 1809 he had been granted an annuity contract from three of his generous aristocratic patrons who pledged their support for the rest of his life. Free for the first time from financial cares (at least for the time being: war eventually brought a severe devaluation of the currency and bankrupted some supporters), Beethoven's professional fame was reaching its summit. He finished the "Emperor" Concerto late in the year and dedicated it to his student, patron, and friend Archduke Rudolph. The first known performance of the piece took place in Leipzig in late 1810, with Johann Schneider at the keyboard. The *Allgemeine musikalische Zeitung* stated that the Concerto caused such enthusiasm "that [the audience] could hardly content itself with the ordinary expressions of recognition." Still, many contemporaries considered it too difficult, as they did many of Beethoven's works from this period. "The immense length of the Concerto," wrote the same critic, "robs it of the impact that a product of this gigantic intellect would otherwise have upon its hearers."

A Closer Look Beethoven opens the Concerto (**Allegro**) in a way like no other: It is not so much the unusual ploy of having the piano appear at the beginning (something he had already done in his Fourth Concerto), but rather that the piano essentially plays virtuoso cadenza-like material, music that traditionally belongs at the end rather than the beginning. After three opening flourishes alternating between orchestra and piano, the ensemble states a vigorous first theme. In the coloristic **Adagio**, the piano emerges from the extremes of its register, pianissimo, to state a melody with the quality of a hymn. For the finale Beethoven forges ahead without a break into the **Allegro** in which the piano first presents the buoyant theme.

The Music

Symphony No. 10



Nikolai Miaskovsky
Born in Novogeorgievsk,
Russia (now Poland),
April 20, 1881
Died in Moscow, August 9,
1950

Symphonies comprised a third of Nikolai Miaskovsky's output (eventually he wrote 27 of them), with string quartets and piano sonatas making up another third. Here, then, was a composer who preferred standard abstract genres, even if he was by no means averse to poetic stimulation, as will appear.

First, though, he may need a little introduction, for though in 1935 a CBS radio poll placed Miaskovsky among the top 10 contemporary composers, along with Stravinsky, Ravel, Falla, and Rachmaninoff, performances have taken a dip since then.

“As Massive as If It Were Made of Iron” Miaskovsky was born into a military family and underwent officer training before enrolling at the St. Petersburg Conservatory. By then he was 25, but that did not stop him forming a firm friendship with a classmate a decade younger: Prokofiev. Their composition teachers were Anatol Liadov and Rimsky-Korsakov, though Miaskovsky at this point was more a follower of Tchaikovsky, who had died in 1893. He graduated in 1911 and, with his army background, served in the First World War. Come the 1917 Revolution, he joined the Red Army, and so was on the opposite side to his father, who was killed in the ensuing civil war. Miaskovsky spent most of his later life teaching at the Moscow Conservatory, where Aram Khachaturian and Dmitri Kabalevsky were among his pupils. Like them, and like Prokofiev and Shostakovich, he had to steer a careful course under Stalin's tyranny, but before that, in the 1920s, he had belonged to the Modernist grouping among Russian composers, the Association for Contemporary Music.

Composed in 1926-27, his Tenth Symphony, which was given its United States premiere in 1930 by Leopold Stokowski and the Philadelphians (who also gave the U.S. premieres of his Fifth and Sixth symphonies in 1926), is a prime achievement from this period, when dissonance, noise, and emphatic pulsation could seem to speak for a new society engaged in rapid industrialization. As Miaskovsky himself put it in a letter to Prokofiev, the music is “as massive as if it were made of iron.”

Its subject, however, is not a steelworks but rather a

narrative poem from a century before, Pushkin's *The Bronze Horseman*, in which the flooding Neva River overwhelms St. Petersburg and a young man discovers that his beloved's home has been swept away. Driven insane he remembers the tragedy a year later and flings a curse at the equestrian statue of Peter the Great, which comes to life and pursues him through the city.

A Closer Look The one-movement Symphony begins with an ominous rise through a half-step in the bass, given a dark sonority by low strings and woodwinds. From this grows a line that mounts slowly but decisively to arrive at another half-step rise before going on to finish. The tempo then doubles to *Allegro tumultuoso* for the work's principal material, which simultaneously swirls, gallops, and threatens—music easily imagined as picturing the colossal horse and rider giving chase through St. Petersburg by night. Soon, at a slightly less hectic speed, six horns are blaring out with menace, their opening phrase containing 10 notes of the scale. This idea is twisted and turned and taken up by other groupings, including violins with high woodwinds. But then the opening comes back and brings everything to a halt.

The tempo halves and an oboe picks out a melancholy tune, imitated by a solo violin—once again Miaskovsky's melodies are chromatic, not fitting easily into any key, even though a little pattern early in this oboe tune is distinctly Russian. That affiliation becomes still more pronounced in the passage for strings that follows, whose development, the theme weaving harmonically as it wanders through the orchestra, might suggest what Tchaikovsky would have been doing had he lived into his 80s. This whole section surely alludes to the emotional tragedy in the Pushkin and its ends are tied up, a flute repeating the oboe tune, before the *Allegro tumultuoso* comes rushing back.

This reprise—with non-standard scales marching up and down, sometimes in contrary motion—eventually broadens for a weighty transformation of the “Tchaikovsky” theme before picking up speed for a wild fugue, *Presto tempestoso*. Here the material spins, to arrive at further treatment of the brazen theme, after which comes a direct return to the “Tchaikovsky” music by way of the opening pronouncement once more. The oboe tune, too, is brought back, first on flute. Now the work's beginning quietly returns, leading to more of the *Allegro tumultuoso* and a climax. There is a delicately scored reminiscence of the oboe tune, with two muted violins playing harmonics and the other strings soft tremolos. Then, with a last rush, a

Miaskovsky composed his Tenth Symphony from 1926 to 1927.

The Philadelphia Orchestra gave the United States premiere of the work in April 1930, with Leopold Stokowski conducting. The work has not been played again by the Orchestra until these current performances.

The Symphony is scored for four flutes (IV doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, eight horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tam-tam), and strings.

Performance time is approximately 18 minutes.

blare, and a pounding, it is all over.

By telling a story in music—the fearsome menace, the chase, the memory of love—the work could easily be construed a symphonic poem. However, Miaskovsky creates a driving form with these elements: the lost-love music as both second subject in a sonata allegro and slow movement, the fugue as development and scherzo. All over in little more than a quarter of an hour, the work is indeed a symphony, and a mighty one.

—Paul Griffiths

The Music

Taras Bulba



Leoš Janáček
Born in Hukvaldy, Moravia
(now Czech Republic),
July 3, 1854
Died in Ostrava, August 12,
1928

World War I was, among other things, a moment in which the nationalism that had marked European life during the late 19th and early 20th centuries spilled out onto the battlefield—and found expression, after 1918, in the formation of new nations from the variegated peoples of what had been the Austro-Hungarian Empire. Though recent history has shown the extent to which some of these nations were built on artifice, at the time they represented very real hopes, which during the war had mounted into what was, for many, a first dream of nationhood. In the years leading up to the war, Czechs who railed against the Germanic orientation of their cultural institutions had grasped at all sorts of remedies for the imbalance that centuries of Hapsburg rule had wrought. Some became Russophiles, viewing the Russians as the potent key in the formation of a pan-Slavic culture that could serve as a buffer against the Germans.

A Love of Things Russian Leoš Janáček was one such Czech. Long an admirer of things Russian, Moravia's leading composer of the early part of this century was passionately devoted to the writings of Tolstoy, Dostoyevsky, and particularly the novelist and playwright Nikolai Gogol (1809-52). But his love of Russia went deeper than literature; in 1897 Janáček had formed a Russian club in Brno, and during the early years of the century he visited Russia twice. He even sent his daughter to St. Petersburg to study. And as early as 1915 he began to muse on the notion of an orchestral work based on stories of Cossack folklore contained in Gogol's 1835 *Mirgorod*. Among the tales in this collection is that of *Taras Bulba*, a 17th-century Cossack who perishes, along with his two sons, in the struggle against the Poles in 1628.

In describing the inspiration for his three-movement tone poem *Taras Bulba*, which he completed in 1918, Janáček demonstrated the full extent of his fascination with the spirit and the peoples of Russia. Taras was a figure to be reckoned with, he wrote, "not because he beat his own son to death for having betrayed his country, and not because of the martyr's death of his second son, but 'because there were no flames and tortures which could break the power of the Russian people.'—For these words, uttered by the famous Cossack leader, Taras Bulba, as he was being burned at the stake, I have composed this rhapsody."

Janáček composed Taras Bulba from 1915 to 1918.

The first Philadelphia Orchestra performance of the work was at the Mann Center in June 1991; Libor Pešek was on the podium. The only other time the Orchestra played this piece was on subscription in March 1997, with Sian Edwards conducting.

The work is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bells, cymbals, small side drum, triangle), harp, organ, and strings.

Performance time is approximately 24 minutes.

Of course, as the composer was completing the work in the spring of 1918 the whole face of Europe was being altered, and the role that Russia would eventually play in the reconfiguration of the eastern states might have given Janáček pause had he known how far it would go.

A Closer Look But at the time these stories seemed excellent material for a heroic tone poem on the order of Richard Strauss's works of the previous decades. The three divisions of Janáček's score reflect the three major events of Taras Bulba's life, which are depicted in programmatic fashion: the death of his son Andrey, the death of his son Ostap by execution, and finally, Taras's own death. Despite the prevalence of death throughout, however, the piece is hardly gloomy; in fact it is as full of variety and vigorous adventure as Strauss's *Till Eulenspiegel* or *Don Quixote*.

The first movement (**The Death of Andrey**) begins with a characterization of the love of Andrey for a Polish nobleman's daughter—a lovely vision of whom imbues the English horn and violin solos in the work's opening bars. The Cossacks, led by Taras Bulba and his sons, have besieged the town in which the girl lives (the halting flute triplets perhaps represent the desperate supplication of the residents) and when Andrey finds her, his impulse is to rescue her. Passionate love music accompanies their reunion. A morbid battle follows, in which Andrey battles with the Poles against his own company; encountering Taras Bulba he dismounts his horse and submits himself to death at his father's hand.

The Death of Ostap starts with another battle, the aftermath of which is that Ostap is taken prisoner and marched off to Warsaw. A sorrowful melody for the violins reflects the lad's dejected countenance; a frenzied and grotesque mazurka represents the Polish victory dance. Ostap is tortured and his anguished cries find expression in the dramatic sound of a high clarinet over fortissimo string tremolos; Taras arrives to rescue him but he is too late. Finally, in **The Prophecy and Death of Taras Bulba**, our principal character is himself captured, and in Gogol's story he is nailed to a tree, where he has dazed visions of the future strength and heroism of his people. For this reason, as Taras Bulba dies a painful death, the music grows strangely triumphant and energetic.

—Paul J. Horsley

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

Chord: The simultaneous sounding of three or more tones

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

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

Dissonance: A combination of two or more tones requiring resolution

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

Harmonics: High notes that are achieved on instruments of the violin family when the performer lightly places his finger exactly in the middle of the vibrating string

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

Op.: Abbreviation for opus,

a term used to indicate the chronological position of a composition within a composer's output

Rhapsody: Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music

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.

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

Tremolo: In bowing, repeating the note very fast with the point of the bow

Triplet: A group of three equal notes to be performed in the time of two of like value in the established rhythm

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Mosso: Moved (faster)

Presto: Very fast

Tempestoso: Stormily, passionately

Tumultoso: Agitated

TEMPO MODIFIERS

Un poco: A little, a bit

DYNAMIC MARKS

Fortissimo (ff): Very loud

Pianissimo (pp): Very soft

February/March

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James Levine Conductor

Paul Jacobs Organ

Ives *Three Places in New England*

Brahms Serenade No. 2

Saint-Saëns Symphony No. 3 ("Organ")

The February 18 concert is sponsored by Daniel K. Meyer, M.D.

Yannick and H el ene Welcome Spring

March 3 & 5 8 PM

March 4 2 PM

Yannick N ezet-S egu in Conductor

H el ene Grimaud Piano

Brahms Piano Concerto No. 2

Schumann Symphony No. 1 ("Spring")

The March 3 concert is sponsored by Medcomp.

The March 4 concert is sponsored by John McFadden and Lisa Kabnick.

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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