

Season 2016-2017

**Thursday, October 27,
at 8:00**

Friday, October 28, at 2:00

**Saturday, October 29,
at 8:00**

The Philadelphia Orchestra

Alain Altinoglu Conductor
Veronika Eberle Violin

Dutilleux *Métaboles*

- I. Incantatoire—
- II. Linéaire—
- III. Obsessionnel—
- IV. Torpide—
- V. Flamboyant

Mendelssohn Violin Concerto in E minor, Op. 64

- I. Allegro molto appassionato—Presto
- II. Andante—
- III. Allegretto non troppo—Allegro molto vivace

Intermission

Brahms Symphony No. 1 in C minor, Op. 68

- I. Un poco sostenuto—Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio—Più andante—Allegro non troppo, ma con brio—Più allegro

This program runs approximately 1 hour, 55 minutes.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Noseda Conducts Beethoven

Nov. 25-27

Gianandrea Noseda Conductor

Alexander Toradze Piano

Petrassi Partita

Ravel Piano Concerto in G major

Beethoven Symphony No. 6 ("Pastoral")

Spend Thanksgiving weekend with The Philadelphia Orchestra! Gianandrea Noseda returns to lead a program that whirls from dance to jazz to Beethoven.

The November 27 concert is sponsored by John H. McFadden and Lisa D. Kabnick.

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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 inspiring the future and 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 connection to the Orchestra's musicians has been praised by both concertgoers and critics 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 continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in 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, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs 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.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm 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 fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

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 was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and 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. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, *Musical America’s* 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

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

Conductor



Marco Borggreve

French conductor **Alain Altinoglu** made his Philadelphia Orchestra debut in 2014. As music director of the prestigious Théâtre Royal de la Monnaie in Brussels, he begins his first full season celebrating Brahms with a complete symphonic cycle in a year that also marks the reopening of La Monnaie's iconic opera house following extensive renovations. Along with these current performances, other highlights of the 2016-17 season include his debut at the Salzburg Festival conducting Mozart's *Don Giovanni* with the Vienna Philharmonic; debut appearances with the London and Boston symphonies and the Cleveland Orchestra; and a tour with the Gothenburg Symphony, tenor Klaus Florian Vogt, and violinist Baiba Skride. He also leads a new production of Massenet's *Werther* at the Gran Teatre del Liceu in Barcelona as well as new productions of Rimsky-Korsakov's *Le Coq d'Or* and Bartók's *Bluebeard's Castle* in Brussels.

Mr. Altinoglu regularly conducts such distinguished orchestras as the Chicago, City of Birmingham, Dutch National, Bamberg, Bavarian Radio, Berlin Radio, and Vienna Radio symphonies; the Royal Stockholm Philharmonic; the Philharmonia and Tonhalle orchestras; the Orchestre National de France; the Orchestre de Paris; the Orchestre Philharmonique de Radio France; the Staatskapelle Dresden; and the Staatskapelle Berlin. A regular guest at the world's leading opera houses, he appears at the Metropolitan Opera, the Royal Opera House Covent Garden, the Teatro Colón in Buenos Aires, the Zurich Opera House, the Deutsche Oper Berlin, all three opera houses in Paris, and the Vienna, Berlin, and Bavarian state operas. He has also appeared at the festivals in Bayreuth, Salzburg, Orange, and Aix-en-Provence.

Mr. Altinoglu maintains a strong affinity for the *Lied* repertoire. He regularly accompanies mezzo-soprano Nora Gubisch, and their most recent recording for the Naïve label includes folk songs by Falla, Obradors, Granados, Berio, and Brahms. Other recordings together have included discs of songs by Duparc (Cascavelle) and Ravel (Naïve). His DVD recordings include Honegger's *Joan of Arc at the Stake* (Accord) and Wagner's *The Flying Dutchman* (Deutsche Grammophon). Born in Paris in 1975, Mr. Altinoglu studied at the Conservatoire National Supérieur de Musique de Paris, where he now teaches conducting.

Soloist



Violinist **Veronika Eberle** is making her Philadelphia Orchestra debut. In addition to these performances, highlights of her 2016-17 season include debuts with the San Francisco Symphony and London's Philharmonia Orchestra, and return invitations to the Montreal and Bavarian Radio symphonies and the Munich Chamber Orchestra. She also appears in the Hamburg State Opera's production of *Lulu*, performing Berg's Violin Concerto, conducted by Kent Nagano. She continues her association with the Kammerakademie Potsdam with a season-long residency. Ms. Eberle recently made debuts with the Boston Symphony at Tanglewood, the Mozarteum Orchestra Salzburg, and the Radio France and Hamburg philharmonics. She has also performed with Yannick Nézet-Séguin and the Rotterdam Philharmonic.

Ms. Eberle's regular chamber music partners include pianists Shai Wosner and Lars Vogt and violinists Renaud Capuçon and Antoine Tamestit. During the 2015-16 season she undertook a substantial chamber music tour with soprano Anna Prohaska, visiting major European venues including Wigmore Hall, Amsterdam's Concertgebouw, the Konzerthaus Dortmund, and the Salzburg Festival. Recent recital highlights include performances in London, Salzburg, Amsterdam, Paris, and Zurich; at the Lucerne Festival; and at Carnegie Hall.

Ms. Eberle came to international attention at age 16 when Simon Rattle introduced her to a packed house at the Salzburg Easter Festival for a performance of the Beethoven Concerto with the Berlin Philharmonic. Born in Donauwörth, Germany, she started violin lessons at the age of six. Four years later she became a junior student at the Richard-Strauss-Konservatorium in Munich with Olga Voitova. After studying privately with Christoph Poppen for a year, she joined the Hochschule in Munich, where she studied with Ana Chumachenco from 2001 to 2012. Over the years she has benefited from the support of a number of prestigious organizations, including the Nippon Foundation and the Borletti-Buitoni Trust. She was a BBC Radio 3 New Generation Artist from 2011 to 2013 and a Dortmund Konzerthaus "Junge Wilde" artist from 2010 to 2012. Ms. Eberle plays the "Dragonetti" Stradivarius (1700), on generous loan from the Nippon Music Foundation.

Framing the Program

Parallel Events

1844
Mendelssohn
Violin Concerto

Music
Verdi
Ernani

Literature
Thackeray
Barry Lyndon

Art
Turner
Rain, Steam, and Speed

History
YMCA founded

1876
Brahms
Symphony No. 1

Music
Ponchielli
La gioconda

Literature
Mallarmé
L'Après-midi d'un faune

Art
Renoir
In the Garden

History
World Exhibition in Philadelphia

1964
Dutilleux
Métaboles

Music
Stockhausen
Plus/Minus

Literature
Pinter
Homecoming

Art
Magritte
The Son of Man

History
Alaska
earthquake

Over the course of this season The Philadelphia Orchestra explores music connected with Paris and performs in chronological order Johannes Brahms's magnificent four symphonies, on-going themes that frame the concert today.

Henri Dutilleux, who died in Paris three years ago at age 97, was one of the leading French composers of the 20th century. He wrote *Métaboles* over the course of some five years during the early 1960s. The 16-minute piece is a sort of miniature concerto for orchestra cast in five continuous short movements. Each is a transformation of the preceding one until the finale that combines elements of them all. The evocative movement titles are "Incantatory," "Linear," "Obsessive," "Torpid," and "Flamboyant."

Felix Mendelssohn as a teenager was already writing orchestral masterpieces that were fully mature. At the other end of his life—cut short at age 38—he produced works that remained fresh and youthful. The beloved Violin Concerto that we hear today turned out to be his final orchestral work.

In 1853 Robert Schumann hailed the 20-year-old Brahms as the potential savior of German instrumental music. The generous praise generated enormous expectations for the young composer, especially with regard to writing a symphony. Ever since Beethoven's death in 1827 the musical world had debated what form and style symphonies should take—Brahms's answer was eagerly awaited. At age 43 he finally completed his First Symphony, which was immediately hailed as "Beethoven's Tenth." The impasse now resolved, Brahms the following year wrote his buoyant Second Symphony, which the Philadelphians perform next week.

The Music

Métaboles



Henri Dutilleux
Born in Angers, January 22,
1916
Died in Paris, May 22, 2013

Henri Dutilleux is widely regarded as one of the leading composers of our time, securely ensconced in the pantheon of 20th- and early-21st-century French compatriots such as Debussy, Ravel, Roussel, Poulenc, Messiaen, Boulez, and others. Yet for much of his life, musical politics kept him largely out of the international public eye. Some have cited the exaggerated influence of Boulez, whose at times dogmatic serialist outlook scoffed at music that emulated Britten, Bartók, or Stravinsky rather than Schoenberg and his school. But as time went on, any hard feelings from the past mellowed as both achieved near-legendary status. “Our relations are now very good, *très chaleureux*,” Dutilleux told a British journalist in 2005.

Today we can rejoice that Dutilleux’s compositions have found their way to American concert halls with increasing frequency, for no picture of French music is complete without it. His pieces are constructed with an uncanny intuition for rhetorical discourse and are painted with vivid colors; they often find comparison to literature or to the visual arts. Dutilleux has said that Marcel Proust’s novels and Charles Baudelaire’s poetry, for example, encouraged him to venture beyond traditional forms. Other works pay homage to visual arts, such as *Timbres, espace, mouvement*, inspired by Van Gogh’s *Starry Night*.

The Composer But whereas the paternal side of Dutilleux’s family boasted painters, lithographers, and printers, it was the musical ancestry on his mother’s side that had the deepest impact on his artistic development. The youngest of four children in an intensely musical home, he advanced quickly on the piano and enrolled in the Douai Conservatory at the age of eight—composing from his early teens and landing in the prestigious composition class of Henri Büsser. He also studied counterpoint and fugue with Noël Gallon, harmony with Jean Gallon, and orchestral conducting with Philippe Gaubert. He won the Prix de Rome in 1938 (for his cantata *L’Anneau du roi*) but spent only a few months in Rome before World War II forced him to return home.

Dutilleux worked as a medical orderly during the war, then as pianist, conductor, and arranger. He was choral director

Dutilleux composed *Métaboles* from 1959 to 1964.

Eugene Ormandy was on the podium for the first Philadelphia Orchestra performances of Métaboles, in February 1975. The work has been heard here only twice since: in February 1985 with Charles Dutoit and in March 2011 with Stéphane Denève.

The score calls for four flutes (III and IV doubling piccolo), three oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, Chinese cymbal, cowbell, cymbals, glockenspiel, small suspended cymbal, snare drum, tam-tams, temple blocks, tom-toms, triangle, xylophone), harp, celesta, and strings.

Performance time is approximately 16 minutes.

at the Opéra de Paris in 1942-43 and served as director of music productions for Radio France from 1945 to 1963. Although he composed numerous works during the 1930s and '40s, he called his Piano Sonata No. 1 (1948) his first mature work and suppressed the earlier ones. He was professor of composition at the École Normale in Paris (1961-70) and from 1971 at the Paris Conservatory. He also taught at the Tanglewood Music Festival during the 1990s.

Dutilleux's earlier works tended to bear conventional titles (Symphony No. 1) but by the 1960s he was moving toward more descriptive, poetic ones (*Tout un monde lointain . . .*, for cello and orchestra). By the 1970s he was receiving major commissions from the Koussevitzky Foundation and Mstislav Rostropovich, and he subsequently composed for Isaac Stern, Anne-Sophie Mutter, and Renée Fleming.

Dutilleux published relatively few works, and to each he brought an exceptionally high level of polish—at times returning to alter a work or to add a movement. In 2010, for example, he added a third movement to his chamber work *Les Citations* for oboe, harpsichord, double bass, and percussion, begun in 1985 with an additional movement appended in 1991.

A Closer Look Dutilleux's music favors pitch centers but is rarely outright tonal, with short-breathed, folk-like melodies and strongly etched motivic material. Despite an extreme attention to structure and symmetry, the works often possess a dreamlike quality. *Métaboles*, completed in 1964, was first performed by George Szell and the Cleveland Orchestra on January 14, 1965. This 16-minute gem—a sort of miniature concerto for orchestra—consists of five sections performed without pause, emphasizing each of the sections of the orchestra and then melding them all. This musical “metamorphosis” evolves from the initial **Incantatoire**—*Rite of Spring*-like in its piercing polytonal opening—to the low, sustained string chords of **Linéaire**, which features a slower version of the motif. Brass explosions form the wild **Obsessionnel**, tom-tom taps provide a tender “night music” in **Torpide**, and snarling snare drums signal the final **Flamboyant**.

—Paul J. Horsley

The Music

Violin Concerto



Felix Mendelssohn
Born in Hamburg,
February 3, 1809
Died in Leipzig,
November 4, 1847

In 1838 Felix Mendelssohn began to be haunted by a yearning melody, at once sinuous and melancholy, that he recognized as the beginning of a violin concerto. As he wrote to a friend in July of that year, this melody “gave him no peace.” Usually a ruminant, even hesitant, composer, Mendelssohn brooded over this elegiac theme in E minor for years. In the meantime, he completed his String Quartet in E minor, Op. 44, No. 2; its overall mood of subdued passion clearly anticipated that of the violin concerto to come. An 1842 commission from England caused him to draft an extended sketch of a piano concerto in the same key with transitions between movements, just as in the violin concerto.

A Partnership in Composing Mendelssohn wrote the Violin Concerto in E minor, Op. 64, especially for the brilliant violinist Ferdinand David. In February 1836 David became concertmaster of Leipzig’s famed Gewandhaus Orchestra, of which Mendelssohn was music director. The two men were fast friends and they worked closely together as colleagues at the Leipzig Conservatory as well as on the Concerto. Spurred on by David, Mendelssohn turned his full attention to writing the piece in the early months of 1844. Work proceeded so rapidly that the orchestral score was virtually complete by September. Although he is often now thought of as a facile composer whose work came to him effortlessly, Mendelssohn was in fact a compulsive reviser. At one point in his correspondence with David, he wondered if he should not extend the poetic cadenza of the first movement into a full virtuoso display, which he happily decided not to do. By the end of the year, Mendelssohn was still fussing over details; the exasperated violinist had to coax the fastidious composer into relinquishing his score. David premiered the Concerto in Leipzig on March 13, 1845, with the Danish composer Niels Gade conducting. It was an immediate and lasting success, beloved by violinists and listeners alike.

Mendelssohn cast his Violin Concerto in three movements connected by transitions so that each flows effortlessly into the next without interruption. (The composer may have wished to forestall the then-customary applause after every movement.) He might have derived this practice from the

Mendelssohn's *Violin Concerto* was composed in 1844.

The first Philadelphia Orchestra performances of the *E-minor Concerto* were given in November 1901 by Charles Gregorowitsch, with Fritz Scheel on the podium. Many great violinists have performed the work here, including Fritz Kreisler, Efram Zimbalist, Zino Francescatti, Isaac Stern, Yehudi Menuhin, Pinchas Zukerman, Itzhak Perlman, Gil Shaham, and Leonidas Kavakos. The last subscription performances of the *Concerto* were in March 2015, with violinist Nadja Salerno-Sonnenberg and Gianandrea Noseda.

The Orchestra has recorded the work three times, all with Eugene Ormandy for CBS: in 1950 with Stern; in 1955 with David Oistrakh; and in 1958 again with Stern.

The *Concerto* is scored for an orchestra of solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 27 minutes.

Konzertstück in F minor for Piano and Orchestra, Op. 79 (1815–21), by Carl Maria von Weber, in which the major sections succeed each other without a break. Mendelssohn was one of the finest pianists of his era and played Weber's brilliant work often. Unlike Weber's score, however, Mendelssohn's *Violin Concerto* has no extramusical "program" to explicate its impassioned emotion.

A Closer Look After a single rustling measure scored for strings and timpani, the violin enters with the principal theme of the first movement (**Allegro molto appassionato**). This haunting beginning owes a debt to Beethoven's Fourth Piano Concerto, a work that was also in Mendelssohn's repertory, in which the pianist plays the opening theme immediately before the orchestra enters. Mendelssohn deploys this reversal of the traditional roles of soloist and orchestra throughout his *Violin Concerto*. Like Beethoven, he derived all of the material in his score from these opening measures. In particular, the first notes played by the soloist have a distinctive rhythm, a "long-short" pattern known to musicians as a "dotted rhythm." This dotted rhythm recurs constantly throughout the piece, binding its materials together in remarkable unity despite a kaleidoscopic variety of moods. After this arresting opening, the first movement proceeds along the lines of a standard sonata form until the cadenza's unexpected appearance at the end of the development. This daring formal innovation enabled Mendelssohn to weave the cadenza into the tapestry of the score rather than simply allowing it to be a pretext for virtuoso display near the very end of the movement, as was customary during the period. The *Concerto*'s cadenza therefore functions more like a soliloquy in a drama than a succession of fireworks, the end of which melds seamlessly into the recapitulation, evincing remarkable ingenuity in the service of emotional expression.

After a concise transition that prominently features the bassoon, the wistful second movement (**Andante**) gently unfolds a lyrical melody, a veritable "song without words." During the more agitated middle section, the oscillating figuration of the solo violin recalls the tremulous orchestral figure with which the *Concerto* began. The next transition alludes to elements of the first movement's opening theme, thus moving elegantly into the finale. The last movement (**Allegretto non troppo—Allegro molto vivace**) is a combination of elfin scherzo and exultant finale. Near the end of this scintillating rondo, an exultant lyrical outburst precedes the joyous final measures.

The Music

Symphony No. 1



Johannes Brahms
Born in Hamburg, May 7,
1833
Died in Vienna, April 3,
1897

As a young composer, Johannes Brahms enjoyed the close friendship and enthusiastic support of Robert and Clara Schumann, two of the most influential musical figures of their day. In 1853, when Brahms was only 20 years old (and with merely a handful of songs, piano solos, and chamber pieces under his belt), Robert Schumann proclaimed to the world that his young friend's piano sonatas were "veiled symphonies," and that this composer was the rightful heir to Beethoven's stupendous musical legacy.

Schumann's enthusiastic promotion of Brahms was a double-edged sword. While it was flattering to be regarded as the savior of German music, Brahms was intimidated by the pressure to write symphonies worthy of the standard Beethoven had established. It would take him another 23 anxious years, and several abandoned attempts, before he could bring himself to tackle a symphony "after Beethoven," as he put it. And even then he worried it would not be good enough.

The Path to a First Symphony Brahms began sketches for a first symphony as early as 1854, though subsequent progress was slow and sporadic. In 1862 he showed the first movement of a proposed symphony in C minor to some friends. Then, six years later, he sent to Clara Schumann a copy of the alhorn melody that would eventually find its way into the finale of his Symphony No. 1 in C minor. But by the early 1870s Brahms despaired of completing the work, lamenting to a friend, "I shall never write a symphony! You have no idea how it feels for someone like me always to hear such a giant as Beethoven marching along behind me!"

Still, the specter of a first symphony didn't prevent Brahms from writing other orchestral works in the meantime. He produced two orchestral serenades, a piano concerto, and the masterly *German Requiem*, all of which had started out with symphonic aspirations. And in 1873 his orchestral Variations on a Theme of Haydn enjoyed enough success to convince him that perhaps a real symphony was not as impossible as it had once seemed. So by 1876 Brahms had completed his Symphony No. 1, at the relatively advanced age of 43.

An Homage to Beethoven Brahms tackled the looming shadow of Beethoven by making his own symphony an

Brahms composed his Symphony No. 1 from 1862 to 1876.

The first Philadelphia Orchestra performances of Brahms's First Symphony were led by Fritz Scheel in November 1902.

The most recent subscription performances were in March 2014, with Herbert Blomstedt on the podium.

The Orchestra has recorded the piece five times: in 1927 and 1936 for RCA with Leopold Stokowski; in 1950 and 1959 for CBS with Eugene Ormandy; and in 1989 for Philips with Riccardo Muti. A live recording from 2006 with Rossen Milanov is currently available as a digital download.

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

The First Symphony runs approximately 45 minutes in performance.

homage to the master. While Wagner claimed that the only possible path after Beethoven was the music drama and the single-movement symphonic poem, Brahms attempted to show that the four-movement model of the Classical symphony was still ripe for development, and he used Beethoven's own symphonies as a springboard. Indeed, Brahms's First Symphony has frequently been referred to as "Beethoven's Tenth."

A primary inspiration for Brahms's First Symphony was Beethoven's legendary Fifth. Brahms chose the same key, C minor, and used both the rhythm of its famous "fate" motif and the final apotheosis into C major at the conclusion of his own symphony. The main theme in the finale of Brahms's First bears a striking resemblance, however, to the "Ode to Joy" theme from Beethoven's Ninth. Brahms meant for these references to be overt—when it was mentioned to him that this work shared some resemblances to Beethoven, he reportedly shot back with indignation, "Well, of course! Any idiot can see that!"

A Closer Look The Symphony's first movement opens with ominous drum beats (**Un poco sostenuto**), over which chromatic lines in the strings and woodwinds weave an anxious tapestry. The drumbeat echoes continue throughout the slow introduction before giving way to the dramatically agitated **Allegro**. A gentler second theme adds the contrast that provides the musical light and shadow in this movement.

Brahms's natural gift for lyrical melody and rich harmonizations are evident in the opening of the second movement (**Andante sostenuto**), which then proceeds through a restless middle section before reprising the sumptuous melody in a new scoring for oboe, horn, and solo violin. The brief third movement (**Un poco allegretto e grazioso**) functions as a kind of intermezzo, with a rustic freshness that recalls some of Brahms's earlier orchestral serenades.

The final movement begins like the first, with a slow introduction (**Adagio**) that reintroduces the portentous timpani drumbeats and sinuous chromaticism. But the "alphorn" theme soon clears away the lingering melancholy, turning the harmony towards a triumphant C major (**Più andante**). The strings then present a stately hymn (**Allegro non troppo, ma con brio**) that, together with a majestic trombone chorale, forms the basis for a variety of thematic iterations before reaching a glorious, even euphoric coda (**Più allegro**).

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Grammy Award-winning organist Paul Jacobs returns as Yannick leads the Philadelphians in a world premiere Organ Concerto by Christopher Rouse. And Saint-Saëns's "Organ" Symphony brings the performance to a rousing conclusion.

These performances are made possible in part by the Wyncote Foundation.

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Photo: Jessica Griffin

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

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

Chord: The simultaneous sounding of three or more tones

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

Counterpoint: The combination of simultaneously sounding musical lines

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

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

Intermezzo: A short movement connecting the main divisions of a symphony

Koncertstück: A short concerto in one movement and free form

Op.: Abbreviation for opus, a term used to indicate

the chronological position of a composition within a composer's output

Polytonal: The simultaneous use of multiple keys or tonalities in different parts of the musical fabric

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." An instrumental piece of a light, piquant, humorous character.

Serialism: Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

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

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Appassionato: Passionate

Con brio: Vigorously, with fire

Grazioso: Graceful and easy

Presto: Very fast

Sostenuto: Sustained

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Non troppo: Not too much

Più: More

Un poco: A little

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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