

Season 2016-2017

Friday, November 25,

at 8:00

Saturday, November 26,

at 8:00

Sunday, November 27,

at 2:00

The Philadelphia Orchestra

Gianandrea Nosedà Conductor

Alexander Toradze Piano

Petrassi Partita

I. Gagliarda

II. Ciaconna

III. Giga

First Philadelphia Orchestra performances

Ravel Piano Concerto in G major

I. Allegrement

II. Adagio assai

III. Presto

Intermission

Beethoven Symphony No. 6 in F major, Op. 68 ("Pastoral")

I. Allegro ma non troppo (Awakening of cheerful feelings upon arriving in the country)

II. Andante molto moto (Scene by the brook)

III. Allegro—Presto (Merry gathering of peasants)—

IV. Allegro (Tempest, storm)—

V. Allegretto (Shepherds' hymn—Happy and thankful feelings after the storm)

This program runs approximately 2 hours.

The November 27 concert is sponsored by

John H. McFadden and Lisa D. Kabnick.

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

Please join us immediately following the November 27 concert for a free Chamber Postlude, featuring members of The Philadelphia Orchestra and special guest Natalie Zhu.

Beethoven Piano Trio No. 4 in D major, Op. 70, No. 1
("Ghost")

- I. Allegro vivace con brio
- II. Largo assai ed espressivo
- III. Presto

Natalie Zhu Piano

William Polk Violin

John Koen Cello

The Philadelphia Orchestra

Jessica 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 Play!Ns, 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.

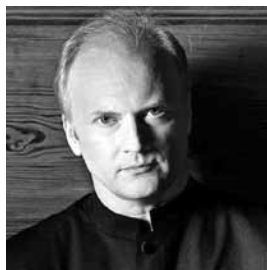
Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He was 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



Gianandrea Noseda is the 2016 International Opera Awards Conductor of the Year and *Musical America's* 2015 Conductor of the Year. This season he began his new position as principal guest conductor of the London Symphony and in the 2017-18 season he becomes music director of the National Symphony at the Kennedy Center. A regular guest conductor at many of the most renowned international orchestras, he is also principal guest conductor of the Israel Philharmonic, principal conductor of the Orquestra de Cadaqués in Spain, 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 Theater, a position he held for a decade. He has recently made debuts with the Berlin Philharmonic and at the Salzburg Festival. He has appeared with The Philadelphia Orchestra every season since his debut in December 2010.

Mr. Noseda has been music director of the Teatro Regio Torino since 2007, propelling it into the ranks of the leading opera houses of the world. Under his leadership, it has become one of Italy's most important cultural ambassadors, recording with the leading singers of our time and embarking on tours to Austria, China, France, Germany, Japan, Russia, and the United States. His longstanding relationship with the Metropolitan Opera dates back to 2002. He has conducted many new productions at the Met, including Borodin's *Prince Igor*, now available on DVD from Deutsche Grammophon, and Bizet's *The Pearl Fishers*, soon to be released on Warner Classics.

Mr. Noseda's recording activity counts over 50 CDs, many award-winning. His critically acclaimed *Musica italiana* recording project, which he initiated over 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, Goffredo Petrassi, and Ermanno Wolf-Ferrari. Also committed to young musicians, he led the European Union Youth Orchestra's European Tour in 2015. A native of Milan, Mr. Noseda holds the honor of Cavaliere Ufficiale al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy.

Soloist



Pianist **Alexander Toradze** made both his Philadelphia Orchestra debut at the Mann Center and his subscription debut in 1985. These current performances are only his second set of subscription concerts, although he has since appeared with the Orchestra at the Mann and in Saratoga. Universally recognized as a masterful virtuoso in the grand Romantic tradition, he often appears with the leading orchestras of North America, including the New York and Los Angeles philharmonics; the National, San Francisco, Boston, Chicago, Houston, Pittsburgh, Baltimore, Cincinnati, Seattle, Detroit, Toronto, and Montreal symphonies; and the Cleveland, Minnesota, and Metropolitan Opera orchestras. Overseas he appears regularly with the Mariinsky Orchestra; the Israel, St. Petersburg, and La Scala philharmonics; the London, City of Birmingham, and Bavarian Radio symphonies; and the Orchestre National de France. He made his Berlin Philharmonic debut in 2003.

Mr. Toradze's recordings include the Shostakovich piano concertos with the Frankfurt Radio Symphony and Paavo Järvi on Pan Classics. He has also recorded all five Prokofiev concertos with Valery Gergiev and the Kirov Orchestra for the Philips label. Other recordings include Scriabin's *Prometheus: The Poem of Fire* with the Kirov Orchestra and Mr. Gergiev, as well as recital albums of works by Musorgsky, Stravinsky, Ravel, and Prokofiev for the Angel/EMI label.

Born in 1952 in Tbilisi, Georgia, Mr. Toradze graduated from the Tchaikovsky Conservatory in Moscow and soon became a professor there. He moved permanently to the United States in 1983 and in 1991 was appointed the Martin Endowed Chair Professor of Piano at Indiana University South Bend. The members of the multi-national Toradze Piano Studio have developed into a worldwide touring ensemble that has gathered great critical acclaim on an international level. The Studio has performed projects detailing the piano and chamber works of Rachmaninoff, Prokofiev, Dvořák, and Stravinsky in Rome, Venice, and Ravenna, Italy; at the Klavier Festival Ruhr and Berlin Festival in Germany; and in Boston, Chicago, and Washington, D.C.

Framing the Program

Parallel Events

1808

Beethoven

Symphony

No. 6

Music

Weber

Silvana

Literature

Goethe

Faust, Pt. I

Art

Ingres

La Grande

Baigneuse

History

France invades

Spain

1929

Ravel

Piano Concerto

in G major

Music

Walton

Viola Concerto

Literature

Hemingway

A Farewell to

Arms

Art

Feininger

Sailing Boats

History

The Great

Depression

1932

Petrassi

Partita

Music

Grofé

Grand Canyon

Suite

Literature

Huxley

Brave New

World

Art

Picasso

Head of a

Woman

History

Gandhi arrested

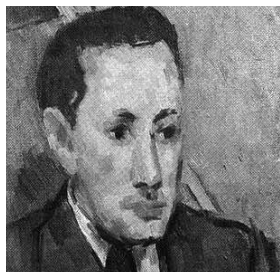
Guest conductor Gianandrea Noseda has proved a passionate champion of underappreciated Italian compositions and in recent seasons he has shared this love with Philadelphia audiences. On the concert today he offers Goffredo Petrassi's *Partita*, a brilliant neoclassical tour-de-force in three dance-like movements.

Maurice Ravel was at the height of his international fame in 1928 when he toured America, where he deepened his enthusiasm for jazz. Upon his return to France he began composing the Piano Concerto in G major, which is jazz inspired. The first movement begins with a sparkling orchestral section before things slow down when the piano enters with sometimes bluesy solos. The following Adagio is an unusually heart-felt lyrical utterance that leads to a dazzling perpetual-motion finale.

"No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo that man desires to hear." So Beethoven declared in a letter a few years after composing his "Pastoral" Symphony. The Sixth is his most explicitly programmatic symphony. He wrote down his ideas in sketches and gave each of the five movements a title, tracing an outing to the country, strolling by a stream, hearing birds sing, encountering peasants dancing, and being caught in a furious downpour with thunder and lightning that leads to the concluding "Shepherds' hymn—Happy and thankful feelings after the storm."

The Music

Partita



Goffredo Petrassi
Born in Zagarolo, Italy,
July 16, 1904
Died in Rome, March 2, 2003

In terms of its larger pattern, Goffredo Petrassi's creative life paralleled that of his U.S. contemporary Elliott Carter. Both were late starters, not writing anything they wanted published until they were almost 30. Both then set out in a strong and vigorous neoclassical manner, owing allegiances to Stravinsky, Hindemith, and Bartók. Both experienced a swerve soon after the Second World War toward a leaner, more harmonically adventurous sort of music. And both lived to a great age, though failing eyesight forced Petrassi to stop composing when he was around 80.

Of course, there were also differences. Petrassi's particular strengths lay in orchestral music—his eight concertos for orchestra span his output from his late 20s to his late 60s—and in big choral pieces, notably his *Coro di morti* (1940-41), where the voices seem to come from the darkest time of the Second World War. Riccardo Muti programmed this work twice here, including in his last season as music director.

His Breakthrough Piece Now Gianandrea Noseda, who has recorded two Petrassi discs in recent years, offers the composer's breakthrough piece, his *Partita* of 1932. Petrassi was in his last year at the conservatory in Rome when he wrote the score, partly at the urging of Alfredo Casella, the leading modernist among Italian composers of the time and a man with international connections. Casella, in his early 40s, had taken Petrassi under his wing, and pointed him in the direction of a national competition, which required composers to present a piece in either of two categories: symphony or partita.

The latter type, in Italy at the time, meant not the more or less fixed form familiar from Bach's partitas for keyboard and for solo violin but rather a revivification of old dances with no particular model in mind. That is what Petrassi exuberantly provided, and his work duly won the competition, was performed in Rome, and went on to represent Italy at the next festival of the International Society for Contemporary Music, in Amsterdam in May 1933. The performance there, with Casella conducting the Concertgebouw, was the occasion of Petrassi's first trip

abroad, and gave him the opportunity to meet colleagues including Aaron Copland and William Walton. Later the same year the work was heard in the Soviet Union.

A Closer Look Though the partita of this period in Italy was intended to be a national genre, the three dances Petrassi chose are not specifically Italian. The galliard was widespread in Europe in Shakespeare's time; the chaconne arrived from Latin America; and the gigue was an adaptation of the British jig. Nor does Petrassi attempt a Renaissance flavor, in the way Ottorino Respighi had done. His dances are, rather, thoroughly reimagined in terms of the machine age. This is evident right from the work's bold, resolute start, with clangorous sounds from almost the whole orchestra—created by chords in fourths and given an edge by the piano, which is the solitary percussive instrument present—around a fanfare from two trumpets that quickly uses all 12 notes of the chromatic scale, though without the serial ordering the composer was to employ after the war.

This robust opening, perhaps suggesting more a march than a **Gagliarda** dance, even though in clear triple time, settles into slower, more seductive music featuring saxophones. Soon, though, the original music breaks in, and the atmosphere becomes that of a development section. Then the beginning is fully restored, and the slower music briefly reconsidered, before the movement ends with a punch.

The **Ciaccona**, forming the slow movement of what we might feel Petrassi could have entered the competition as a three-movement symphony, behaves at first as chaconnes should, with a repeating eight-measure melody over which other material is developed. The composer thus gives himself the chance to show off another Carter-like aspect of his music: its dynamic counterpoint. After the initial statement of the theme (once again highly chromatic) on double basses with low winds, the first variation is beautifully scored for four cellos, joined in the last phrase by muted brass. The second variation is for strings only, with the melody taken by the first violins, and the third returns the theme to low strings, with interjections from brass and woodwinds. A clarinet solo concludes this episode, and the tempo this time increases with the arrival of the alto saxophone, which keeps the first four notes but otherwise reshapes the theme. So it goes on: The normal procedures of a chaconne are abandoned, and yet elements of the theme are ever-present. The speed increases again for a cascade from

Petrassi composed his Partita in 1932.

These are the first Philadelphia Orchestra performances of the piece and only the third work by the composer ever performed by the ensemble.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, soprano saxophone, alto saxophone, two bassoons, four horns, three trumpets, three trombones, piano, and strings.

Performance time is approximately 20 minutes.

11 strings that escape the rest of the orchestra—though not for long, as the music grows more turbulent toward a climax, from which it retreats, to end with a repeat of the third variation on the chaconne theme.

Certainly the most dance-like movement, the **Giga** keeps up its whirl of triplets almost throughout. This is also a movement that, right from its start, shows Petrassi's taste for surprising orchestral noises. Dancing through domains of piano concerto, exoticism, and syncopation, the music can only be brought to a stop by evaporating.

—Paul Griffiths

The Music

Piano Concerto in G major



Maurice Ravel
Born in Ciboure, Lower
Pyrenees, March 7, 1875
Died in Paris, December 28,
1937

In a 1932 interview with an English newspaper, Maurice Ravel declared: "I frankly admit that I am an admirer of jazz, and I think it is bound to influence modern music. It is not just some passing phase, but has come to stay. It is thrilling and inspiring, and I spend many hours listening to it in night clubs and over the wireless." The composition prompting the observation was his recent Piano Concerto in G major, each movement of which, he commented, "has jazz in it"

A Pair of Piano Concertos Ravel's interest in jazz had grown during a successful 1928 tour of America, where he had chances to hear more of it in New Orleans and New York, during which time he met George Gershwin. Soon after returning to Paris he began writing the G-major Concerto, some ideas for which date back more than a decade. The project was interrupted, however, by an attractive commission from the Viennese pianist Paul Wittgenstein (older brother of the great philosopher), who had lost his right-hand in the First World War and sought out leading composers, including Strauss, Prokofiev, Hindemith, and Britten, to write pieces for left-hand alone. In this way Ravel found himself composing two concertos, both jazz influenced.

Ravel intended the G-major Concerto as a vehicle for his own performances as a pianist and announced plans to take it on an extended tour across Europe, to North and South American, and Asia. Ultimately health problems forced him to cede the solo spotlight to Marguerite Long, to whom the Concerto is dedicated. Ravel assumed instead the role of conductor at the very successful premiere in Paris in January 1932, part of a festival of his music. Against the recommendations of his doctors the two then took the piece on a four-month tour to 20 cities, and also recorded it.

Ravel felt the genre of the concerto "should be lighthearted and brilliant and not aim at profundity or at dramatic effects." On several occasions he alluded to a famous review of Brahms, saying that the great German's "principle about a symphonic concerto was wrong, and the critic who said that he had written a 'concerto against the

Ravel composed his G-major Piano Concerto from 1929 to 1931.

Sylvan Levin was the soloist in the first Philadelphia Orchestra performance of the Concerto, in April 1932; Leopold Stokowski conducted. The most recent subscription performances were in February 2013, with Jean-Yves Thibaudet and Yannick Nézet-Séguin. Some of the other pianists who have performed the work here include Eugene List, Jean Casadesus, Leonard Bernstein (who conducted from the keyboard), Philippe Entremont, Peter Serkin, Louis Lortie, and Martha Argerich.

The Philadelphians recorded the G-major Concerto in 1964 with Entremont and Eugene Ormandy for CBS.

The score calls for solo piano, piccolo, flute, oboe, English horn, clarinet, E-flat clarinet, two bassoons, two horns, trumpet, trombone, timpani, percussion (bass drum, cymbals, slapstick, snare drum, tam-tam, triangle, wood block), harp, and strings.

The Concerto runs approximately 20 minutes in performance.

piano' was right." (Actually the quip seems to have been made about Brahms's Violin Concerto and come from conductor Hans von Bülow, who remarked that while Max Bruch had composed his concerto *for* the violin, Brahms had written his *against* it.)

A Closer Look Ravel acknowledged finding his models in concertos by Mozart and Camille Saint-Saëns: "This is why the [G-major] Concerto, which I originally thought of entitling *Divertissement*, contains the three customary parts: the initial Allegro, a compact classical structure, is followed by an Adagio . . . [and] to conclude, a lively movement in Rondo form."

The first movement (**Allegrement**) begins with a sparkling, vaguely bitonal, orchestral section before things slow down when the piano enters. Hints of the blues and of Gershwin's *Rhapsody in Blue* point to jazz, as do the soloistic use of woodwind and brass instruments. Near the end Ravel includes a cadenza for harp that is passed on to the woodwinds and horn before the piano gets the spotlight.

Ravel said the utterly contrasting **Adagio** was inspired by the slow movement of Mozart's Clarinet Quintet. An extended solo for piano starts what is an unusually lyrical and heartfelt movement, especially so for a mid-20th-century concerto. The brief and rousing **Presto** finale has been a favorite ever since the premiere—Ravel and Long frequently had to repeat it at concerts—and projects infectious perpetual-motion energy.

—Christopher H. Gibbs

The Music

Symphony No. 6 (“Pastoral”)



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

On December 22, 1808, an audience gathered in an unheated Vienna hall for a winter concert that has since become legendary in the story of Beethoven's life and career. During that one remarkable event, Beethoven directed the premiere performances of his Fourth Piano Concerto, the Fifth and Sixth (“Pastoral”) symphonies, half of the Mass in C, and the “Choral” Fantasy, along with assorted shorter works. The four-hour performance was painfully under-rehearsed, and not well-received.

This was a difficult period for Beethoven—personally, politically, financially, relationally, and with the increasing severity of his deafness, musically. He had been working on both the Fifth and Sixth symphonies simultaneously. Sketches for the Sixth actually date back to 1802, earlier than for the Fifth (whose sketches begin in 1804). And the Sixth was first on the program that evening—the Fifth came after intermission—making their eventual numbering a bit of an enigma. But while the Fifth Symphony might more closely parallel Beethoven's own anxieties at the time, the Sixth shows that there was another side to the composer. Just as much the “real Beethoven” as the popularized image of the impulsive curmudgeon was the Beethoven who loved nature, enjoyed quiet walks in the woods, and who had already demonstrated in numerous sonata slow movements his facility with expressing peaceful repose in music.

Blending Classical and Romantic Ideas Typical of Beethoven's middle-period works, the Symphony No. 6 blends the larger outlines of Classical form with some newer traits of the burgeoning musical Romanticism that he almost singlehandedly effected. But even more typically, he makes some traditional characteristics in this Symphony only seem “new,” and he grounds his actual novelties firmly in Classical practice.

The novelties are immediately apparent on the work's surface. This Symphony's five movements are a departure from the traditional four-movement format. And its quasi-programmatic movement headings prefigure the fashion for more authentically programmatic works later in the Romantic era. Beethoven includes trombones in the symphony orchestra for the first time ever (predating the

famous trombone entry in the finale of the Fifth Symphony by a couple of hours). And with the composer's desire to unify symphonic movements, he elides the final three movements into one interconnected passage.

What is less obvious—and this is one of Beethoven's ingenious plays—is that this Symphony's four main movements (not counting the “Storm”) are actually cast in the standard movement types of a Classical symphony. The first movement is in sonata form, the second a typical slow movement, the third a scherzo, and the finale a sonata rondo. And that “extra” fourth movement actually functions as a slow introduction to the finale, an idea that Mozart had already employed 20 years earlier in his String Quintet No. 3 in G minor, K. 516.

“More an Expression of Feeling than Painting” Even the notion of presenting a non-musical narrative through instruments alone was not new to Beethoven, but had been thoroughly explored throughout the 18th century in famous works by Vivaldi, Handel, and Haydn, and less famous compositions by lesser composers. Beethoven's explanation, printed in the program for that mammoth concert, was that this Symphony was “more an expression of feeling than painting.” While 18th-century composers had attempted to “represent” nature in music, Beethoven desired to express his own emotions about being in the countryside, a pastime he enjoyed immensely. “No one can love the country as much as I do,” he wrote to a friend. “For surely woods, trees, and rocks produce the echo that man desires to hear.”

So while this work's Romantic aspirations are couched in traditional forms and spring from long musical precedent, its poetry was entirely new. It was a musical expression of Wordsworth's 1800 definition of poetry: “the spontaneous overflow of powerful feelings . . . emotion recollected in tranquility.”

A Closer Look The Symphony opens gently (**“Awakening of cheerful feelings upon arriving in the country”**), as if the melody had already been playing and we've simply stumbled upon it mid-phrase. And, surprisingly for Beethoven, the first movement remains relatively calm throughout. This is not the rustic vigor of country life—that will come later—but instead an appreciation of nature as a tonic, a refuge from the bustle of Vienna city life. Harmonies linger in repose, avoiding dissonance, and unhurried repetitions of the simple musical motifs slow down the apparent passage of time until we are suspended in pastoral serenity.

The “Pastoral” Symphony was composed from 1803 to 1808.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the Sixth, in December 1901. Most recently on subscription, Cristian Măcelaru led the work here in March 2015. Some of the conductors who have led the Symphony with the Orchestra include Leopold Stokowski, Eugene Ormandy, Arturo Toscanini, Bruno Walter, George Szell, Otto Klemperer, Georg Solti, Riccardo Muti, Wolfgang Sawallisch, Christoph Eschenbach, and Simon Rattle.

The Orchestra has recorded Beethoven's Sixth Symphony five times: in 1939 in an abridged version with Stokowski for RCA; in 1946 with Walter for CBS; in 1966 with Ormandy for CBS; and in 1978 and 1987 with Muti for EMI. A live recording from 2006 with Eschenbach is available as a digital download.

The “Pastoral” is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings.

Performance time is approximately 40 minutes.

In the **“Scene by the brook”** it's primarily the water that moves (and even then, not very much) while everything else relaxes into a drowsy midday languor. A woodwind trio of birds—nightingale, quail, and cuckoo—provide a little nature-inspired cadenza to the ambling movement. The scherzo that follows (**“Merry gathering of peasants”**) is a lusty dance for the picnickers, with a bit of village band thrown in for the trio section. But the rumblings of a **“Tempest, storm”** cut short the revelry, and pattering raindrops soon break into a thunderous deluge with piccolo, trombones, and timpani adding dramatic emphasis. Without a break, the storm begins to clear, thunder recedes into the distance, and the woodwinds—or are they birds again?—herald the restoration of a pastoral, paradisiacal tranquility (**“Shepherds’ hymn—Happy and thankful feelings after the storm”**).

—Luke Howard

Musical Terms

GENERAL TERMS

Bitonality: The simultaneous, superimposed presence of two distinct tonalities

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

Ciaccona: Before 1800, a dance that generally used variation techniques; in 19th- and 20th-century music, a set of ground-bass or ostinato variations

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

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

Gagliarda: A lively, triple-meter court dance of the 16th and early 17th centuries

Giga: A Baroque instrumental dance and a standard movement of the suite, written in a moderate or fast tempo with irregular phrases and an imitative, contrapuntal texture

Op.: Abbreviation for opus,

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

Ostinato: A steady bass accompaniment, repeated over and over

Partita: A term used at different times for a variation, a piece, a set of variations, and a suite or other multi-movement genres

Perpetual motion:

A musical device in which rapid figuration is persistently maintained

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.).

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.

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.

Syncopation: A shift of rhythmic emphasis off the beat

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegramente: Cheerfully

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Moto: Motion, speed, movement

Presto: Very fast

TEMPO MODIFIERS

Assai: Much

Ma non troppo: But not too much

Molto: Very

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 it would be our pleasure 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 patronservices@philorch.org.

Subscriber Services:

215.893.1955, M-F, 9 AM-5 PM

Patron Services:

215.893.1999, Daily, 9 AM-8 PM

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

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement 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 most 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 only when appropriate breaks in the program allow.

Accessible Seating:

Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit 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 in Commonwealth Plaza. Hearing devices 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. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

Phones and Paging Devices:

All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote™ performances. Please visit philorch.org/livenote for more information.

Ticket Philadelphia Staff

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