

Pianist **André Watts** has withdrawn from these performances because he is not yet sufficiently recovered from prostate cancer treatments. In advising The Philadelphia Orchestra of his inability to perform this week, he expressed his sincere regret to the Orchestra and its audiences, saying, “Philadelphia is such a special place to me, and I deeply regret not being well enough to celebrate my 60th anniversary with them.”

We are grateful to **Lise de la Salle**, who has graciously agreed to step in on short notice. The program remains unchanged.

Everyone at The Philadelphia Orchestra wishes Mr. Watts a very speedy recovery.

Pianist **Lise de la Salle** first came to international attention in 2005, at the age of 16, with a Bach/Liszt recording that was selected as “Recording of the Month” by *Gramophone* magazine. Ms. de la Salle, who records for the Naïve label, was then similarly recognized in 2008 for her recording of the first concertos of Liszt, Prokofiev, and Shostakovich. Her most recent Naïve recording offers works of Schumann. In 2015 Naxos released her recording of Rachmaninoff’s complete works for piano and orchestra with Fabio Luisi and the Philharmonia Zurich.

Ms. de la Salle has played with many of the world’s leading orchestras and conductors; she made her Philadelphia Orchestra debut in October 2013. She made her London Symphony debut with Mr. Luisi and in 2016 returned to the Orchestra with Antonio Pappano. Mr. Luisi, who had invited her to become the first artist-in-residence of the Zurich Opera in 2014, has also frequently featured her with the Vienna Symphony, including a performance at Lincoln Center. In the U.S. Ms. de la Salle has played with the Boston, Chicago, and San Francisco symphonies, and the Los Angeles Philharmonic, among others. This season she appears with leading symphonic ensembles in Paris, Germany, and the U.S., including performances with James Conlon and the National Symphony and with Ludovic Morlot and the Minnesota Orchestra, as well as with the orchestras of Des Moines, Knoxville, and Toledo. Her recitals and chamber music performances take her to Washington, D.C., Fresno, and Detroit, among other cities.

Born in Cherbourg, France, in 1988, Ms. de la Salle was surrounded by music from childhood. She began piano studies at age four and gave her first concert at nine in a live broadcast on Radio France. At age 11 she received special permission to enter the Paris Conservatoire Supérieur de Musique to study with Pierre Réach. At 13 she made her concerto debut with Beethoven’s Second Concerto in Avignon and her Paris recital debut at the Louvre before touring with the Orchestre National d’Île de France. She graduated in 2001 and subsequently enrolled in the postgraduate cycle with Bruno Rigutto. Since 1997 she has worked closely with Pascal Nemirovski, and also studied with Geneviève Joy Dutilleux. In 2003 Ms. de la Salle won the European Young Concert Artists Auditions in Paris and in 2004 she won the Young Concert Artists International Auditions in New York.

Season 2016-2017

**Thursday, February 2,
at 8:00**

Friday, February 3, at 2:00

**Saturday, February 4,
at 8:00**

The Philadelphia Orchestra

Fabio Luisi Conductor
André Watts Piano

Weber Overture to *Oberon*

Beethoven Piano Concerto No. 4 in G major, Op. 58
I. Allegro moderato
II. Andante con moto—
III. Rondo: Vivace

Intermission

Franck Symphony in D minor
I. Lento—Allegro non troppo—Lento
II. Allegretto
III. Allegro non troppo—Più lento—Tempo I

This program runs approximately 2 hours.

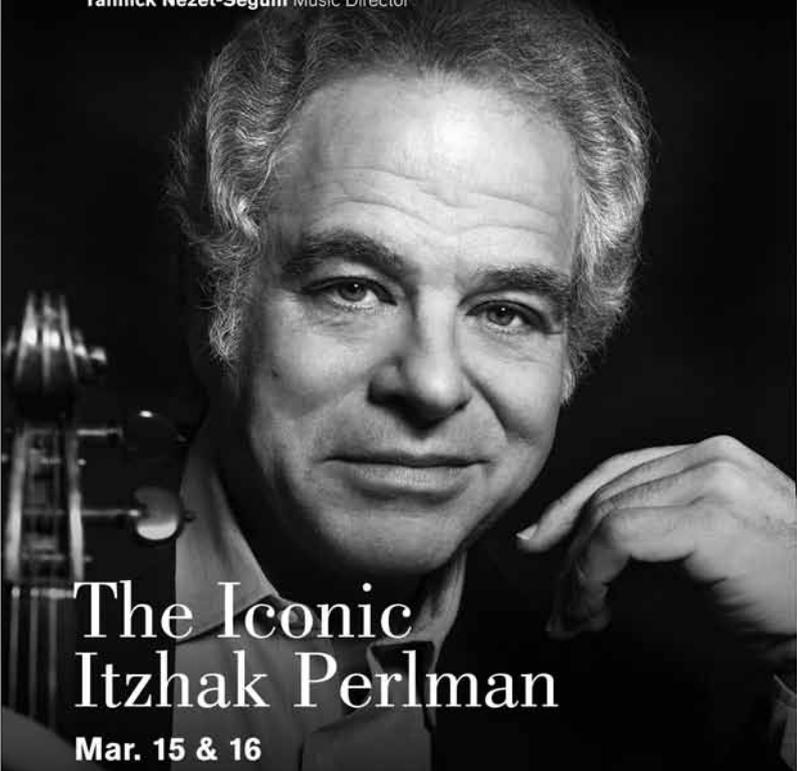
The February 2 concert is sponsored by the
Hassel Foundation.

The February 2 concert is also sponsored by
James and Frances Maguire.

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

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



The Iconic Itzhak Perlman

Mar. 15 & 16

Itzhak Perlman Conductor and Violin

Bach Violin Concerto No. 1

Mozart Symphony No. 35 ("Haffner")

Dvořák Symphony No. 8

A cultural icon, the irreplaceable Itzhak Perlman returns to Verizon Hall to conduct and solo with The Philadelphia Orchestra.

The March 16 concert is sponsored by medCOMP®

Itzhak Perlman's appearances are sponsored by the Hatikvah Fund, a gift from Constance and Joseph Smukler to The Philadelphia Orchestra.

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photo: Lisa-Marie Mazzucco

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 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



Barbara Luisi

Grammy and ECHO Klassik Award-winning conductor **Fabio Luisi** is in his sixth and final season as principal conductor of the Metropolitan Opera and his fifth season as general music director of the Zurich Opera. He has also been named the new principal conductor of the Danish National Symphony (DNS), beginning with the 2017-18 season. His Philadelphia Orchestra debut was in 2011, and he makes his third appearance with the ensemble with these current performances.

Highlights of his 2016-17 season include conducting Mahler's Ninth Symphony in the DNS's season-opening concerts, a return to Copenhagen for Mahler's First and Seventh symphonies, and a tour with the ensemble and soprano Deborah Voigt to five cities in California. Mr. Luisi also makes his debut with the San Francisco Symphony and leads a concert at the Opera di Firenze, where he will assume the role of music director in the spring of 2018. At the Met he took the podium for Mozart's *Don Giovanni* and for a new Pierre Audi production of Rossini's *William Tell*, which returned to the house after an 80-year absence. At Zurich Opera he leads a new production of Lehár's *The Land of Smiles* as well as revivals of Verdi's *Don Carlo* and *A Masked Ball* and Wagner's *Lohengrin*. He also leads the Philharmonia Zurich in programs throughout the season, including nine performances of a lavish collaborative co-production of Verdi's Requiem that features the Zurich Opera Chorus and Zurich Ballet.

Mr. Luisi received a Grammy Award for his leadership of the last two operas of Wagner's *Ring Cycle* when Deutsche Grammophon's DVD release, recorded live at the Met, was named Best Opera Recording of 2012. His extensive discography also features operas by Verdi, Salieri, and Bellini; symphonies by Honegger, Respighi, and Liszt; and an award-winning account of Bruckner's Ninth Symphony. In 2015 the Philharmonia Zurich launched its Philharmonia Records label with his recordings of works by Berlioz and Wagner, and Verdi's *Rigoletto*. A native of Genoa, Mr. Luisi was awarded the Grifo d'Oro for his contributions to the city's cultural legacy. In his time off the podium, he is a passionate maker of perfumes. Sales from his one-person operation, flparfums.com, benefit the Luisi Academy for Music and Visual Arts.

Soloist

Steve J. Sherman



At the age of 16 pianist **André Watts** was chosen by Leonard Bernstein to make his debut with the New York Philharmonic in one of their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later he was in the spotlight again when Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat Concerto with the Philharmonic. Those momentous events launched his career, but he had already been discovered by The Philadelphia Orchestra six years earlier: He made his debut with the Philadelphians in 1957, as a 10-year-old winner of the Orchestra's Children's Student Competition. He has since appeared with the Orchestra over 100 times, and we honor his 60th anniversary with the ensemble with these current performances.

A perennial favorite with orchestras throughout the U.S., Mr. Watts is a regular guest at the major summer music festivals, including Saratoga, Ravinia, Tanglewood, and the Hollywood Bowl. Recent and upcoming engagements include appearances with the New York and Los Angeles philharmonics, the Minnesota Orchestra, and the St. Louis, Atlanta, Detroit, Cincinnati, Dallas, Houston, Baltimore, and National symphonies. Mr. Watts's extensive discography includes recordings of works by Gershwin, Chopin, Liszt, and Tchaikovsky for CBS Masterworks, and recital CDs of works by Beethoven, Schubert, Liszt, and Chopin for Angel/EMI. He is also included in the *Great Pianists of the 20th Century* series for Philips. In May 2016 Sony Classical released *André Watts—The Complete Columbia Album Collection*, which features all of the concerto and solo recordings that Mr. Watts made for Columbia Masterworks.

Mr. Watts studied at the Peabody Conservatory of Johns Hopkins University and at age 26 became the youngest person ever to receive an honorary doctorate from Yale University. He is the recipient of the 1988 Avery Fisher Prize. In 2004 he was appointed to the newly created Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University. In 2006 he was inducted into the Hollywood Bowl Hall of Fame to celebrate the 50th anniversary of his professional debut with The Philadelphia Orchestra. Mr. Watts received a 2011 National Medal of Arts from President Obama for outstanding contributions to the arts in the United States.

Framing the Program

Parallel Events

1805

Beethoven

Piano Concerto
No. 4

Music

Spontini
La vestale

Literature

Chateaubriand
René

Art

Turner
Shipwreck

History

Victory at
Trafalgar

1825

Weber

Overture to
Oberon

Music

Boieldieu
*La Dame
blanche*

Literature

Pushkin
Boris Godunov

Art

Constable
Leaping Horse

History

Decembrist
Revolt in Russia

1887

Franck

Symphony in
D minor

Music

Verdi
Otello

Literature

Hardy
*The
Woodlanders*

Art

Van Gogh
*Moulin de la
Galette*

History

Queen Victoria
celebrates
Golden Jubilee

Carl Maria von Weber was one of the great orchestrators of the early 19th century and helped usher in a new and distinctive sound world of German musical Romanticism. The Overture to his final opera, *Oberon*, begins in a slow and mysterious fashion with an evocative French horn solo before proceeding to a fairy-tale world with elfin touches, lively fanfares, and thrilling virtuoso passages.

Beethoven's Fourth Piano Concerto also opens magically, with a noble statement from the soloist. The unusual second movement has long been likened to the pianistic Orpheus pleading with the orchestral Furies for entry into the Underworld. A spirited Rondo concludes the Concerto.

César Franck composed just one mature symphony, very late in his distinguished career. French composers had not cultivated the genre of the symphony to nearly the extent that German composers did, but by the 1880s this was changing and Franck's impressive contribution furthered the cause. The Symphony's three movements are unified by a recurring theme.

The Music

Overture to *Oberon*



Carl Maria von Weber
Born in Eutin, Germany,
November 18, 1786
Died in London, June 5,
1826

The tragic tale of the composition of Carl Maria von Weber's final opera, *Oberon*, is perhaps as interesting as the plot of the opera itself. Dying of consumption at the age of 38, the impoverished Weber felt he could not refuse the offer from English impresario Charles Kemble to compose an opera on the subject of Oberon, King of the Elves, for the London stage—even though he sensed that the project would be the death of him. “Whether I travel or not, in a year I’ll be a dead man,” he wrote to a friend after he had completed the *Oberon* score. Of his decision to make the trip to England to see the work through to performance, he said: “But if I do travel, my children will at least have something to eat, even if daddy is dead—and if I don’t go they’ll starve. What would *you* do in my position?” Both points of Weber’s prediction proved correct: The 12 initial performances of *Oberon* netted his family a great deal of money; and within a few weeks of the work’s successful premiere in April 1826, the composer collapsed of exhaustion and died.

Although the composition of operas had always been the center of Weber’s existence, it was not until the last six years of his life that he had finally been given the opportunity to compose the three stage works that quickly took their place among the masterworks of Romanticism: *Der Freischütz*, *Euryanthe*, and *Oberon*. Their influence on composers later in the 19th century, including Wagner, was deep. *Oberon*, though perhaps the least carefully polished of the three, is in many ways the most interesting—an erratic mix of brilliant dramatic scenes and fervently lyrical arias and ensembles.

A Closer Look Weber was intrigued from the beginning by the libretto’s elements of magic, exoticism, and romance, which were the hallmarks of his own operatic interests. Based on an 18th-century retelling by Christoph Martin Wieland of a 13th-century French *chanson de geste*, James Planché’s libretto for Weber’s work tells the story of Oberon, who after quarreling with his wife, makes up his mind not to reconcile their differences until the day that he encounters a pair of lovers willing to die for love. Only then, seeing that true love is possible, will he believe in the continued viability of romance. He finally does find

Oberon was composed from 1825 to 1826.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the Overture in February 1901. It was a favorite of *Leopold Stokowski*, and *Eugene Ormandy* frequently took the piece on tour. The most recent subscription performances were in November 2010, with *Rafael Frühbeck de Burgos* on the podium.

A live recording from 2004 with *Wolfgang Sawallisch* is currently available as a digital download.

Weber scored the work for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The *Oberon Overture* runs approximately 10 minutes in performance.

this hope, in the love of Huon of Bordeaux (the heroic tenor) for the lovely Rezia (the soprano), daughter of the Caliph of Baghdad. *Oberon* puts the lovers through a series of tests, which they pass—living happily ever after.

Oberon is best known today for its Overture. In addition to being a brilliant concert-opener, the piece is a sonata form in which each theme is derived from an important moment in the opera. The opening horn-call represents the “magic horn” that Huon is given for protection; the descending woodwind chords represent the fairy kingdom; the racing ascent of the main theme (in the violins) is the rescue and flight with Rezia; the lyric solo-clarinet tune is Huon’s prayer for Rezia’s recovery after a shipwreck; and the closing theme reappears at the climax of Rezia’s big second-act aria.

—Paul J. Horsley

The Music

Piano Concerto No. 4



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

The first decade of the 19th century was a difficult period for Beethoven—personally, politically, financially, relationally, and with the increasing severity of his deafness, musically. But the middle of the decade was a remarkably prolific period for the composer, a kind of “sweet spot” in his career. In an especially productive burst, he completed and revised his opera *Fidelio*, along with the *Leonore* Overtures Nos. 1 and 3, the Fourth Symphony, the three “Razumovsky” string quartets, a piano sonata (the “Appassionata”), the Triple Concerto, the Violin Concerto, and the Piano Concerto No. 4 in G major, along with various smaller compositions.

Triumphs and Challenges While all these middle-period works represent innovative developments in form and musical language, the Fourth Piano Concerto is also something of a poignant conclusion within Beethoven’s still-developing career. As his deafness intensified, he found public performance increasingly difficult, and this Concerto was the last keyboard work he wrote for his own public use. His final concerto (No. 5, the “Emperor”) would be premiered by another pianist.

The Fourth Concerto actually enjoyed two premieres, both of them part of legendary concerts, and both with the composer directing from the keyboard. A private premiere took place in March 1807 in the home of Prince Lobkowitz, one of Beethoven’s principal patrons, in a concert that also included the premieres of the *Coriolan* Overture and the Fourth Symphony. The second, public premiere took place during an infamous four-hour concert in December 1808, on a program with the first performances of the Fifth and Sixth (“Pastoral”) symphonies, portions of the Mass in C, and the “Choral” Fantasy, along with assorted shorter works.

This public concert was painfully under-rehearsed and not well received. But fellow-composer Johann Friedrich Reichardt, who was in the audience, noted that Beethoven played the Concerto “with astounding cleverness and skill,” and the Andante was “a masterly movement of beautifully developed song.” Another reviewer declared this work to be “the most admirable, singular, artistic, and complex Beethoven concerto ever.”

A Closer Look The Fourth Concerto opens (**Allegro moderato**) not with the traditional orchestral exposition of the main themes, but with the soloist, unaccompanied. This switching of roles wasn't entirely unprecedented; Mozart had allowed the piano to enter "early" in his Piano Concerto No. 9 (K. 271). But the effect here is quite new, and laid the groundwork for the solo piano cascades that open Beethoven's "Emperor" Concerto.

At the outset, the piano plays a gentle precursor of the "fate" motif of the Fifth Symphony, which was still two years away from completion. Here it is a chorale, dignified but ruffled by an elusive rhythmic unevenness. The orchestra then enters in B major, a surprisingly distant key, to continue the exposition. It is the most intimate concerto opening Beethoven ever wrote, foreshadowing the pastoral quality of the Sixth Symphony.

Throughout this movement the piano rarely asserts itself, but gains quiet authority through reserve, frequently pulling back from the brink of exuberance and retreating carefully into filigree passagework. But this endows it cumulatively with an independence that it will assert in the famous second movement.

Beethoven scored the second movement (**Andante con moto**) for strings and piano only, a reduction in ensemble that belies the intensification of the drama. A Beethoven slow movement is often an opportunity for utopian repose—delicate, soothing, and restorative—but famed pianist Arthur Schnitger described this movement as having been "written by a man in mortal fear." Beethoven's pupil Carl Czerny suggested it was a mythological drama, which the composer's biographer Adolf Bernhard Marx refined into a possible representation of Orpheus (the piano) taming the Furies (denoted by the forceful unison string passages). This interpretation, often attributed to Liszt, was also reiterated by the renowned English novelist E.M. Forster, who wrote that the piano's Orphic song, unaffected by the insolent interruptions, eventually lulls the serpentine strings into submission. The movement closes in a quiet E minor that leads without a pause into the rondo finale.

After such drama, Beethoven takes a light, Haydnesque approach to the finale (**Vivace**). The movement's main theme, which begins in the "wrong" key of C before coming around to G major, is rife with waggishness and even a little mischief. The trumpets and timpani, which have been sitting silent through the first two movements, add

Beethoven composed his Fourth Piano Concerto from 1805 to 1806.

The piece was first performed by The Philadelphia Orchestra in January 1905, with pianist Eugene d'Albert and Fritz Scheel. The most recent subscription performances were in January 2016, with pianist Jan Lisiecki and Yannick Nézet-Séguin.

The Orchestra has recorded the Concerto four times, all for CBS: in 1947 with Robert Casadesus and Eugene Ormandy; in 1955 and 1962 with Rudolf Serkin and Ormandy; and in 1966 with Eugene Istomin and Ormandy. A recording of the Fourth Concerto from 1938 with Josef Hofmann and Ormandy can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998).

The Concerto is scored for solo piano, one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 35 minutes.

their emphatic accents to the carefree celebration. And the pianist also gets to show off some of the sparkling virtuosity that was absent from the Concerto's opening as it brushes aside the soberness of the middle movement.

—Luke Howard

The Music

Symphony in D minor



César Franck
Born in Liège,
December 10, 1822
Died in Paris,
November 8, 1890

Born of a French-Belgian father and a German mother, César Franck moved to Paris with his family at the age of 12 and built his musical career in that city. Initially refused admission to the Paris Conservatory because of his nationality, he remained somewhat of an outsider for much of his life. Like Franz Liszt, he made his career partly as a touring virtuoso pianist, and eventually as one of France's leading organists as well. An important milestone in his career was his appointment, in 1858, as organist in Ste. Clotilde, from which vantage point he composed most of his sacred choral works and his influential compositions for organ. With the exception of a youthful attempt at a Symphony in G, however, Franck did not approach the symphonic form until he was in his 60s.

The history of the French symphony up to that time had not been a long one. Not until Berlioz, in fact, did symphonies form a substantial part of the Parisian concertgoer's musical diet—though related forms such as the concerto-style *symphonie concertante* had achieved prominence during the 18th century. In Paris mighty opera ruled; instrumental music was a poor cousin. Between Hector Berlioz and Franck, the important French composers of symphonies can be counted on one hand: Charles Gounod, Georges Bizet, Camille Saint-Saëns, and Édouard Lalo.

Harshly Criticized at First, Beloved Later Franck's Symphony became the greatest of them all, and yet few works that have made it into the canon of orchestral concert repertory have been as vigorously reviled during the early years of their history. Composed from 1886 to 1888, just after his symphonic poem *Psyché* and the marvelous A-major Violin Sonata, this Symphony began to garner contempt immediately after its first performance at the Paris Conservatory in February 1889. The critic Camille Bellaigue wrote of its "arid and gray" melodies that were "devoid of grace or charm," and "destined to vanish at once."

Gounod characterized the piece as an example of "incompetence pushed to dogmatic lengths." The composer Vincent d'Indy, a friend and pupil of Franck, quoted one Conservatory colleague as protesting against

Franck composed his D-minor Symphony from 1886 to 1888.

The Symphony received its first Philadelphia Orchestra performances in January 1905, under Fritz Scheel's baton.

The most recent subscription performances took place in November 2012, with Emmanuel Krivine on the podium.

The Orchestra has recorded the work five times: in 1927 and 1935 with Leopold Stokowski for RCA; in 1953 and 1961 with Eugene Ormandy for CBS; and in 1981 with Riccardo Muti for EMI.

The score calls for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, harp, and strings.

The Symphony runs approximately 40 minutes in performance.

the Symphony's use of solo English horn. "Just name a single symphony by Haydn or Beethoven that uses the English horn!" the reactionary professor is said to have remarked. "There, you see: Your Franck's music may be whatever you please, but it will certainly never be a symphony!" (There had been, in fact, several earlier symphonies employing English horn; Haydn's Symphony No. 22 even calls for two!)

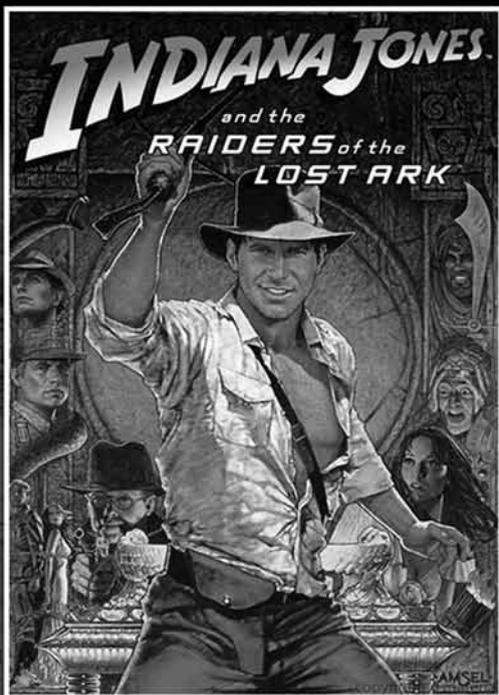
The harshness of this criticism, aimed at a well-respected composer at the height of his creative powers, is partly to be explained by the musical-political climate at the Conservatory, where tastes always seemed to lag behind the "real world" of music-making by about a hundred years. Symphonies were supposed to sound "Classical," preferably like Haydn or Cherubini—certainly no more modern than Beethoven. That Franck had employed sonata-like structures in the Symphony was no amelioration; his techniques were considered too avant-garde (the work has three movements, for example, instead of four), its harmonies too Lisztian.

A Closer Look The echoes of a number of composers are heard here, including Beethoven and Liszt, but the work's inspiration is unique. Like Berlioz's *idée fixe* in the *Symphonie fantastique*, Franck's forceful "motto" theme is heard throughout the three movements, in various guises; it is first presented as the substance of the second theme of the first movement. The **Lento** and the first theme (which begins **Allegro non troppo**) are built from an elusive subject in D minor heard at the opening in the violas, cellos, and contrabasses. The modulatory second movement, **Allegretto**, with its lyrical opening English horn solo, serves the function of both slow movement and scherzo. It contains a variety of textures and rhythmic enrichment; only fragments of the "motto" are heard here. The finale (**Allegro non troppo**), cast in D major, reworks material from the first movement in an exultant mood; the motto returns in triumph to close the work.

—Paul J. Horsley

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Mar. 17-19

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Musical Terms

GENERAL TERMS

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

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

Concerto grosso: A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to all concertos of the Baroque period except solo ones.

Fantasy: A composition free in form and more or less fantastic in character

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

Idée fixe: A term coined by Berlioz to denote a musical idea used obsessively

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

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

the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

alternation of a main section with subsidiary sections

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.

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

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

Symphonie

concertante: An instrumental piece that combines features of the concerto grosso and the symphony

Timbre: Tone color or tone quality

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Con moto: With motion

Lento: Slow

Moderato: A moderate tempo, neither fast nor slow

Vivace: Lively

TEMPO MODIFIERS

Non troppo: Not too much

Più: More

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