

Season 2016-2017

**Thursday, March 30,
at 8:00**

Friday, March 31, at 2:00

Saturday, April 1, at 8:00

The Philadelphia Orchestra

Bramwell Tovey Conductor

Christopher Deviney Vibraphone

She-e Wu Marimba

Bernstein Prelude, Fugue, and Riffs for Solo Clarinet and
Jazz Ensemble

I. Prelude for the Brass—

II. Fugue for the Saxes—

III. Riffs for Everyone

Ricardo Morales, clarinet

Metheny & Mays/ Imaginary Day, Duo Concerto for
arr. & orch. Vibraphone, Marimba, and Orchestra
Deviney

I. The Awakening

II. Across the Sky

III. The Heat of the Day

Michael Jones and Daniel Schwartz, tenors

World premiere—commissioned by The

Philadelphia Orchestra

Intermission

Dvořák Symphony No. 9 in E minor, Op. 95 ("From the
New World")

I. Adagio—Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco—Meno mosso e maestoso—

Un poco meno mosso—Allegro con fuoco

This program runs approximately 1 hour, 45 minutes.

The April 1 concert is sponsored by

Medcomp.

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

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

Epix Studios



Grammy and JUNO Award-winning composer and conductor **Bramwell Tovey** has been music director of the Vancouver Symphony (VSO) since 2000. His tenure there has included complete Beethoven, Mahler, and Brahms symphony cycles, and tours of China, Korea, Canada, and the United States. He is also the artistic adviser of the VSO School of Music, which opened in downtown Vancouver in 2011. In 2018, the VSO's centenary year, he becomes the ensemble's music director emeritus. Since his debut with The Philadelphia Orchestra at the Mann Center in 2008, Mr. Tovey has performed with the ensemble in Saratoga and at Wolf Trap, and he has led holiday and New Year's Eve concerts. He made his debut at the Bravo! Vail Festival leading the Philadelphians in summer 2016 and his subscription debut in 2014.

Mr. Tovey's 2016-17 season also includes returns to the Los Angeles Philharmonic; the Boston, Chicago, Melbourne, and Sydney symphonies; and the Royal Conservatory Orchestra in Toronto. Recent performance highlights include appearances with the New York Philharmonic and the Montreal, New Zealand, and Pacific symphonies; returns to the Blossom Music Center, the Ravinia Festival, and the Hollywood Bowl; and Korngold's *Die tote Stadt* with Calgary Opera. In 2013 his *Requiem for a Charred Skull* won the 2003 JUNO award for Best Classical Composition. His opera *The Inventor* was commissioned by Calgary Opera and recorded with the original cast, the Vancouver Symphony, and the University of British Columbia Opera for release on Naxos this season. In 2014 his trumpet concerto, *Songs of the Paradise Saloon*, was performed by The Philadelphia Orchestra and the Los Angeles Philharmonic with soloist Alison Balsom.

Mr. Tovey has appeared as piano soloist with many major orchestras. In summer 2014 he conducted Gershwin's *Rhapsody in Blue* from the keyboard in Saratoga with the Philadelphians. He has performed his own *Pictures in the Smoke* with the Melbourne and Helsingborg symphonies and the Royal Philharmonic. He is a fellow of the Royal Academy of Music in London and the Royal Conservatory of Music in Toronto. In 2013 he was appointed an honorary Officer of the Order of Canada for services to music.

Soloist

Jessica Griffin



Christopher Deviney became principal percussion of The Philadelphia Orchestra in 2003 and is making his Orchestra solo debut with these performances. Prior to assuming this title, he was section percussionist in the Houston Symphony. He has also previously performed and recorded with the New Orleans Symphony, the Toronto Symphony, and the New York Philharmonic. Before beginning his current tenure in Philadelphia, he was a substitute percussionist with The Philadelphia Orchestra on many occasions. He traveled with the Orchestra on its 1991 tour of Europe with Riccardo Muti and its 1996 tour of Asia with Wolfgang Sawallisch. He also joined the Orchestra for recording sessions with conductors Charles Dutoit, Myung-Whun Chung, and David Zinman. Mr. Deviney has performed professionally at the Bard Music Festival and as a featured soloist with the Brevard (FL) Symphony. He has been featured in a number of chamber settings and recitals at Tulane University and Temple University and with the Network for New Music, the Atmos Percussion Ensemble, and the Philadelphia Orchestra Chamber Music Series.

Mr. Deviney was a student at the Aspen Music Festival, where he was the recipient of the first Charles Owen Memorial Fellowship. He was also a two-year Tanglewood Institute Fellowship recipient. He received his Bachelor of Music degree in percussion performance from Florida State University, where he studied under Gary Werdesheim, and his Master of Music degree in percussion performance from Temple University, where his teachers included Alan Abel (retired associate principal percussion of The Philadelphia Orchestra).

In 2002 Mr. Deviney was a featured clinic presenter at the Percussive Arts Society International Convention. He has presented clinics for PAS Day of Percussion events in Louisiana, Florida, and Pennsylvania. He is an adjunct professor at Rutgers University and has given master classes at Temple University and the Curtis Institute of Music. In addition he has given professional coaching at the New World Symphony. In 2005 he received the Florida State University Dohnányi Award for Excellence in Music Performance. Mr. Deviney is a proud endorser of Sabian cymbals, Pearl/Adams concert percussion, Innovative Percussion mallets, and Evans drumheads.

Soloist



Percussionist **She-e Wu** makes her Philadelphia Orchestra debut with these performances. She has appeared as a solo artist at festivals including the 25th, 27th, and 30th Percussive Arts Society International Conventions; Journées de la Percussion and the PercuPassion Festival in France; the Bach Symposium/ Bach Variation Festival at Lincoln Center; the Fukui Marimba Seminar in Japan; and the Taipei International Percussion Convention. She has performed with the Chicago Symphony at home and at Carnegie Hall, the Chicago Chamber Musicians, and the Philadelphia Orchestra Chamber Music Series at the Kimmel Center. She has also performed as guest recitalist and clinician at universities, colleges, and conservatories in Europe, Asia, and throughout the U.S.

Ms. Wu's composition *Blue Identity* was written for percussionist Frederic Macarez and the Paris Conservatory CNR percussion ensemble. It was premiered in Paris at the Journées de la Percussion festival and had its American premiere at the 27th Percussive Arts Society International Convention. *K-PAX*, a piece for marimba duo, was commissioned by the Taipei International Percussion Convention in 2002 and was premiered in Taiwan and Japan. *UPI*, for solo percussion and seven percussionists, received its premiere at the Midwest Clinic in Chicago in December 2009. The world premiere of Ms. Wu's latest composition, *What the Sun Would Say to the Sky* for marimba quartet was premiered at PASIC 2011 in Indianapolis.

Ms. Wu has commissioned and premiered numerous works by Eric Ewazen, Ronald Caltabiano, Robin Engleman, Gerald Chenoweth, and many others. Her recordings include the Marimba Concerto by Mr. Ewazen with the International Sejong Soloists; the solo marimba CD *Snapshot*; and Suite for Marimba and Flute by Alec Wilder with Bart Feller. She is a clinician and recitalist for the Majestic, Mapex, Innovative Percussion, Evans, and Zildjian companies. Her signature mallets with Innovative Percussion are available worldwide. She plays on a concert marimba of her design by Majestic. Ms. Wu is associate professor of music and the head of the percussion program at Northwestern University.

Framing the Program

1893

Dvořák

Symphony
No. 9

Music

Sibelius
Karelia Suite

Literature

Maeterlinck
*Pelléas and
Mélisande*

Art

Munch
Scream

History

Ford builds his
first car

This program celebrates American musical connections, the eclecticism and mixtures that have so vitalized music in this country.

Leonard Bernstein reveled in juxtaposing various kinds of music, from classical and jazz to Broadway and rock. In his early Prelude, Fugue, and Riffs he gave a lively spin to Baroque forms in a jazz-hall style work for clarinet and ensemble premiered by Benny Goodman.

Philadelphia Orchestra Principal Percussion Christopher Deviney has long been drawn to the music of Pat Metheny and his composing partner Lyle Mays. For this world premiere performance, Deviney has orchestrated three Metheny jazz tunes from the album *Imaginary Day* to create the Duo Concerto for Vibraphone, Marimba, and Orchestra.

1949

Bernstein

Prelude, Fugue,
and Riffs

Music

Shostakovich
String Quartet
No. 4

Literature

Orwell
1984

Art

Kahlo
Diego and I

History

Israel admitted
to the UN

Jeannette Thurber, a wealthy American music patron, enticed Antonín Dvořák to move from Prague to New York in 1892 to lead a new conservatory. She hoped he would also make lasting contributions to American musical life with his own compositions. The great Ninth Symphony ("From the New World") was immediately hailed as a masterpiece upon its Carnegie Hall premiere. Part of the inspiration came from Dvořák's encounter with African-American spirituals and with Henry Wadsworth Longfellow's poem *The Song of Hiawatha*.

1977

**Metheny &
Mays**

Imaginary Day

Music

Dutilleux
*Timbres, espace,
mouvement*

Literature

Didion
*A Book of
Common Prayer*

Art

Freud
*Naked Man with
Rat*

History

New York City
blackout

The Music

Prelude, Fugue, and Riffs



Leonard Bernstein
Born in Lawrence,
Massachusetts, August 25,
1918
Died in New York City,
October 14, 1990

Few composers capture their time and become the iconic voice of their age. Leonard Bernstein found his "voice" in the early 1940s and projected the sound of urban and urbane America from the period of World War II to the anti-war movements of the 1970s and the restoration of freedom in Europe, with the fall of the Berlin Wall and Soviet communism. Exploring his output, one finds the famous and obscure—works that both are reflective of their times and somehow also preserve and encapsulate them. Everywhere one hears his internal struggle to sound inevitable as the tumultuous era of the second half of the 20th century unfolded itself. He is at once linked with the music of Benjamin Britten and Dimitri Shostakovich, as well as George Gershwin and Aaron Copland. While his music finds its spiritual home in his world view, his music speaks with a New York accent, even though he was born in Massachusetts. His love affair with Europe and his sensitivity to his Russian and Jewish roots are never far from his lyrical expressivity, with its fragile sense of optimism, its loneliness, its humor, and its demand for acceptance. All of this is wrapped in the rhythmic propulsion of a great American urban landscape. He has left us an aural image of his time and place and, at the same time, an eternal voice of humanity.

—Conductor John Mauceri

Twentieth-century American music was initially influenced by European standards and styles. As American composers matured and experimented with new ideas, a more personalized manner and technique evolved, one affected by a variety of influences, including jazz, neo-classicism, folklore, and atonality. Leonard Bernstein was arguably the most dynamic personality in American classical music of the 1950s through 1970s and one of the most popular composers and conductors of the century. He possessed an amazing versatility, gifts for both music and theater, and an innate ability to share the essence of music.

Bernstein was a first-generation American whose artistic temperament was derived from his middle-class, Russian-

Prelude, Fugue, and Riffs was composed in 1949.

Dennis Russell Davies was the conductor for The Philadelphia Orchestra's first performance of the piece, at the Saratoga Performing Arts Center in August 1988; Orchestra Principal Clarinet Ronald Reuben was the soloist. These current performances are only the second time it has been performed on Orchestra concerts.

The score calls for two alto saxophones (1 doubling clarinet), two tenor saxophones, bass saxophone, five trumpets, three trombones, bass trombone, tuba, percussion (tom-toms, traps, vibraphone, woodblock, xylophone), piano, and a single double bass.

Performance time is approximately nine minutes.

Jewish roots and his American experience. His legacy—as a conductor, composer, educator, and humanitarian—is immeasurable. His mix of musical styles is dynamic and innovative: symphonies, ballets, opera, solo instrumental, chamber and ensemble works, Broadway musicals, choral, film, and vocal music. It shows boundless energy and a seamless integration of classical forms, jazz, popular idioms, theater, and orchestral brilliance. Truly an enigma, Bernstein was often characterized as a “Renaissance man,” skillfully transforming contemporary music. Jazz had a deep impact on him and he often spoke of “the special beauty” of the genre (his undergraduate thesis was an assertion that jazz is the universal basis of American composition). Through composing, teaching, and performing, he helped to afford the genre a legitimate status.

A Closer Look *Prelude, Fugue, and Riffs* is a genuine jazz piece with a true sense of improvisation, and the antithesis of the discipline of traditional classical music, particularly the fugue. This work was originally commissioned by the American clarinetist and bandleader Woody Herman (1913–87). Bernstein completed it on November 4, 1949, but by that time, Herman’s group had disbanded. The composer attempted to use the music as a ballet sequence in the show *Wonderful Town* (1953), but it was cut during rehearsals. The premiere of *Prelude, Fugue, and Riffs* finally took place on October 16, 1955, as part of an Omnibus television broadcast: “The World of Jazz.” The soloist was the legendary clarinetist and bandleader Benny Goodman, to whom Bernstein dedicated the work.

The piece is scored for an ensemble featuring a solo clarinet, piano, one double bass, brass, winds, and percussion. The work is in three brief sections, played without pause; it could be characterized as a variation of the traditional concerto. Each of the movements features a different section of the ensemble: *Prelude* for the brass alone, *Fugue* for a quintet of saxophones, and *Riffs* for the ensemble featuring the solo clarinet. This finale marks the first appearance of the solo clarinet, initially in dialogue with the piano. Though the clarinet part is prominent, Bernstein skillfully blends it with the band. There is also an orchestral version of this work by Lukas Foss (1922–2009), which premiered in 1997 with renowned clarinetist Richard Stoltzman.

—Lynne S. Mazza

The Music

Imaginary Day, Duo Concerto for Vibraphone, Marimba, and Orchestra (arranged and orchestrated by Christopher Deviney)



Pat Metheny
Born in Lee's Summit, MO,
August 12, 1954
Now living in
New York City

Lyle Mays
Born in Wausaukee, WI,
November 27, 1953
Now living near Los
Angeles

Pat Metheny is not just one of the most widely decorated guitarists of our time—with 20 Grammy awards on his shelf so far—he is also one of the most complex and difficult-to-pigeonhole of musicians. The eclecticism that has marked the Kansas City native's nearly 50-year career is borne out by the sheer number of Grammy *categories* in which he and the Pat Metheny Group have been nominated: no fewer than 12. They include nods in the jazz, pop, jazz fusion, and New Age categories, as one might imagine, but also in less-expected areas such as Best Rock Instrumental and Best Country Instrumental Performance.

Creating a Mixture of Styles Metheny began playing trumpet at the age of eight, but at 12 he switched to guitar and by his mid-teens was performing with some of Kansas City's leading jazz musicians. At 19 he became the Berklee College of Music's youngest teacher ever, and to this day he remains a sought-after instructor and clinician. After three years working with vibraphonist Gary Burton, Metheny set out on his own, formulating a unique mix that combined complex rhythmic and harmonic content with straightforward melody grounded in swing, blues, and even pop styles. Of one New York performance, Stephen Holden noted in the *New York Times* that the music "captivated through its sheer symphonic sweep, pictorial vividness and open-hearted romanticism."

Since the late 1970s Metheny and his group have toured unceasingly, earning praise from audiences and from editors and readers of *DownBeat*, *JazzTimes*, *Guitar Player*, and *Cash Box*. Metheny and ensembles have produced more than 40 recordings, including three Gold records. In 2013 he was inducted into the DownBeat Hall of Fame. He has collaborated with Steve Reich, Herbie Hancock, Ornette Coleman, David Bowie, and many others. A pioneer in the use of synthesizers, he is known for his extensive use of the 42-string Picasso guitar, the PM-100 guitar with its piquant sound, and the solenoid-driven Orchestron.

Inspiration from an Album Philadelphia Orchestra Principal Percussion Christopher Deviney first encountered Metheny's music as a high school student and said he was immediately struck by its unique lyrical style. "It also has a harmonic language that is quite distinctive," Deviney said, "which is a real accomplishment in the field of music. Anyone who can carve out their own unique sound is truly special." Deviney has also admired many of Metheny's musicians over the years, including pianist and composer Lyle Mays, a co-founder of the Pat Metheny Group who is listed as co-writer (and co-producer) on many of the recordings. Mays's dazzling improvisations have figured heavily into much of Metheny's work, including that on the pioneering 1997 album *Imaginary Day*.

Widely heralded as a landmark for the Pat Metheny Group, *Imaginary Day* was distinctive partly for its global influences—from Javanese gamelan sounds to Iranian folk music and Gaelic tunes. The album, which won two Grammy awards including that for Best Contemporary Jazz Album, fired Deviney's imagination, and he immediately began exploring the idea of orchestrating parts of it.

"My goal was to bring Metheny's music to a largely orchestral-familiar audience," Deviney said recently. "So I tried to remain as true as I could to Pat's recording. My guess is that Metheny fans and orchestral fans have more in common than they might think." To complete his sonic ideal, Deviney drew upon a still-earlier inspiration—that of the ground-breaking vibraphone/marimba duo Double Image active in the late 1970s. These daring improvisers (Dave Samuels and David Friedman) opened unexplored sonic possibilities to many, and it was with this sound in mind that Deviney determined to score his Metheny arrangement for vibes and marimba—and to include the internationally acclaimed marimba virtuoso She-e Wu.

A Closer Look For his Duo Concerto, Deviney said he chose three tracks from *Imaginary Day* that seemed "the most orchestral in nature, with the third movement being the most percussive-centric." The solo parts draw from two main elements off the original recording: the arching melodies played by guitar, winds, or brass, and Mays's dense, ever-shifting piano solos. **The Awakening** has the feel of an Irish jig, with the string section providing a sort of guitar-strum and the soloists lending Gaelic-tinged melodies. **Across the Sky** serves as a moody, nocturnal slow movement, with the duo again taking up Metheny

The three pieces from the album Imaginary Day were released in 1977.

These are the world premiere performances of Imaginary Day.

The score for Christopher Deviney's arrangement and orchestration calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion (bamboo sticks, bamboo wind chimes, bass drum, bongos, chimes, crotales, egg shakers, field drum, finger cymbals, glockenspiel, maracas, mark tree, pitched Burmese gongs, shell chimes, sizzle cymbal, sleighbells, suspended cymbals, tabla, tambourine, tam-tam, thunder drum, triangles, tubophone, tubular wind chimes, udders), harp, piano, guitar, trap-set, strings, and two tenor vocalists.

Performance time is approximately 23 minutes.

and Mays's solos. **The Heat of the Day** (marked "Flamenco dance style") sets the percussion section into action, beginning with bamboo sticks filling in for the original "clapping." The soloists serve a wide range of roles throughout, as they are pushed to ever-increased yet always fun-spirited virtuosic challenges.

A recording is a snapshot of a particular moment, a specific performance frozen in time: This is especially true in jazz. "Recordings to me can be more like landmarks in a player's career," Deviney said of this phenomenon as it pertains to Metheny. "If they're good, they'll always stand the test of time." *Imaginary Day* is no exception to this principle: Yet by orchestrating it, Deviney has in a sense injected it with new life, new perspective. "I've always liked the idea of arranging existing material and adapting it for my own purposes. ... If somehow both my colleagues and the audience enjoy it, then I'll consider it a success."

—Paul Horsley

The Music

Symphony No. 9 (“From the New World”)



Antonín Dvořák
Born in Nelahozeves,
Bohemia, September 8,
1841
Died in Prague, May 1,
1904

The moving Czech national anthem opens with a question: “Kde domov můj?” (Where is my Home?). Antonín Dvořák, the most famous of all Czech composers, might well have asked the same thing given the course of his career. Born in a provincial town in Bohemia, he was initially educated in Zlonice, a town not much bigger, before moving to Prague to complete his studies. His professional career began there as violist at the Provisional Theater, eventually playing under the direction of Bedřich Smetana, the country’s leading composer. Soon his own compositions began to pour forth and get noticed. Powerful figures from Vienna repeatedly awarded him a state stipendium and Johannes Brahms arranged a crucial introduction to his own German publisher.

Within two decades Dvořák’s fame and popularity extended far beyond his homeland. The English became particularly enamored of his music. Dvořák made eight trips there, was awarded an honorary doctorate from Cambridge University, and basked in the adulation of enormous audiences. His longest time abroad was the two and a half years he spent in America beginning in September 1892. He came at the invitation of a visionary music patron, Jeannette Thurber, who made such a lucrative offer to become director of the National Conservatory of Music that Dvořák felt he could not turn it down. He spent the academic year in New York City, living with his family in a brownstone at 327 East 17th Street. In the summer he traveled to Spillville, Iowa, which boasted a large Czech community.

Creating American Music The Symphony in E minor was the first of a series of important works Dvořák wrote in America, and was followed by such pieces as the String Quartet in F major (the “American”), the String Quintet in E-flat major, the Violin Sonatina in G major, and the magnificent Cello Concerto. Composing such substantial music was one of the reasons Thurber sought out Dvořák in the first place. She was interested not only in finding someone to lead the Conservatory, but also in a figure who could make a lasting contribution to the enhancement of American musical life. As Dvořák wrote in a letter to a friend back home: “The Americans

expect great things of me. Above all, I am to show them the way into the Promised Land, into the realms of a new independent art—in short, to create a national music." Thurber provided him with American poems and other materials, and even took him to see Buffalo Bill's Wild West Show.

Dvořák began writing a new symphony less than four months after his arrival and made rapid progress. By mid-April he reported in a letter: "I have not much work at school now, so that I have enough time for my own work and am now just finishing my E-minor Symphony. I take pleasure in it, and it will differ very considerably from my others. Indeed, the influence of America in it must be felt by everyone who has any 'nose' at all." In another letter two days later he repeated how pleased he was with the piece and how different this symphony was from his earlier ones, adding "It is perhaps turning out rather American!!!" Shortly before the premiere Dvořák gave the Symphony the subtitle "Z nového světa" ("From the New World"), by which he explained he meant "Impressions and Greetings from the New World."

The eminent Wagnerian conductor Anton Seidl led the premiere performances with the New York Philharmonic at Carnegie Hall on December 15 and 16, 1893. Dvořák recounted that "the newspapers are saying that no composer has ever had such a triumph. I was in a box, the hall was filled with the highest New York society, the people clapped so much that I had to acknowledge the applause like a king!" One prominent critic declared it "the greatest symphony ever composed in this country." Some of the reviewers raised the issue of writing a distinctively American symphony, commented on the mood of the work, and noted its use of indigenous sources.

A Story Within? Dvořák had indeed been influenced by his surroundings and his exposure to a new culture and its music. He noted that the famous second movement Largo "is in reality a study or a sketch for a longer work, whether a cantata or an opera which I propose writing, and which will be based upon Longfellow's *Hiawatha*." It seems that among the materials Thurber had given him was Henry Wadsworth Longfellow's poem *The Song of Hiawatha*, first published in 1855, which Dvořák had long known in a Czech translation. Although he never wrote a cantata or opera on this story, he acknowledged that at least two of the Symphony's movements, the middle ones, are based on parts of it. The fascinating detective work of musicologist Michael Beckerman has revealed some of

the many unknown layers and influences that helped form this remarkable symphony.

Dvořák also called upon American musical resources. He read an article that included musical examples of spirituals and heard some sung by an African-American student at the National Conservatory, Harry T. Burleigh (1866–1949). In an interview he gave to the *New York Herald* Dvořák discussed the influence of music by Native Americans:

I therefore carefully studied a certain number of Indian melodies which a friend gave me, and became thoroughly imbued with their characteristics—with their spirit, in fact. It is this spirit which I have tried to reproduce in my Symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and orchestral color.

Listeners have long been fascinated by Dvořák's references to these American sources, presented with a heavy Czech accent. That Czech musical accent is, of course, just as much a construction as the American idiom. In his Czech pieces Dvořák also invented his own tunes and resented insinuations that he was calling upon actual folk material. In its formal construction and ambition, the "New World" Symphony calls on a Germanic heritage drawn both from the symphonies of Brahms and the symphonic poems of Liszt—there is even a brief allusion in the last movement to Wagner's opera *Tannhäuser*.

A Closer Look The four-movement Symphony begins with a mournful **Adagio** introduction that builds to an **Allegro molto** initiated by a prominent horn theme. One of the "Germanic" features of the Symphony is the recycling of themes between and among movements, leading to a parade of them in the fourth movement finale. The second theme is given by the flute and bears some resemblance to the spiritual "Swing Low, Sweet Chariot."

The famous **Largo** second movement relates to *Hiawatha*, although there is some debate about exactly which part of the story; a lamenting section in the middle seems to allude to the funeral of Minnehaha. The well-known English horn solo that opens the movement is not an actual spiritual, although through Dvořák's invention it has in some ways become one—a student of his, William Arms Fisher, provided words for it in the 1920s as "Goin' Home."

Dvořák's "New World" Symphony was composed in 1893.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the work, in November 1902; most recently on subscription it was presented by Manfred Honeck, in November 2013.

The Philadelphians have recorded the complete Ninth Symphony seven times: in 1925, 1927, and 1934 with Leopold Stokowski for RCA; in 1944 and 1956 with Eugene Ormandy for CBS; in 1976 with Ormandy for RCA; and in 1988 with Wolfgang Sawallisch for EMI. The Orchestra also recorded the famous "Largo" second movement in 1919, with Stokowski for RCA.

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

The "New World" Symphony runs approximately 40 minutes in performance.

The **Molto vivace** scherzo opens with a passage that seems to refer to the scherzo of Beethoven's Ninth Symphony. Dvořák again acknowledged the influence of Longfellow: "It was suggested by the scene at the feast in *Hiawatha* where the Indians dance, and is also an essay I made in the direction of imparting the local color of Indian character to music." The finale (**Allegro con fuoco**) provides a grand conclusion in its propulsive energy and review of themes from the previous movements.

—Christopher H. Gibbs

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