

Season 2017-2018

**Thursday, December 7,
at 7:30**

**Saturday, December 9,
at 8:00**

**Sunday, December 10,
at 2:00**

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Hilary Hahn Violin

Adès Suite from *Powder Her Face* 

I. Overture—

II. Scene with Song—

III. Wedding March—

IV. Waltz—

V. Ode—

VI. Paperchase—

VII. Hotel Manager's Aria: "It Is too Late"—

VIII. Finale

*United States premiere—Philadelphia Orchestra
co-commission*

Bernstein Serenade (after Plato's *Symposium*) for Solo
Violin, Strings, Harp, and Percussion 

I. Phaedrus: Pausanias (Lento—Allegro
marcato)

II. Aristophanes (Allegretto)

III. Eryximachus (Presto)

IV. Agathon (Adagio)

V. Socrates: Alcibiades (Molto tenuto—
Allegro molto vivace)

Intermission

 LiveNote®, the Orchestra's interactive concert guide for mobile devices, will be enabled for these performances.

- Sibelius** Symphony No. 1 in E minor, Op. 39
- I. Andante ma non troppo—Allegro energico
 - II. Andante (ma non troppo lento)
 - III. Scherzo: Allegro—Lento (ma non troppo)—Tempo I
 - IV. Finale (quasi una fantasia): Andante—Allegro molto—Andante assai—Allegro molto come prima—Andante (ma non troppo)

This program runs approximately 2 hours, 5 minutes.

The Bernstein Centennial Celebration in its entirety is made possible in part by the generous support of the **Presser Foundation**.

These concerts are sponsored with additional support by **Ken Hutchins**.

Please join us following the December 10 concert for a free Chamber Postlude featuring members of The Philadelphia Orchestra and special guests Natalie Zhu and Hilary Hahn.

- Schumann** Piano Quartet in E-flat major, Op. 47
- I. Sostenuto assai—Allegro ma non troppo—Sostenuto—Allegro
 - II. Scherzo (molto vivace)—Trio I—Trio II
 - III. Andante cantabile
 - IV. Finale: Vivace
- Natalie Zhu** Piano
Hilary Hahn Violin
Che-Hung Chen Viola
Yumi Kendall Cello

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

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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LiveNote was funded by the John S. and James L. Knight Foundation, the National Endowment for the Arts, and the William Penn Foundation.

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 the third music director of the Metropolitan Opera beginning with the 2021-22 season, and from 2017-18 is music director designate. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He is in his 10th and final season as music director of the Rotterdam Philharmonic, and he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In summer 2017 he became an honorary member of the Chamber Orchestra of Europe. 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 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 a 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 philorch.org/conductor.

Soloist

Michael Patrick O'Leary



Three-time Grammy Award-winning violinist and Philadelphia Orchestra 2017-18 Artist-in-Residence **Hilary Hahn** is renowned for her virtuosity, expansive interpretations, and creative programming. She was 14 years old when she made her Philadelphia Orchestra debut in 1993 as a winner of the Children's Division of the Orchestra's Albert M. Greenfield Student Competition. As artist-in-residence this season she plays a free concert to promote the eZseatU college membership program, performs in two subscription weeks and a Chamber Postlude, and participates in the Orchestra's ongoing educational activities. Also in the 2017-18 season she returns to repertoire from the 19th and 20th centuries, performing the Tchaikovsky, Dvořák, and first Prokofiev violin concertos across the U.S. and Europe. In addition to concerts with the Philadelphians, she performs Bernstein's *Serenade* (after Plato's *Symposium*) with the Los Angeles Philharmonic and with the Houston Symphony at home and on tour in Belgium, Poland, Austria, and Germany as part of the celebrations of Bernstein's centennial season.

Ms. Hahn has released 16 albums on the Deutsche Grammophon and Sony labels, in addition to three DVDs, an Oscar-nominated movie soundtrack, an award-winning recording for children, and various compilations. Her recordings have received every critical prize in the international press and have met with equal popular success. Her 17th album will be a retrospective collection that also contains new live material and art from her fans, in keeping with a decades-long tradition of collecting fan art at concerts.

Ms. Hahn is an avid writer, posting journal entries on her website, hilaryhahn.com, and publishing articles in mainstream media. On her YouTube channel, youtube.com/hilaryhahnvideos, she interviews colleagues about their experiences in music. In addition, her violin case comments on life as a traveling companion on Twitter and Instagram at [@violincase](https://twitter.com/violincase). In 2001 she was named "America's Best Classical Musician" by *Time* magazine. She has participated in a number of non-classical productions, collaborating on two records by the alt-rock band ... And You Will Know Us by the Trail of Dead, on the album *Grand Forks* by guitarist Tom Brosseau, and on tour with folk-rock singer-songwriter Josh Ritter.

Framing the Program

Parallel Events

1899

Sibelius

Symphony
No. 1

Music

Elgar
"Enigma"
Variations
Tolstoy
Resurrection

Art

Cézanne
*Turning Road at
Montgeroult*

History

Boer War

1954

Bernstein

Serenade

Music

Stravinsky
*In Memoriam
Dylan Thomas*

Literature

Golding
Lord of the Flies

Art

De Kooning
Marilyn Monroe

History

Segregation
ruled illegal in
U.S.

1995

Adès

*Powder Her
Face*

Music

Reich
City Life

Literature

Crichton
The Lost World

Art

Freud
*Benefits
Supervisor
Sleeping*

History

Oklahoma City
bombing

At age 24 the brilliant British composer Thomas Adès composed his first opera, *Powder Her Face*, about the scandalously hedonistic life of a debauched duchess. A decade later Adès extracted instrumental moments from the original chamber opera to create a three-movement Suite for full orchestra, and now, after a further 10 years, he has re-orchestrated and expanded the material to create the eight-movement Suite we hear today in its United States premiere, a Philadelphia Orchestra co-commission.

This season marks the centennial of Leonard Bernstein's birth, which is being celebrated internationally. The occasion offers the welcome chance to reconsider this multi-talented musician, who was perhaps even better known during his lifetime as a conductor, writer, advocate, and educator than as a serious composer. Bernstein based his Serenade—a violin concerto of sorts accompanied by a string orchestra, harp, and percussion—on Plato's *Symposium*, the ultimate dialogue in praise of love.

Bernstein ultimately triumphed as a national monument of American music, as Adès is emerging for contemporary British music. Jean Sibelius filled this role for Finland at the beginning of the 20th century at a time when his country was dominated by Russia to the south. His music, most famously the tone poem *Finlandia*, often evokes the landscape and history of his country. Today we hear the first of his seven symphonies.

Listen to The Philadelphia Orchestra on SiriusXM's
Symphony Hall, Channel 76.

The Music

Suite from *Powder Her Face*



Thomas Adès
Born in London, March 1,
1971
Currently living there

Powder Her Face was Thomas Adès's first opera, completed when he was 24, a work in which scandal-rag sensationalism is matched with high sophistication. Since its premiere in 1995, the piece has had numerous productions around the world, including one by Opera Philadelphia in June 2013.

The opera presents a Duchess living a life of hedonism and debauchery in classy hotel rooms but somehow preserving the secrecy of herself, within a musical arena where popular song and dance styles are folded into intricate textures that display the young composer's enthusiasm for the later music of György Ligeti and the wild polyrhythms of Conlon Nancarrow. Conceiving the piece as a chamber opera, with just four singers, Adès chose a small and distinctive accompanying ensemble of three clarinets, a brass trio, and a string quintet with piano, harp, accordion, and percussion.

More than a decade afterward—with much experience in writing for the orchestra behind him, and much experience, too, in arranging—he decided to create a suite for full symphony orchestra, which the Philharmonia Orchestra of London introduced under his direction at the 2007 Aldeburgh Festival. Another decade later, he re-orchestrated that three-movement suite, comprising Overture, Waltz, and Finale, and added further movements to produce the present eight-movement sequence, which was introduced by Simon Rattle and the Berlin Philharmonic earlier this year.

A Closer Look The Suite, which plays continuously for just under half an hour, begins with the opera's **Overture**, going into the start of the first scene. A brief burst of hysterical laughter introduces a swathe of foxtrot glamour, which is then subjected to various kinds of rhythmic and harmonic distortion, as if the dance were being heard or remembered by someone after the ninth cocktail. In the opera, this music introduces and partly underpins the stage image of a hotel room in which an Electrician is posing in the Duchess's fur coat and high heels, to the audible amusement of another member of the staff, a Maid. The movement, which comes to an end just before

the first words would be sung, boldly introduces the glitzy, tawdry but also enigmatic world of the Duchess, who is sung by a dramatic soprano, the three other singers taking various roles as the opera proceeds.

Next up, **Scene with Song** proceeds on with the music of the opera's opening scene. The tenor Electrician's mimicry of the Duchess is taken by the cellos and later by full strings, with a shift to saxophones—added to the orchestra in this version—for the lewd song he delivers. The Maid, meanwhile, continues to find his antics hilarious.

The **Wedding March** is the interlude before the short third scene, set at the Duchess's lavish marriage feast.

This whole scene then follows, as the suite's **Waltz**. It is a song for a Waitress (formerly Maid) that falls into a bewitching tradition of waltz songs in opera—except that this time the singer is excluded from the dance. Each triple-time bar of the waltz is one beat of the Waitress's duple rhythm: The dancing is going on somewhere else (hence its delicate sound), perhaps in her head, while she surveys the food she has to serve and imagines what it might be like to be rich. The Waltz occasionally trips out of sync with the 3/4 meter, but it gamely keeps on going. At some points, especially in this re-orchestration, it moves toward the magical air and sea sounds the composer developed for his second opera, *The Tempest*. At other times it is joined by different music rising from below or lurking there—like the fish and vegetables in aspic the waitress describes, or like unwelcome thoughts in a mind set to a perpetual whirligig.

The Waltz ends with a suspiciously neat and charming cadence in A-flat, as if the music were executing a prim curtsy, and the Suite returns to the first scene for the Duchess's **Ode** to eternal glamor: "Bring me pearls before six and diamonds after." Her line is taken by soprano saxophone and then by clarinet.

Jumping to the end of the first act, the brief rush of **Paperchase** accompanies the Duke and his Mistress as they make a hectic search of the Duchess's room for evidence to be used against her in divorce court. In the slow passage, they find an incriminating photograph.

The **Hotel Manager's Aria: "It Is too Late"** comes toward the end of the second act, when the Duchess, having run out of money, is informed she must leave the hotel in which she has taken up residence. Introduced on bassoons, the Hotel Manager's part is taken by solo horn

Powder Her Face was composed in 1995. The Suite was arranged and orchestrated in 2017.

These are the United States premiere performances of the piece.

The score calls for three flutes (III doubling piccolo), three oboes, three clarinets (all doubling bass clarinet), soprano saxophone, alto saxophone (doubling tenor saxophone), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (antique cymbals, bass drum, brake drums [or scrap metal], cabasa, clashed cymbals, flexatone, glockenspiel, güiro, hi-hat cymbal, high bongo drum, kit bass drums, large washboard, lion's roar, monkey drum, paper bag [for bursting], pop gun, side drum, sizzle cymbal, small anvil, small rattle, small rototom, suspended cymbals, tam-tam, tambourine, temple blocks, triangle, tubular bell + a bucketful of water, vibraslap, whips, wood chimes, xylophone), harp, piano, and strings.

Performance time is approximately 27 minutes.

and finally solo cello, the Duchess's faint protests by other instruments.

Then comes the **Finale**. In the opera this is a “sheet-folding tango,” with the Maid and Electrician back on stage, making the bed and so wrapping the piece up. As touches of the Overture's foxtrot seep back, the rhythm becomes more complicated, but without losing the drive of the dance, which carries the music to its close—or its exhaustion.

—Paul Griffiths

The Music

Serenade (after Plato's *Symposium*)



Leonard Bernstein
Born in Lawrence,
Massachusetts, August 25,
1918

Died in New York City,
October 14, 1990

One of the most versatile and original musicians that America has produced, Leonard Bernstein made his career not just as conductor but also as pianist, educator, and not least, composer. It was the very eclecticism of his gifts, partly, that distinguished him. "No musician of the 20th century has ranged so wide," writes one biographer. Bernstein's achievement as composer reflects this breadth. His three great theater works (*West Side Story*, *On the Town*, *Candide*) brought a new level of musical sophistication to Broadway, while his more serious scores such as the three symphonies and the Serenade (after Plato's *Symposium*) for violin and orchestra infused traditional structures with popularizing elements.

A Fusion of Old and New The eldest child of a Ukrainian immigrant who wanted his son to assume the family's beauty-supply business, Bernstein initially broke ground as conductor, becoming at age 40 the first American-born music director of the New York Philharmonic. The dynamism of his interpretations of the core repertory with that orchestra grew partly from his synthesis of the Old-World traditions he learned from conductors Fritz Reiner and Serge Koussevitzky with the verve and energy he assimilated from jazz and Tin Pan Alley tunes. And it was this same fusion of old and new that made his compositions unique.

He asserted his intellectual independence early on, though, by attending Harvard instead of seeking the usual conservatory training. He studied with three brahmans of old-school tradition: the theorist A. Tillman Merritt, the composer Edward Burlingame Hill, and the contrapuntalist Walter Piston. The last of these, who was also one of America's most significant composers, left an indelible mark upon Bernstein's musical outlook; the rigors of Piston's methods of strict counterpoint permeate the young Bernstein's works, even those for the vernacular stage. Later he studied at the Curtis Institute (with Reiner) and at Tanglewood (with Koussevitzky), and that instruction left deep imprints of European tradition upon his sensibilities.

Theater Works and "Serious" Pieces The decade of the 1950s was an extraordinarily creative time for

Bernstein, during which he was building his international reputation as conductor and pianist, serving as music director of the Berkshire Music Center (as Koussevitzky's successor), and composing works like *Trouble in Tahiti*, *Wonderful Town*, *Candide*, and *West Side Story*.

This much is known. Less well known is the fact that Bernstein was also composing “serious” works during these years, including symphonies, incidental music, and chamber pieces. One of the best of these—a work that the composer himself valued highly until his last days—was the Serenade for solo violin and orchestra. Written in 1954 on commission from the Koussevitzky Foundation, and dedicated “to the beloved memory of Serge and Natalie Koussevitzky,” the Serenade is a reflection on various aspects of love, as expressed in Plato’s *Symposium*. After its first performance by Isaac Stern in Venice in September 1954, with the composer conducting the Israel Philharmonic, the Serenade has become one of the most frequently performed American works for solo violin and orchestra.

A Closer Look Like many composers of program music, Bernstein seems to want simultaneously to deny and to acknowledge the programmatic nature of his piece. After stating “there is no literal program for the Serenade,” he proceeds to map out a rather specific literary framework, in a note reproduced at the front of the printed score:

There is no literal program for the Serenade, despite the fact that it resulted from a re-reading of Plato’s charming dialogue, *The Symposium*. The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet. The “relatedness” of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one.

For the benefit of those interested in literary allusion, I might suggest the following points as guideposts:

I. Phaedrus; Pausanias (**Lento; Allegro**). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin.) Pausanias continues by describing the duality of lover and beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

II. Aristophanes (**Allegretto**). Aristophanes does not play the role of the clown in this dialogue, but instead

Bernstein's *Serenade* was composed in 1954.

Eugene Ormandy conducted the first Philadelphia Orchestra performances of the work, in May 1973, with Concertmaster Norman Carol as soloist. Most recently Joshua Bell performed the piece in October 2012, with Yannick Nézet-Séguin on the podium.

The score calls for solo violin and an accompanying ensemble of timpani, percussion (bass drum, chimes, Chinese blocks, glockenspiel, snare drum, suspended cymbal, tambourine, tenor drum, triangle, xylophone), harp, and five-part strings.

Performance time is approximately 30 minutes.

that of the bedtime story-teller, invoking the fairy-tale mythology of love.

III. Eryximachus (**Presto**). The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

IV. Agathon (**Adagio**). Perhaps the most moving speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms, and functions. This movement is a simple three-part song.

V. Socrates; Alcibiades (**Molto tenuto; Allegro molto vivace**). Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements; and serves as a highly developed reprise of the middle section of the Agathon movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the **Allegro**, which is an extended Rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

"What he has done above all," wrote the critic Joan Peyser, by way of summing up Bernstein's career, "is proclaim that an American can be a remarkable and exciting musician." The composer's sheer exuberance is no less apparent in the *Serenade* than in the arching melodies of his better-known Broadway scores. Bernstein never shied away from allowing the two worlds to intermingle: Just as aspects of Piston's formalism pervade *West Side Story*, popular elements appear in scores such as the *Serenade*. In the end, programmatic aspects are indeed evident as well—such as the use of fugue to represent "bodily harmony," or the classical (bipartite) sonata form to reflect the "duality of lover and beloved."

—Paul J. Horsley

The Music

Symphony No. 1



Jean Sibelius
Born in Hämeenlinna,
Finland, December 8, 1865
Died in Järvenpää (near
Helsinki), September 20,
1957

Touched by the structural models of the Viennese Classicists and by the harmonies of Richard Strauss and the Russians, and informed by the orchestral experience the composer had gained composing nearly a dozen large tone poems, Sibelius's First Symphony is unique in its remote and somewhat exotic simplicity. It represents one of the composer's most successful syntheses of traditional forms with an intensely personal—and distinctively Finnish—musical voice. Like Brahms, Sibelius did not approach his first symphony until he had reached full maturity as a composer. When he began sketching out, in 1898, the first of his seven symphonies, he had spent a decade forging an epic orchestral style, in symphonic poems of impressive scale and grandeur. As inspiration for these he had drawn chiefly upon the *Kalevala*, the body of Finnish folklore. (The best known of these tone poems are the four that form the *Lemminkäinen* Suite, including the famous "Swan of Tuonela.")

A Traditional Masterpiece But Sibelius increasingly felt a need to compose traditional works—something with a more rigorous sense of structure than his folkloric experiments. The spectacular success of his First Symphony's premiere in Helsinki in 1899 encouraged this impulse. Nevertheless the work is often still described as "derivative"; even the composer acknowledged the lurking presence of Tchaikovsky in the Symphony. It is a masterpiece in any case—one with glimpses of the promise that Sibelius was later to fulfill in his subsequent symphonies.

That the work should have contained any Russian influence at all is ironic, especially in light of the circumstances surrounding its inception. The year before, in 1898, Russia had declared Finnish rights essentially void, and nationalist fervor against the giant nation was high among the Finns. At the First Symphony's world premiere in Helsinki, which Sibelius conducted, the composer also performed *The Song of the Athenians*, a choral work whose thinly veiled patriotic words lent an air of defiance to the program—at least as far as the Helsinki audience was concerned. "Rise with thy strong arm furious," reads the song's text, "Rise to fight for thy

Sibelius's Symphony No. 1 was composed from 1898 to 1899 and revised in 1900.

Carl Pohlig conducted The Philadelphia Orchestra's first performance of the work, in February 1909. Most recently on a subscription program, it was led by Charles Dutoit in October 2008.

The Philadelphians recorded the First Symphony three times, all with Eugene Ormandy: in 1941 for RCA, in 1962 for CBS, and in 1978 for RCA.

The work is scored for two flutes (both doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, bass drum), harp, and strings.

The Symphony runs approximately 40 minutes in performance.

country, /Hasten to yield up thy life, /Life for the races to come!" One Helsinki critic believed this choral call-to-arms to be the Symphony's last movement, describing in his review a "five-movement symphony with choral finale." Alas, Finland was not to break free from Russia's grip for many years.

A Closer Look "It was his own ego he confessed in sound," wrote Karl Ekman, a later biographer, of the First Symphony. "His dreams, his melancholy, his longing, his undaunted acceptance of life, his indomitable will to assert himself." This dark mood is immediately apparent in the initial **Andante ma non troppo**, which begins with a somber clarinet solo that establishes a brooding atmosphere; this gives way to an **Allegro energico** and the principal theme, heard in the strings. The **Andante** movement is based upon a folk-like melody in C minor of redolent melancholy.

The celebrated **Scherzo (Allegro)** builds from the opening "pregnant" motif in the timpani, which is worked into a movement of drive and energy. The finale, marked **Quasi una fantasia**, features the harp in what one scholar has said suggests "a bardic presence." It opens with the first movement's introductory theme, developing it and other themes in an ingenious and neatly structured discourse that belies the designation "fantasy."

—Paul J. Horsley

Musical Terms

GENERAL TERMS

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Chord: The simultaneous sounding of three or more tones

Contrapuntal: See counterpoint

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

Dissonance: A combination of two or more tones requiring resolution

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

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

Fugato: A passage or movement consisting of fugal imitations, but not worked out as a regular fugue

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

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

Harmony: The combination of simultaneously

sounded musical notes to produce chords and chord progressions

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

Polyrhythm: The simultaneous use of conflicting rhythmic patterns or accents

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. Also an instrumental piece of a light, piquant, humorous character.

Serenade: An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

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.

Suite: A set or series of pieces in various dance forms. The modern orchestral suite is more like a divertimento.

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Come prima: Like the first time

Energico: With vigor, powerfully

Lento: Slow

Marcato: Accented, stressed

Presto: Very fast

Tenuto: Held, sustained

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Ma non troppo: But not too much

Molto: Very

Quasi: Almost

Tickets & Patron Services

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Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronservices@philorch.org.

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