

Season 2017-2018

Friday, November 24,
at 8:00

Saturday, November 25,
at 8:00

The Philadelphia Orchestra

James Gaffigan Conductor
Jon Kimura Parker Piano

Gershwin/arr. Brown *Promenade (Walking the Dog)*

Gershwin Piano Concerto in F

- I. Allegro
- II. Adagio—Andante con moto
- III. Allegro agitato

Intermission

Dvořák Suite in A major for Orchestra, Op. 98b
("American")

- I. Andante con moto
- II. Allegro
- III. Moderato (alla Polacca)
- IV. Andante
- V. Allegro

First Philadelphia Orchestra performances

Barber Symphony No. 1, Op. 9
(in one movement)

This program runs approximately 1 hour, 45 minutes.

The November 24 concert is sponsored by
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The November 25 concert is also sponsored by
Rachelle and Ronald Kaiserman.

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Please join us following these concerts for a free Organ Postlude featuring Peter Richard Conte.

Dvorák from Preludes and Fugues:

- I. Prelude in D major
- VI. Fughetta in D major

Barber *To Longwood Gardens*

Gershwin/transcr. Conte Prelude II, from Three Preludes

Rheinberger from Organ Sonata No. 11 in D minor, Op. 148:

- I. Agitato
- IV. Fugue

The Organ Postludes are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

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 PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

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

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Join us for the 2017-2018 season

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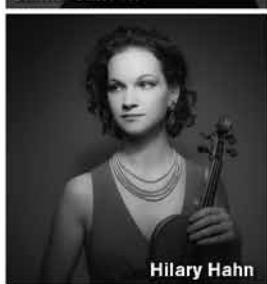
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John Williams



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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 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 philorch.org/conductor.

Conductor

Vera Hartmann



James Gaffigan is chief conductor of the Lucerne Symphony. Since taking up this position, he has made a significant impact on the orchestra's profile both nationally and internationally with a number of successful tours and recordings. In recognition of this success, his contract has been extended until 2022. He is also principal guest conductor of the Netherlands Radio Philharmonic, and he was appointed the first principal guest conductor of the Gürzenich Orchestra Cologne in September 2013, a position that was created for him. He is in high demand, working with leading orchestras and opera houses throughout Europe, the U.S., and Asia. In recent seasons he has appeared in Europe with the London, Dresden, Czech, and Rotterdam philharmonics; the Vienna Symphony; the Dresden Staatskapelle; the Deutsches Symphonie-Orchester Berlin; and the Orchestra of the Age of Enlightenment. In the U.S. he has guest conducted the St. Louis, Baltimore, Pittsburgh, and National symphonies. He made his Philadelphia Orchestra debut at the Mann in 2006 and on subscription in 2012.

In addition to these current performances, highlights of Mr. Gaffigan's 2017-18 season include appearances with the Chicago and Dallas symphonies, the Munich Philharmonic, and the Royal Concertgebouw Orchestra, in addition to his commitments in Lucerne and the Netherlands. He also makes debuts at the Lyric Opera of Chicago with Mozart's *Così fan tutte* and at Santa Fe Opera with Strauss's *Ariadne auf Naxos*, and he returns to the Vienna State Opera for Verdi's *La traviata*. Future opera engagements include his debuts with both the Netherlands Opera and the Metropolitan Opera.

Mr. Gaffigan was a conducting fellow at the Tanglewood Music Center and was part of the American Academy of Conducting at the Aspen Music Festival. In 2009 he completed a three-year tenure as associate conductor of the San Francisco Symphony in a position specially created for him by Michael Tilson Thomas. Prior to that appointment, he was the assistant conductor of the Cleveland Orchestra where he worked under Music Director Franz Welser-Möst. He was also a first-prize winner at the 2004 Sir Georg Solti International Conducting Competition.

Soloist



Tara McMullen

Pianist **Jon Kimura Parker** made his Philadelphia Orchestra debut in 1997 and most recently performed with the ensemble in October 2015, playing the original jazz band version of Gershwin's *Rhapsody in Blue*. Among his career highlights, he has performed as guest soloist with the Philadelphians and Wolfgang Sawallisch in Carnegie Hall, toured Europe with the Royal Philharmonic and André Previn, and shared the stage with Jessye Norman at Berlin's Philharmonie. Other conductors he has recently worked with include Pablo Heras-Casado, Claus Peter Flor, Hans Graf, Matthew Halls, Jeffrey Kahane, Peter Oundjian, Bramwell Tovey, and Pinchas Zukerman. A true Canadian ambassador of music, Mr. Parker has given command performances for Queen Elizabeth II, the U.S. Supreme Court, and the prime ministers of Canada and Japan. He is an Officer of the Order of Canada, his country's highest civilian honor.

Mr. Parker performs as a duo partner regularly with violinists James Ehnes, Aloysia Friedmann, and Cho-Liang Lin; cellist Lynn Harrell; and pianists Jamie Parker and Orli Shaham. He has given world premieres of sonatas by Paul Schoenfield, John Harbison, and Steven Stucky. He performs regularly with the Miró Quartet and is a founding member of the Montrose Trio, with violinist Martin Beaver and cellist Clive Greensmith. As a member of the outreach project Piano Plus, Mr. Parker has toured remote areas, including the Canadian Arctic, performing classical music and rock-and-roll on everything from upright pianos to electronic keyboards. In commemoration of his special performances in war-torn Sarajevo in 1995, he was a featured speaker alongside humanitarians Elie Wiesel and Paul Rusesabagina at the 50th anniversary of the relief organization AmeriCares.

Mr. Parker has jammed with Audra McDonald, Bobby McFerrin, and Doc Severinsen, and he also performed tangos on two pianos with Pablo Ziegler. He has toured his project *Off the Score*, a quintet with legendary Police drummer Stewart Copeland, featuring both original compositions and fresh takes on the music of Ravel, Prokofiev, and Stravinsky. His latest CD, *Fantasy*, features fantasies of Schubert and Schumann, as well as the *Wizard of Oz Fantasy*.

Framing the Program

Parallel Events

1895

Dvořák

"American"
Suite

Music

Rachmaninoff

Symphony

No. 1

Literature

Wells

*The Time
Machine*

Art

Homer

Cannon Rock

History

End of Sino-
Japanese War

1925

Gershwin

Piano Concerto
in F

Music

Berg

Wozzeck

Literature

Dos Passos

Manhattan

Transfer

Art

Kokoschka

Tower Bridge

History

Scopes Trial

1935

Barber

Symphony
No. 1

Music

Orff

Carmina burana

Literature

Steinbeck

Tortilla Flat

Art

Dalí

Giraffe on Fire

History

Roosevelt signs

Social Security

Act

Tonight we hear from two born and bred Americans and from a significant visitor. George Gershwin was the first of a distinguished line of composers—among them Duke Ellington, Leonard Bernstein, and Wynton Marsalis—who succeeded in bridging the worlds of jazz and classical music. Gershwin wrote *Promenade (Walking the Dog)* for a 1937 RKO film called *Shall We Dance* starring Fred Astaire and Ginger Rogers. The charming three-minute piece accompanies a scene where the two walk their mismatched dogs aboard a luxury cruise liner. Gershwin's Piano Concerto in F followed close on the heels of his enormously successful *Rhapsody in Blue* and demonstrated his skill in larger classical forms.

Antonín Dvořák spent two and a half years in America after being recruited by a visionary patron to head a music conservatory in New York City. He composed some of his greatest works during this time, most famously his last symphony, "From the New World." Tonight we hear his rarely performed "American" Suite, which speaks American with a delightful Czech accent.

Philadelphia claims Samuel Barber as one of its own. Born in the suburbs and trained at the Curtis Institute of Music, he went on to become one of the great composers of the 20th century. He wrote most of his one-movement First Symphony in Italy and finished it in France during his mid-20s, not long after graduating from Curtis.

The Music

Promenade (*Walking the Dog*)



George Gershwin
Born in Brooklyn,
September 26, 1898
Died in Hollywood,
July 11, 1937

Promenade (*Walking the Dog*)
was composed in 1937.

André Kostelanetz was on the podium for the first Philadelphia Orchestra performance of the work, on a Pops Concert in December 1962. These current performances are the first on subscription.

The piece is scored for two flutes (II doubling piccolo), two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, two trombones, tuba, timpani, percussion (cymbal, glockenspiel, triangle, vibraphone, woodblock, xylophone), harp, optional celesta, and strings.

Promenade runs approximately three minutes in performance.

Born in Brooklyn to recent Russian-Jewish immigrant parents, George Gershwin grew up in a poor household in which music offered a chance for fame and fortune. When he died unexpectedly of a brain tumor at age 38 he was a celebrity who had found brilliant ways to bridge popular and classical styles. He was also a very rich man. Gershwin's ascent was steady and astonishing. He had dropped out of school at age 15 to start working his way up as a "song-plugger," playing Tin Pan Alley tunes for perspective customers at a music store. Soon he was writing his own songs (his first big hit came at age 21 with "Swanee") and began to enjoy success on Broadway. He would go on to write *Rhapsody in Blue*, *An American in Paris*, the Concerto in F we hear next on this concert, and the full-length opera *Porgy and Bess*.

But popular song and musical theater remained his principal activity, much of it using lyrics written by his older brother Ira. Following their great collaborations for Broadway and London, with shows like *Girl Crazy* and *Of Thee I Sing*, the brothers branched out to Hollywood in the 1930s. Their first film for RKO came in 1937 with *Shall We Dance*, starring Fred Astaire and Ginger Rogers. (Their first Broadway project, *Lady Be Good* in 1924, had also featured Astaire.)

In the film Astaire plays a ballet dancer on tour who wants to combine classical dance with popular jazz moves (a natural theme for Gershwin). He thinks Rogers, a well-known tap dancer, would be the perfect partner. *Shall We Dance* includes some beloved songs, such as "Let's Call the Whole Thing Off," "They Can't Take that Away from Me," and "They All Laughed." The film also features instrumental dance numbers, one called in studio cue sheets "Walking the Dog." This three-minute number accompanies a scene on a luxury cruise ship when Astaire borrows an enormous dog so that he can approach Rogers, who is walking her cute little pooch. As other passengers walk their dogs, Fred saddles up to Ginger with their mismatched creatures as Gershwin's charming dance unfolds. For this sequence in the film, Gershwin rather unusually orchestrated the section himself using a chamber orchestra prominently featuring clarinet. Ira published the piece posthumously in 1960, under the more respectable title *Promenade*, as a piano solo.

—Christopher H. Gibbs

The Music

Piano Concerto in F



George Gershwin

Having already made a name for himself with more than a dozen sensational musicals, and having virtually invented a new genre with his “jazz concerto” *Rhapsody in Blue* of 1924, Gershwin longed to write a big “serious” score that he could call his own. The *Rhapsody*, after all, had been orchestrated by Ferde Grofé (of *Grand Canyon Suite* fame), who had worked as an arranger for the Paul Whiteman Band, which had commissioned the *Rhapsody*. As such, Gershwin’s sense of “ownership” had been less than complete. Thus it was with pride that he forged ahead with the Piano Concerto in F—with a working-title of *New York Concerto*—which he composed and orchestrated by himself. Completed in late 1925, the piece remains one of the most elusively intriguing concertos by an American.

An Immediate Success “Every day between 2:00 and 6:00 and evenings between 8:00 and 10:00 you will find me diligently writing notes,” wrote Gershwin to his sweetheart, Pauline Heifetz, younger sister of violinist Jascha, in July 1925, “playing piano or praying (you’ve got to pray in Chautauqua) to the God of Melody to please be kind to me and send me some hair-raising ‘blues’ for my second movement.” The young composer was spending part of his summer at the music festival at Chautauqua, New York, and it was there that he had begun composing in earnest the work that conductor Walter Damrosch commissioned of him earlier in the year for performance with the New York Symphony.

After a reading with conductor William Daly at the Globe Theater, the Concerto was premiered at Carnegie Hall and then performed in Washington, Baltimore, and Philadelphia. It was a success everywhere. “Of all those writing music of today,” wrote Samuel Chotzinoff of Gershwin in an oft-quoted review in the *New York World*, “he alone actually expresses us.” The composer Morton Gould, a friend of Gershwin’s who, 10 years later, would become the rehearsal pianist for the original production of *Porgy and Bess*, called the Concerto “a unique and highly original piece that bypassed all the fashions and trends.”

A Closer Look Gershwin wrote his own program note for the piece, short and to the point:

The Piano Concerto in F was composed in 1925.

George Gershwin himself was the pianist in the first Philadelphia Orchestra performances of the work, in January 1936; Alexander Smallens was on the podium. The Concerto has been played on regular subscription concerts only four times before this week: in December 1966 with pianist Philippe Entremont and Eugene Ormandy; in September 1998 with Garrick Ohlsson and Wolfgang Sawallisch; in January 2003 with Jon Kimura Parker and Bobby McFerrin; and in November 2012 with Kirill Gerstein and Giancarlo Guerrero, although it has often been performed on summer concerts at the Mann Center and in Saratoga.

The Orchestra recorded Gershwin's Piano Concerto for CBS in 1967 with Entremont and Ormandy.

The score calls for solo piano, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, snare drum), and strings.

The work runs approximately 30 minutes in performance.

The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettledrums, supported by other percussion instruments, and with a Charleston motif. ... The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

The second movement has a poetic nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than in which they are usually treated. The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout.

—Paul J. Horsley

The Music

Suite in A major for Orchestra (“American”)



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

In June 1891 Antonín Dvořák received an offer he felt he could not refuse. Jeannette Thurber, a visionary music patron who was president of the National Conservatory of Music in New York City, invited the great Czech composer to become the new director of the institution, which was just a few years old at the time. Under unbelievably attractive financial terms, Dvořák, his wife, and two of their six children moved the following September to an attractive brownstone on 17th Street between First and Second Avenues. While still in Europe Dvořák had composed his Te Deum, which Thurber commissioned to mark the 400th anniversary of Christopher Columbus's voyage. Dvořák made his Carnegie Hall debut conducting the piece in October, just weeks after his arrival.

Creating an American Style The Te Deum was written for America, not *in* it, but during the years to come Dvořák explored American musical culture, particularly African-American spirituals and music by Native Americans. The influence is apparent in a series of American pieces he wrote during his two and a half years here. Most famous is his ninth and final symphony, whose subtitle “Z nového světa” (From the New World) probably was meant to convey “Impressions and Greetings from the New World.” The distinguished conductor Anton Seidl led the New York Philharmonic in its enormously successful premiere on December 16 (Beethoven’s birthday), 1893, at Carnegie Hall. Among the other works Dvořák wrote in this country are the String Quartet in F major (the “American”), the String Quintet in E-flat major, the Violin Sonatina in G major, most of his magnificent Cello Concerto, and various other pieces including the Suite in A major we hear tonight.

Composing such substantial music was one of the reasons Thurber had 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, a national style of music!”

The “American” Suite was composed for piano in 1894 and orchestrated in 1895.

These are the first Philadelphia Orchestra performances of the work.

The piece is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), and strings.

Performance time is approximately 18 minutes.

Dvořák originally composed his Suite in A major, often called the “American” Suite, for piano in early 1894. He thought highly of the piece, telling his publisher that it was “among the best things I have done” in this kind of work; he orchestrated it the next year. The orchestral version received its posthumous premiere in 1910, six years after Dvořák’s death, with the Czech Philharmonic.

A Closer Look Like his earlier serenades and Czech Suite, the piece unfolds in a multi-movement format with contrasting moods. The opening **Andante con moto** offers a leisurely start with a tenderly repetitive theme that recurs over the course of the movement and that Dvořák ultimately brings back at the end of the last movement to conclude the entire work. Livelier contrasting sections are interspersed with colorful instrumentation. The second-movement **Allegro** is in ABA form, beginning as a bright triple-meter dance with a slow middle section. Dvořák labeled the next movement **Moderato (alla Polacca)**—that is Polish, but here again he gives an American spin. Like the first movement, it is in rondo form with the principal theme reminiscent of Dvořák’s famous Humoresque No. 7 in G-flat major, written not long after the Suite.

The meditative **Andante** is the emotional center of the Suite featuring a spare oboe theme over muted strings. Commentators have often associated this movement with the composer’s experiences visiting Spillville, Iowa, which had a large Czech community, during his first summer in America. Dvořák remarked in a letter to a friend that he found the deserted prairies “very strange . . . very wild, and sometimes very sad, sad to despair.” The concluding **Allegro** presents a rousing finale, ending with a grand statement of the opening theme of the Suite. Dvořák is celebrated for his Slavonic Dances, here expressed with an American accent—or it is an American Dance with a Slavic accent?

—Christopher H. Gibbs

The Music

Symphony No. 1



Samuel Barber
Born in West Chester,
Pennsylvania, March 9,
1910
Died in New York City,
January 23, 1981

Samuel Barber was a genuine Romantic who remained true to himself. His music has stood up—through its solid construction and innate lyricism—to some rather severe criticism from academic circles. As tonality and Romanticism have gained new acceptance, the value of Barber's musical "stock" has risen considerably. Viewed as old-fashioned by critics during the composer's lifetime, Barber's music has always been embraced by audiences as delightfully lush and marvelously reassuring. It is music that one might expect of a Philadelphian trained at the Curtis Institute of Music: perfectly crafted, polished to a burnished glow, brusquely assertive yet deeply conservative.

In 1932 Barber, aged 22, graduated from Curtis, where he had studied piano with Isabella Vengerova and composition with Rosario Scalero. Almost immediately his compositions began to attract attention: He won his second Columbia University Bearns Prize in 1933 (for the *School for Scandal* Overture), and shortly thereafter he received both a Prix de Rome from the American Academy and a Pulitzer Traveling Scholarship. His European years, spent mostly in Italy, constitute the most decisive stage of his development as a composer. There he not only sampled a different spectrum of musical styles than that available to him on Rittenhouse Square, but he also found the necessary tranquility and solitude—chiefly at the family estate of his close friend Gian Carlo Menotti—to spend the long hours necessary to formulate a musical "voice."

Inspired by Sibelius Barber began the work that he initially called Symphony in One Movement in August 1935, completing it early the next year in France. Its immediate model was Jean Sibelius's Seventh Symphony, also cast in four continuous movements. (In fact, within the same sketchbooks where Barber first drafted themes for his symphony, he had also sketched out the principal themes of Sibelius's piece.) With its haunting seriousness and unflinchingly difficult concept, the Finnish master's innovative work was clearly one of the composer's models. Similarities to Robert Schumann's cyclical Fourth Symphony are also evident.

Almost immediately upon the Symphony's completion, the Italian conductor Bernardino Molinari asked to conduct it.

Barber composed his Symphony No. 1 from 1935 to 1936.

In December 1938 Eugene Ormandy led The Philadelphia Orchestra in the Symphony's original version, and in February 1944 Bruno Walter presented the world premiere of the work's revised version with the Orchestra. Most recently, David Zinman led the piece in December 2008.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals), harp, and strings.

Performance time is approximately 20 minutes.

"He is enthusiastic about my Symphony," Barber wrote to a friend in 1936. "He finds it *moderna ma seria*, and said at once he wanted it for his programs." Molinari presented the world premiere in Rome in December 1936; the Italians received the piece coolly ("at the time," Barber remarked later, "it was thought too dark-toned, too Nordic and Sibelian"), but it was received warmly at its American premiere, by the Cleveland Orchestra and conductor Rudolf Ringwald, in January 1937. Artur Rodzinski also became a champion of the piece, performing it with the New York Philharmonic that spring; in July it was also played at the Salzburg Festival, becoming the first orchestral composition by an American to appear there.

In the Composer's Words Barber supplied the following program note at the time of the first Philadelphia Orchestra performances of the Symphony in 1938:

The Symphony in One Movement is a synthetic treatment of the four-movement classical symphony. It is based on the three themes of the initial Allegro ma non troppo, which retain throughout the work their fundamental character. The Allegro ma non troppo opens with the usual exposition of a main theme, a more lyric second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme in diminution forms the basis of a scherzo section (Vivace). The second theme (oboe over muted strings) then appears in augmentation, in an extended Andante tranquillo. An intense crescendo introduces the finale, which is a short passacaglia based on the first theme (introduced by violoncellos and contrabasses), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire Symphony.

In 1942 Barber subjected the Symphony to a thorough revision, tightening its structure throughout and replacing the present scherzo with a completely new one. Bruno Walter took up the piece in this new version, which he called "an astonishing work," performing it with the Philadelphians and making the first commercial recording of it. The piece quickly took its place alongside Roy Harris's Third and Howard Hanson's "Romantic," as counting among the great American symphonies.

—Paul J. Horsley

Musical Terms

GENERAL TERMS

Coda: A concluding section or passage added in order to confirm the impression of finality

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

Fughetta: A short 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

Ground bass: A continually repeated bass phrase of four or eight measures

Humoresque: Derived from the Latin "humor," pertaining to human disposition. A genre of music characterized by pieces with strongly marked rhythms and the frequent repetition of short-breathed tunes, mostly written for piano.

Meter: The symmetrical grouping of musical rhythms

Mute: A mechanical device used on musical instruments to muffle the tone

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.

Ostinato: A steady bass accompaniment, repeated over and over

Passacaglia: In 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a serious character

Recapitulation: See sonata form

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.

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.

Tonality: The orientation of melodies and harmonies towards a specific pitch or pitches

THE SPEED OF MUSIC

(Tempo)

Adagio: Leisurely, slow

Agitato: Excited

Alla Polacca: In Polish style

Allegro: Bright, fast

Andante: Walking speed

Con moto: With motion

Moderato: A moderate tempo, neither fast nor slow

Tranquillo: Quiet, peaceful, soft

TEMPO MODIFIERS

Ma non troppo: But not too much

DYNAMIC MARKS

Crescendo: Increasing volume

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

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

Subscriber Services:
215.893.1955, M-F, 9 AM-5 PM

Patron Services:
215.893.1999, Daily, 9 AM-8 PM

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

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers,

and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

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

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

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