Season 2014-2015

Friday, April 10, at 2:00
Saturday, April 11, at 8:00

The Philadelphia Orchestra

Paul Goodwin Conductor
Choong-Jin Chang Viola

Mozart Symphony in D major, K. 320, after the Serenade in D major ("Posthorn") 40/40
I. Adagio maestoso—Allegro con spirito
II. Andantino
III. Menuetto—Trio I—Menuetto da capo—Trio II
IV. Finale: Presto
First Philadelphia Orchestra performances

C. Stamitz Viola Concerto in D major, Op. 1 40/40
I. Allegro
II. Andante moderato
III. Rondo
First complete Philadelphia Orchestra performances

Intermission

Beethoven Overture, *The Consecration of the House,* Op. 124

Beethoven Symphony No. 4 in B-flat major, Op. 60
I. Adagio—Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro ma non troppo

This program runs approximately 1 hour, 55 minutes.

40/40 designates a work that is part of the 40/40 Project, which features pieces not performed on subscription concerts in at least 40 years.

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

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 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 highly 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 since his inaugural season in 2012. Under his leadership the Orchestra returned to recording with a celebrated CD of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions on the 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 nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's other 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.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The ensemble annually performs at Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra has a decades-long tradition of presenting learning and community engagement opportunities for listeners of all ages. The Orchestra's recent initiative, the Fabulous Philadelphians Offstage, Philly Style!, has taken musicians off the traditional concert stage and into the community, including highly-successful Pop-Up concerts, PlayINs, SingINs, and ConductINs. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Conductor

Benjamin Ealovega

Conductor **Paul Goodwin** is artistic director and conductor of the Carmel Bach Festival in California. Renowned for his historically informed interpretations of music of all periods, he has a great passion for incorporating period style within the traditional orchestral world to create unusual and dynamic programs. He first appeared with The Philadelphia Orchestra leading performances of Handel's *Messiah* in 2009 and returned to conduct the work again in 2010 and 2012. These current performances mark his subscription debut.

Mr. Goodwin has a wide symphonic repertoire, conducting such orchestras as the BBC, Rotterdam, Helsinki, and Royal Stockholm philharmonics; the Hallé Orchestra; the City of Birmingham Symphony; the Belgian, Spanish, and Royal Scottish national orchestras; and the Scottish Chamber Orchestra. In the U.S. he has conducted the Minnesota Orchestra, the Seattle and National symphonies, and the St. Paul Chamber Orchestra. Recent opera successes have included Gluck's *Iphigenie en Tauride* at the Komische Oper Berlin, Britten's *The Rape of Lucretia* at the Teatro Real Madrid, and Handel's *Orlando* at the Scottish Opera. His conducting highlights this season include the Auckland Philharmonic, the Milwaukee Symphony, the Konzerthausorchester Berlin, the WDR Radio Symphony in Cologne, the Polish National Radio Symphony, and the Munich Radio Orchestra.

For 11 years Mr. Goodwin was the associate conductor of the Academy of Ancient Music. He was principal guest conductor of the English Chamber Orchestra for six years, collaborating with artists including soprano Kiri Te Kanawa, violinist Joshua Bell, and cellist Mstislav Rostropovich. His recordings include Handel's *Riccardo Primo* and *Athalia,* and Elgar's *Nursery Suite* for Harmonia Mundi. Dedicated to educational projects, Mr. Goodwin has worked with national youth orchestras in Spain and Holland as well as the Royal Conservatory in the Hague and the orchestras of the Royal College and Royal Academy of Music in London. For many years he has been a regular visiting conductor for the Queen Elisabeth International Competition in Brussels. In 2007 Mr. Goodwin was awarded the Handel Honorary Prize of the City of Halle in recognition of his extraordinary services to performances of works by George Frideric Handel.

Soloist

Jessica Griffin

A native of Seoul, Korea, **Choong-Jin (C.J.) Chang** became principal viola of The Philadelphia Orchestra in 2006 after having joined the Orchestra in 1994. He made his performance debut as a 12-year-old violinist with the Seoul Philharmonic as winner of the grand prize in Korea's Yook Young National Competition. In 1981, at the age of 13, he moved to the United States to attend the Juilliard School of Music. He subsequently studied in Philadelphia at the Esther Boyer College of Music of Temple University and at the Curtis Institute of Music, from which he received degrees in both violin and viola. His primary teachers were Jascha Brodsky and retired Philadelphia Orchestra Principal Viola Joseph dePasquale.

Mr. Chang made a successful solo debut recital at Carnegie Hall in 2007 and since then has appeared in numerous recitals in the U.S. and South Korea. He made his Philadelphia Orchestra subscription solo debut in 2009 and appeared again in 2012 with Walton's Viola Concerto. In 2013 Mr. Chang planned the Bach and Hindemith Project, which was performed in four recitals over a year. As a chamber musician, he performs with the world's great musicians at many prestigious festivals throughout the U.S. and Asia.

Mr. Chang is a founding member of the Johannes Quartet, whose debut performances at Philadelphia's Ethical Society and at Carnegie Hall in New York City received glowing reviews. Since 1997 the Quartet has performed to audience and critical acclaim throughout the U.S. The Quartet recently premiered Esa-Pekka Salonen's new quartet, *Homunculus,* and William Bolcom's new octet, Double Quartet, with the Guarneri Quartet.

Alongside his extensive performing activities, Mr. Chang is a respected teacher on both violin and viola. Among his former pupils are current members of The Philadelphia Orchestra and the Cleveland Orchestra, as well as many winners of major competitions. He serves on the faculties of Rutgers University's Mason Gross School of the Arts and John Hopkins University's Peabody Conservatory of Music.

Framing the Program

Parallel Events

1779
Mozart
Symphony in D major

Music
Gluck
Iphigénie en Tauride
Literature
Sheridan
The Critic
Art
Houdon
Molière
History
Benedict Arnold court-martialed

1806
Beethoven
Symphony No. 4

Music
Weber
Symphony No. 1
Literature
Scott
Ballads and Lyrical Pieces
Art
Thorvaldsen
Hebe
History
Napoleonic wars

1822
Beethoven
The Consecration of the House

Music
Schubert
"Unfinished" Symphony
Literature
Irving
Bracebridge Hall
Art
Friedrich
The Lonely Tree
History
Turks invade Greece

The numbers and titles we associate today with Mozart's symphonies were only first applied long after his death and can cause confusion. Some symphonies attributed to him turned out not to be his and others ignored in catalogues should rightfully be there. Today we hear a Symphony in D major (K. 320), which Mozart extracted from his "Posthorn" Serenade that he composed for graduation ceremonies at Salzburg University in 1779. Chronologically it would roughly be his Symphony No. 33½.

At the time Mozart wrote this work he was particularly impressed by the orchestra in Mannheim. One of the leading families working there hailed from the Czech lands—first Johann Stamitz and then his sons Anton and Carl. Although a prolific composer, few of Carl's works are performed today, with his Viola Concerto in D major a happy survivor.

Beethoven fills the second half of the program, starting with one of his last orchestral compositions. He wrote *The Consecration of the House* Overture for the inauguration of a theater in Vienna in 1822 and performed it again two years later to open the concert on which he premiered his Ninth Symphony. The Overture, inspired by his love of Handel's music, unfolds as an elaborate and majestic prelude followed by a thrilling fugue.

Robert Schumann once remarked that Beethoven's Fourth Symphony was "like a slender Greek maiden between two Norse giants." The Philadelphians continue a survey of the master's complete symphonies with a work in which Beethoven embraces the Classicism of his hero Mozart and teacher Haydn.

The Music

Symphony in D major, after the Serenade in D major ("Posthorn")

Wolfgang Amadè Mozart
Born in Salzburg, January 27, 1756
Died in Vienna, December 5, 1791

What's in a name? Titles for compositions in Mozart's time were often quite flexible. Something that today we call a symphony, for instance, might have started life as an opera overture or an entertaining serenade. Mozart's Symphony in D major (K. 320) is drawn from his earlier Serenade in D (which has the same Köchel catalogue number), known as the "Posthorn" (not Mozart's title) because of the use of the unusual instrument in one of its dance movements.

Like most of the serenades Mozart composed during his late teens and early 20s, the "Posthorn" Serenade was initially intended for a lengthy outdoor celebration in summer. Such works were especially popular in his native Salzburg—Mozart's father, Leopold, wrote many of them (now lost), as did Michael Haydn, younger brother of Joseph. The designation "serenade" brings to mind small ensembles performing beneath the window or balcony of a beloved. (Mozart created one such scene in *Don Giovanni.*) Other names—divertimento, notturno, and cassation—were also common for similar pieces.

From Graduation Music to Symphony In the one instance we know of that Mozart referred to the "Posthorn" Serenade, in a letter to his father, he called it *Finalmusik,* which points to its origins as part of graduation ceremonies—a sort of 18th-century *Pomp and Circumstance.* The "Posthorn" Serenade is dated August 3, 1779, and was meant for events that month at Salzburg University. Students would first play the music for the Prince-Archbishop at his residence and then march to the university and play it again for their professors.

Most of Mozart's Salzburg serenades are in D major, the key best suited for trumpets to shine forth in all their glory, and they usually began and ended with a march that the musicians would play from memory as they entered and exited. And like most of his orchestral serenades (in contrast to later ones Mozart composed in Vienna scored for wind instruments) they combine the features of different genres—symphony, concerto, and dance suite. The "Posthorn" Serenade intermingled a three-movement symphony, a two-movement wind concerto, and two minuets with trios.

Mozart composed his "Posthorn" Serenade, of which movements were used to create the Symphony we hear today, in 1779.

These are the first Philadelphia Orchestra performances of this D-major Symphony.

The score calls for two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The Symphony runs approximately 22 minutes in performance.

These parts were detachable: We know Mozart performed the two concerto movements in Vienna on March 23, 1783. He also extracted the three symphonic sections to create a separate piece: the opening movement, a slower middle one, and a brilliant presto finale. In the performance today Paul Goodwin includes as well the second of the dance movements. Although no complete manuscript exists for the symphonic version (a set of parts survives with Mozart's handwritten corrections), there is reason to think the piece was performed with a minuet included during Mozart's lifetime—for one thing his other symphonic serenades include a dance, and additionally an arrangement of the symphony containing the minuet was published in London in 1790, thus while the composer was alive.

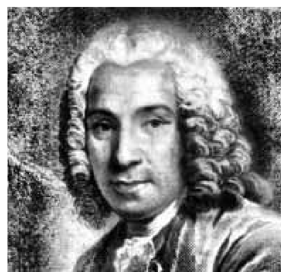
A Closer Look The "Posthorn" Symphony begins with a brief six-measure introduction (**Adagio maestoso)** that sets a majestic tone appropriate for a graduation ceremony and that leads to a sparkling and festive **Allegro con spirito.** The movement is playful in its contrasts of loud and soft passages and notable for its gradual orchestral crescendos, a feature associated at the time with the famous Mannheim orchestra and later perfected by Rossini. An unusual feature is the return of the introductory music at the start of the recapitulation played with no change in speed but rather in doubled note values that gives the impression of a slower pace. The following **Andantino** is in D minor—the key of *Don Giovanni* years later—and projects a dramatic, operatic mood.

The **Menuetto** (the second of the dance movements from the original serenade) has two trios, both using unusual instruments. The first features flautino (that is the piccolo) and the second the posthorn that gives the work its nickname. The posthorn was a valveless brass instrument capable of playing only a limited number of pitches that the postman would sound upon entering a town. Schubert captured the fanfare-like sound in the piano accompaniment of his song "Die Post" from the song cycle *Winterreise* and Mahler used the instrument to marvelous effect in his Third Symphony. The exciting **Presto** finale brings the Symphony to an exciting conclusion. It begins with a celebratory fanfare, enlisting the trumpets, and proceeds with sections displaying contrapuntal virtuosity, a technically sophisticated compositional procedure most appropriate for a university graduation.

—Christopher H. Gibbs

The Music

Viola Concerto in D major



Carl Stamitz
Born in Mannheim, Germany, May 8, 1745
Died in Jena, Germany, November 9, 1801

Carl Philip Stamitz is a *Kleinmeister,* German for a "minor master," who arguably deserves to be elevated into the pantheon of just plain *Meister.* His music is cheerful, top-notch, clever, and technically competent, yet other than his exceptional Viola Concerto in D, his compositions are reserved for history's dusty shelves. Some of his works have disappeared—or have been misattributed to another *Kleinmeister*—further contributing to his current status as a classical music one-hit wonder.

Stamitz was born in 1745 in Mannheim, Germany, whose orchestra was famous for its dynamic playing, particularly the long crescendo passage known as the "Mannheim Steamroller." He received excellent training from his father, Johann, and the court musicians Christian Cannabich, Ignaz Holzbauer, and Franz Xaver Richter. Stamitz played violin in the Mannheim orchestra for eight years before moving to Paris in 1770. In 1772 he performed a violin and viola duet with his brother, Anton, at the Concert Spirituel, an early public concert series.

An Itinerant Musician Stamitz left Paris in 1777 and became an itinerant musician, composing and playing in London, Hamburg, Berlin, Dresden, and Prague, to name a few cities—like Mozart desperately looking for a permanent position. When Leopold Mozart queried his son about whether he had encountered the brothers in Paris, Wolfgang sniped: "Of the two Stamitz brothers only the younger one [Anton] is here, the elder [Carl] (the real composer à la Hafeneder) is in London. They are indeed two wretched scribblers, gamblers, swillers, and adulterers—not the kind of people for me. The one who is here has scarcely a decent coat to his back."

In 1795 Stamitz and his wife, Maria Josepha Pilz, settled in her hometown of Jena, a small city southwest of Leipzig. While Jena did not have a renowned orchestra, it did boast a university where the composer is believed to have taught around the same time as did the poet Friedrich Schiller, whose "Ode to Joy" Beethoven set in his Ninth Symphony. Stamitz had fallen into poverty by the time he died in 1801, and his estate was auctioned off after his death to pay his creditors.

Stamitz composed his D-major Viola Concerto sometime between 1770 and 1774; the work was published in 1774.

These are the first complete Philadelphia Orchestra performances of the Concerto. The first movement alone was played on a Family Concert in October 2008, with soloist Vicki Powell and Danail Rachev conducting.

The score calls for solo viola, two clarinets, two horns, and strings.

Performance time is approximately 22 minutes.

Stamitz penned some 50 symphonies, 38 symphonies concertantes (a short-lived symphony/hybrid piece), and 60 concertos. While the bulk of his concertos were composed for violin and viola, he also wrote concertos for clarinet, bassoon, and flute. His popular Viola Concerto in D major was completed during his time in Paris and before 1774, the date of its publication. In his edition of the Concerto, Ulrich Drüner calls it the "most printed concerto in the viola repertoire."

A Closer Look Scored for two clarinets (instead of the more traditional oboes), two horns, and no bassoons, the Concerto has two separate viola parts instead of one. The first movement's exposition (**Allegro**) often appears on orchestral audition lists for viola players because it is technically demanding: Its speedy arpeggios, tricky string crossings, double-stops, and large leaps are unusual for the 18th-century viola repertory. The Concerto is laden with charming Mozart-sounding themes sure to please. The original cadenza has not survived, and players can choose from an array of composed solos, which interrupts the movement with a riff on the first theme. The orchestra assertively finishes off the movement in the requisite key of D major.

The viola, in its gorgeous singing middle register, takes over the second movement (**Andante moderato**) like a desolate diva. In these melodies we have a glimpse into what Stamitz composed for the voice. Unfortunately, most of his vocal music is designated as "lost" in his works list, including an ambitious grand opera called *Dardanus.* Stamitz demonstrates his skill at composing expressive music in this contrasting D-minor movement in 3/8 meter.

The last movement (**Rondo**) commences with the orchestra's lilting opening theme quickly chased down by the soloist. In a less than frenetic tempo, the viola part exudes lyricism and virtuosity in a striking left-hand pizzicato passage, believed to be the first in the viola literature—predating Paganini by some 40 years. The opening theme returns repeatedly in the home key. As in his life, the Concerto ends rather modestly, with little cadential fanfare. Stamitz deserves more historical scrutiny, as much for his colorful life lurking in the shadows of Mozart and Beethoven as for his beautiful music.

—Eleonora M. Beck

The Music

Overture, *The Consecration of the House*

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

This season marks the bicentennial of the Congress of Vienna, which negotiated the balance of powers in Europe after the Napoleonic Wars. Beethoven wrote several pieces connected with the Congress and during this time he reached the height of his popular fame. After 1815, however, his productivity began to wane. Deafness caused him to retreat further from society, he was involved in a nasty custody battle for his nephew, and he was increasingly perceived as an eccentric figure.

Beethoven nonetheless retained his stature as one of the great masters in the history of music and was considered the preeminent living composer. When he contemplated giving the premiere of his Ninth Symphony in Berlin rather than Vienna, prominent members of the Viennese nobility and musical establishment joined forces to write a lengthy public letter "joyfully acknowledging your worth and what you have grown to be to the present as well as the future." They declared that his creations stood beside the "great and immortal works of Mozart and Haydn." The letter also touched on his isolation: "Need we tell you with what regret your retirement from public life has filled us?" In the end, Beethoven decided to present the premiere of his final symphony in Vienna.

An Eagerly Awaited Concert "The latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony, three movements from the new Mass, and a new overture." So Franz Schubert wrote to a friend in March 1824. Evidently he had inside information, probably from some of the performers involved, about the master's first big concert in years. The event took place at the Kärtnerthor Theater on May 7 and opened with "A Grand Overture"; followed by the Kyrie, Credo, and Agnus Dei from the *Missa solemnis;* and concluded with the premiere of the Ninth Symphony.

The opening Overture was *The Consecration of the House,* which Beethoven had initially written two years earlier for the inauguration of the newly rebuilt Josephstadt Theater in October 1822. Most of the music performed on that occasion was an adaptation of *The Ruins of Athens,* incidental music he had composed in

Beethoven composed The Consecration of the House *Overture in 1822.*

Eugene Ormandy conducted the first Philadelphia Orchestra performances of the work, in October 1953. Most recently on subscription the work was performed in March 1978, with Riccardo Muti.

The Orchestra recorded The Consecration of the House *twice: in 1962 with Ormandy for CBS, and in 1985 with Muti for EMI.*

Beethoven's score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Performance time is approximately 10 minutes.

1811 for the opening of a theater in Pest. New words were now commissioned and the title changed, as befit the circumstances, to *The Consecration of the House* (*Die Weihe des Hauses*). In addition, Beethoven provided some new music including an overture, which opens today's program.

A Closer Look As Beethoven commented while composing the *Consecration of the House*—and as is evident upon first hearing—the musical inspiration came preeminently from George Frideric Handel. Beethoven's admiration for the Baroque master was longstanding. As early as the mid-1790s he wrote a set of variations on a theme from *Judas Maccabaeus* for cello and piano and by the 1820s would declare: "Handel was the greatest composer that ever lived. I would uncover my head and kneel down at his tomb!" During his final illness he was presented with a 40-volume edition of Handel's works, which brought pleasure at a grim time.

Handelian influences are evident in various compositions (including the *Missa solemnis* and Ninth Symphony), but nowhere more than in this ceremonial Overture, constructed as an extended prelude and fugue. The introduction consists of different sections initiated by five loud chords and a majestic march using dotted rhythms (long-short patterns) associated with the so-called French Overture style Handel employed in most of his operas and oratorios. There follows a slightly faster section with festive trumpet and drum fanfares soon joined by dazzling virtuoso passagework for the bassoons. A third part employs a more learned fugato played staccato by the strings that gradually builds in volume and intensity.

After a somewhat playful transition (which some commentators see as a nod to Rossini), there bursts forth a fast double fugue and brilliantly joyous writing reigns for the remainder of the piece. This celebratory Overture is a most effective, underperformed late work that Beethoven deemed worthy to set beside his great Mass and monumental final symphony on one of the most important occasions of his career.

—Christopher H. Gibbs

The Music

Symphony No. 4

Ludwig van Beethoven

For listeners today, many of whom are familiar with all of Beethoven's symphonies, it takes some historical imagination to appreciate how his contemporaries first received them. From our perspective, the particular brilliance of the Third, Fifth, and Ninth inevitably tends to eclipse the other six symphonies and obscures how novel they all were when first performed. Beethoven continually challenged his audience's expectations.

The challenges began with his First Symphony, with its "wrong key" opening. The Second Symphony was in no way a retreat, as later commentary often suggests; rather, it continued the experimentation. The Third, the mighty "Eroica," clearly marked a turning point in Beethoven's compositional development because of its length, complexity, extra-musical program, and aesthetic ambition. People thought: What would—what could—Beethoven do next? One critic offered the following opinion about the Fourth: "That the composer follows an individual path in his works can be seen again in this work; just how far this path is the correct one, and not a deviation, may be decided by others. To me the great master seems here, as in several of his recent works, now and then excessively bizarre, and thus, even for knowledgeable friends of art, easily incomprehensible and forbidding."

A Neglected Work Biographical and historical accounts often tend to skip over the Fourth, jumping ahead to the famous Fifth. Indeed, the Fourth is the least known and performed of all of Beethoven's symphonies (of course, one of the nine has to be). It would probably turn up even less frequently were it not for the sake of comprehensiveness on recordings and in performance cycles.

This relative neglect of the work began in Beethoven's own time. In 1814, when he was at the height of his popularity and success, a critic for the leading music journal in Europe commented that there were extended discussions available concerning most of his works, adding "the master's [Fourth] Symphony in B-flat major has certainly already been briefly and strikingly described several times, but has never been exhaustively reviewed. Does it deserve less than any of the others?" It seems

Beethoven composed his Symphony No. 4 in 1806.

The Philadelphia Orchestra's first performances of the Fourth Symphony took place during its first season, in January 1901, with Fritz Scheel conducting. The most recent subscription performances of the piece were under Christoph Eschenbach's baton, in November 2011.

The Orchestra recorded the Symphony twice: in 1965 with Eugene Ormandy for CBS and in 1985 with Riccardo Muti for EMI.

The score calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The Symphony runs approximately 30 minutes in performance.

that then, as now, the Fourth was overshadowed. As a perceptive critic remarked in 1811: "On the whole, the work is cheerful, understandable, and engaging, and is closer to the composer's justly beloved First and Second Symphonies than to the Fifth and Sixth. In the overall inspiration we may place it closer to the Second."

Beethoven wrote the Fourth Symphony during the late summer and fall of 1806, while staying in the palace of Count Franz von Oppersdorff in upper Silesia, far away from the bustle of Vienna. The count's private orchestra performed the Second Symphony for Beethoven, who soon agreed to write a new one. The Fourth was premiered at the Lobkowitz Palace in Vienna in March 1807. Over the coming years Beethoven's contemporaries became accustomed to how far the composer was expanding the boundaries of music; to them, the Fourth was viewed as Classical fare. One critic opined: "There are no words to describe the deep, powerful spirit of this work from his *earlier* and most beautiful period."

A Closer Look Although Beethoven had not used a slow introduction in the Third Symphony, for the Fourth he returned to one (**Adagio**), as he had in his first two symphonies and as were often found in the later symphonies of Haydn, his former teacher. (The introduction in this case is particularly similar to Haydn's Symphony No. 102, in the same key.) An example of the kind of feature some critics found "bizarre" was the jabbing dissonances that build up in the introduction before a rousing **Allegro vivace,** rich with melodies.

The second movement **Adagio** is an expressive and relaxed rondo in E-flat major. The third movement (**Allegro vivace**) combines elements of scherzo and minuet and has the trio section played twice, which creates a five-part structure instead of the usual three-part form. The Symphony concludes with a dazzling perpetual motion **Allegro ma non troppo** that nods again to Haydn.

—Christopher H. Gibbs

Program note © 2015. All rights reserved. Program notes may not be reprinted without written permission from The Philadelphia Orchestra Association and/or Eleonora M. Beck.

Musical Terms

GENERAL TERMS

Arpeggio: A broken chord (with notes played in succession instead of together)

Cadenza: A passage or section in a style of brilliant improvisation

Cassation: An 18th-century instrumental suite, similar to the divertimento and serenade

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

Da capo: Repeated from the beginning

Double-stop: In violin playing, to stop two strings together, thus obtaining two-part harmony

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Mannheim Steamroller: An extended crescendo passage typically having a rising melodic line over an ostinato bass line

Menuetto: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

Notturno: A piece of a dreamily romantic or sentimental character

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

Ostinato: A steady bass accompaniment, repeated over and over

Perpetual motion: A musical device in which rapid figuration is persistently maintained

Pizzicato: Plucked

Rondo: A form used in symphonies and concertos for the last movement, consisting of a main section that alternates with 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

Serenade: An instrumental composition written for a small ensemble

Sonata form: The form in which the first movements of symphonies are usually cast. The sections are exposition, development, and recapitulation. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Staccato: Detached, with each note separated from the next and quickly released

Suite: A set of pieces in various dance forms

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Andantino: Slightly quicker than walking speed

Con spirito: With spirit

Maestoso: Majestic

Moderato: A moderate tempo

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

DYNAMIC MARKS

Crescendo: Increasing volume

April
The Philadelphia Orchestra

Jessica Griffin

The remainder of the 2014-15 season is filled with outstanding live performances rich with incomparable and unforgettable musical experiences. Don't miss a concert. Great seats are still available—Order today!

Peter and the Wolf (with Film)

Thursday, April 16 8 PM
Friday, April 17 2 PM
Saturday, April 18 8 PM

Stéphane Denève Conductor
Christina and Michelle Naughton Pianos
***Peter & the Wolf* Live** 2008 Oscar Winner—Best Animated Short Film

Roussel *The Spider's Feast*
Prokofiev *Peter and the Wolf* (with film)
Saint-Saëns *Carnival of the Animals*
Poulenc Suite from *Les Animaux modèles*

The April 16 concert is sponsored by the Hassel Foundation.

LiveNote Nights

Wednesday, April 22 6:30 PM

Stéphane Denève Conductor

Prokofiev Suite from *Romeo and Juliet*

LiveNote Nights is funded in part by the generous support of the Raynier Institute & Foundation.

Romeo and Juliet

Thursday, April 23 8 PM
Friday, April 24 2 PM
Saturday, April 25 8 PM

Stéphane Denève Conductor
The Philadelphia Singers Chorale
David Hayes Music Director

Williams Excerpts from *Close Encounters of the Third King*
Lindberg *Graffiti,* for chorus and orchestra
Prokofiev Excerpts from *Romeo and Juliet*

TICKETS Call 215.893.1999 or log on to www.philorch.org

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning 1 hour before curtain.

All artists, dates, programs, and prices subject to change. All tickets subject to availability.

Tickets & Patron Services

Thank you for joining us in Verizon Hall. 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 are happy 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 by e-mail at patronserverices@philorch.org.

Subscriber Services: 215.893.1955
Patron Services: 215.893.1999

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.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

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 as quickly as possible by the usher staff.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 for more information. You may also purchase accessible seating online at www.philorch.org.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office. Headsets 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.

PreConcert Conversations: PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before curtain. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Wells Fargo Foundation.

Lost and Found: Please call 215.670.2321.

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

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, guaranteed seat renewal for the following season, discounts on individual tickets, and many other benefits. For more information, please call 215.893.1955 or visit www.philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Tickets may be turned in any time up to the start of the concert. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets.

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 Ticket Philadelphia at 215.893.1999 or stop by the Kimmel Center Box Office.

Ticket Philadelphia Staff
Gary Lustig, Vice President
Carrie Farina, Director, Patron Services
Dan Ahearn, Jr., Box Office Manager
Gregory McCormick, Service and Training Manager
Catherine Pappas, Project Manager
Michelle Parkhill, Client Relations Manager
Jayson Bucy, Patron Services Supervisor
Samantha Apgar, Business Operations Coordinator
Elysse Madonna, Program and Web Coordinator
Tad Dynakowski, Assistant Treasurer, Box Office
Michelle Messa, Assistant Treasurer, Box Office
Patricia O'Connor, Assistant Treasurer, Box Office
Thomas Sharkey, Assistant Treasurer, Box Office
James Shelley, Assistant Treasurer, Box Office
Tara Bankard, Lead Patron Services Representative
Meg Hackney, Lead Patron Services Representative
Hannah McIntosh, Lead Patron Services Representative
Julia Schranck, Lead Patron Services Representative
Elizabeth Jackson-Murray, Priority Services Representative
Megan Brown, Patron Services Representative
Maureen Esty, Patron Services Representative
Isaiah Harris, Patron Services Representative
Brand-I Curtis McCloud, Patron Services Representative
Scott Leitch, Quality Assurance Analyst