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Yannick Nézet-Séguin · Music & Artistic Director



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Contents

February 2025



Page 2

From the Interim President and CEO

Page 8

Marian Anderson Hall

Page 9

Musicians Behind the Scenes

Page 10

When Past, Present, and Future Merge

The Philadelphia Orchestra announces a bold 2025–26 season to celebrate its 125th birthday

Page 15

Noted in Passing

Page 19

The Program

On the Cover:

Specially designed art for the Hélène Grimaud Plays Brahms concerts, February 27–March 1, 2025, by Haeg Design

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From the Interim President and CEO



Dear Friends:

One hundred and twenty-five years. Wow! Last month The Philadelphia Orchestra announced our exciting 2025–26 season, marking not just the 125th anniversary of our founding and our unique role as a musical innovator, but also the 250th anniversary of the birth of the United States. We have played an essential role in American musical life, and in the birthplace of American democracy, for half of our country's history!

Under the banner of *Coming to America*, the Orchestra will perform works that received their world or United States premieres by the ensemble, creating a musical tapestry that celebrates the rich history, innovation, and influence of the Orchestra since its founding. Throughout its history, the Orchestra has cultivated strong relationships with influential composers of their time. Several composers, including Sergei Rachmaninoff and Igor Stravinsky, performed and premiered new works with the Orchestra at the Academy of Music. We will perform their most iconic pieces throughout the 2025–26 season include Rachmaninoff's *Rhapsody on a Theme of Paganini*, Stravinsky's *The Rite of Spring*, Bartók's *Third Piano Concerto*, Sibelius's *Fifth Symphony*, Shostakovich's *First Piano Concerto*, and Falla's *El amor brujo*.

In addition to honoring these formative works of the repertoire premiered by the ensemble, the Orchestra looks to our next 125 years with *Voices of the New Millennium*, which will include commissions by John Adams, Wynton Marsalis, Tyshawn Sorey, Julia Wolfe, and Du Yun, highlighting contemporary composers at the height of their creativity. Yannick and the Orchestra remain fervent advocates of sharing works by underrepresented composers by performing William Grant Still's *Wood Notes*, Amy Beach's "Gaelic" Symphony, and more. Other 20th-century masters, such as Leonard Bernstein, George Gershwin, Maurice Ravel, and Gustav Mahler, will be represented with some of their most beloved compositions.

Philadelphia has long been a home to some of the most celebrated musicians of our time, many who began their careers at the Curtis Institute of Music. The Philadelphia Orchestra collaborated with several early in their careers and we look forward to welcoming an all-star list of soloists back for one-night-only and solo recital engagements, including pianists Lang Lang and Yuja Wang and violinist Hilary Hahn. Legendary cellist and longtime friend of the Orchestra Yo-Yo Ma will also return for a special one-night-only engagement.

You can read more about the season on page 7 of this Playbill. It's never too early to make plans to experience your favorite Philadelphia Orchestra concerts, or other Ensemble Arts Broadway, jazz, or comedy presentations. We hope you will join us often!

Best regards,

Ryan Fleur
Interim President and CEO

A night-time photograph of the Philadelphia skyline, featuring prominent skyscrapers like the Comcast Center and the Liberty Bell Tower, illuminated against a dark blue sky. The city lights reflect on the water in the foreground.

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The Philadelphia Orchestra

2024–2025 Season

Yannick Nézet-Séguin

Music and Artistic
Director

*Walter and Leonore
Annenberg Chair*

Marin Alsop

Principal Guest Conductor
*Ralph and Beth Johnston
Muller Chair*

Naomi Woo

Assistant Conductor

Joseph Conyers

Education and
Community Ambassador
*Mark and Tobey Dichter
Chair*

Charlotte Blake Alston

Storyteller, Narrator,
and Host

*Osagie and Losenge
Imasogie Chair*

First Violins

David Kim, Concertmaster
Dr. Benjamin Rush Chair
Juliette Kang, First
Associate Concertmaster
*Joseph and Marie Field
Chair*

Christine Lim, Associate
Concertmaster

Marc Rovetti, Assistant
Concertmaster

*Dr. James F. Dougherty
Chair*

Barbara Govatos
Robert E. Mortensen Chair

Jonathan Beiler

Hirono Oka

Richard Amoroso

*Robert and Lynne Pollack
Chair*

Yayoi Numazawa

Jason DePue*

Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

Second Violins

Kimberly Fisher, Principal

Peter A. Benoiel Chair

Paul Roby, Associate
Principal

*Sandra and David
Marshall Chair*

Dara Morales, Assistant
Principal

Anne M. Buxton Chair

Philip Kates

Peter A. Benoiel Chair

Davyd Booth

Paul Arnold

*Joseph Brodo Chair, given
by Peter A. Benoiel*

Boris Balter

Amy Oshiro-Morales

*Volunteer Committees
Chair*

Yu-Ting Chen

Jeoung-Yin Kim

Willia Finck

John Bian

MuChen Hsieh

Eliot Heaton

Violas

Choong-Jin Chang,
Principal

*Ruth and A. Morris
Williams, Jr., Chair*

Kirsten Johnson,
Associate Principal

Kerri Ryan, Assistant
Principal

Burchard Tang

Renard Edwards

Anna Marie Ahn

Petersen

Piasecki Family Chair

David Nicastro

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate
Principal

Yumi Kendall, Assistant
Principal

*Elaine Woo Camarda and
A. Morris Williams, Jr.,
Chair*

Richard Harlow

Kathryn Picht Read

John Koen

Derek Barnes

Alex Veltman

Jiayin He

Basses

Joseph Conyers,
Principal

*Carole and Emilio
Gruvagno Chair*

Gabriel Polinsky,

Associate Principal

Tobias Vigneau, Assistant
Principal

David Fay*

Duane Rosengard

Nathaniel West

Michael Franz

Christian Gray

*Some members of the string
sections voluntarily rotate seating
on a periodic basis.*

Flutes

Jeffrey Khaner, Principal
*Paul and Barbara Henkels
Chair*

Patrick Williams,
Associate Principal

*Rachelle and Ronald
Kaiserman Chair*

Olivia Staton

Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal
Samuel S. Fels Chair
Peter Smith, Associate
Principal
Jonathan Blumenfeld
Edwin Tuttle Chair
Elizabeth Starr
Masoudnia,
English Horn
*Joanne T. Greenspun
Chair*

Clarinets

Ricardo Morales,
Principal
*Leslie Miller and Richard
Worley Chair*
Samuel Caviezel,
Associate Principal
*Sarah and Frank Coulson
Chair*
Socrates Villegas
Paul R. Demers, Bass
Clarinet
*Peter M. Joseph and Susan
Rittenhouse Joseph Chair*

Bassoons

Daniel Matsukawa,
Principal
Richard M. Klein Chair
Mark Gigliotti,
Co-Principal
Angela Anderson Smith
Holly Blake*,
Contrabassoon

Horns

Jennifer Montone,
Principal
*Gray Charitable Trust
Chair*
Jeffrey Lang, Associate
Principal
*Hannah L. and J. Welles
Henderson Chair*
Christopher Dwyer

Chelsea McFarland
Ernesto Tovar Torres

Trumpets

Esteban Batallán,
Principal
*Marguerite and Gerry
Lenfest Chair*
Jeffrey Curnow,
Associate Principal
Anthony Prisk

Trombones

Nitzan Haroz, Principal
*Neubauer Family
Foundation Chair*
Matthew Vaughn,
Co-Principal
Jack Grimm
Blair Bollinger, Bass
Trombone
*Drs. Bong and Mi Wha
Lee Chair*

Tuba

Carol Jantsch, Principal
*Lyn and George M. Ross
Chair*

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson,
Associate Principal

Percussion

Christopher Deviney,
Principal
Charlie Rosmarin,
Associate Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen,
Principal

Librarians

Nicole Jordan, Principal
Holly Matthews

Stage Personnel

Dennis Moore, Jr.,
Manager
Francis "Chip" O'Shea III
Aaron Wilson

*On leave

Music and Artistic Director



Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "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 and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was 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 at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 14 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably 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; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

To read Yannick's full bio, please visit philorch.org/conductor.

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Illustration:
Glen Hanson



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Marian Anderson Hall

Adrian Siegel Collection/Philadelphia Orchestra Archives



Marian Anderson with Music Director Eugene Ormandy during a Philadelphia Orchestra rehearsal at the Academy of Music in December 1938

On June 8, 2024, Verizon Hall at the Kimmel Center for the Performing Arts was officially rededicated as Marian Anderson Hall in honor of the legendary Black contralto, civil rights icon, and Philadelphian. The first major concert venue in the world to honor Marian Anderson—85 years after she was barred from performing at Constitution Hall in Washington, D.C., because of her race—the hall is a permanent monument to its namesake's artistry and achievements, a reflection of the inclusive future she helped to engender, and an active testament to the intersection of music, art, and positive social impact. We look forward to honoring Marian Anderson in perpetuity with a venue that reflects the ideals by which she lived her life: equity, justice, freedom, and the belief that the arts are for everyone.

Marian Anderson Hall was named in her honor by a visionary \$25-million philanthropic gift from Richard Worley and Leslie Miller. Worley has been a member of The Philadelphia Orchestra's Board of Trustees since 1997 and served as board chair from 2009 to 2019. Miller is a former Kimmel Center trustee and previous acting president of the Kimmel Center. They are among the largest donors in Philadelphia Orchestra history. Additional generous support for Marian Anderson Hall was given by Sidney and Caroline Kimmel.

Musicians Behind the Scenes

Tobias Vigneau Associate Principal Bass



Nichole Howard

Where were you born? I was born in Albuquerque, New Mexico. I spent my entire life there until I moved to Philadelphia to study at the Curtis Institute of Music.

What piece of music could you play over and over again? Beethoven's Third Symphony ("Eroica").

What's your favorite food? The food from my home, New Mexico, has a very special place in my heart. Nothing gets me more excited than going home and having a breakfast burrito with Hatch Green Chile.

Tell us about your instrument.

I perform on an antique German bass, which has been affectionately named "The Horn" in honor of the man who gave it to me, Dr. Karl Horn.

What's in your instrument case? Typically, we leave our instruments in bass lockers at the Kimmel Center, so there isn't much need for a case. However, if I go anywhere with my instrument, I will generally take a spare set of strings, a container of rosin for my bow, and a cooper scouring pad for cleaning my strings.

If you could ask one composer one question, what would it be?

I would love to ask Bach about his process of composition. When performed at their finest, his works come across as improvised, and as if the lines could go on forever. I view his compositions as one of my favorite forms of art, alongside jazz piano.

What is the most challenging piece you have ever played?

I performed the string orchestra version of Schoenberg's *Verklärte Nacht* without a conductor in 2023. This was one of the most challenging projects I have been a part of. It took many, many hours of rehearsal to put it together.

What do you love most about performing? I love the spontaneity of performing. When playing alongside great musicians like those in The Philadelphia Orchestra, there are endless opportunities to make special musical moments in concert!

When did you join the Orchestra? In September 2024.

What do you like to do in your spare time? I enjoy reading, cooking, and exercising. Whenever I get the chance to go home, one of my favorite hobbies is downhill skiing.

When was the first time you heard The Philadelphia Orchestra?

My first Philadelphia Orchestra concert was opening weekend 2021. The program, conducted by Yannick Nézet-Séguin, included Florence Price's Fourth Symphony and George Gershwin's *Rhapsody in Blue*. This concert was very special for me as it was the first time I saw my teacher, former Principal Bass Hal Robinson, perform.

What is your favorite memory with the Orchestra?

As a new member, the best memory I have was being offered the position after my trial week with the Orchestra. We had just given a very emotional performance of Puccini's *La bohème*, and directly following the concert I was given the news!

What advice would you give to aspiring young musicians?

Always search to capture the spirit of the music you are performing. Audiences can tell when you are enjoying what you are doing, and spreading this joy is the greatest purpose you can have in music-making.

To read the full set of questions, please visit www.philorch.org/Vigneau.

When Past, Present, and Future Merge

The Philadelphia Orchestra announces a bold 2025–26 season to celebrate its 125th birthday

By Paul J. Horsley

The orchestra of the 21st century gazes into the past and the future simultaneously as it draws inspiration from its foundational principles to forge a solid yet innovative path forward. As The Philadelphia Orchestra marks its 125th anniversary during the 2025–26 season, it embraces old and new as one, tapping into the peerless heritage of master composers and interpreters with an ongoing resolve to continue refreshing the repertoire with new points of view.



The Orchestra will also celebrate the intersection of its own 125th birthday with America 250—the commemoration of the 250th anniversary of the founding of the United States. The season shines light on a diverse range of American composers, invites the world’s best performers, engages the community in education and outreach programs, and presents milestones of the repertoire that the Orchestra helped bring to America during its 125-year history.

“The 2025–26 season of The Philadelphia Orchestra is a joyful celebration—of the Orchestra’s 125 years of musical brilliance and of America’s 250th birthday,” said Music and Artistic Director Yannick Nézet-Séguin. “In this year-long musical fête, we will illuminate works by Bartók, Ravel, Shostakovich, Sibelius, Stravinsky, and more—many of which The Philadelphia Orchestra introduced to America. We will honor the significant yet often overlooked voices of Amy Beach, Julius Eastman, and William Grant Still, whose contributions to American music reflect the cultural landscape of our nation. And, as always, we will create a path for the future of music with 21st-century commissions from John Adams, Wynton Marsalis, Tyshawn Sorey, Julia Wolfe, and Du Yun, and other contemporary voices. Please come celebrate with us—everyone is welcome!” ➤



Music and Artistic
Director Yannick
Nézet-Séguin and The
Philadelphia Orchestra

Photo: Orchestra

Pianist Yuja Wang joins Yannick and the Orchestra for the 2025 Opening Night Concert.

BBC Studios

The Orchestra also brings works by American composers John Williams (Tuba Concerto, with Principal Tuba Carol Jantsch), Leonard Bernstein (*Candide* Overture, "Jeremiah" Symphony, and Symphonic Dances from *West Side Story*), George Gershwin (Piano Concerto), and Kevin Puts (*Contact*, with Time for Three).

The creation of new repertoire by the most prominent composers has been central to the Orchestra's mission since its earliest days. Running like a thread through the 2025–26 season is a selection of significant pieces that The Philadelphia Orchestra introduced, and which are now acknowledged as masterworks.

Among these storied world premieres is Jennifer Higdon's Concerto for Orchestra, which was part of the Orchestra's Centennial Commissions nearly 25 years ago and which caused a minor sensation at its premiere in June 2002. "It's a piece that this Orchestra commissioned, and which has gone on to be one of the most successful American contemporary works of the new millennium," said Chief Programming Officer Jeremy Rothman.

Other historic past world premieres on the season include Béla Bartók's Piano Concerto No. 3 with 2022 Van Cliburn Competition Gold Medalist Yunchan Lim and Samuel Barber's Violin Concerto with soloist Augustin Hadelich.

Many of these commissions, often made during times of war, were from composers who had sought refuge in America from hostile regimes abroad. "We are celebrating works this Orchestra brought to America," Rothman said, "and celebrating the composers, some of whom were in exile from their own countries when they came here."

Among the compositions on the 2025–26 season that were presented as United States premieres are Ravel's *Une Barque sur l'océan* (led by former Principal Guest Conductor Stéphane Denève), celebrating the 250th anniversary of the United States Navy's founding in Philadelphia; Sibelius's Symphony No. 5 and Stravinsky's *The Rite of Spring*,

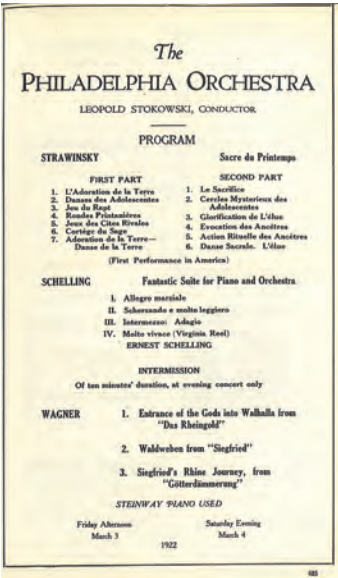
both with Yannick; Shostakovich's Piano Concerto No. 1 with Seong-Jin Cho; Falla's original version of *El amor brujo* with guest conductor Rafael Payare; and Shostakovich's Symphony No. 6 with Santtu-Matias Rouvali in his long-awaited debut.

What is striking is how fresh these works sound today. “*The Rite of Spring* still sounds as surprising and shocking and avant-garde as it did over 100 years ago,” Rothman said.

In addition, selections from William Grant Still's tone poem *Wood Notes* are presented in a new version prepared by Principal Librarian Nicole Jordan and former Assistant Conductor Austin Chanu, as part of the Orchestra's revival of the music of this prolific and enormously gifted Black composer.

Past and present mingle in other ways throughout the upcoming season. Just as earlier generations of Philadelphians witnessed composer-conductors such as Zoltán Kodály, Virgil Thomson, Leonard Bernstein, and Luciano Berio interpreting their own works, the 2025–26 season features Matthias Pintscher conducting his *Assonanza* with violin soloist Leila Josefowicz.

The new season celebrates a cornucopia of world-renowned conductors, many of whom are women, including Dalia Stasevska, Xian Zhang, Jane Glover, and Elim Chan—as well as Payare, Rouvali, and Andrés Schiff, the latter also appearing as solo pianist in concertos by Bach and Mozart. ➤



A program from the 1922 United States premiere of Stravinsky's *The Rite of Spring*



Pipa player Wu Man, shown during a rehearsal on the Orchestra's 2024 Tour of China, joins the Philadelphians for Du Yun's *Ear of the Book*.

Some of the world's most prominent soloists will grace the stage of Marian Anderson Hall, including cellist Yo-Yo Ma; pianists Lang Lang, Marc-André Hamelin, and Hélène Grimaud; violinists Gil Shaham, Lisa Batiashvili, María Dueñas, Concertmaster David Kim, and Hilary Hahn; pipa player Wu Man; and soprano Ying Fang and mezzo-soprano Joyce DiDonato appearing in Mahler's magisterial Second Symphony ("Resurrection"). Pianist Emanuel Ax marks the 50th anniversary of his Philadelphia Orchestra debut in 1975 with performances of Beethoven's Piano Concerto No. 3.



Pianist Lang Lang appears twice in the 2025–26 season: with Yannick and the Orchestra in Beethoven's Fourth Piano Concerto and in a duo recital with violinist Hilary Hahn.

Gregor Hohenberg/Deutsche Grammophon

The film series returns with *The Lord of the Rings: The Fellowship of the Ring* with Howard Shore's peerless score performed live; *Harry Potter and the Chamber of Secrets* with masterful music by that most prolific of American nonagenarians, John Williams; and *Fantasia in Concert*, the epochal film for which The Philadelphia Orchestra provided the original soundtrack. The Orchestra After 5 series, which had a tremendous debut in the 2023–24 season, continues, with its informal one-hour concerts examining specific works ("great introductions to these pieces in a more casual environment," Rothman said).

The Spotlight Series includes recitals by pianist Víkingur Ólafsson and a joint performance by violinist Hilary Hahn and pianist Lang Lang. The annual holiday programs include Handel's *Messiah*, with Yannick conducting; *The Glorious Sound of Christmas* with guest conductor Enrico Lopez-Yañez; and the annual New Year's Eve Celebration led by Anthony Parther. And the Chamber Orchestra of Europe visits Marian Anderson Hall with an all-Brahms program conducted by Yannick.

The Orchestra also presents familiar masterpieces throughout the season, including Strauss's *Alpine Symphony* with Denève; Bruckner's Symphony No. 4 with Esa-Pekka Salonen; Brahms's Third and Fourth symphonies with Yannick; Mozart's Requiem with Glover; Tchaikovsky's Symphony No. 4 with Zhang; Mendelssohn's Symphony No. 4 and Mahler's Symphony No. 4, both with Stasevskaja; Mahler's Second and Fifth symphonies with Yannick; and Musorgsky's *Pictures from an Exhibition* with Chan.

"The Philadelphia Orchestra continues to interpret music in a way that few orchestras can match," said Rothman. "We are fortunate to have the direction and vision that Yannick brings to the mix, as we head undaunted into the future of music in America and the world."

Paul Horsley is performing arts editor for the Independent in Kansas City. Previously he was music and dance critic for the Kansas City Star and program annotator and musicologist for The Philadelphia Orchestra.

Noted in Passing

The Philadelphia Orchestra mourns the passing of former piccolo player Kazuo Tokito on December 28.



Jessica Griffin

Born in Sapporo, Japan, Mr. Tokito came to the United States to attend the Interlochen Arts Academy, graduating in 1967, and performed at Tanglewood in 1970. He received his Bachelor of Arts degree in flute performance with honors from the Oberlin College Conservatory of Music, where he studied with Robert Willoughby. He then earned a master's degree in flute performance from Indiana University School of Music, where he studied with James Pellerite; he also studied composition and was named winner of the Dean's Composition Competition. In 1977 Mr. Tokito joined the Vancouver Symphony as assistant principal flute and piccolo and in 1980 was appointed principal flute of the CBC Chamber Orchestra of Vancouver. He joined The Philadelphia Orchestra in 1981, where he remained until his retirement in 2016. After moving to Philadelphia, he was a longtime teacher at the Boyer College of Music and Dance at Temple University and also published several of his arrangements of flute/piccolo music.



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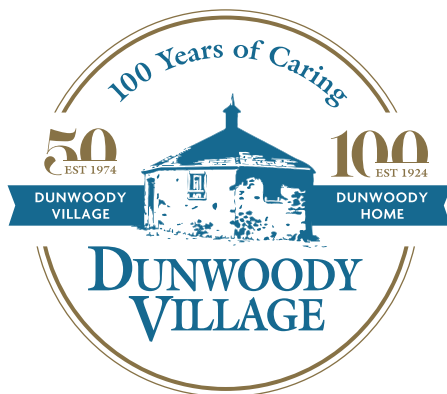


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The Philadelphia Orchestra

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Leonidas Kavakos Violin

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Korngold Violin Concerto in D major, Op. 35

I. Moderato nobile

II. Romance: Andante

III. Finale: Allegro assai vivace

Intermission

Brahms Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo

II. Andante moderato

III. Allegro giocoso—Poco meno presto—Tempo I

IV. Allegro energico e passionato—Più allegro

This program runs approximately one hour, 50 minutes.

These concerts are part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



Jeff Fusco

The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's

home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; the free annual Martin Luther King, Jr., Tribute Concert; School Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All-City Orchestra Fellowships; and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 14 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor

Monika Rittershaus



GRAMMY Award-winning Italian conductor **Fabio Luisi** is now in his fifth season as music director of the Dallas Symphony, his eighth as principal conductor of the Danish National Symphony, and his third as principal conductor of the NHK Symphony in Tokyo. He is also music director of Puglia's Festival della Valle d'Itria, emeritus conductor of Turin's RAI National Symphony, and honorary conductor of the Teatro Carlo Felice in his native Genoa. His previous appointments include

general music director of Zurich Opera and Philharmonia Zurich, principal conductor the Metropolitan Opera in New York, chief conductor of the Vienna Symphony, general music director of Dresden's Staatskapelle and Sächsische Staatsoper, artistic director of the Leipzig Mitteldeutscher Rundfunk, music director of the Orchestre de la Suisse Romande, chief conductor of Vienna's Tonkünstler-Orchester, and artistic director of the Graz Symphony. He is a frequent guest of leading orchestras, opera houses, and festivals worldwide. He made his Philadelphia Orchestra debut in 2011.

In addition to these current performances, highlights of Mr. Luisi's 2024–25 season include world premieres of new commissions and concert performances of Wagner's *Ring Cycle* with the Dallas Symphony, European tours with the Danish National Symphony and the NHK Symphony, and returns to Milan's La Scala and the Cleveland Orchestra. His complete Nielsen symphonic cycle, recorded with the Danish National Symphony for Deutsche Grammophon, was recognized with Limelight and Abbiati awards for Best Orchestral Recording of 2023, while its first volume was named Recording of the Year by *Gramophone*. He received a GRAMMY Award for his conducting of the last two operas of the *Ring Cycle* at the Metropolitan Opera, recorded live and released on DVD by Deutsche Grammophon.

Mr. Luisi began piano studies at the age of four and received his diploma from the Niccolò Paganini Conservatory in 1978. He later studied conducting with Milan Horvat at the University for Music and Performing Arts in Graz. In 2014 he was awarded the Grifo d'Oro, the highest honor given by the city of Genoa, for his contributions to the city's cultural legacy. His other distinctions include the Austrian Cross of Honor of Science and Art, Italy's Cavaliere della Repubblica Italiana and Commendatore della Stella d'Italia, and Denmark's Knight's Cross. He is also an accomplished composer and a maker of perfumes, which are produced for his own company, flparfums.com.

Soloist

Marco Borggreve



Violinist **Leonidas Kavakos** is recognized around the world as an artist of rare quality, acclaimed for his matchless technique, his captivating artistry and superb musicianship, and the integrity of his playing. He works regularly with the world's greatest orchestras and conductors and performs as a recitalist in the world's premier recital halls and festivals. In recent years he has built a strong profile as a conductor and has led such ensembles as the New York Philharmonic; the Dallas,

Vienna, and Bavarian Radio symphonies; the Orchestre Philharmonique de Radio France; and the Filarmonica della Scala. He has been a regular guest of The Philadelphia Orchestra since making his debut in 1999 at the Mann Center.

Mr. Kavakos is an exclusive recording artist with Sony Classics. His releases have included the Beethoven Violin Concerto, which he conducted and played with the Bavarian Radio Symphony, and the re-release of his 2007 recording of the complete Beethoven sonatas with pianist Enrico Pace, for which he was named ECHO Klassik Instrumentalist of the Year. In 2022 he released *Beethoven for Three*, featuring the Symphony No. 6 ("Pastoral") arranged for trio, with regular recital partners pianist Emanuel Ax and cellist Yo-Yo Ma. Further albums from this series containing arrangements of Beethoven symphonies will be released in coming years. With his chamber group the Apollon Ensemble, he recently released *Bach: Violin Concertos* to critical acclaim. He was also named *Gramophone* Artist of the Year in 2014.

Born into a musical family in Athens, Greece, Mr. Kavakos curates an annual violin and chamber music master class in his hometown, which attracts violinists and ensembles from all over the world. In 2022 he was declared a regular member of the Chair of Music in the Second Class of Letters and Fine Arts for his services to music. He plays the "Willemotte" Stradivarius violin of 1734.

Peter A. Benoliel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoliel joined the Philadelphia Orchestra Board of Directors in 1980 and served as chair from 1995 to 2000. His huge contributions to the Orchestra as a leader and philanthropist are paralleled only by his deep love for the violinists who help bring the famous Philadelphia Sound to the world.

Framing the Program

Parallel Events

1885

Brahms

Symphony
No. 4

Music

Franck
Symphonic
Variations

Literature

Haggard
*King Solomon's
Mines*

Art

Van Gogh
*The Potato
Eaters*

History

Galton proves
individuality of
fingerprints

1945

Korngold

Violin
Concerto

Music

Bartók
Viola Concerto

Literature

Orwell
Animal Farm

Art

Moore
Family Group

History

Independent
republic of
Vietnam
formed

The Danish composer Bent Sørensen is one of the most prominent figures in Nordic music today. He wrote *Evening Land* on a commission from the New York Philharmonic and offered his musical vision of New York City.

Erich Wolfgang Korngold grew up in Vienna during the early 20th century and won the support of Gustav Mahler and Richard Strauss. He was widely hailed as the greatest musical prodigy since Mozart and Mendelssohn. With the rise of Nazism in the 1930s he emigrated to America, where he had already established ties in Hollywood. His second career was as a great film composer. For his Violin Concerto, premiered by Jascha Heifetz in 1947, Korngold drew from some of his movie scores and wrote in a Romantically lush style rarely encountered in concert music of the time.

Johannes Brahms was undoubtedly the most historically aware of the leading 19th-century composers. This is reflected in older pieces that he collected, edited, or transformed into new music. For the last movement of his final Fourth Symphony he used the Baroque procedure of the passacaglia in which a musical pattern is constantly repeated, in this instance transforming a brief passage from J.S. Bach's Cantata No. 150.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Evening Land

Bent Sørensen

Born in Borup, Denmark, July 18, 1958

Now living in Copenhagen



Danish composer Bent Sørensen is one of the most prominent contemporary voices in Nordic music, taking his place in a cultural lineage that includes luminaries such as Jean Sibelius, Carl Nielsen, and Kaija Saariaho. This "Nordic School" of composition is often characterized by spacious textures, luminous orchestrations, and a quietly reflective sensibility that draws inspiration from the rugged landscapes of the North.

A Process-Driven Approach Sørensen's time studying under Per Nørgård and Ib Nørholm—two of Denmark's most well-regarded modern composers—shaped the subtle, atmospheric qualities now synonymous with his work. Nørgård's *Voyage into the Golden Screen* (1968), an influential work in Danish Modernism, is particularly useful as a reference point, as it exemplifies a process-driven approach to composition that also structures Sørensen's music. Using what Nørgård called the "infinity series," the piece proceeds from a small cell of melodic pitches that gradually unfurl into ever more complex, fractal-like patterns. This sense of organic flow, coupled with light, shimmering orchestral textures, became foundational elements that Sørensen adapted to his own distinctive compositional voice.

In 2018 Sørensen won the Grawemeyer Award for Music Composition, one of the most prestigious and lucrative prizes in music, for his triple concerto *L'isola della città* (The Island in the City). The work epitomizes his characteristic blend of fragile textures, quietly shifting harmonies, and an almost dreamlike temporality. The malleability of the experience of time is central not only to this work but also to his larger body of compositions, many of which carry evocative titles that suggest fleeting, haunted, or half-remembered places: *Sterbende Gärten* (Dying Gardens), *The Deserted Churchyards*, and *Evening Land*.

Beyond his innovative use of orchestral color, the effectiveness of Sørensen's music also derives from his use of melody. In a recent interview with the Royal Scottish National Orchestra, he reflected on this aspect of his compositional evolution, noting that during the 1980s and '90s, he was "afraid" of writing fully developed melodies. Believing that such melodic writing would make his music

feel “too concrete,” he chose instead to work with what he called “traces of melodies.” Then, as he became interested in writing opera—*Under Himlen* (Under the Sky) premiered in 2004—he began to outgrow these fears, wishing instead to write melodic lines that he could “hum in the shower.” *Evening Land* is a hybrid of Sørensen’s approaches to melody, with snippets of memorable melodic material emerging and disappearing throughout.

A Closer Look Sørensen’s commission to write *Evening Land* for the New York Philharmonic was partially underwritten by Nørgård, his former teacher. In 2014 Nørgård received the New York Philharmonic’s Marie-Josée Kravis Prize for New Music, which typically includes a commission for a new work to be premiered by the orchestra. Prior commitments rendered Nørgård unable to compose the piece, and he reallocated some of the prize to Sørensen for this new work.

In the program note for the piece, which premiered in November 2017, Sørensen relates the “two visions” that served as its inspiration:

I am 6–7 years old, I’m standing in my childhood home in a small town on Zealand (Denmark). I am looking out of the window, and there is a very special evening light over the fields—far away there are trees and a cow. It is as if the world is infinite.

I have forgotten so much from my childhood, but for some reason this vision has kept coming back to me. The vision returned many years later, as I was looking out over New York from a high balcony. The vision from more than 50 years ago—the vision of quiet—mixed with the new vision of flashes of light and bustling activity. I had found the title—“Evening Land” and the music came out of the title—of the two visions.

The piece begins quietly, with a vanishingly soft violin solo that transitions into an ethereal orchestral fabric of muted strings and glissandos. About midway through, Sørensen’s musical vision of New York City begins to come into view, characterized by hairpin fluctuations between pianissimo and fortissimo along with occasional reappearances of the violin solo. In the final section, he introduces an autobiographical detail that brings the work to a gently poignant conclusion. He explains:

Towards the end a little solo for oboe emerges. It is a greeting to my dear father-in-law, the oboist Frederik Gislinge, who—while I was composing *Evening Land*—fell seriously ill. I guess I hoped the solo would help him heal. Unfortunately that did not happen and to our great sorrow he died before he could hear the solo and the whole work. Thus *Evening Land* encountered another evening—the evening of life—a finality.

—Sean Colonna

Sean Colonna is the associate director of the Language and Thinking Program at Bard College, where he also teaches courses in music history and philosophy and serves as associate editor for The Musical Quarterly.

Evening Land was composed from 2015 to 2017.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for two flutes (both doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion (bass drum, claves, glockenspiel, log drum, sandpaper blocks), and strings.

Performance time is approximately 13 minutes.

The Music

Violin Concerto

Erich Wolfgang Korngold

Born in Brno (Moravia), May 29, 1897

Died in Hollywood, November 29, 1957



Ambition no doubt was mixed with hope when the powerful Viennese music critic Julius Korngold in 1897 named his second son Erich Wolfgang—might he turn out to be another Mozart? Within a few years many were predicting just that of the phenomenal prodigy. His ballet *The Snowman* was staged at the Vienna Court Opera when Erich was 11. Gustav Mahler became an early supporter, as did Richard Strauss, Artur Schnabel, and Giacomo Puccini. In 1916 Bruno Walter conducted

the premiere of his second opera, *Violanta*, and the stage continued to hold a particular allure. *Die tote Stadt* (The Dead City, 1920), which Korngold wrote at 23, remains his best-known opera and his next, *Das Wunder der Heliane* (The Miracle of Heliane, 1927), has deservedly received increasing attention in recent years.

From Stage to Film The keen dramatic sensibility apparent from Korngold's success with ballet and opera moved in the second half of his career to music he wrote for films, which coincided with the move of his physical world from Europe to America. In 1934 the great theater director Max Reinhardt, with whom Korngold had already collaborated on various projects, enlisted him to come to Hollywood to help adapt Felix Mendelssohn's music for a film version of *A Midsummer Night's Dream*. Thus began a long, successful, and influential career in the movies. Korngold initially shuttled between Vienna and Los Angeles, but the Nazi takeover of Austria in 1938 no longer made this possible for a Jewish composer. He remained in California and fortunately managed to bring over his parents and family.

By this time, Korngold had won Academy Awards for *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). The film experiences left their mark on his music. His Cello Concerto was actually central to the plot of *Deception* (1946), and he later expanded the work for concert use. The Violin Concerto we hear today overlaps with music Korngold used in four of his film scores, although in this instance it is not always clear which came first, parts of the Concerto or the movie soundtrack.

Written for Several Violinists According to Korngold's wife, Luzi, his friend Bronislaw Huberman, a superb violinist, kept up a running refrain: "Erich,

where is my violin concerto?" Korngold started writing one in 1937, but after an unsuccessful private reading with the composer at the piano he put it aside until 1945. As the war ended and his father died in September, he returned at his wife's urging to writing concert music with a string quartet and decided to finish the Violin Concerto. Huberman still wanted the piece but there were no plans for the premiere. Korngold read through the work privately with another violinist, Bronislaw Gimpel, former concertmaster of the Los Angeles Philharmonic, who after military service was angling for a solo career.

At this point the great Jascha Heifetz heard of the project through his manager and approached Korngold. The legendary violinist studied the Concerto and played it through flawlessly with the composer. Korngold wrote somewhat sheepishly to Huberman: "I haven't been unfaithful yet, I'm not engaged ... but I have flirted." In the end Heifetz gave the acclaimed first performance in February 1947 with Vladimir Golschmann conducting the Saint Louis Symphony. Korngold expected it would be well received in Saint Louis but dreaded what critics in New York would say the next month when Efrem Kurtz conducted Heifetz and the New York Philharmonic at Carnegie Hall. Sure enough, the reviews were condescending, glib, and nasty, and yet a recording of that live broadcast concert, available on YouTube, shows the audience clapping enthusiastically after each of the movements. That summer Gimpel gave the European premiere in Vienna with Otto Klemperer conducting the Vienna Symphony Orchestra.

Heifetz performed the Concerto for the last time with the Los Angeles Philharmonic under Alfred Wallenstein in January 1953 and soon after they made the first recording of the piece. There are no documented performances for the next 20 years and then the work slowly began to enter the repertory, further recordings were released, and it ultimately emerged as one of the most beloved concertos of the 20th century.

Heifetz's gifts for both astonishing technique and moving lyricism inspired Korngold, who remarked, "In spite of its demand for virtuosity in the finale, the work with its many melodic and lyric episodes was contemplated rather for a Caruso of the violin than for a Paganini. It is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz." Korngold dedicated the work to Alma Mahler-Werfel, whose third husband, the novelist Franz Werfel, had recently died.

A Closer Look In 1937 Julius Korngold supposedly suggested to his son that the main theme of the recently released film *Another Dawn* would work well in a violin concerto. The soloist starts the first movement (**Moderato nobile**) with this lush, soaring melody, which is followed by a second one he used as a love motive in *Juarez* (1939). The middle movement (**Romance: Andante**), drawing upon the main love theme from *Anthony Adverse*, has an atmospheric "misterioso" middle section using muted violin and celesta with the evocative presence throughout of

the vibraphone. The brilliant finale (**Allegro assai vivace**) unfolds as a dancelike rondo employing material from *The Prince and the Pauper* (1937) and ending with a dazzling coda.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Korngold composed his Violin Concerto in 1945.

William dePasquale was the soloist in the first Philadelphia Orchestra performances of the Concerto, in December 1994; James DePreist conducted. The work has appeared only three other times on subscription since then: in April 1999 with Elmar Oliveria as soloist and Gerard Schwarz, in May 2013 with Hilary Hahn and Yannick Nézet-Séguin, and in May 2017 with Renaud Capuçon and Cristian Măcelaru.

The Concerto is scored for solo violin, two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, bass clarinet, two bassoons (II doubling contrabassoon), four horns, two trumpets, trombone, timpani, percussion (bass drum, chime, cymbals, glockenspiel, suspended cymbal, tam-tam, xylophone), harp, celesta, and strings.

The work runs approximately 24 minutes in performance.

The Music

Symphony No. 4

Johannes Brahms

Born in Hamburg, May 7, 1833

Died in Vienna, April 3, 1897



Haydn composed over 100 symphonies, Mozart some 50, but the most celebrated 19th-century composers dramatically scaled back on such quantity. Beethoven's formidable nine upped the stakes. The Romantic celebration of originality meant that each new work now carried extraordinary weight. While Mozart had written his first symphony at the age of eight, Beethoven held off until age 29. Many subsequent 19th-century composers waited well into their careers to produce a symphony.

After Robert Schumann more or less discovered the 20-year-old Johannes Brahms in 1853, writing a glowing review that praised him as the new musical messiah, all eyes and ears were on the young composer. Brahms felt under phenomenal pressure to produce an impressive first symphony. He made various false starts and it ultimately took him until age 43 to complete the Symphony No. 1 in C minor. Following the premiere of that glorious work in 1876 the celebrated conductor Hans von Bülow hailed it as "Beethoven's Tenth." Brahms's next symphony, a quite different work in a sunny D major, came quickly the next year. The Symphony No. 3 in F major dates from 1883 and he began the Fourth the following summer.

A Final Symphony Brahms composed the Symphony over the course of two summers in the resort of Mürzzuschlag, not far southwest from Vienna. From the outset he had the idea of ending the work with a passacaglia, a Baroque procedure in which a musical pattern is constantly repeated; specifically, he wanted to use as its basis the theme of the last movement from Johann Sebastian Bach's Cantata No. 150. Brahms composed the first two movements of the Symphony in 1884 and then the fourth and third (apparently in that order) the following summer.

Brahms was acutely aware that the Fourth Symphony was different from his earlier efforts. With his typical self-deprecating humor, he compared the work to the sour cherries found in the Alpine region in which he was composing. He wrote to Bülow, with whose formidable court orchestra in Meiningen he often performed, that "a few entr'actes are lying here—what [taken] together is usually called a symphony." But Brahms worried "about whether it will reach a wider

public! That is to say, I fear that it tastes of the native climate—the cherries here do not get sweet, you would not eat them!"

Initial Reactions As was often his practice, Brahms sought the opinion of trusted colleagues to whom he sent the score and eventually played through the piece with composer Ignaz Brüll in a version for two pianos. In early October 1885 he assembled a group of friends, among them the powerful critic Eduard Hanslick, conductor Hans Richter, and his future biographer Max Kalbeck. After the first movement concluded there was no reaction—Hanslick remarked that the experience was like being beaten "by two terribly clever people," which dissipated some of the tension. The next day Kalbeck suggested scrapping the third movement entirely and publishing the finale as a separate piece.

Despite some polite praise Brahms realized that most of his friends were lukewarm on the piece; he may well have felt that until it was played by an orchestra its true effect could not really be judged. Bülow put the Meiningen ensemble at the composer's disposal: "We are yours to command." Brahms could test out the piece, see what he might want to change, and then present the premiere. The event on October 25, 1885, turned out to be a triumph—each movement received enthusiastic applause and the audience attempted, unsuccessfully, to have the brief third-movement scherzo repeated. Over the next month the new work was presented on tour in various cities in Germany and the Netherlands.

The first performance in Brahms's adopted hometown of Vienna took place in January 1886 with Richter conducting the Vienna Philharmonic. Hanslick was now enthusiastic and compared the work to a "dark well; the longer we look into it, the more brightly the stars shine back." On the opposing side, Hugo Wolf, who took time off from composing great songs to write scathing reviews, lambasted the "musical impotence" of the Symphony and declared that "the art of composing without ideas has decidedly found in Brahms its worthiest representative." Another notable Viennese performance came a decade later, with Richter again at the helm, in what proved to be the 63-year-old Brahms's last public appearance; he died of liver cancer a month later. As Florence May, an English pianist who wrote a biography of Brahms, recalled:

A storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the "artists" box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting audience, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience

there was a feeling as of a stifled sob, for each knew that they were saying farewell.

A Closer Look Although Brahms thought of beginning the first movement (**Allegro non troppo**) with a brief chordal introduction, he ultimately decided to cut these measures and launch directly into the opening theme, a series of limpid two-note sighs consisting of descending thirds and ascending sixths that bind the movement together. The following **Andante moderato** opens with a noble horn theme that yields to a magnificently adorned theme for the strings. The tempo picks up in the sparkling third movement (**Allegro giocoso**), a scherzo in sonata form that gives the triangle a workout.

As mentioned, Brahms initially had the idea of the final movement (**Allegro energico e passionato**) using the Baroque technique of a passacaglia or chaconne (the terms are often used interchangeably). He slightly altered a ground bass progression from the final chorus of Bach's Cantata No. 150, "Nach dir, Herr, verlanget mich" (For You, Lord, Is My Longing) over which he built a mighty set of 30 variations and coda. In 1877 Brahms had made a piano transcription for left hand alone of Bach's D-minor Chaconne for solo violin, which provided a model here, as did the last movement of Beethoven's "Eroica" Symphony. The variations, often presented in pairs, begin with a bold statement based on Bach's theme. Despite a section in major, the movement gradually builds in its tragic force to a thrilling conclusion.

—Christopher H. Gibbs

Brahms composed his Symphony No. 4 from 1884 to 1885.

The Symphony has been a favorite piece of Philadelphia Orchestra conductors since its first appearance, in January 1902 with Fritz Scheel. The work last appeared on subscription concerts in March/April 2022, with Nathalie Stutzmann.

The Orchestra has recorded the piece five times: in 1931 and 1933 with Leopold Stokowski for RCA; in 1944 and 1967 with Eugene Ormandy for CBS (the latter later released on EMI); and in 1988 with Riccardo Muti for Philips.

Brahms scored the Symphony for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings.

Performance time is approximately 40 minutes.

Musical Terms

Aria: An accompanied solo song, usually in an opera or oratorio

Cantata: A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chord: The simultaneous sounding of three or more tones

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

Glissando: A glide from one note to the next

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

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

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Passacaglia: An instrumental musical composition consisting of variations usually on a ground bass in moderately slow triple time

Recitative: Declamatory singing, free in tempo and rhythm

Romance: A title for short instrumental pieces of sentimental or romantic nature, and without special 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, vigorous rhythm, and humorous contrasts.

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.

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Energico: With vigor, powerfully

Giocoso: Humorous

Moderato: A moderate tempo, neither fast nor slow

Nobile: In a noble, grand, impressive manner

Passionato: Very expressive

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Meno: Less

Non troppo: Not too much

Più: More

Poco: Little, a bit

DYNAMIC MARKS

Fortissimo (ff): Very loud

Pianissimo (pp): Very soft

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For more information about the Volunteer Committees for The Philadelphia Orchestra, please contact Samantha Noll, senior manager of donor and volunteer relations, at 215.893.1956.

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If you would like more information about how to make a planned gift to the Orchestra, please contact Helen Radenkovic, managing director of philanthropic engagement, at 215.893.1819 or hradenkovic@philorch.org.

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Broad and Locust Streets
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Tickets: 215.893.1999

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