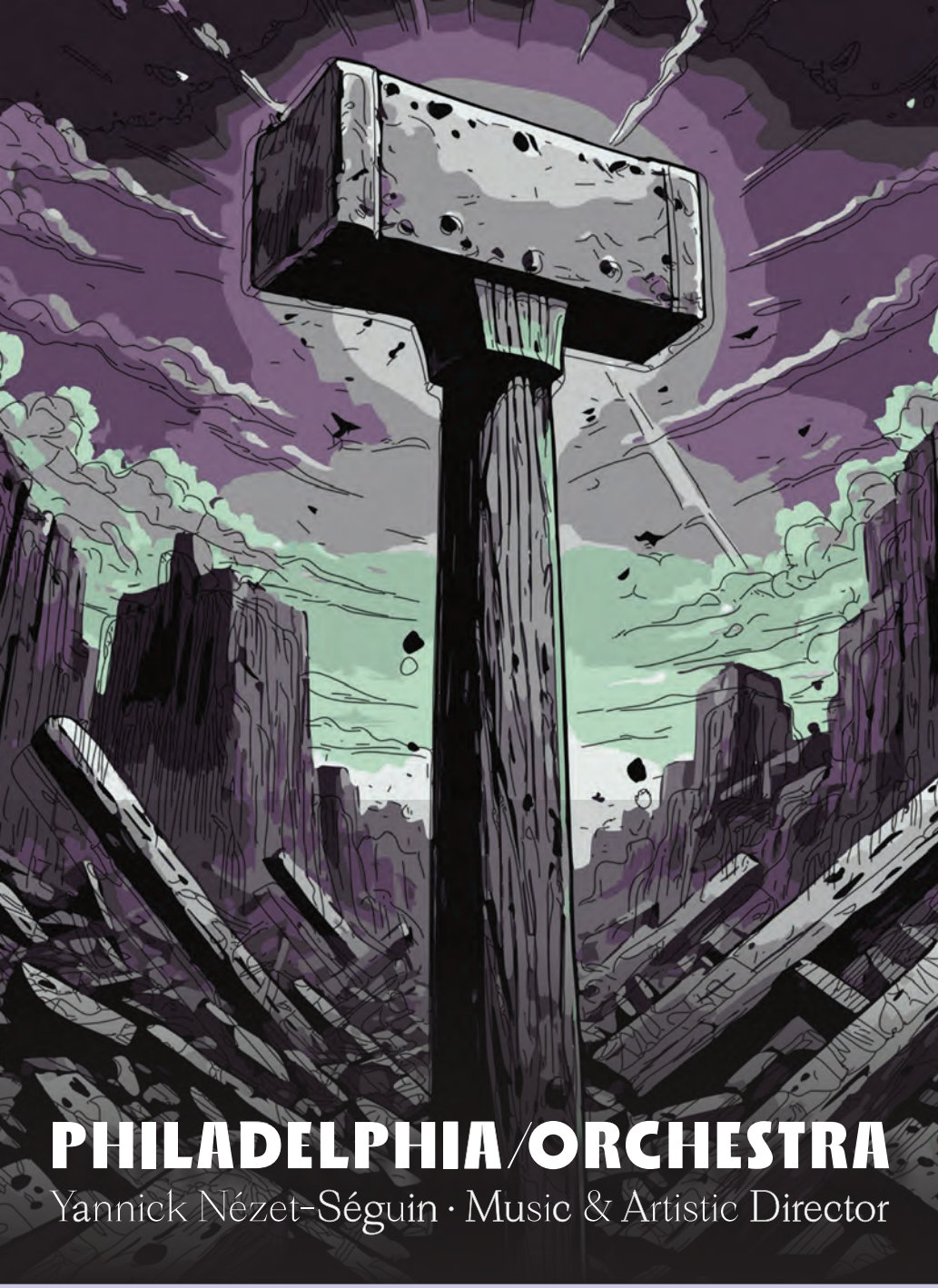

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APRIL 2025

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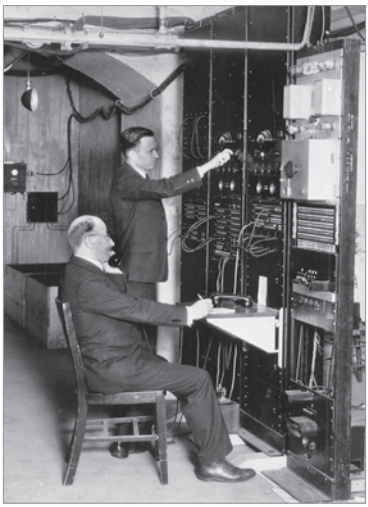

On the Cover:
Specially designed art for the Mahler's Symphony No. 6 concerts, April 10–11 & 13, 2025, by Haeg Design

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From the Interim President and CEO

Dear Friends:

Art has always been, and will continue to be, a source of inspiration, connection, and profound resilience. And the art on our stages speaks volumes about who we are as an organization. Our core values—to be authentic, collaborative, exceptional, and inclusive—are integrated in everything we do. Music and Artistic Director Yannick Nézet-Séguin exhibits these values every time he is on the podium. Knowing who we are gives us the inspiration and strength to move forward with our mission, vision, and values serving as our guiding light.

Art has the power to create understanding and unity, and I have been moved to see this in action recently as we welcomed thousands of children for the Jazz for Freedom program, which takes students on a vibrant journey through the history of art and jazz in the 1920s that culminated in the Harlem Renaissance. Last month, former Principal Guest Conductor Nathalie Stutzmann led the Orchestra in Shostakovich's Fifth Symphony. Written in response to the Stalin regime, this masterpiece shines as an example of the power of music to bring us together in the face of dark and difficult times. This month we celebrate the spring residency of PHILADANCO!, known for its legacy of breaking barriers and building bridges across cultural divides with predominantly African-American traditions in dance.

We are committed to programming that speaks to the many interests of Philadelphia's communities. In the coming months, our stages will be animated by artists and events that do just that, from Paul Simon to comedian Nikki Glaser, Kristin Chenoweth with The Philadelphia Orchestra, the Martha Graham Cracker Cabaret, Yannick and the Orchestra in concert performances of Wagner's revolutionary opera *Tristan and Isolde,* the Jazz at Lincoln Center Orchestra with Wynton Marsalis, the Broadway sensation *The Wiz,* the great Joe Hisaishi with the Orchestra, and so much more. Each performance highlights the universe of world-class art forms, genres, and ideas that take shape here and speaks to our belief that the arts are a universal human right.

Please join us and celebrate art's unwavering perseverance.

Best regards,

Interim President and CEO

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. Benoliel Chair
Paul Roby, Associate Principal
Sandra and David Marshall Chair
Dara Morales, Assistant Principal
Anne M. Buxton Chair
Philip Kates
Peter A. Benoliel Chair
Davyd Booth
Paul Arnold
Joseph Brodo Chair, given by Peter A.Benoliel
Boris Balter
Amy Oshiro-Morales
Volunteer Committees Chair
Yu-Ting Chen
Jeoung-Yin Kim
Willa 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
Michael Katz

Basses
Joseph Conyers, Principal
Carole and Emilio Gravagno 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

Landon Nordeman

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.

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

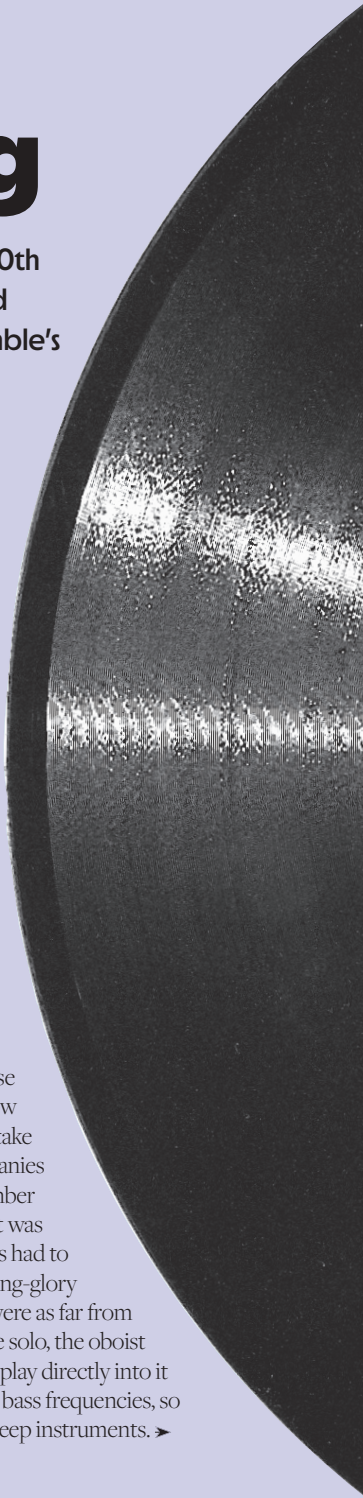
On June 8, 2024, Verizon Hall at the Kimmel Center for the Performing Arts was officially rededicated as Marian Anderson Hall in honor of the legendary Black contralto, civil rights icon, and Philadelphian. The first major concert venue in the world to honor Marian Anderson—85 years after she was barred 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.

A Century of Recording

As The Philadelphia Orchestra celebrates the 100th anniversary of being the first orchestra to record electronically, we take a look back at the ensemble's early and unprecedented recording history

By Steve Holt



Until 1877, and Thomas Edison's invention of the phonograph, the only way to hear music was live: in a concert hall, a salon, perhaps a house party. Today, we take for granted that we can carry with us, in pocket or purse, a relatively tiny device capable of holding more music than we can listen to in a lifetime. It's been quite a journey from then to now. And The Philadelphia Orchestra has been there almost every note of the way.

That 1877 phonograph was shockingly primitive by today's standards. The original recording medium was tin foil, which unfortunately lasted only a few playbacks before it crumbled. Edison, Alexander Graham Bell, and many other scientists and inventors continued to improve on the device. But as veteran engineer Ward Marston explains, even as late as 1917, when The Philadelphia Orchestra made its first recordings (under Music Director Leopold Stokowski), conditions were less than ideal.

> It wasn't quite a full complement of musicians, maybe 80 or so. They were crammed into a very small studio in Camden, New Jersey, a former church that had been remodeled for that purpose by the Victor Talking Machine Company. We actually don't know a lot about how the recordings were made, because they didn't take a lot of photographs. They didn't want competing record companies to learn any tricks of the trade! But years later, I did talk to a number of players who had made those early recordings. They told me it was very difficult and tremendously stressful. The softer instruments had to be placed closer to the recording horn [think of the large, morning-glory speakers on early Victrolas] while the brass, being the loudest, were as far from the horn as possible. And then if there was, for example, an oboe solo, the oboist would have to get up out of his chair, walk over to the horn, and play directly into it when it was time for the solo! It was also very difficult to record bass frequencies, so the string bass parts had to be reinforced using tubas, or other deep instruments. ➤

The Philadelphia Orchestra's first commercial recording, Brahms's Hungarian Dance No. 5

Unfortunately, the resulting records simply didn't sound like a live performance, because the recording system couldn't capture all the frequencies an orchestra produces. Another problem: It was impossible to tell if a "take" was acceptable until after it had been recorded. That left a lot of recordings on the cutting-room floor.

Despite all these difficulties, Stokowski was determined to use this new technology to bring the music of his Philadelphia Orchestra to the wider world. Those numerous first sessions in 1917 produced usable recordings of only a handful of works: Brahms's Hungarian Dance No. 5, the Scherzo from Mendelssohn's *A Midsummer Night's Dream*, Gluck's "Dance of the Blessed Spirits" from *Orfeo ed Euridice,* and "Anitra's Dance" from Grieg's *Peer Gynt*.

Stokowski and the Orchestra kept at it in the ensuing years, recording composers from Wagner to Schubert to Stravinsky. Sergei Rachmaninoff even recorded his Second Piano Concerto with the Philadelphians and Stokowski—only the second and third movements were initially released.

Then, one hundred years ago, in 1925, the "Big Bang" of recorded music exploded on the scene. The Bell Telephone Laboratories had developed an electrical recording process, using microphones instead of the primitive, giant horns of earlier days. On April 29, 1925, with Stokowski on the podium, The Philadelphia Orchestra recorded Saint-Saëns *Danse macabre* and the "Polovtsian Dances" from Borodin's *Prince Igor*. Gone was the poor frequency response, replaced by a stunning and vivid realism.

Over the next several years, disc after disc flew out of the studio: Dvořák's "New World" Symphony; Tchaikovsky's *Nutcracker* Suite; Stravinsky's *Firebird* Suite; and the first complete American recordings of Brahms's Symphony No. 1, Beethoven's Symphony No. 7, Rimsky-Korsakov's *Sheherazade,* Franck's Symphony in D major, and Stokowski's own signature transcription for orchestra of Bach's Toccata and Fugue in D minor.

Leopold Stokowski and The Philadelphia Orchestra during a recording session in the Academy of Music

The sound technology continued to improve. Engineers on both sides of the Atlantic experimented with microphone placement, different recording media, and other innovations to improve the sound quality for people listening to records at home.

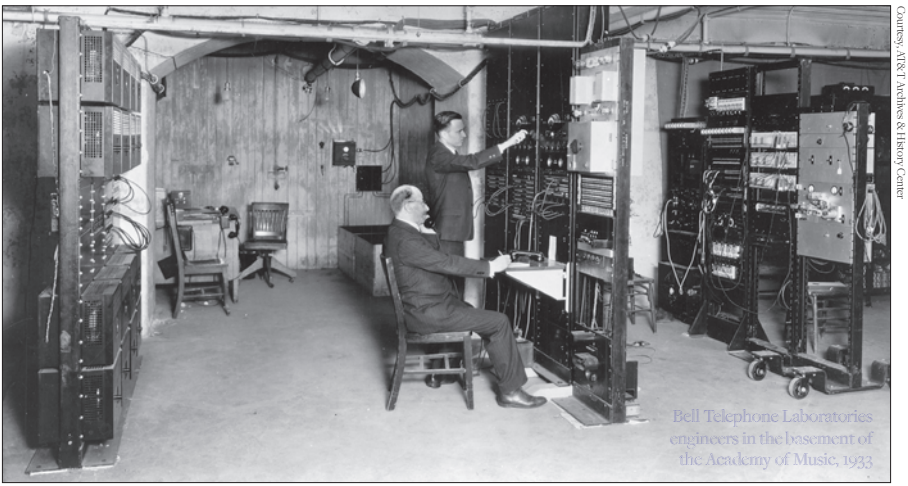
By 1931, Bell Labs had set up its latest recording equipment in the basement of the Academy of Music. The concert hall became a hi-tech sound lab, where Bell engineers could work on creating longer-playing records (the then-standard 78 rpm record could only hold a few minutes of music per side); develop stereo recording (to recreate the impression of hearing instruments in their respective spaces in the concert hall); and even learn how to transmit an orchestra concert over telephone lines.

Stokowski was keeping up on all these developments, to ensure his orchestra could take full advantage of them. In April 1931, he began recording with Bell Labs's latest: a new way of transferring sound to the grooves of an acetate disk. Later, when Stokowski heard a playback of Berlioz's *Roman Carnival* Overture, recorded with the Orchestra in December 1931 using the new techniques, he called it the finest recording he had ever heard.

From those now seemingly primitive beginnings, the list of Philadelphia Orchestra breakthroughs in electronic media has continued to grow, from performing the soundtrack to *Fantasia* in 1939, to being the first orchestra on nationwide television in 1948, and the first major American orchestra to give a live concert cybercast on the internet in 1997, and on to the present day.

The Philadelphia Orchestra is commemorating all these sonic breakthroughs by reaching as far into the technological past as possible. According to Andrew Mellor, the Orchestra's audio producer and engineer, recreating the 1925 breakthrough would be prohibitively expensive, due to the elaborate machinery involved. But for a recording of Ravel's *Alborada del gracioso* (part of a program conducted this past January/February by Daniele Rustioni), Mellor produced a two-microphone capture of the Orchestra using 1930s techniques, while simultaneously recording the concert using modern methods. On May 11 and 12, as part of its regular Philadelphia Orchestra broadcasts, WRTI will air *both* versions of the Ravel piece. Like time travelers, listeners will be able to experience the Philadelphia Sound as it was emerging into the modern era.

Steve Holt, managing partner at re:Write, is a veteran journalist and musician.



Courtesy, AT&T Archives & History Center

Bell Telephone Laboratories engineers in the basement of the Academy of Music, 1933

Musicians Behind the Scenes

Eliot Heaton Violin

P.D. Rearick

Where were you born?
I was born and raised in Geneva, New York, a small city in the Finger Lakes region.

What is your most treasured possession?
It's definitely my violin, although it feels more like a buddy than a possession. We have been through a huge number of failures and successes together, and we spend long hours together every day shut in a room trying to figure out our way through great pieces of music.

Tell us about your instrument.
I play a violin made by Joseph Curtin, an outstanding luthier who lives in Ann Arbor, Michigan. It has a big, warm open sound and is beautiful to look at, and I believe that I am the first person to own it.

What's in your instrument case?
There's the violin, two bows, rosin, nail clippers, a few different mutes, a granola bar, and behind the bows I have a quotation from *Moby Dick* that my violin teacher gave me when I graduated from college.

What piece of music never fails to move you?
When I really need a boost in inspiration or emotional investment in music, I put on Christian Ferras playing the slow movement of the Sibelius Violin Concerto. It works every time!

What do you love most about performing?
I like the feeling that we are all having this experience at exactly the same time. All of the ears in the audience and the different voices in the orchestra come together in the same moment to create the music that the composer describes in the score, and being a part of that makes me feel connected to a large group of people in a really positive and unique way.

Do you play any other instruments?
My hometown did not have a strings program so I grew up playing the trombone in the school band.

What are you reading right now?
I'm just finishing the last book in *Narratives of Empire* by Gore Vidal [*The Golden Age*]. I've been on those for a while and am open to suggestions of what to start next.

What do you like to do in your spare time?
My wife and I have two cats who give us endless entertainment. I also play a lot of tennis and have been very happy to discover that Philly has such a robust tennis scene.

What advice would you give to aspiring young musicians?
Feed your musical imagination by listening to as many great performances and recordings as you can find. You can only play as well as what your ear can imagine, so give it good material to work with!

PHILADELPHIA /ORCHESTRA

Yannick Nézet-Séguin
Music & Artistic Director

April 25–27, 2025

Pianist Yefim Bronfman has regrettably withdrawn from these performances due to a hand injury. The Philadelphia Orchestra is extremely grateful to **Garrick Ohlsson** for agreeing to step in on short notice. The program remains unchanged.

Since winning the Chopin International Piano Competition in 1970, the same year he made his Philadelphia Orchestra debut, Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of Chopin, Mr. Ohlsson commands an enormous repertoire that ranges over the entire piano literature encompassing more than 80 concertos. Highlights of his 2024–25 season include a return to Carnegie Hall with the Orpheus Chamber Orchestra and appearances with orchestras in Portland, Madison, Kalamazoo, Palm Beach, and Ft. Worth. In recital programs, which include works from Beethoven, Schubert, and Chopin to Barber and Scriabin, he will appear in Santa Barbara, Orange County, Aspen, Warsaw, and London. Collaborations with the Cleveland, Emerson, Tokyo, and Takacs string quartets have led to decades of touring and recordings. His solo recordings are available on the Hyperion label and on Bridge Records. Both Brahms concertos and Tchaikovsky's Second Piano Concerto have been released on live recordings with the Melbourne and Sydney symphonies and Rachmaninoff's Concerto No. 3 with the Atlanta Symphony. A native of White Plains, New York, Mr. Ohlsson began piano studies at age eight at the Westchester Conservatory of Music and at 13 entered the Juilliard School. He was awarded the Avery Fisher Prize in 1994 and the University Musical Society Distinguished Artist Award in Ann Arbor, Michigan, in 1998. He is the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music and in August 2018 the Polish Deputy Culture Minister awarded him with the Gloria Artis Gold Medal for cultural merit.

2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, April 25, at 2:00
Saturday, April 26, at 8:00
Sunday, April 27, at 2:00

Tugan Sokhiev Conductor
Yefim Bronfman Piano

Beethoven Piano Concerto No. 5 in E-flat major, Op. 73 ("Emperor")
I. Allegro
II. Adagio un poco mosso—
III. Rondo: Allegro

Intermission

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 one hour, 45 minutes.

Yefim Bronfman's appearances are supported by the **Eileen Kennedy and Robert Heim Visiting Artist Fund**.

The April 25 concert is sponsored by the **Volunteer Committees**.

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, around the community, 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 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

Patrice Nin

Internationally renowned conductor **Tugan Sokhiev** divides his time between the symphonic and lyric repertoire, conducting the most prestigious orchestras around the world. He regularly leads the Vienna, Berlin, and Munich philharmonics; the Dresden Staatskapelle; the Bavarian Radio Symphony; the Leipzig Gewandhaus Orchestra; London's Philharmonia; and the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. Recent seasons have included a tour of Asia with the Vienna Philharmonic and a European tour with the Munich Philharmonic. He spends several weeks each season with the NHK Symphony in Tokyo and is invited to the finest orchestras in the United States, including the New York Philharmonic and the Boston and Chicago symphonies. He made his Philadelphia Orchestra debut in 2014.

As music director of the Orchestre National du Capitole de Toulouse from 2008 to 2022, Mr. Sokhiev led several world premieres and a significant number of tours abroad, propelling the orchestra to international prominence. Passionate about his work with singers, he was music director and chief conductor of the Bolshoi Theatre in Moscow from 2014 to 2022, conducting many new productions and premieres. He has guest conducted at the Metropolitan Opera and received critical acclaim for his performances of Prokofiev's *The Love for Three Oranges* with the Mahler Chamber Orchestra at the Aix-en-Provence Festival, a production he subsequently took to the Teatro Real in Madrid. In addition to these current performances, highlights of the 2024–25 season include debuts with the Orchestre de l'Opéra National de Paris; tours in Asia with the Munich Philharmonic and Europe with the Staatskapelle Dresden; and the Summer Night Concert with the Vienna Philharmonic. He also conducts a new production of Tchaikovsky's *Iolanta* at the Vienna State Opera.

Mr. Sokhiev's discography includes recordings with the Orchestre National du Capitole de Toulouse on Naïve and Warner Classics and winning the Diapason d'Or in 2020. His recordings with the Deutsches Symphonie-Orchester (DSO) Berlin, where he was principal conductor from 2012 to 2016, have been released on Sony Classical. He has collaborated with EuroArts on a series of DVDs with the DSO Berlin, the Orchestre National du Capitole de Toulouse, and the Berlin Philharmonic. One of the last students of legendary teacher Ilya Musin at the St. Petersburg Conservatory, Mr. Sokhiev is eager to share his expertise with future generations of musicians. He founded a conducting academy in Toulouse and works with the young musicians of the Angelika Prokopp Summer Academy of the Vienna Philharmonic. He is honored to be a patron of the Philharmonic Brass Education Program, collaborating with musicians on their first recording.

Soloist

Dario Acosta

Internationally recognized as one of today's most acclaimed and admired pianists, **Yefim Bronfman** stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series. His commanding technique, power, and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike. A frequent touring partner with the world's greatest orchestras and conductors, he made his Philadelphia Orchestra debut in 1977 and has performed regularly with the ensemble ever since. In addition to these current performances, highlights of his 2024–25 season include tours with the Pittsburgh and NDR Hamburg symphonies in Europe followed by a tour of China and Japan with the Vienna Philharmonic; returns to multiple orchestras in the United States and Europe; a spring recital at Carnegie Hall; and two special projects: duos with flutist Emmanuel Pahud in Europe and trios with violinist Anne-Sophie Mutter and cellist Pablo Ferrández in the United States.

Mr. Bronfman has been nominated for six GRAMMY awards, winning in 1997 with Esa-Pekka Salonen and the Los Angeles Philharmonic for their recording of the three Bartók piano concertos. His prolific catalogue of recordings includes works for two pianos by Rachmaninoff and Brahms with Emanuel Ax; the complete Prokofiev concertos with the Israel Philharmonic and Zubin Mehta; the soundtrack to Disney's *Fantasia 2000;* the 2014 GRAMMY-nominated recording of Magnus Lindberg's Piano Concerto No. 2, commissioned for him and performed by the New York Philharmonic conducted by Alan Gilbert; a recital disc, *Perspectives,* complementing his designation as a Carnegie Hall "Perspectives" artist for the 2007–08 season; and Beethoven's Triple Concerto with violinist Gil Shaham, cellist Truls Mørk, and the Tönhalle Orchestra under David Zinman. Now available on DVD are his performances of Liszt's Second Piano Concerto with Franz Welser-Möst and the Vienna Philharmonic; Beethoven's Fifth Piano Concerto with Andris Nelsons and the Royal Concertgebouw Orchestra from the 2011 Lucerne Festival; and Rachmaninoff's Third Piano Concerto with the Berlin Philharmonic and Simon Rattle

Born in Tashkent in the Soviet Union, Mr. Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In 1991 he gave a series of joint recitals with violinist Isaac Stern in Russia, marking his first public performances there since leaving the country at age 15. A recipient of the prestigious Avery Fisher Prize and the Jean Gimbel Lane Prize in Piano Performance from Northwestern University, Mr. Bronfman also holds an honorary doctorate from the Manhattan School of Music.

Framing the Program

Parallel Events

1806
Beethoven
Symphony No. 4

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

1809
Beethoven
"Emperor" Concerto

Music
Spontini
Fernand Cortez
Literature
Irving
Rip van Winkle
Art
Constable
Malvern Hill
History
Fulton patents the steamboat

Beethoven composed his first four piano concertos as enticing vehicles with which he could dazzle audiences and display his abundant talents both as a performer and composer. But by the time he wrote his last concerto in 1809 deafness had forced a retreat from public performance; another pianist was enlisted to give the premiere. In the mighty Fifth Concerto, later known as the "Emperor," Beethoven continued to challenge the expectations of his time by creating virtuoso music of real substance.

Robert Schumann remarked that Beethoven's Fourth Symphony was like a "slender Grecian maiden between two Nordic giants." And yes, the work is certainly overshadowed by its mighty neighbors, the magnificent "Eroica" Symphony and the monumental Fifth. Beethoven's contemporaries, however, viewed the Fourth as yet another one of the composer's challenging innovations that were changing forever the genre of the symphony.

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The Music

Piano Concerto No. 5 ("Emperor")

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

As Mozart had discovered some two decades earlier, piano concertos offered the ideal vehicle with which to display both performing and composing gifts, including those of improvisation in the unaccompanied cadenza sections heard near the end of certain movements. Beethoven wrote far fewer keyboard concertos than the two dozen of his model Mozart, although his involvement goes beyond the five canonic works most familiar today. In 1804–05 he wrote his "Triple" Concerto for piano, violin, and cello, and he later made a piano arrangement of his Violin Concerto. What we might call Beethoven's Piano Concerto "No. 0" in E-flat, his true first concerto, he composed as a young man in his native Bonn and although only the piano part survives with some instrumental cues, an orchestration has been reconstructed; a few available recordings of this curiosity give a good idea of how the fledgling composer sought to emulate Mozart.

These works span the first half of Beethoven's public career, taking him from the time of his first fame as a piano virtuoso to the point where he was generally recognized as the greatest living composer in Europe. There is some poetic justice, therefore, in the fact that he composed his last concerto, the so-called "Emperor," in 1809, the year that Haydn died. For even though Haydn had not composed in years, proper reverence was due to Beethoven's former teacher as long as he was alive.

Beethoven's last piano concerto (he abandoned work on a later Sixth Concerto in D major) is the only one he did not write for his own use as soloist. By 1809 his hearing had deteriorated to such an extent that he rarely played piano in public and could hardly have negotiated the challenges of this extraordinarily demanding piece. No longer performing concertos himself, he now finally got around to writing cadenzas for his earlier ones. Those of the "Emperor" are built into the fabric from the beginning.

What's in a Name? The nickname "Emperor," like many others attached to Beethoven's music (e.g. the "Moonlight" Sonata), has no authority with the composer. While there is a definite militaristic flavor at moments in the Concerto, similar gestures can be found in all his previous ones as well. In this case, the associations were more current: Napoleon's troops had staged their second siege of Vienna in May 1809. The loud mortar fire continued through the summer and caused Beethoven particular distress because of his hearing. In July he wrote to his publisher: "Let me tell you that since May 4th I have produced very

little coherent work, at most a fragment here and there. The whole course of events has in my case affected both body and soul. I cannot yet give myself up to the enjoyment of the country life which is so indispensable for me. ... What a destructive, disorderly life I see and hear around me, nothing but drums, cannons, and human misery in every form."

In other respects, however, Beethoven's fortunes, literally and figuratively, were rising. In March 1809 he had been granted an annuity contract from three of his generous aristocratic patrons who pledged their support for the rest of his life. Free for the first time from financial cares (at least for the time being: war eventually brought a severe devaluation of the currency and bankrupted some of his supporters), Beethoven's professional fame was reaching its summit. He finished the "Emperor" Concerto late in the year and dedicated it to his student, patron, and friend Archduke Rudolph. A semi-public premiere took place at the palace of his patron Prince Lobkowitz in January 1811, followed by a performance in Leipzig in November, both times with soloists other than Beethoven. A critic in Leipzig noted that the Concerto caused such enthusiasm "that [the audience] could hardly content itself with the ordinary expressions of recognition." Still, many contemporaries considered it too difficult. "The immense length of the Concerto," wrote the same critic, "robs it of the impact that a product of this gigantic intellect would otherwise have upon its hearers."

A Closer Look Beethoven opens the Concerto (**Allegro**) in a way like no other: It is not so much the unusual ploy of having the piano appear at the beginning (something he had already done in his Fourth Concerto), but rather that the piano essentially plays virtuoso cadenza-like material, music that traditionally belongs at the end rather than the beginning. After three opening flourishes alternating between orchestra and piano, the ensemble states a vigorous first theme. In the coloristic **Adagio,** the piano emerges from the extremes of its register, pianissimo, to state a melody with the quality of a hymn. For the finale Beethoven forges ahead without a break into the **Allegro** in which the piano first presents the buoyant theme.

—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.

Beethoven composed the E-flat major Piano Concerto in 1809.

The Concerto was first performed by The Philadelphia Orchestra with Constantin von Sternberg as soloist and Fritz Scheel conducting in March 1903 during the Orchestra's first cycle of the complete Beethoven symphonies. The Fifth was last performed on subscription concerts in February/March 2024, with pianist Haochen Zhang and Nathalie Stutzmann.

The piece has been recorded by The Philadelphia Orchestra three times: in 1950 with Rudolf Serkin and Eugene Ormandy for CBS; in 1958 with Eugene Istomin and Ormandy for CBS; and in 2021 with Zhang and Stutzmann for BIS.

The score calls for an orchestra of solo piano, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's Fifth Concerto runs approximately 40 minutes in performance.

The Music

Symphony No. 4

Ludwig van Beethoven

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

These 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, Beethoven continued experimenting. The Third, the mighty "Eroica," clearly marked a turning point in his compositional development because of its length, complexity, extra-musical program, and aesthetic ambition. People thought: What would—what could—Beethoven do next? One critic at the time 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 Symphony, 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.

The relative neglect of the Fourth Symphony 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 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." Robert Schumann later remarked that the Fourth Symphony was like

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a "slender Grecian maiden between two Nordic giants."

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 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 given a semi-public performance at Prince Lobkowitz's palace in Vienna in March 1807 before its official premiere at a benefit concert in November. 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 Joseph 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

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 performance of the piece was under Yannick Nézet-Séguin's baton, in October 2021.
The Orchestra recorded the Symphony twice: in 1965 with Eugene Ormandy for CBS and in 1985 with Riccardo Muti for EMI. A live recording from 2005 with Christoph Eschenbach is also available as a digital download.

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

Performance time is approximately 30 minutes.

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Musical Terms

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

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

Chord: The simultaneous sounding of three or more tones

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

Dissonance: A combination of two or more tones requiring resolution

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

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

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

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

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

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

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.

Timbre: Tone color or tone quality

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Mosso: Moved

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

Un poco: A little

DYNAMIC MARKS

Pianissimo (pp): Very soft

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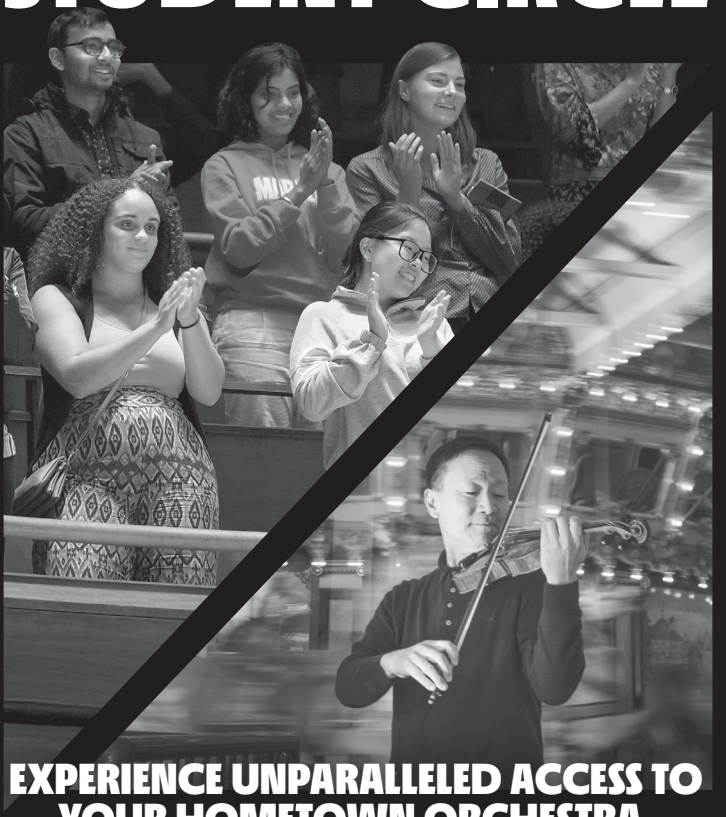

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Noted in Passing

The Philadelphia Orchestra mourns the passing of former Philadelphia Orchestra Board Chair Peter Benoliel on February 17, 2025.

Peter Benoliel with the Orchestra's second violin section, taken in April 2024

Born in Philadelphia, Mr. Benoliel attended Princeton University, majoring in philosophy, and upon graduation served in the United States Navy before joining Quaker Chemical, built by his father and uncle, first as a chemist, then as president and chief executive officer, chair of the board, and finally, chair emeritus. He served on a number of corporate boards, including as chair of the Federal Reserve Bank of Philadelphia, and was very active in many cultural and philanthropic organizations, including the Free Library of Philadelphia Foundation, the Philadelphia Chamber Music Society, the Philadelphia Museum of Art, the Grand Teton Music Festival, and the Settlement Music School, which named its Germantown branch after him this past January.

Mr. Benoliel wanted to be a violinist, beginning lessons at the age of eight, and remained an enthusiastic violinist throughout his life. He devoted his time, talent, and treasure to The Philadelphia Orchestra in numerous ways. He served on the Board for decades and was chair from 1995 to 2000. He served as chair of the endowment campaign from 2003 to 2008, which exceeded its original goal. He also made significant financial contributions to the Orchestra, endowing three chairs in the second violin section, those held by Principal Second Violin Kimberly Fisher, Philip Kates (which will be named for him upon his retirement), and Paul Arnold (named in honor of Joseph Brodo, a former member of the Orchestra's second violin section). He worked diligently to ensure that the Orchestra would remain a cultural treasure for future generations.

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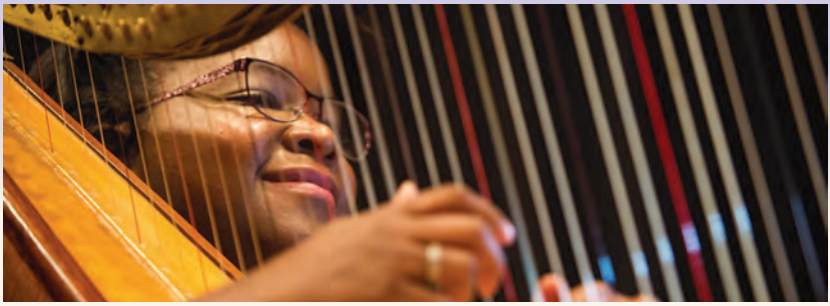

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