

**PHILADELPHIA
/ORCHESTRA**

Yannick Nézet-Séguin
Music & Artistic Director

OF MAGIC

125 YEARS

1900

2025

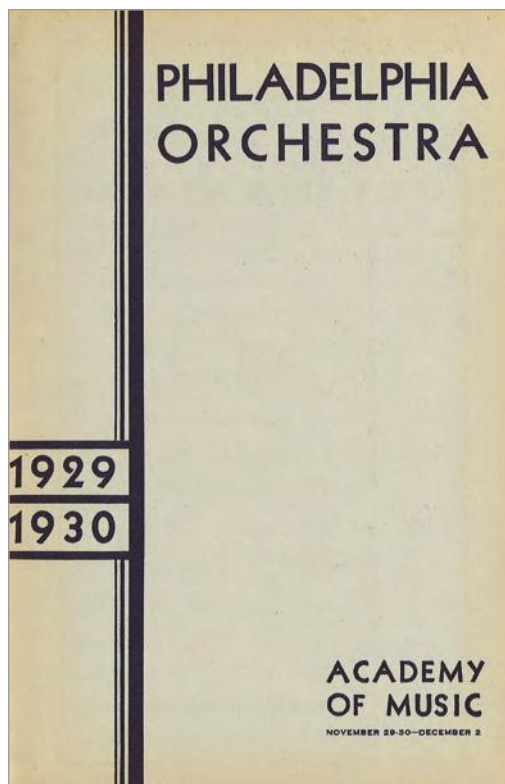
Inspired by a 1929–30 Orchestra program cover

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SEPTEMBER/OCTOBER 2025

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A program book cover from the 1929-30 season that
was the inspiration for this month's program cover

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From the President and CEO



Dear Friends:

Welcome to The Philadelphia Orchestra's 2025–26 season, a celebration of our 125th anniversary! Music and Artistic Director Yannick Nézet-Séguin has crafted a season during which the Orchestra will simultaneously look to its past and shine a light on the future, as is befitting such an important milestone. The Orchestra will revisit works that received their world or U.S. premieres by the ensemble, including Stravinsky's *The Rite of Spring*, Shostakovich's Symphony No. 6, and Barber's Violin Concerto.

World premieres and new works by some of the world's most important contemporary voices will include John Adams's *The Rock You Stand On*, Wynton Marsalis's Symphony No. 5 ("Liberty"), Julia Wolfe's *Liberty Bell*, and Tyshawn Sorey's Piano Concerto. And Yannick and the Orchestra will continue their exploration of works by historically underrepresented composers, with performances of Amy Beach's "Gaelic" Symphony, Julius Eastman's Symphony No. 2, and Louis Ballard's *Devil's Promenade*. Principal Guest Conductor Marin Alsop returns, conducting several weeks at home in Philadelphia along with a Midwest tour, continuing the Orchestra's rich tradition of sharing music across the country and around the world. Some of the biggest stars of classical music are joining us for this landmark anniversary, including cellist Yo-Yo Ma and pianist Lang Lang for one-night-only concerts with the Orchestra, events that are not to be missed.

We believe that every moment of your experience in all three of our buildings should be as exceptional as the performances themselves, from the moment you arrive until well after the final notes. That is why we strive to enhance every aspect of your visit, ensuring comfort, convenience, and delight at every turn. We invite you to enjoy one of the food and beverage experiences inside the Kimmel Center. Leo, our incredible new restaurant named after former Philadelphia Orchestra Music Director Leopold Stokowski, is one of Resy's top 10 recommendations and one of the city's best new restaurants—a "rousing performance all on its own" according to *Philadelphia* magazine. It's wonderful seeing people from the neighborhood, musicians, and audience members enjoying a quick bite or our pre-theater prix fixe menu. And we can't forget about Curtain Call, our all-day café and lounge perfect for a morning coffee, lunch meeting, or intimate pre- or post-show drink.

Since its creation in 1900, The Philadelphia Orchestra has been a global symbol of artistic excellence. From the bold vision of our pioneering founding members to the development of the iconic "Philadelphia Sound" to the unmatched talent of the musicians of today, our legacy has been shaped by the power of music to inspire and connect. Music remains our guiding light, and every moment of this anniversary reflects our ongoing commitment to innovation and community.

Best regards,

Ryan Fleur
President and CEO

Music and Artistic Director



Landen Nordeman

Canadian-born conductor and pianist **Yannick Nézet-Séguin** is currently in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick 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 *Philadelphia Inquirer* has said that under his baton the Orchestra is “at the top of its considerable form”; the Associated Press has called it “a premier orchestra at its peak”; and the *New York Times* wrote, “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 and recording the music of underappreciated composers of the past, including Florence Price, Clara Schumann, William Dawson, Lili Boulanger, Louise Farrenc, and William Grant Still. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 15 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.

The Philadelphia Orchestra

2025–2026 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 Nicastrò

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Hsiang-Hsin Ching

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

Eugene Lin

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*
Victoria Knudtson
Christopher Dwyer
Chelsea McFarland
Ernesto Tovar Torres

Trumpets

(position vacant)
*Marguerite and Gerry
Lenfest Chair*
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

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

Marian Anderson Hall

Adrian Segel 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.

Witness to History: Mimi O'Malley

Part of a season-long series of oral histories

By Judith Kurnick

Mary ("Mimi") Read O'Malley started at The Philadelphia Orchestra Association in 1958, as an assistant bookkeeper. She soon moved up to become the secretary to Assistant Manager Joseph H. Santarlasci. Now a spry 90 years old, Mimi vividly remembers those early days. "It was like a family, very Mom and Pop," she says. "There were 15 of us who did everything: We sold tickets, put out press releases, you name it. Everything was done by hand. There was a file card for each subscriber, and we stuffed each renewal envelope ourselves." The performances were also meticulously recorded—also on file cards, by hand.

Mimi often went to concerts. "Listening to the music was such a treat," she recalls. "I lived very close to a train station, so I could go to the evening concerts, get off the train, and be home. It was harder after I got married, but when our offices moved to the Academy House, they

MIMI O'MALLEY

For over three decades, Mimi O'Malley has been a deeply valued member of The Philadelphia Orchestra's family. A native Philadelphian, Mrs. O'Malley began her career with the Orchestra in 1960 in the accounting department, preparing the weekly Philadelphia Orchestra/Academy of Music payrolls and general ledger entries. In 1961 she became Secretary to the Assistant Manager, where her duties included assisting with Orchestra travel arrangements, sales of subscription tickets for the Orchestra's series in Baltimore and New York, and general secretarial work, which included determining artists' availabilities and soliciting repertoire.



In 1978 Mrs. O'Malley was promoted to the position of Secretary to the Executive Director (now President) with its attendant duties, including responsibilities for various Board committees. She currently also serves as Assistant Secretary of the Philadelphia Orchestra Association. In addition, since 1978 she has been responsible for the day-to-day operations of the Philadelphia Orchestra Federal Credit Union, founded by the Orchestra members themselves in 1958. Upon the retirement of Eugene Ormandy's long-time assistant in 1978, Mimi assumed the duties of Secretary to the Music Director, a position she has held throughout the tenures of Riccardo Muti and Wolfgang Sawallisch. Prior to her work with the Orchestra, she was a registered nurse at Bryn Mawr Hospital. She is a great lover of animals and birds and is an avid golfer. "To be part of the support structure of this fantastic organization is something most people can only dream of. I have been most fortunate."

THE PHILADELPHIA ORCHESTRA AWARD

The Philadelphia Orchestra Award is given by the Board of Directors of the Philadelphia Orchestra Association to one or more persons in the Orchestra family of Board members, volunteers, musicians, staff, and friends, or to an organization that has made exemplary contributions to the Philadelphia Orchestra Association.

The recipient may be recognized for their musicianship, artistic leadership, philanthropy, fundraising, innovation, management, education, governance, or dedicated service.

Tonight is the seventh presentation of the Philadelphia Orchestra Award. The recipient of the Award receives the magnificent crystal Trillium bowl, made by Steuben. The bowl is mounted on a base inscribed with the honoree's name and the date of the ceremony. Previous recipients were Mrs. Eugene Ormandy, Norman Carol, Doris Frankel, Polly Newbold, Joseph de Pasquale, Anthony Gigliotti, the Honorable and Mrs. Walter H. Annenberg, CIGNA Corporation, and David P. Eastburn.

The program book insert created when Mimi O'Malley was given the Philadelphia Orchestra Award in 2002

set up a PA system where anything being played on stage in the Academy came into the office, which was really neat. One year I heard 16 performances of *The Nutcracker*!”

Santarlaschi was “a lovely man who took care of his people,” Mimi recalls. One day an angry subscriber became abusive to the staff member responsible for ticket sales. “Get out,” he told her. “And she left.” Santarlaschi’s regular bridge games with musicians came in handy on tour, Mimi says. “In those days the Orchestra traveled by train, in sleeper cars. There were upper and lower bunks, and not everyone was happy with their assignments. But when they came after him to complain, the other bridge players said ‘Go away. He’s busy.’ They protected him.”

Part of Mimi’s job was to take minutes at meetings of The Philadelphia Orchestra Association’s Board of Directors. In the early days “everyone was afraid of the 3 Bs,” she remembers. Orville Bullitt, Charles G. Berwind, and C. Wanton Balis were tough and imperious. “But at the end of the year, if the finances were a few thousand dollars short, one of them would write a check.”

After Eugene Ormandy’s secretary died, Mimi was asked to handle his correspondence. Every morning, she would go to his home in the Barclay Hotel and take his dictation. “Then when I got it all typed up, I would take it back up to him because he always wanted to sign it himself.” At first, she had a manual typewriter and was thrilled when they gave her an IBM Selectric, and eventually an Executive typewriter. “But because of the proportional spacing, if you made a mistake you had to start all over again.” ➤



Music Director Riccardo Muti greets Esther Klein, cofounder of the Rittenhouse Square Volunteer Committee and long-time Orchestra supporter, during the 1991 European Tour.

Marcus Malle

In Ormandy's later years, he sometimes wasn't well. "He called me all the time," Mimi remembers. "My number was 1911, but he would dial 911 and get the emergency response operators. They would say, 'No, Mr. Ormandy, this is not the right number.' They knew him well."

Mimi left the organization in 1968 but returned a decade later at Mr. Santarlasci's request. When he retired, she worked for Executive Directors Seymour Rosen and Stephen Sell. By then, her title was assistant to the executive director and music director.

Riccardo Muti became music director in 1980. "Maestro Muti is a wonderful, wonderful man. Extremely kind. It was a pleasure to work with him. When he first came in the 1970s, he was always sure of himself in music, but he spoke very little English. Esther Klein, the wife of Orchestra Board member Philip Klein, took him around and showed him the nice places to eat, things like that," Mimi remembers. "When his third child was born, his wife was in Italy, and he was here conducting. That was a hard time for him." She remembers shopping for a crib when the young family came to visit.

A high point for Mimi was when Muti was given an award in New Jersey. "He invited my husband, Frank, and me to go with him in the car. It was very laid back, not a formal occasion by any stretch, and it was fun, a lovely time."

She notes that, as executive director, Steve Sell "was very good at what he did and knew exactly what he wanted. He wasn't afraid of anything. Steve was his own man, and he did a wonderful job. It was a shame he got sick [with cancer]. He came into the office until two weeks before he died in 1989." General Manager Joseph H. Kluger became executive director, and later president, and Mimi's boss until she retired in 2004.

Meanwhile, Wolfgang Sawallisch had succeeded Muti as music director. Once again, Mimi had a front-row seat. "I worked with him for a long time," she says. "He was a fabulous musician, a fabulous pianist, and a wonderful man. He was very business-like, very Germanic, as makes sense. He and his wife were the perfect husband and wife, and when she died, he really took it hard. Every death is sad, of course, but he really suffered."

When Mimi retired, she received the Philadelphia Orchestra Award, given to a Board member, volunteer, musician, employee, "friend," or organization for extraordinary service to the Association. "It was a big honor, but I had to get up and make a speech. That didn't please me at all. But it was very nice."

The best part, says Mimi, was when "people would ask, 'What do you do?' And they would go, 'Oh, you work for the Orchestra!!' That was something I could be proud of. They say if you like your work, you never work a day in your life. I think that's very true."

Judith Kurnick has written about music for the New York Times, the Philadelphia Inquirer, and media outlets in Europe. She was The Philadelphia Orchestra's vice president for communications from 1983 to 1989 and 2000 to 2005, and held the same role at the League of American Orchestras from 2008 to 2013.

Scan the QR code to visit the Orchestra's special 125th anniversary website, including more oral histories.



Music Director Wolfgang
Sawallisch and his wife,
Mechthild, at the
Academy of Music



New Orchestra Recording



The Philadelphia Orchestra's newest recording on the Deutsche Grammophon (DG) label, released digitally in August, features William Grant Still's Second and Fourth symphonies and Margaret Bonds's *The Montgomery Variations*, all under the baton of Music and Artistic Director Yannick Nézet-Séguin. Still's Symphony No. 2 ("Song of a New Race") was given its world premiere in 1937 by the Philadelphians and Leopold Stokowski, who said of Still, "He is one of our greatest American composers." The Symphony, as Still wrote, depicts "the American colored man of today, in so many instances a totally

new individual produced through the fusion of White, Indian and Negro bloods." The Symphony No. 4 from 1947 "is subtitled 'Autochthonous,' to explain that the music has its roots in our own soil," Still wrote, "and portrays—in a sense—the spirit of the American people." Margaret Bonds's *The Montgomery Variations*, from 1964, is the only purely orchestral work of hers to have survived. The genesis of the piece lies in the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, that killed four young girls and was a turning point in the Civil Rights Movement. The work draws upon key historical moments in the 1950s and '60s.

All three works on this new release were taken from live performances: Still's Fourth Symphony from October 2023 and the Second Symphony and *The Montgomery Variations* from January 2025. In his review for Bachtrack, Cameron Kelsall said of Still's Symphony No. 2, "the music feels tailor-made to this orchestra's strengths, with a luscious, vibrato-laden string complement that envelopes gossamer woodwinds and stormy percussive elements." Of the Bonds he wrote: "The Orchestra traced a historical timeline across the work's seven movements, from the triumphantly defiant attitude of March to the soulful suspension in Lament... The concluding Benediction contained spiritual resolution and earthly resolve." Kelsall continued by writing that the "two works by 20th-century American composers ... deserve a wider hearing and that he [Yannick] and the ensemble delivered with conviction and panache." On Concerto.net Linda Holt called Still's Fourth Symphony "a work of scope, originality, and vitality." And Kelsall from Bachtrack wrote, "Nézet-Séguin drew the best out of every section in the Orchestra."

Noted in Passing

The Philadelphia Orchestra mourns the passing of former Principal Bassoon Bernard Garfield on April 29 at the age of 100.



Born in Brooklyn, New York, Mr. Garfield served in the United States Army from 1943 to 1946. He received an associate diploma from the Royal College of Music in 1945, a bachelor's degree in English literature from New York University in 1948, and a master's in composition from Columbia University in 1950. In 1946 he organized the New York Woodwind Quintet, of which he was director until 1957. He was principal bassoon of the Little Orchestra Society of New York from 1949 to 1957 and principal bassoon of the New York City Ballet Orchestra from 1950 to 1957. He joined The Philadelphia Orchestra as principal bassoon in 1957 and held the position until his retirement in 2000.

Mr. Garfield appeared numerous times as soloist with The Philadelphia Orchestra, performing a wide range of works by such composers as Vivaldi, Haydn, Mozart, Richard Strauss, Karl-Heinz Köper, and the world premiere of Ezra Laderman's Concerto for Flute, Bassoon, and Orchestra with his colleague Murray Panitz. He also appeared as soloist with the San Francisco Symphony and the Little Orchestra Society of New York. His solo recordings with The Philadelphia Orchestra include Mozart's Bassoon Concerto and Sinfonia concertante, and Weber's Hungarian Rondo; he also made numerous recordings with the New York Woodwind Quintet. An influential teacher, he was on the faculties of the Yale School of Music, the Aspen Institute, the Curtis Institute of Music, and Temple University's Esther Boyer College of Music. Many of his students occupy positions in some of the world's finest orchestras, including Philadelphia Orchestra Principal Bassoon Daniel Matsukawa, Co-Principal Bassoon Mark Gigliotti, and contrabassoonist Holly Blake.

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, October 16, at 7:30

Friday, October 17, at 2:00

Saturday, October 18, at 8:00

Esa-Pekka Salonen Conductor

Philippe Tondre Oboe

Ricardo Morales Clarinet

Daniel Matsukawa Bassoon

Jennifer Montone Horn

Mozart Sinfonia concertante in E-flat major, K. 297b, for winds and orchestra

I. Allegro

II. Adagio

III. Andantino con variazioni—Andante

Intermission

Bruckner Symphony No. 4 in E-flat major (“Romantic”)

I. Bewegt, nicht zu schnell

II. Andante quasi allegretto

III. Scherzo: Bewegt—Trio: Nicht zu schnell. Keinesfalls schleppend

IV. Finale: Bewegt, doch nicht zu schnell

This program runs approximately 2 hours, 10 minutes.

These concerts are part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

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.

PHILADELPHIA ORCHESTRA/125

Yannick Nézet-Séguin
Music & Artistic Director

125 YEARS. COUNTLESS MOMENTS.

Share Yours.



@philorch

#PhilOrch125



Photo: Pete Checchia



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. 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 14th 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 esteemed 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, throughout 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 programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 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

Andrew Eccles



Esa-Pekka Salonen is renowned as both a composer and conductor. He was recently named creative director of the Los Angeles Philharmonic, effective in the 2026–27 season, and creativity and innovation chair of the Philharmonie de Paris and principal conductor of the Orchestre de Paris, effective in 2027–28. He is conductor laureate of the Philharmonia Orchestra, the Los Angeles Philharmonic, and the Swedish Radio Symphony, all of which he led as music director or principal conductor; and formerly served as music director of the San Francisco Symphony. He is the

founder of the Colburn School's Negaunee Conducting Program, which he directs as a member of the faculty. He co-founded, and until 2018 served as the artistic director of, the annual Baltic Sea Festival. He made his Philadelphia Orchestra debut in 1986.

In recent seasons Mr. Salonen co-founded the statewide California Festival with Gustavo Dudamel and Rafael Payare; led a production of Scriabin's *Prometheus, the Poem of Fire* in collaboration with pianist Jean-Yves Thibaudet and Cartier's head perfumer Mathilde Laurent, which was the subject of a documentary produced by Cartier in partnership with Mezzo TV; and held residencies at the Berlin Philharmonic, the Elbphilharmonie Hamburg, and the Salzburg Easter Festival. He also led the Finnish Radio Symphony in a Salzburg Easter Festival residency featuring a Simon McBurney production of Musorgsky's unfinished opera *Khovanshchina*, with never-before-heard music compiled by Gerard McBurney from a recently rediscovered manuscript. Mr. Salonen began his 2025–26 season with an Orchestre de Paris tour centered on the premiere of his new Horn Concerto. After the world premiere at the Lucerne Festival and performances in Berlin and Hamburg, he brings the piece to the Boston Symphony, the Filarmonica della Scala, and the Hong Kong Philharmonic. Additional season highlights include a pair of Pierre Boulez centennial programs at the New York Philharmonic and residencies with the Swedish Radio Symphony and the Bergen International Festival.

Mr. Salonen has an extensive and varied recording career, both as a conductor and composer. Recent releases include the world premiere recording of Kaija Saariaho's *Adriana Mater* on Deutsche Grammophon, which won a GRAMMY Award for Best Opera Recording; Bartók's three piano concertos with Pierre-Laurent Aimard on Pentatone; and spatial audio recordings of Ligeti's *Clocks and Clouds*, *Lux aeterna*, and *Ramifications* on Apple Music Classical. Mr. Salonen's concertos for piano (composed for Yefim Bronfman), violin (for Leila Josefowicz and featured in an ad campaign for the Apple iPad), and cello (for Yo-Yo Ma) all appear on recordings conducted by Mr. Salonen himself. He is the recipient of numerous awards and honors. In 2020 he was appointed an honorary Knight Commander of the Order of the British Empire by Queen Elizabeth II. In 2023 he led the Nobel Prize Concert and in 2024 received the Polar Music Prize. To date, he has received seven honorary doctorates in four different countries.

Soloists

Nikolaj Lund



Philippe Tondre (Samuel S. Fels Chair) joined The Philadelphia Orchestra as principal oboe in 2020 and, since 2022, has been professor at the Curtis Institute of Music and international chair at the Royal Northern College of Music. Born in Mulhouse, France, he began studying the oboe at age six at the Mulhouse National School of Music and later entered the Paris Conservatory. He is also currently principal oboe of the Chamber Orchestra of Europe and a member of the Mito Chamber and Saito Kinen orchestras.

He has appeared as soloist with the Philadelphia, Budapest Festival, and Munich Chamber orchestras; the Orchestre de la Suisse Romande; and the Bavarian Radio Symphony, among others. Previously he was principal oboe of the SWR Symphonieorchester and the Budapest Festival Orchestra, and solo oboe of the Leipzig Gewandhaus. His awards include First Prize at the Fernand Gillet–Hugo Fox and ARD International Music competitions, and the Beethoven Ring given by the Beethoven Festival in Bonn. He has collaborated in chamber music with Jean-Yves Thibaudet, Lars Vogt, Pierre-Laurent Aimard, Yuri Bashmet, and Nathalie Stutzmann, and he has been invited to numerous international festivals. Mr. Tondre has recorded extensively, including two award-winning albums with pianist Danae Dörken, *Contrasts* and *French Fragrances*.

Alex Kruchoski



Ricardo Morales (Leslie Miller and Richard Worley Chair) joined The Philadelphia Orchestra as principal clarinet in 2003. He previously served as principal clarinet of the Metropolitan Opera Orchestra, with which he soloed at Carnegie Hall and on two European tours. He has also been a featured soloist with The Philadelphia Orchestra; the Chicago, Cincinnati, Indianapolis, Memphis, Columbus, and Flemish Radio symphonies; the Seoul Philharmonic; and the US Marine Band, “The President’s Own,” with which he recorded Jonathan Leshnoff’s Clarinet Concerto. Mr. Morales

has been asked to perform as principal clarinet with the New York Philharmonic, the Chicago Symphony, and, at the invitation of Simon Rattle, the Berlin Philharmonic. An active chamber musician, he has performed at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and with the Chamber Music Society of Lincoln Center. His recordings include *French Portraits* and performances with the Kalichstein-Laredo-Robinson Trio, the Pacifica Quartet (nominated for a Latin GRAMMY Award), and the Mito Chamber Orchestra. A native of San Juan, Puerto Rico, Mr. Morales began his studies at the Escuela Libre de Musica. He currently serves on the faculty of Temple University and is visiting professor at the Shanghai Conservatory of Music.

Soloists

Jessica Griffin



Daniel Matsukawa (Richard M. Klein Chair) has been principal bassoon of The Philadelphia Orchestra since 2000. He is on the faculties of the Curtis Institute of Music and Temple University and is music director of the Independence Sinfonia. He was born in Argentina to Japanese parents and his family moved to the US when he was three. He studied at the Juilliard School and the Curtis Institute of Music. He has performed, and soloed, with various orchestras around the world, including The Philadelphia Orchestra. He has also conducted in the US and Japan. He currently serves on the Faculty Council at

the Curtis Institute and on the Advisory Board for the Pacific Music Festival. In 2021 he received the C. Hartman Kuhn Award given to “the member of The Philadelphia Orchestra who has shown ability and enterprise of such character as to enhance the standards and the reputation of the ensemble.” He is also a Grandmentor for Musical Mentors Collaborative, which addresses structural inequities in music education. He has served on the PA Governor’s Advisory Commission for Asian Pacific American Affairs and is now co-chair of the Council for Inclusive Excellence at Curtis. He is deeply involved with The Philadelphia Orchestra’s community and outreach programs and works to help increase accessibility to classical music for historically underrepresented communities.

Jessica Griffin



As principal horn of The Philadelphia Orchestra, **Jennifer Montone** (Gray Charitable Trust Chair) has been on the faculties of the Curtis Institute of Music and the Juilliard School since joining the Orchestra in 2006. Previously principal horn of the St. Louis Symphony and associate principal horn of the Dallas Symphony, she currently coaches on occasion at the New World Symphony, the Music Academy of the West, and the Sarasota Music Festival. She was third horn of the New Jersey Symphony and has performed as a guest artist with the Berlin, New York, and

Warsaw philharmonics; the Cleveland, Metropolitan Opera, National Arts Centre, Saint Paul Chamber, and Orpheus Chamber orchestras; and the WDR Symphony. She has been a soloist with the Philadelphia and Curtis Institute orchestras and the St. Louis, Dallas, and National symphonies, among others. Among her recordings is the Penderecki Horn Concerto, which won a 2013 GRAMMY Award. She has appeared at many International Horn Society workshops and gives recitals throughout the US. She performs with the Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, the National Brass Ensemble, and the Santa Fe, La Jolla, Bravo! Vail, and Lake Champlain chamber music festivals, among others. She is a graduate of the Juilliard School and in 2006 was awarded a prestigious Avery Fisher Career Grant.

Framing the Program

Parallel Events

1778

Mozart

Sinfonia
concertante
for winds

Music

Haydn
Symphony
No. 65

Literature

Voltaire
Irène

Art

Copley
*Watson and
the Shark*

History

Cook discovers
Hawaii

1874

Bruckner

Symphony No. 4

Music

Musorgsky
*Pictures from an
Exhibition*

Literature

Hardy
*Far from the
Madding Crowd*

Art

Renoir
La Loge

History

First American
zoo founded in
Philadelphia

The genre of the sinfonia concertante during the late 18th century was a cross between a symphony and concerto. Mozart's Sinfonia concertante in E-flat major, K. 297b, is scored for orchestra with oboe, clarinet, bassoon, and horn soloists. Since the work was discovered long after Mozart's death, there has been some controversy about its authenticity. The manuscript is lost and there are aspects of the piece that are unusual for the composer, which suggests it may have been modified in certain respects from an original composition Mozart wrote for performances in Paris in 1778.

Anton Bruckner was a relatively late bloomer when it came to writing the pieces that posterity most values: his monumental symphonies. He made his first attempt at age 39 but suppressed that work. The official Symphony No. 1 followed three years later. Bruckner struggled for years to win the recognition he deserved. It finally came at age 50 with the Fourth Symphony that we hear today. Bruckner titled this powerful work, which was actually his sixth symphony because he had composed two earlier unnumbered ones, the "Romantic."

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

Sinfonia concertante, for winds and orchestra

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791



One thing is known for certain: During a visit to Paris in 1778, Mozart composed a *Sinfonia concertante* for flute, oboe, bassoon, horn, and orchestra, which the director of the Concert Spirituel, Joseph Le Gros, promised would be performed on his concert series. Mozart wrote to his father, back home in Salzburg, about his plans and how fine the horn player was. The next month Mozart informed him that the piece was finished: “I had to write the sinfonia in a great hurry and I worked very hard at it. The four performers were and

are still in love with it.” But it was not yet performed: “I think something is going on behind the scenes and doubtless here too I have enemies.”

The *Sinfonia concertante* was apparently not performed at all in Paris, although Mozart was sure it would have “made a great hit.” On the way back home in October, he wrote to his father that since Le Gros had purchased the music, he kept the score to the piece (together with two new symphonies): “He thinks that he alone has them, but he is wrong, for they are still fresh in my mind and, as soon as I get home, I shall write them down again.” Mozart, of course, had a mind that could do this, but there is no evidence that he did in this case. The original manuscript of the *Sinfonia* does not survive and the work disappeared.

A 19th-Century Fraud? The first edition of Ludwig Ritter von Köchel’s catalogue of Mozart’s compositions (whence we get the K. numbers used to identify the composer’s works) declared it lost. After the great Mozart scholar and biographer Otto Jahn died in Göttingen in 1869, a manuscript copy was found among his papers bearing the following inscription: “Concertante für Oboe, Clarinette, Horn u. Fagotte mit Orchesterbegleitung.” Some immediately assumed it to be a copy of the lost Mozart work, with the flute part recast for clarinet by an early-19th-century arranger. (Clarinets were not a part of Mozart’s orchestra until the 1780s.) The piece was ultimately published in the first complete edition of Mozart’s works and was a particularly welcome addition to the Mozart canon—it helped fill out the relatively small Classical repertory for wind instruments with orchestra. Leading Mozart scholars admired the piece, most importantly Alfred Einstein (cousin of the scientist).

Yet something was not quite right. Some scholars noted that the composition had bizarre, distinctly un-Mozartean traits. And why had the scoring of the solo parts been changed from flute, oboe, bassoon, and horn to oboe, clarinet, bassoon, and horn? Various arguments were hatched to explain how the work became lost, and how and why it was reconstituted

into its present form. By the 1960s, few believed that the work from Jahn's collection represented a work exactly as it came to us from Mozart's pen. The most intriguing of the recent arguments suggests that only the solo parts survived from Mozart's original, and that some 19th-century arranger "filled out" the work with orchestral passages of his or her own invention—changing the flute part into a clarinet part in the process. Some believe that the present work is not by Mozart at all.

In a fascinating essay published in the *Journal of Musicology* in 1987, John Spitzer surveyed a broad range of published opinions about the piece, from those of provincial critics reviewing local performances to those of leading Mozart scholars. He showed that views on the quality of the work often depended on whether one thought it was by Mozart or not and concluded, "There is no question that much of what critics write about the Sinfonia concertante is shaped by what other critics have written. Program note writers crib extensively from musicologists and from notes by other writers. Concert reviewers crib from program note writers. Record reviewers crib from liner notes. Almost everyone cribs from Einstein." Spitzer notes that Einstein's phrase "planned entirely for brilliance, breadth and expansiveness" was used by many commentators and the words even became attributed to Mozart himself.

It is a fascinating predicament. If few contemporary experts believe what we hear today is a piece as Mozart would have written it, its essence is so good that it seems hard to contemplate the work being a 19th-century fraud. After more than a century of scholarly exegesis, the work now bears the confusing designation of "KV 3 297b (= Anh. 9) / KV6 (1964) Anh. C: 14.01." It is an excellent piece of music, regardless of who composed it, and offers all four wind soloists ample opportunity for solo and concertante playing. The piece sounds enough like Mozart that it still belongs comfortably within the "doubtful" (rather than the "spurious") category in Köchel's catalogue.

—Christopher H. Gibbs/Paul J. Horsley

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.

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

Mozart's Sinfonia concertante for winds was composed in 1778.

The first Philadelphia Orchestra performances of the work were in October 1927, with Orchestra members Marcel Tabuteau, Daniel Bonade, Walter Guetter, and Anton Horner as soloists; Fritz Reiner was the conductor. The most recent subscription performances of the piece were in June 2019, with Orchestra members Richard Woodhams, Ricardo Morales, Daniel Matsukawa, and Jennifer Montone as soloists and Yannick Nézet-Séguin on the podium.

The Sinfonia concertante was recorded by the Orchestra twice: in 1940 for RCA with Tabuteau, Bernard Portnoy, Sol Schoenbach, and Mason Jones, led by Leopold Stokowski, and in 1957 for CBS with John de Lancie, Anthony Gigliotti, Bernard Garfield, Mr. Jones, and Eugene Ormandy.

The work runs approximately 30 minutes in performance.

The Music

Symphony No. 4 (“Romantic”)

Anton Bruckner

Born in Ansfelden, Austria, September 4, 1824

Died in Vienna, October 11, 1896



Most biographies of Anton Bruckner agree that there is little direct correlation between the composer's personality and the traits displayed in his music. As one of the last great Austro-German symphonists (succeeded by Gustav Mahler), Bruckner expanded the scope of the genre to bold, ambitious proportions, and enlivened the traditional four-movement format with rich harmonies, unusual orchestrations, and late-Romantic expressivity. But he was, by all accounts, a self-effacing man in an era when humility was something of a liability among leading musicians.

Constant Tinkering During the 20th century, Bruckner scholars focused much of their attention on the composer's apparently constant second-guessing and solicitation of approval from his associates. It is true that he was an inveterate reviser, producing multiple versions of many of his most important scores. For a more assertive composer this might simply be regarded as a mark of perfectionism. But Bruckner has often been portrayed as a feeble and indecisive man who too readily acceded to others' suggestions and vacillated chronically, thus creating what was labelled the “Bruckner Problem.”

More recent scholarship has tempered this view and suggests that Bruckner revised not out of indecision or feebleness but rather because he felt there were necessary changes to be made. Moreover, his revisions are almost always for the better, showing the astuteness and sensitivity of a great musical mind. And he seems not to have bowed to external pressure or acted indecisively as readily as some scholars had earlier suggested.

Bruckner's first music teacher was his father, a schoolmaster in the Upper Austrian village of Ansfelden, near Linz. Though he quickly became proficient on the organ, young Bruckner was perpetually concerned that he didn't know enough to be a successful professional musician. He took a position as an assistant schoolmaster but continued to study music in his spare time, and even composed a little. After a few years he moved to Sankt Florian to work as an assistant schoolteacher at the monastery, while also teaching music to the choirboys and playing the monastery organ. In 1855 he was appointed cathedral organist in Linz and, although already in his 30s, began a six-year study of harmony and counterpoint with the noted Viennese theorist Simon Sechter. He then studied form and orchestration with Otto Kitzler, conductor at the Linz Theatre, who introduced him to the music of Wagner. Throughout the 1860s, Bruckner divided his time between Vienna and Linz, and in 1868 committed himself permanently (though somewhat

reluctantly) to Vienna, where he took a position at the Conservatory and played organ for the Court Chapel.

A Focus on Symphonies It was in Vienna that Bruckner turned his attention to writing symphonies, in the end totaling nine numbered symphonies in addition to the two earlier unnumbered ones he had composed in Linz. The mature symphonies are long works, richly harmonized and polyphonically complex. While some of his contemporaries described the early Vienna works as “wild” and “nonsensical,” they inspired a generation of younger composers—including Mahler—who attended Bruckner’s lectures at the Vienna Conservatory.

The Fourth Symphony was the first of Bruckner’s works in the genre to receive an enthusiastically positive response and remains his best-known piece. It was written in 1874 but was then revised six more times over the next 14 years. Bruckner made substantial alterations to the Symphony in 1878, revising the first two movements and completely replacing the last two. A year later he composed a third finale, and it was this version that was premiered under the baton of Hans Richter in 1881. More tweaking took place over the 1880s, sometimes notated in the hands of Bruckner’s associates. The later version was performed to great acclaim in January 1888, again conducted by Richter. The following month, Bruckner made some more revisions, and this was the version that was finally published in 1889.

As the first complete scholarly edition of the works of Bruckner was being prepared for publication in the 1930s, the editors began to question the authenticity of the published score, claiming it was based on a bowdlerized or “murky” manuscript whose validity was “unverifiable.” The chief editor, Robert Haas, proclaimed the 1878–80 version as the definitive one, and it was that score that was performed almost exclusively for the remainder of the 20th century. Recently the American musicologist Benjamin Korstvedt has argued for the authenticity of the 1888 version.

A Closer Look The subtitle “Romantic” is Bruckner’s own—the only subtitle he gave to any of his symphonies—and refers to the deeply mythologized notions of medieval romance that appealed to late-19th-century Europeans, who were then in the midst of a Gothic revival in all the arts. In his correspondence, Bruckner indicated that the program for this work centered on the story of a hunt. After a nocturnal string tremolo that opens the first movement (**Bewegt, nicht zu schnell**), the horn announces the sunrise and the dawn of a new day for hunting. The theme is eventually taken up by the rest of the orchestra and developed using Bruckner’s favorite rhythm of two beats followed by a triplet. A lighthearted second theme appears first in the strings, evoking the gentle folk-dance flavor that Mahler would later allude to in the *Ländler* movements of some of his symphonies. The main “horn call” motif then opens the development section, which ebbs and flows around a brief treatment of the second theme and further development of the “Bruckner rhythm,” culminating in a majestic brass chorale garlanded with string tremolos. This sets up the recapitulation, where the first theme is embroidered with an added flute solo, and the second theme is harmonically enriched with unusual modulations. An extended coda prepares for a triumphant return to E-flat at the conclusion.

Bruckner described the C-minor second movement (**Andante quasi allegretto**) as a “song,” “prayer,” and “serenade,” though it is written in the tempo and rhythm of a funeral

march. (This movement undoubtedly inspired the slow movement of Mahler's First Symphony, which is also a hunt-based funeral march.) The first theme is introduced by the cellos and developed before the haunting second theme appears in the violas. In a modified sonata-allegro form, both themes are then further developed and reprised, and after some harmonic wandering and a triumphant fanfare, the movement settles into a mysterious C-major conclusion.

For this version of the Symphony, Bruckner fashioned a lusty "Hunting Scherzo" (**Bewegt**) that opens with the horns playing a variation on the composer's favorite rhythm. Though it starts softly, the movement builds into a wholehearted celebration, interspersed with shadowy episodes where the hunting horns sound from a distance. The Trio section (**Nicht zu schnell. Keinesfalls schleppend**) features a pastoral dance tune that, according to Bruckner's program, imitates the sound of a barrel organ entertaining the hunters while they break for lunch.

In 1878 Bruckner had composed a "Volksfest" finale to the Symphony, which he replaced in 1880 with a new finale (**Bewegt, doch nicht zu schnell**) that seems to dispense entirely with the work's "hunting" theme. Rather than returning firmly to the tonic key of E-flat, this finale tends to linger furtively around B-flat (the dominant) before exploring myriad other key areas. A slow, falling motif in the winds and brass at the start overshadows the lingering remnants of the "Bruckner rhythm" from the Scherzo. In sonata-allegro form, the finale then juxtaposes two theme groups, developing and recapitulating the grand, sinister theme and its more lyrical counterpart. But all this is merely prolonged preparation for the apotheosis of the Finale, which is its lengthy coda. Over 65 measures of tremolo string sextuplets, a slow, long-breathed brass theme builds to a cosmically expansive conclusion that finally, radiantly, settles onto tonic harmony at the end.

—Luke Howard

Luke Howard is associate director of the School of Music at Brigham Young University, and for many years wrote program notes for The Philadelphia Orchestra, the Aspen Music Festival, and Utah Opera. His research focuses on classical music in popular culture and the reception histories of well-known concert works.

Bruckner composed his Fourth Symphony in 1874 and revised it from 1878 to 1880 and again in 1887–88.

Fritz Scheel introduced the Bruckner Fourth to Philadelphia Orchestra audiences in November 1906. The most recent subscription performances of the piece were in March 2023, with Herbert Blomstedt conducting.

The Orchestra has recorded the Fourth Symphony twice: in 1967 with Eugene Ormandy for CBS and in 1994 with Wolfgang Sawallisch for EMI.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

Performance time is approximately 65 minutes.

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Musical Terms

GENERAL TERMS

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

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

Concertante: A work featuring one or more solo instruments

Concerto grosso: A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

Con variazioni: With variations

Counterpoint: The combination of simultaneously sounding musical lines

Development: See sonata form

Dominant: The fifth degree of the major or minor scale, the triad built upon that degree, or the key that has this triad as its tonic

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

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

Ländler: An Austrian folk dance in triple time

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

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

Recapitulation: See sonata form

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

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.

Sinfonia concertante: An instrumental piece that combines features of the *concerto grosso* and the symphony

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.

Tonic: The keynote of a scale

Tremolo: An effect produced by the very rapid alternation of down-bow and up-bow

Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

Triplet: A group of three equal notes performed in the time of two

THE SPEED OF MUSIC (*Tempo*)

Adagio: Leisurely, slow

Allargretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Andantino: Slightly quicker than walking speed

Bewegt: Animated, with motion

Keinesfalls schleppend: Not sluggish

Nicht zu schnell: Not too fast

Schnell: Fast

TEMPO MODIFIERS

Doch nicht zu: But not too

Quasi: Almost

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