

2026–2027 | 127TH SEASON
MARIAN ANDERSON HALL

THE PHILADELPHIA ORCHESTRA

Friday, October 9, at 2:00
Saturday, October 10, at 8:00

Dalia Stasevska Conductor
Gil Shaham Violin

Meredith Nautilus
First Philadelphia Orchestra performances

Saint-Saëns Violin Concerto No. 3 in B minor, Op. 61
I. Allegro non troppo
II. Andantino quasi allegretto
III. Molto moderato e maestoso—Allegro non troppo

Intermission

Sibelius *Pohjola's Daughter*, Op. 49

Respighi *Pines of Rome*
I. The Pine Trees of the Villa Borghese—
II. Pine Trees near a Catacomb—
III. The Pine Trees of the Janiculum—
IV. The Pine Trees of the Appian Way

This program runs approximately 2 hours.

The appearance of Dalia Stasevska is supported by Lead Sponsor the **Julian and Lois Brodsky Foundation**.

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

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



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.

The 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.

Yannick Nézet-Séguin is now in his 15th 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.

The Philadelphia Orchestra believes deeply in the power of music to connect people and the role cultural diplomacy can play in affecting change. Through concerts, national and international tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest cultural exports. It performs annually at Carnegie Hall, the Highmark 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



Dalia Stasevska is one of the most stratospherically ascendant musicians in classical music today. Principal guest conductor of the BBC Symphony, she has established herself as a commanding musical voice, a boundary-pushing innovator, and a fearless activist and advocate for change. She made her Philadelphia Orchestra debut in 2023 and appears with leading orchestras including the New York, Los Angeles, Berlin, Munich, Czech, Helsinki, and Rotterdam philharmonics; the San Francisco, Montreal, Toronto, Frankfurt Radio, and Finnish

Radio symphonies; the Orchestre National de France; the Vienna Symphony at the Bregenz Festival; and regularly at the BBC Proms.

A passionate opera conductor, Ms. Stasevska has conducted at Glyndebourne, the Finnish National Opera, and the Norwegian Opera. She has made debuts at the Los Angeles Opera with Glass's *Akhmaten* and the Deutsche Oper Berlin with Britten's *A Midsummer Night's Dream*. She has been engaged by leading opera houses including the Metropolitan Opera and the Royal Opera in London.

Ms. Stasevska was named "European of the Year" in 2025, recognized for promoting European values and democracy. Her honors include *BBC Music Magazine's* Personality of the Year, the Alfred Kordelin Prize, the Royal Philharmonic Society's Conductor Award, and the Order of Princess Olga from Ukraine.

SOLOIST



Gil Shaham made his Philadelphia Orchestra debut in 1988 at the Mann Center and has performed regularly with the Philadelphians ever since. He is one of the foremost violinists of our time, his flawless technique combined with inimitable warmth and generosity of spirit solidifying his renown as an American master. He is sought after worldwide for concerto appearances with leading orchestras and conductors, regularly giving recitals, and appearing with ensembles on the world's great concert stages and at the most prestigious festivals.

Recent and upcoming highlights include acclaimed recordings and performances of J.S. Bach's complete sonatas and partitas for solo violin and recitals with his long-time duo partner, pianist Akira Eguchi, in performances throughout North America, Europe, and Asia.

Mr. Shaham regularly appears with the Berlin, Israel, Los Angeles, and New York philharmonics; the Boston, Chicago, and San Francisco symphonies; and the Orchestre de Paris. He has engaged in multi-year residencies with the orchestras of Montreal, Stuttgart, and Singapore. He has maintained a particular focus on violin concertos of the 1930s—including works by Barber, Bartók, Berg, Korngold, and Prokofiev—and in recent years has premiered new commissions by Avner Dorman, Reena Esmail, and Mason Bates. He has recorded more than two dozen concerto and solo recordings, earning multiple GRAMMYS, a Grand Prix du Disque, the Diapason d'Or, and *Gramophone* Editor's Choice awards. Many of these recordings appear on Canary Classics, the label he founded in 2004. Highlights include *Virtuoso Violin Works*, Elgar's Violin Concerto, *Hebrew Melodies*, and *The Butterfly Lovers*. His 2016 recording *1930s Violin Concertos Vol. 2* and his 2021 recording of the Beethoven and Brahms concertos with the Knights were both nominated for GRAMMY Awards.

Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham was awarded an Avery Fisher Career Grant in 1990 and in 2008 received the Avery Fisher Prize. In 2012 he was named "Instrumentalist of the Year" by *Musical America*. He plays the 1699 "Countess Polignac" Stradivarius and also an Antonio Stradivari violin, Cremona c. 1719, with the assistance of Rare Violins in Consortium, Artists and Benefactors Collaborative. He lives in New York City with his wife, violinist Adele Anthony, and their three children.

Peter A. Benoliel Violin Concerts

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

FRAMING THE PROGRAM

PARALLEL EVENTS

1880
Saint-Saëns
Violin Concerto
No. 3

Music
Tchaikovsky
1812 Overture
Literature
Zola
Nana
Art
Cézanne
*Château de
Medan*
History
First pay
phone
installed

1905
Sibelius
*Pohjola's
Daughter*

Music
Debussy
La Mer
Literature
Wharton
House of Mirth
Art
Picasso
Two Youths
History
Einstein
formulates
Theory of
Relativity

1924
Respighi
Pines of Rome

Music
Gershwin
Rhapsody in Blue
Literature
Forster
*A Passage to
India*
Art
Braque
Sugar Bowl
History
Lenin dies

The concert today opens with *Nautilus*, a brilliant curtain-raiser by Anna Meredith. She originally wrote the brief work on her computer as a purely electronic piece that she released on her first two albums. Dalia Stasevska, who conducts The Philadelphia Orchestra today, suggested that she make an orchestral version.

The French composer Camille Saint-Saëns traveled widely and appeared with the Philadelphians during a trip to America in 1906. He died in Algiers at the venerable age of 86. He composed the last of his three violin concertos for the great Spanish virtuoso Pablo de Sarasate, with whom he frequently collaborated.

In the late 19th century, prominent composers began to emerge from countries that had previously played rather minor roles in international musical life. Among these leading figures was Jean Sibelius in Finland, who was deeply connected with his native landscape, language, and cultural traditions. Sibelius is best known for his Violin Concerto, seven symphonies, and some dozen tone poems, including *Pohjola's Daughter*. He too enjoyed a personal connection with the Philadelphians.

The concert ends with Ottorino Respighi's evocative *Pines of Rome*, which explores the pine tree groves spread over Rome. This brilliantly scored musical homage to the city the composer so loved offers a feast of sound as the orchestra is augmented by organ, a large contingent of percussion instruments, recorded bird calls (shocking in 1924), and antiphonal brass choirs positioned throughout the hall.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 66, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

THE MUSIC

Nautilus

Anna Meredith

Born in London, January 12, 1978

Now living there



The chambered nautilus suggests delicacy: a pearly spiral, an ancient sea creature whose shell regulates its buoyancy. Anna Meredith's *Nautilus* captures that image with six minutes of brass-edged dynamism. The disparity suits a composer who treats titles as suggestive provocations. Meredith has called them "one-word program notes": They set the imagination in motion without dictating a narrative. Here, a compact figure repeatedly drives upward, gathering weight until the music feels as monumental as it is volatile. Written for electronics

in 2011 and orchestrated a decade later, *Nautilus* also charts Meredith's movement among sound worlds often labeled classical, pop, and experimental.

A Call to Arms London-born and raised in Scotland, Meredith studied at the University of York and the Royal College of Music before serving as composer-in-residence with the BBC Scottish Symphony Orchestra from 2004 to 2007. The orchestral world helped form her craft. By 2011 she wanted to work beyond the commission system in which an ensemble initiated a piece, prescribed its forces, and supplied its deadline. Electronic production offered a different kind of authorship. Working at her computer, she could originate the project, construct every layer, and shape the finished recording.

Meredith later described *Nautilus* as a sort of "call to arms (for myself!)" and a way to "reclaim" agency in her writing. Practical limits led her to simulate the sound of brass, since no ensemble stood ready to record it, yet the synthetic medium also let her pursue the energy of the musical idea on its own terms. *Nautilus* opened her debut extended play (EP), *Black Prince Fury* (2012), and reappeared at the start of *Varmints*, her first full-length album, in 2016. *Varmints* won the Scottish Album of the Year Award. Her subsequent projects have included *Five Telegrams*, premiered on the First Night of the BBC Proms (2018); the score for Bo Burnham's film *Eighth Grade*; and *FIBS*, shortlisted for the 2020 Mercury Prize. Meredith was appointed a Member of the Most Excellent Order of the British Empire for services to music under Queen Elizabeth II in 2019.

The circle closed in 2021, eliciting the current offering. After hearing Meredith's band perform *Nautilus*, Dalia Stasevska asked for an orchestral version to open her first concert as chief conductor of the Lahti Symphony Orchestra in Finland. The orchestra commissioned the new realization, which Jack Ross, guitarist in Meredith's band, fashioned with the composer. Stasevska conducted its premiere at Sibelius Hall on September

16, 2021. The score preserves the electronic original's exactitude: Meredith prefers the conductor, trumpets, trombones, tuba, and percussion to use a click track while the players supply its visceral weight.

A Closer Look Meredith often sketches a composition's eventual course on paper, tracing changes in density, energy, and scale across time. *Nautilus* can be heard in the same way, as a small repertory of sharply defined objects whose presence and alignment continually change. A brilliant A-major sonority is reiterated in clipped, accented attacks across woodwinds and brass. The harmony scarcely moves; its repetition nevertheless gathers pressure. Soon an "extremely aggressive" chromatic line scrapes upward through the bassoons, low horns, trombones, tuba, marimba, and low strings, punctuated by tubular bells. Each exhilarating ascent resets itself and begins afresh.

The form grows through accretion: The rising line disappears, returns in a new register, and acquires the bright edge of xylophone and high strings or the heft of low brass. Meredith recalls that the rising line was inspired by her walks on an ever-changing Scottish beach. Experimenting with the placement of her steps against the repeating pattern yielded the transformation heard later in the piece. As *Nautilus* gathers force, its meter becomes increasingly mercurial. Familiar cycles suddenly stretch beyond expectation; later, the same rapid pulse is regrouped, altering the music's gait without checking its momentum. The music races onward, even as the listener's footing shifts beneath it.

A raucous new meter acquires still greater physical authority. Timpani and low strings begin to slide; snare drum, bass drum, and floor tom lock into the pulse; sustained woodwinds and violins swell against the repeated-note units; and trombones and tuba add a massive foundation. Nearly every layer converges in the final pages. At the climax, the lower instruments receive a startling instruction in the score: "FREEZE!" The upper pulse continues dynamically for an arresting breath longer until its cutoff. Meredith withholds the victory chord that a fanfare might otherwise promise. *Nautilus* ends still straining, pushing, and looking upward.

—Justin Vickers

Justin Vickers is Distinguished Professor of Music at Illinois State University and a specialist in Benjamin Britten and British music since 1900. His most recent book, co-edited with Joy H. Calico, is Childhood and the Operatic Imaginary Since 1900 (Oxford University Press, 2026) and he is currently completing a history of Britten's Aldeburgh Festival.

Nautilus was composed in 2011 and orchestrated in 2021.

These are the first Philadelphia Orchestra performances of the work.

The piece is scored for two flutes (I doubling piccolo), two oboes, two clarinets (II doubling bass clarinet), two bassoons, four horns, four trumpets (IV optional, but eight preferred), three trombones (six preferred), tuba (two preferred), timpani, percussion (bass drum, floor tom, marimba, snare drum, tubular bells, xylophone), and strings.

Nautilus runs approximately six minutes in performance.

THE MUSIC

Violin Concerto No. 3

Camille Saint-Saëns

Born in Paris, October 9, 1835

Died in Algiers, December 16, 1921



Camille Saint-Saëns's infallible knack for combining a virtuoso soloist with orchestra served him well throughout his long life: He composed more solo and orchestra concertante works than any other major Romantic composer—some 30 in all. In addition to five concertos for piano, three for violin, and two for cello, he also wrote a colorful variety of pieces, including *Carnival of the Animals* (with two solo pianists), *Morceau de concert* for harp, and the unusual *Africa* for piano and orchestra. The same melodic facility and ease that lend his

operas and chamber works their nonchalant flow is found in ample measure in these works for soloist and orchestra as well. He was a composer of prodigious wit and sharp intellect, too; though he dashed off his most enduring works in a matter of days, his best music is as serious as Beethoven's, as perfectly polished as Chopin's, and as full of melody as Mozart's.

Among Saint-Saëns's output are no fewer than eight works for solo violin and orchestra, including five showpieces such as the *Havanaise*, Op. 83. Of his three concertos for the instrument, only the Third, composed in 1880, has remained a part of the concert repertory. As with several of his other works for violin (including the First Concerto and the Introduction and Rondo capriccioso, Op. 28), it was written for Pablo de Sarasate, the Spanish virtuoso whose savvy and nimble musicianship made him one of the superstars of the 19th-century European stage. (Other works written for him include Max Bruch's Second Concerto and *Scottish Fantasy* and Édouard Lalo's *Symphonie espagnole*.) Sarasate played the Third Concerto's premiere in Paris at the Théâtre du Châtelet in January 1881.

A Closer Look The design of the B-minor Concerto is fairly traditional: Two dramatic outer movements are separated by an intensely lyrical central one. The first movement (**Allegro non troppo**), dispensing with the usual orchestral exposition, plunges directly into the violin's first statement. This passionate initial subject, though it contains much of the character of an introduction, in fact forms the chief thematic material. This becomes apparent in the development section, which is driven forward by a series of what are essentially pyrotechnical embellishments of this sinuous five-note theme. Technical display is not, however, the primary motivation of this movement; the controlling mood is instead one of splendid melodism for which Saint-Saëns is justly admired.

An unusual harmonic flavoring is lent by the key of B-flat major for the delicate slow movement (**Andantino quasi allegretto**)—strictly speaking one of the most jarringly

remote keys imaginable from the B-minor tonic. The effect is anything but jarring, though, for this is one of the composer's most inspired moments. Indeed, when caught up in Saint-Saëns's melodic aplomb, most of us are more than willing to ignore the standard criticisms of this work, such as George Bernard Shaw's characterization of it as a collection of "pretty scraps of serenade music sandwiched between pages from the great masters."

The finale (**Molto moderato e maestoso—Allegro non troppo**) clears the air with a full-throated introduction—some have likened it to a vocal recitative that precedes the grand aria—before launching into a vigorous dance built from a dotted rhythmic "snap" that brightens the mood immediately. This is interrupted by a lyrical and vaguely Mendelssohnian subject, then by a passage resembling the Prelude to Wagner's *Lohengrin*—the appearance of which threatens, momentarily, to give credence to Shaw's above statement. But Saint-Saëns's structural intuition prevails, rounding out the work with panache and sheer exuberance.

—Paul J. Horsley

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.

Saint-Saëns composed his Third Violin Concerto in 1880.

Hugo Olk was the soloist in the first Philadelphia Orchestra performances of the Concerto, in November 1902; Fritz Scheel conducted. Most recently on a subscription series it was played by David Kim in May 2012, with Charles Dutoit on the podium.

The work is scored for an orchestra of two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings, in addition to the solo violin.

Performance time is approximately 28 minutes.

THE MUSIC

Pohjola's Daughter

Jean Sibelius

Born in Hämeenlinna, Finland, December 8, 1865

Died in Järvenpää, September 20, 1957



“This is the crucial hour, the last chance to make something big of myself and achieve great things.” Thus the 39-year-old Jean Sibelius wrote to his wife, Aino, in January 1905. Not that he wasn’t already quite well known, especially in his native Finland. His challenge was securing a larger renown, to be more than just a representative of a particular nation. The tone poem *Finlandia*, written six years earlier, aided the cause of Finnish independence from Russia and would eventually become something of an unofficial national anthem, as well

as one of the composer’s most famous pieces. But Sibelius, who had studied in Berlin, as well as in Vienna, aspired to be compared with the preeminent Modernist composers, contemporaries like Richard Strauss and Gustav Mahler, who, though very much German, occupied the “universal” center. His letter to Aino continued, “Now the important thing is not to let up but to sustain the momentum.”

New Paths One immediate consequence of importance for *Pohjola's Daughter* was Sibelius breaking with his Finnish publishers and allying himself with a Berlin firm headed by Robert Lienau. Sibelius had recently visited the city and conducted acclaimed performances of his new Second Symphony. While in Berlin he heard Strauss conduct his massive *Ein Heldenleben* and *Symphonia domestica*, both of which fascinated and inspired him. By this point in his career, Sibelius had composed two of his seven symphonies, although he now declared, “I’m no longer writing a symphony, but rather a symphonic fantasy for orchestra. This is my genre!! Here I can move without feeling the weight of tradition.”

Sibelius interrupted work on the Third Symphony and turned, as he had done before and would do many times later, to the Finnish national epic *Kalevala*. That enormous work had been transmitted orally for hundreds of years before Elias Lönnrot published an edition in 1835 (expanded in 1849). When Sibelius visited America in 1914 and was awarded an honorary doctorate from Yale University, the commendation noted that “What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressive way with the legends of Finland as embodied in her national epic. He has translated the *Kalevala* into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality.”

A Northern Tale Of the many Kalevalaic stories that attracted Sibelius at different times, he now chose the part that told the tale of the old and venerable seer Väinämöinen. He

falls in love with Pohjola's beautiful daughter, who spins gold from her perch on a rainbow. The demanding young beauty proposes a series of daunting tasks—for example making a boat from the broken shards of her spindle and, in a later part of the story, tying an egg in invisible knots—that ultimately defeat him. He must continue his journey from the north alone.

Sibelius wanted to name the work after Väinämöinen, a title that Lienau realized would do little to advance the goal of international recognition. He suggested *Pohjola's Daughter*, which gave Sibelius pause because of a recent Finnish opera with a similar name and so he countered with the Straussian title *The Adventures of a Hero*. The publisher ultimately got his way. Sibelius provided a brief prose synopsis of the story, which Lienau turned into poor German poetry and printed at the beginning of the score. It runs:

Väinämöinen, old and steadfast, leaving the gloomy Kingdom of Pohjola and the home of mournful songs, goes homeward on his sleigh. Hark! What noise is that? He looks up and sees Pohjola's daughter sitting on the rainbow spinning, brilliant, high in the blue sky. Intoxicated by her beauty, he pleads, "Come down to me, you lovely creature." She teasingly refuses and he begs again. She demands, "Make me a boat out of my spindle, that is what I have long desired. Show me your magical skills and then I will gladly follow." Väinämöinen, old and steadfast, toils in vain; his magic powers have forsaken him! Totally demoralized, deeply wounded, the beautiful maiden lost to him, he springs to his sleigh and goes! He holds his head high. Yet the hero can never despair, he will overcome all sorrow. The memory of the gentle sounds eases his pain and offers hope.

Sibelius completed *Pohjola's Daughter* in the summer of 1906 and at the end of the year conducted the premiere in St. Petersburg to great acclaim. A critic for the *Russian Musical Gazette* noted the affinity of the piece to Strauss, admiring "the same national feeling, spontaneity, and freedom, the same attraction for orchestral color, interest in myth and, above all, something that is a particular characteristic: an imaginative and bold use of orchestral sonority." Indeed, the work calls for a slightly larger orchestra than Sibelius usually uses and does so to distinctive coloristic effect.

A Closer Look The "fantasy" opens with a somber solo cello playing a fragmentary motive against atmospheric minor chords in the orchestra. Does this represent "old and steadfast" Väinämöinen? Do the repetitive and gradually building passages that soon follow depict his ride or the spinning of Pohjola's daughter? Before one tries to relate the characters and storyline printed in the score's preface to specific musical themes and sections of the piece, as commentators often do, we should note that Sibelius appears originally to have had a rather different tale in mind. During the early stages of composing the work, he refers in his letters to a piece called *Luonnotar*, yet another tale from the *Kalevala*, in this case its version of Genesis, the story of creation. Thus, passages that are said to represent Väinämöinen might just as easily be linked to some sort of primordial rumblings.

Music rarely depicts realistic phenomena; composers often change their minds, lie, or are oblivious about the stories their music tells. While the soft oboe theme that is accompanied

by glowing strings and harp may evoke a beautiful maiden spinning gold on a rainbow, that is not necessarily what Sibelius originally or ultimately intended. Nor does it really matter. Perhaps it is more interesting to consider an observation by the preeminent Sibelius scholar, Erik Tawaststjerna, who writes: “The chief protagonists of the drama, Väinämöinen and Pohjola’s daughter, can be thought of as the first and second subjects respectively, and it is not too fanciful to suspect that the tension between the two themes reflects something of Sibelius’s own predicament musically. The massive, firmly hewn contours of Väinämöinen stand for the rhetoric of late Romanticism while the ethereal world of the daughter of the heavens looks forward to the horizons of Impressionism.”

—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.

Pohjola’s Daughter was composed from 1905 to 1906.

Eugene Ormandy conducted the first Philadelphia Orchestra performances of the piece, in March 1938. It has been heard only a handful of times since then, the most recent subscription performances being in October/November 2002, with Charles Dutoit on the podium.

The Orchestra has recorded the work twice, both with Ormandy: in 1955 for CBS and in 1976 for RCA.

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

Pohjola’s Daughter runs approximately 17 minutes in performance.

THE MUSIC

Pines of Rome

Ottorino Respighi

Born in Bologna, July 9, 1879

Died in Rome, April 18, 1936



Most of the glorious tradition of music in Italy is intimately connected to the voice, to Masses, oratorios, operas, and other lyrical splendors. One is more pressed to think of prominent Italian symphonies, concertos, or chamber music. Ottorino Respighi wrote in both vocal and instrumental genres and is best remembered for a trilogy of orchestral pieces inspired by his beloved city of Rome, as well as for works that wonderfully transform the past, such as Gregorian chant in his *Concerto gregoriano* (1921) and *Church Windows* (1925); arrangements of

lute and keyboard music in three sets of *Ancient Airs and Dances* and *The Birds* (1927); and, closer to his own time, imaginative reworkings of Rossini's delightful piano music in the ballet *The Fantastic Toyshop*.

Tributes to the Eternal City Respighi's path to Rome took more than half his life. He was born, raised, and initially studied in Bologna, but soon spread his wings, benefiting from education abroad. In his early 20s he spent a couple of seasons playing viola in an orchestra in St. Petersburg, where he took some influential lessons with Nikolai Rimsky-Korsakov. He went on to study with Max Bruch in Berlin.

After teaching for some years back in his hometown, he moved at age 33 to Rome, where he spent the rest of his life. He soon wrote *Fountains of Rome* (1915–16), which celebrates four of the city's famous fountains. This was the piece that eventually put him on the international map. Teaching at several institutions in Rome took up much of his time and he increasingly concentrated compositionally on orchestral music, including his two other tributes to the Eternal City: *Pines of Rome* (1923–24) and *Roman Festivals* (1928). The trilogy exhibits a masterful, extroverted, and magnificent orchestral technique, partly learned directly from Rimsky-Korsakov, but also tinged with elements of French Impressionism and the boldness of Richard Strauss's tone poems. They are works of excess, ones that build to dazzling conclusions.

A Closer Look Respighi acknowledged that while in *Fountains of Rome* he had tried "to reproduce by means of tone an impression of Nature," in *Pines of Rome* he used "Nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life."

Respighi was essentially a conservative composer. Although he flirted at times with Modernist movements in Italian music, in 1932 he signed a manifesto condemning the

styles of Schoenberg, Stravinsky, and other contemporaries. He nonetheless worked a bit of innovative technology into *Pines of Rome* that was in sympathy with the Italian Futurists of his time but was unusual in the context of orchestral music: He calls for a recording of a nightingale in the third movement—a recording he is said to have made himself near the American Academy in Rome close to the Janiculum.

The four movements are performed without pause. Respighi described each in the first edition of the score:

The Pine Trees of the Villa Borghese. Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and ...

Pine Trees near a Catacomb. ... we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

The Pine Trees of the Janiculum. A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.

The Pine Trees of the Appian Way. Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

—Christopher H. Gibbs

Pines of Rome was composed in 1924.

Respighi himself conducted the first Philadelphia Orchestra performances of the piece, in January 1926. The last time the Orchestra performed it on subscription was in April 2018, led by Stéphane Denève.

The work has been recorded by the Orchestra five times: with Eugene Ormandy in 1946, 1958, and 1968 for CBS, and in 1973 for RCA; and with Riccardo Muti in 1984 for EMI. It can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998), in a performance led by Muti from 1998.

Respighi's score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets (one offstage), six offstage buccini ("Roman trumpets," which attempt to imitate a historic army instrument—performed here on four trumpets and two trombones), three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, ratchet, small glockenspiel, snare drum, tam-tam, tambourine, triangle), recorded sounds of a nightingale, harp, piano, celesta, organ, and strings.

Pines of Rome runs approximately 22 minutes in performance.

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MUSICAL TERMS

GENERAL TERMS

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Concertante: A work featuring one or more solo instruments

Fantasy: A composition free in form and more or less fantastic in character

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

Meter: The symmetrical grouping of musical rhythms

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

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

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

Recitative: Declamatory singing, free in tempo and rhythm

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.).

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

Serenade: An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music

Tempo: The speed of music

Ternary: A musical form in three sections, A-B-A, in which the middle section is different than the outer sections

Tone poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andantino: Slightly quicker than walking speed

Capriccioso: Fanciful, freely

Maestoso: Majestic

Moderato: A moderate tempo, neither fast nor slow

TEMPO MODIFIERS

Molto: Very

Non troppo: Not too much

Quasi: Almost

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