2026–2027 | 127TH SEASON
MARIAN ANDERSON HALL

THE PHILADELPHIA ORCHESTRA

Thursday, October 29, at 7:30
Friday, October 30, at 2:00
Saturday, October 31, at 2:00

Marin Alsop Conductor
Yunchan Lim Piano

Barber Symphony No. 1, Op. 9
(in one movement)

Stravinsky Suite from *The Firebird* (1919 version)
I. Introduction—The Firebird and its Dance
II. The Princesses' Round Dance
III. Infernal Dance of King Kashcheï—
IV. Berceuse—
V. Finale

Intermission

Rachmaninoff Piano Concerto No. 3 in D minor, Op. 30
I. Allegro ma non tanto
II. Intermezzo: Adagio—
III. Finale: Alla breve

This program runs approximately 2 hours.

These concerts are part of the **James and Agnes Kim Fund for Korean Artistry and Engagement**.

The October 29 concert is sponsored by **Davyd Booth and Constance and Michael Cone in Memory of Ruth Slenczynska**.

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.



Jessica Griffin

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.

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Photo: Jessica Griffin

PRINCIPAL GUEST CONDUCTOR



Ogata

One of the foremost conductors of our time, **Marin Alsop** is in her third season as principal guest conductor of The Philadelphia Orchestra, which involves a regular presence in the Orchestra's subscription series in Philadelphia; at its summer festivals in Vail, Colorado, and Saratoga Springs, New York; and on tour. She made her Philadelphia Orchestra debut in 1990. Ms. Alsop made history as the first woman to serve as the head of major orchestras in the United States, South America, Austria, and Great Britain and is the first and only conductor to receive a MacArthur Fellowship. She is internationally recognized for her bold artistic leadership, innovative programming, commitment to education, and lifelong dedication to expanding the reach and impact of classical music. She serves as artistic director and chief conductor of the Polish National Radio Symphony and principal guest conductor of London's Philharmonia Orchestra. She also made history as the first female conductor of the BBC's Last Night of the Proms and made her long-awaited debut with the Berlin Philharmonic in 2025, where she became the first American-born woman to lead the orchestra.

To promote and nurture the careers of women conductors, Ms. Alsop founded the Taki Alsop Conducting Fellowship in 2002 to empower extraordinary women conductors through intensive coaching, mentoring, and financial support. Today, the Fellowship includes 92 award recipients and mentees and among them, 32 music director/chief conductor titles are held with orchestras around the world.

Ms. Alsop's 2026–27 season highlights include her return to the BBC Proms with the Philharmonia Orchestra, in addition to appearances with the Baltimore Symphony, the São Paulo State Symphony, the Singapore Symphony, the Oslo Philharmonic, the Orchestre de Paris, the Budapest Festival Orchestra, and the Rundfunk-Sinfonieorchester Berlin. She also embarks on her second tour of Asia with The Philadelphia Orchestra alongside piano virtuoso Yunchan Lim and will direct the 2027 Cincinnati May Festival, where she will lead one of the nation's oldest and most distinguished choral festivals, championing both the choral-orchestral canon and contemporary works. Ms. Alsop's discography comprises more than 200 titles, featuring music from the standard repertoire and by contemporary composers. Her 2024 album with John Adams's *City Noir* was nominated for a GRAMMY Award. Her upcoming partnership with PENTATONE will including recordings of the Mahler symphony cycle, making her the first woman conductor to do so. In 2021 Ms. Alsop assumed the title of music director laureate of the Baltimore Symphony. During her 14-year tenure as its music director, she led the orchestra on its first European tour in 13 years, conducted more than two dozen world premieres, and founded the music education program OrchKids. She is the winner of the 2025 Golden Baton Award from the League of American Orchestras.

SOLOIST



Shin-joong Kim

Since becoming the youngest person ever to win gold at the Van Cliburn International Piano Competition at the age of 18 in 2022, **Yunchan Lim**'s ascent to international stardom has been meteoric. He has made orchestral debuts with the New York, Los Angeles, Munich, Tokyo, and Seoul philharmonics; the Boston, Chicago, Lucerne, and BBC symphonies; the Orchestre de Paris; and the Orchestre Philharmonique de Radio France, among others. His Philadelphia Orchestra debut was in October 2025. Recital appearances have included Carnegie Hall, the Verbier Festival, Paris' Philharmonie, Walt Disney Hall, Wigmore Hall, the Concertgebouw, and Suntory Hall. He regularly works with conductors such as Marin Alsop, Semyon Bychkov, Myung-Whun Chung, Gustavo Dudamel, Daniel Harding, Jakub Hrůša, Paavo Järvi, Vladimir Jurowski, Cristian Măcelaru**,** Klaus Mäkelä, Gianandrea Noseda, and Lahav Shani.

Highlights of Mr. Lim's 2026–27 season include a tour of Korea with The Philadelphia Orchestra and Marin Alsop. He gives a series of recitals performing the complete cycle of Mozart's sonatas at both Carnegie Hall and Wigmore Hall, with additional recital debuts featuring selections of the all-Mozart program at the Berlin Philharmonie, Elphilharmonie, Musikverein, Teatro di San Carlo, Teatro del Maggio Musicale Fiorentino, Auditorio Nacional de Música, and L'Auditori. He makes his debut with the Berlin Philharmonic and Mr. Mäkelä; returns to the Royal Concertgebouw Orchestra, the Chicago Symphony, the Cleveland Orchestra, and Le Piano symphonique festival in Lucerne with the Lucerne Symphony and Mikhail Pletnev. An exclusive Decca Classics recording artist, Mr. Lim has been awarded the Opus Klassik Instrumentalist of the Year 2026 for his latest release, *Goldberg Variations Live at Carnegie Hall*. His acclaimed debut studio album, *Chopin Études,* has gone quadruple platinum in South Korea and topped the classical charts around the world. The album won a 2024 *Gramophone* Award in the piano category and Mr. Lim was named Young Artist of the Year. He also received a prestigious Diapason d'Or. He made history winning three awards at the *BBC Music Magazine* Awards, including Recording of the Year. His other Decca releases include his momentous performance of Rachmaninoff's Piano Concerto No. 3 live from the Cliburn Competition and Tchaikovsky's *The Seasons*.

Born in Siheung, Korea, Mr. Lim began piano lessons at age seven. He entered the Music Academy of the Seoul Arts Center the next year and at age 13 met his teacher and mentor, Minsoo Sohn. A year later, in 2018, he captured international attention when he won both Second Prize and the Chopin Special Award in his first competition: the Cleveland International Piano Competition for Young Artists. That same year, he won the Third and Audience prizes at the Cooper International Competition. Following two years at the Korea National University of Arts, he studied at the New England Conservatory of Music with Mr. Sohn.

FRAMING THE PROGRAM

PARALLEL EVENTS

1909 **Rachmaninoff** Piano Concerto No. 3	**Music** Strauss *Elektra* **Literature** Wells *Tono-Bungay* **Art** Matisse *The Dance* **History** Peary reaches the North Pole
1910 **Stravinsky** *The Firebird*	**Music** Elgar Violin Concerto **Literature** Forster *Howard's End* **Art** Modigliani *The Cellist* **History** Japan annexes Korea
1935 **Barber** Symphony No. 1	**Music** Orff *Carmina burana* **Literature** Steinbeck *Tortilla Flat* **Art** Dalí *Giraffe on Fire* **History** Roosevelt signs Social Security Act

Philadelphia claims Samuel Barber as one of its own. Born in the suburbs and trained at the Curtis Institute of Music, he went on to become one of the great composers of the 20th century. He wrote most of his one-movement First Symphony in Italy and finished it in France during his mid-20s, not long after graduating from Curtis.

Igor Stravinsky's *Firebird* proved to be the young Russian composer's breakout success in 1910. The impresario Sergei Diaghilev commissioned the work for his Ballets Russes in Paris and its immediate popularity led to two more revolutionary ballets: *Petrushka* in 1911 and *The Rite of Spring* in 1913. All three have found a welcome place in the concert hall as dazzling orchestral showpieces.

As a celebrated composer, pianist, and conductor, Sergei Rachmaninoff had deep ties to The Philadelphia Orchestra that began during his first tour to America in 1909. The Orchestra would go on to give five significant world premieres of his works and also make landmark recordings with him as conductor and soloist. Building on the success of his Second Piano Concerto, Rachmaninoff wrote a new one for his first American tour. The Third Concerto has come to rival Tchaikovsky's First as the great late Romantic piano concerto.

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Yannick Nézet-Séguin
Music & Artistic Director

*Restrictions apply

THE MUSIC

Symphony No. 1

Samuel Barber
Born in West Chester, Pennsylvania, March 9, 1910
Died in New York City, January 23, 1981



Samuel Barber was a genuine Romantic who remained true to himself. His music has stood up—through its solid construction and innate lyricism—to some rather severe criticism from academic circles. As tonality and Romanticism have gained new acceptance, the value of Barber's musical "stock" has risen considerably. Viewed as old-fashioned by critics during the composer's lifetime, Barber's music has always been embraced by audiences as delightfully lush and marvelously reassuring. It is music that one might expect of a Philadelphian trained at the Curtis Institute of Music: perfectly crafted, polished to a burnished glow, brusquely assertive yet deeply conservative.

In 1932 Barber, aged 22, graduated from Curtis, where he had studied piano with Isabella Vengerova and composition with Rosario Scalero. Almost immediately his compositions began to attract attention: He won his second Columbia University Joseph H. Bearns Prize in 1933 (for the *School for Scandal* Overture), and shortly thereafter he received both a Prix de Rome from the American Academy and a Pulitzer Traveling Scholarship. His European years, spent mostly in Italy, constitute the most decisive stage of his development as a composer. There he not only sampled a different spectrum of musical styles than that available to him on Rittenhouse Square, but he also found the necessary tranquility and solitude—chiefly at the family estate of his partner Gian Carlo Menotti—to spend the long hours necessary to formulate a musical "voice."

Inspired by Sibelius Barber began the work that he initially called Symphony in One Movement in August 1935, completing it early the next year in France. Its immediate model was Jean Sibelius's Seventh Symphony, also cast in four continuous movements. (In fact, within the same sketchbooks where Barber first drafted themes for his symphony, he had also sketched out the principal themes of Sibelius's piece.) With its haunting seriousness and unflinchingly difficult concept, the Finnish master's innovative work was clearly one of the composer's models. Similarities to Robert Schumann's cyclical Fourth Symphony are also evident.

Almost immediately upon the Symphony's completion, the Italian conductor Bernardino Molinari asked to conduct it. "He is enthusiastic about my Symphony," Barber wrote to a friend in 1936. "He finds it *moderna ma seria*, and said at once he wanted it for his programs." Molinari presented the world premiere in Rome in December 1936; the Italians

received the piece coolly (“at the time,” Barber remarked later, “it was thought too dark-toned, too Nordic and Sibelian”), but it was received warmly at its American premiere, by the Cleveland Orchestra and conductor Rudolf Ringwald, in January 1937. Artur Rodzinski also became a champion of the piece, performing it with the New York Philharmonic that spring; in July it was also played at the Salzburg Festival, becoming the first orchestral composition by an American to appear there.

In the Composer’s Words Barber supplied the following program note at the time of the first Philadelphia Orchestra performances of the Symphony in 1938:

> The Symphony in One Movement is a synthetic treatment of the four-movement classical symphony. It is based on the three themes of the initial Allegro ma non troppo, which retain throughout the work their fundamental character. The Allegro ma non troppo opens with the usual exposition of a main theme, a more lyric second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme in diminution forms the basis of a scherzo section (Vivace). The second theme (oboe over muted strings) then appears in augmentation, in an extended Andante tranquillo. An intense crescendo introduces the finale, which is a short passacaglia based on the first theme (introduced by violoncellos and contrabasses), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire Symphony.

In 1942 Barber subjected the Symphony to a thorough revision, tightening its structure throughout and replacing the scherzo with a completely new one. Bruno Walter took up the piece in this new version, which he called “an astonishing work,” performing it with the Philadelphians and making the first commercial recording of it. The piece quickly took its place alongside Roy Harris’s Third and Howard Hanson’s “Romantic” as counting among the great American symphonies.

—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.

Barber composed his Symphony No. 1 from 1935 to 1936 and revised it in 1942..

In December 1938 Eugene Ormandy led The Philadelphia Orchestra in the Symphony’s original version, and in February 1944 Bruno Walter presented the world premiere of the work’s revised version with the Orchestra. Most recently on subscription, James Gaffigan led the piece in November 2017.

The score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals), harp, and strings.

Performance time is approximately 20 minutes.

THE MUSIC

Suite from *The Firebird* (1919 version)

Igor Stravinsky
Born in Lomonosov, Russia, June 17, 1882
Died in New York City, April 6, 1971



On May 19, 1909, the impresario Sergei Diaghilev presented the Parisian debut of his troupe, the astonishing Ballets Russes. This revelatory first night featured both the brilliant dancer Vaslav Nijinsky and a stunning new ballet entitled *La Pavilion d'Armide* with music by Nikolai Tcherepnin and lavish decor by Alexandre Benois. The discriminating aesthete and diarist Count Harry Kessler wrote effusively to the poet Hugo von Hofmannsthal, "All in all, this Russian ballet is one of the most remarkable and significant artistic manifestations of our time." The music was not the only aspect of the Ballets Russes to which Kessler reacted, however: The colorful sets and costumes designed by Léon Bakst and the revolutionary choreography by Mikhail Fokine also enthralled him.

A Third-Choice Composer The success of that first season in Paris presented Diaghilev with a pressing problem: How was he to exceed this triumph for the 1910 season? One way was to commission a new ballet based on Russian folktales, *Zhar-ptitsa* (The Firebird). Diaghilev had his subject; his choreographer, Fokine; his set designer, Alexander Golovin; and his costume designer, Bakst. What he needed, urgently, was a composer.

Diaghilev's first choice was Tcherepnin, but he withdrew from the project early on. His second choice was Anatoli Liadov, a student of Rimsky-Korsakov who wrote enchanting tone poems on Russian subjects. Although later accounts claimed that Liadov was feckless about composing *The Firebird*, there is no documentary evidence that he agreed to write it in the first place. Running out of time, Diaghilev convinced one of Rimsky-Korsakov's last pupils, the young Igor Stravinsky, to accept the commission. Stravinsky had a very short time to compose an extended and complex score. He began work in November 1909 and finished the following May. He worked closely with Fokine as he composed, although he did overrule the choreographer's tasteless demand to have a suite of Russian dances conclude the ballet.

After stormy rehearsals, *The Firebird* proved an immense success when it was premiered in Paris on June 25, 1910; it is not an exaggeration to say that it made Stravinsky famous overnight. While the sets, costumes, and choreography received praise, the music elicited an ecstatic response from critics, colleagues, and audiences alike. Capitalizing on this newfound fame, Stravinsky derived three suites from *The Firebird*: a short one in 1911, a more extended one in 1919 that incorporated revisions to the orchestration, and a final

version from 1945. Of these three, the 1919 one is the most often performed.

A Closer Look For the 1919 *Firebird* Suite, Stravinsky excerpted six sections of his ballet score: the **Introduction** that leads directly into **The Firebird and its Dance, The Princesses' Round Dance,** and the **Infernal Dance of King Kashcheĭ** that leads directly into the **Berceuse**—a lullaby—and then without pause to the **Finale.** By so doing, he maintains the outline of the plot, which was drawn from a collection of folktales collected by Alexander Afanasyev. These tales feature both the Firebird and the sinister figure of Kashcheĭ the Deathless. As Stravinsky's father, the famous bass singer Fyodor Stravinsky, was a bibliophile who had amassed a remarkable collection of Russian folktales, so the composer was surely well aware of Afanasyev's anthology. In addition, Rimsky-Korsakov had written a one-act opera in 1902 entitled *Kashcheĭ the Deathless*, for which Stravinsky had prepared the vocal score. The influence of this opera upon the plot and music of *The Firebird* is striking.

The action of *The Firebird* is fantastical but straightforward. While out hunting, Tsarevich Ivan strays into the enchanted realm of Kashcheĭ. He captures the Firebird, who begs for her freedom. Ivan lets her go and in return gives him one of her feathers through which he can summon her aid in times of danger. Ivan happens upon a group of princesses, who have been taken prisoner by Kashcheĭ, and falls in love with the fairest of them. Confronted by Kashcheĭ himself, Ivan remembers the feather and waves it to summon the Firebird. She makes Kashcheĭ's minions dance an Infernal Dance and during the following Berceuse, he and his servants fall into a deep sleep. Ivan smashes the egg that holds Kashcheĭ's immortality, thus destroying him. The Finale, which begins with a noble horn solo, reveals Ivan and his bride sitting in majesty on glittering thrones as the orchestra evokes the tintinnabulation of Russian church bells.

—Byron Adams

Byron Adams is Emeritus Distinguished Professor of Musicology at the University of California, Riverside. Both composer and musicologist, he specializes in French and British music of the 19th and 20th centuries. Among his publications are two edited volumes, Edward Elgar and His World *(2007) and* Vaughan Williams and His World *(2023), which he co-edited with Daniel M. Grimley.*

Stravinsky composed The Firebird *from 1909 to 1910.*

Music from The Firebird *was first played by The Philadelphia Orchestra in November 1917, when the 1911 Suite was led by Leopold Stokowski. The most recent subscription performances were in April 2025, when Yannick Nézet-Séguin conducted the entire ballet music.*

The Philadelphia Orchestra has recorded the Firebird *Suite seven times: in 1924, 1927, and 1935 with Stokowski for RCA; in 1953 and 1967 with Eugene Ormandy for CBS; in 1973 with Ormandy for RCA; and in 1978 with Riccardo Muti for EMI.*

The score for the 1919 Suite calls for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tambourine, triangle, xylophone), harp, piano (doubling celesta), and strings.

The work runs approximately 20 minutes in performance.

THE MUSIC

Piano Concerto No. 3

Sergei Rachmaninoff
Born in Semyonovo, Russia, April 1, 1873
Died in Beverly Hills, California, March 28, 1943



Sergei Rachmaninoff was born to a well-to-do family that cultivated his prodigious musical gifts. His mother was his first piano teacher and at age nine he began studies at the St. Petersburg Conservatory but floundered. The family finances were declining, as was his parents' marriage, and he transferred to the Moscow Conservatory, where he thrived. He met leading Russian musicians, studied with some of them, and won the support of his hero, Tchaikovsky.

Upon graduation in the spring of 1892 Rachmaninoff was awarded the Great Gold Medal, a rarely bestowed honor. His career as both pianist and composer was clearly on the rise with impressive works such as the Piano Concerto No. 1, the one-act opera *Aleko* (about which Tchaikovsky enthused), and pieces in a variety of other genres. One piano work written at age 18 received almost too much attention: the C-sharp minor Prelude, the extraordinary popularity of which meant he found himself having to perform it for the rest of his life.

Early Success, Failure, and Success Rachmaninoff seemed on track for a brilliant and charmed career, the true successor to Tchaikovsky. Then things went terribly wrong with the premiere of his Symphony No. 1 in D minor, which proved to be one of the legendary fiascos in music history and a bitter shock to Rachmaninoff just days before his 24th birthday. Alexander Glazunov, an eminent composer and teacher but, according to various reports, a mediocre conductor, led the ill-fated performance in March 1897. The event plunged Rachmaninoff into deep despair: "When the indescribable torture of this performance had at last come to an end, I was a different man."

For some three years Rachmaninoff stopped composing, although he continued to perform as a pianist and began to establish a prominent new career as a conductor. He eventually found therapeutic relief and reemerged in 1901 with the Second Piano Concerto, an instant success. The following year, after surmounting religious obstacles, he married his cousin Natalia Satina, with whom he had two daughters.

He composed primarily during summers at a pastoral estate called Ivanovka, some 300 miles south of Moscow. Rachmaninoff continued to build on the compositional successes of his Second Piano Concerto and Second Symphony during what turned out to be the most productive period of his career. Now in his mid-30s, he was about to undertake his first tour to America in 1909. In preparation, he decided to write a new concerto, again

amidst the calm of the family retreat in Ivanovka.

Rachmaninoff dedicated the Third Concerto to Josef Hofmann, the great Polish-born pianist who would later become the director of the Curtis Institute of Music. Soon after his friend's death, Hofmann commented: "Rachmaninoff was made of steel and gold; steel in his arms, gold in his heart." In the end, Hofmann never performed the piece, which Rachmaninoff premiered as soloist in November 1909 with Walter Damrosch leading the New York Symphony Orchestra. After a few weeks elsewhere on his three-month tour, Rachmaninoff played the piece again in New York, this time with Gustav Mahler conducting the New York Philharmonic. (The competing orchestras later merged.)

A Closer Look The unforgettable opening of the Third Piano Concerto (**Allegro ma non tanto**) is simplicity itself: a hauntingly beautiful melody played in octaves that has a chant-like quality. Rachmaninoff stated that it was "borrowed neither from folk song nor from ecclesiastical sources. It just 'got written.' ... I wanted to 'sing' a melody on the piano the way singers sing." Rachmaninoff composed two cadenzas, both of which he played. The short coda returns to the opening melody.

The following **Intermezzo: Adagio** begins with an orchestral section presenting the principal melodic ideas, melancholic in tone, until the piano enters building to a broadly Romantic theme. There is a very brief, fast, scherzo-like section that leads without pause into the thrilling and technically dazzling **Finale: Alla breve.** The movement recycles some of the musical ideas of the first one, making this one of the most unified of the composer's concertos.

—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.

Rachmaninoff composed his Piano Concerto No. 3 in 1909.

Alfred Cortot was the soloist in The Philadelphia Orchestra's first performances of the Concerto, in January 1920 with Leopold Stokowski. Rachmaninoff himself performed it with the Orchestra in February 1920 (with Stokowski) and in December 1939 (with Eugene Ormandy). The most recent subscription performances were in May 2024 with pianist Leif Ove Andsnes and Dalia Stasevska.

The Orchestra has recorded Rachmaninoff's Third Piano Concerto four times: in 1939 with the composer and Ormandy for RCA; in 1975 with Vladimir Ashkenazy and Ormandy for RCA; in 1986 with Andrei Gavrilov and Riccardo Muti for EMI; and in 2016 with Daniil Trifonov and Yannick Nézet-Séguin for Deutsche Grammophon.

Rachmaninoff's score calls for solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum), and strings.

The Third Concerto runs approximately 45 minutes in performance.

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MUSICAL TERMS

GENERAL TERMS

Berceuse: Lullaby

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

Chord: The simultaneous sounding of three or more tones

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

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

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

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

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

Intermezzo: A short connecting instrumental movement in an opera or other musical work

Mute: A mechanical device used on musical instruments to muffle the tone

Octave: The interval between any two notes that are seven diatonic (nonchromatic) scale degrees apart

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.

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

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

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

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. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches

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)

Adagio: Leisurely, slow

Alla breve: (1) 2/2 meter [cut time]. (2) Twice as fast as before.

Allegro: Bright, fast

Andante: Walking speed

Tranquillo: Quiet, peaceful, soft

Vivace: Lively

TEMPO MODIFIERS

Ma non tanto: But not too much so

Ma non troppo: (But) not too much

DYNAMIC MARKS

Crescendo: Increasing volume

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We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have. Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at ensembleartsphilly.org/contact-us.

Purchase tickets online at www.philorch.org.

Subscriber Services:
215.893.1955, Mon.–Fri., 9 AM–5 PM
Please visit ensembleartsphilly.org/tickets-and-events/ticket-information for information on Audience Services and Box Office hours and locations.
On concert dates (two hours before concert time and through intermission), the Box Office will be located at:
The Kimmel Center
Broad and Spruce Streets
Philadelphia, PA 19102

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

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Visit us online at philorch.org.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please visit philorch.org/patron-services/plan-your-visit/accessibility for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the Coat Check located in the lower lobby of the Kimmel Center. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available at the Coat Check located in the lower lobby of Kimmel Center. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in Ensemble Arts Philly venues is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Electronic Devices: All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode. Use of smart glasses, smart watches, or other devices to record performances is prohibited.