

2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, January 23, at 7:30

Saturday, January 25, at 8:00

Sunday, January 26, at 2:00

Rafael Payare Conductor

Carolyn Widmann Violin

Ravel Suite No. 2 from *Daphnis and Chloe*

I. Daybreak—

II. Pantomime—

III. General Dance

Saariaho *Graal théâtre*, for violin and orchestra

I. Delicato

II. Impetuoso

First Philadelphia Orchestra performances

Intermission

Tchaikovsky Symphony No. 6 in B minor, Op. 74 ("Pathétique")

I. Adagio—Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Adagio lamentoso

This program runs approximately two hours, five minutes.

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

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



The Philadelphia Orchestra

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

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

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

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

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

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

Conductor

Gerard Collett



Conductor **Rafael Payare** is in his third season as music director of the Montreal Symphony and his fifth as music director of the San Diego Symphony. From 2014 to 2019 he was principal conductor and music director of the Ulster Orchestra, where he now holds the title of conductor laureate in recognition of his artistic contributions to the ensemble and to the city of Belfast during his five-year tenure. He works with the world's leading orchestras including the Vienna and

Munich philharmonics; the Chicago and London symphonies; the Staatskapelle Berlin; the Orchestra dell'Accademia Nazionale di Santa Cecilia; the Chamber Orchestra of Europe; the Tonhalle Orchestra Zurich; and the Cleveland Orchestra. He made his Philadelphia Orchestra debut in 2021. Soloists with whom he has enjoyed collaborations include pianists Daniil Trifonov, Jean-Yves Thibaudet, Piotr Anderszewski, Maria João Pires, Emanuel Ax, and Yefim Bronfman; violinists Frank Peter Zimmermann, Vilde Frang, Hilary Hahn, Gil Shaham, and Sergey Khachatryan; cellist Alisa Weilerstein; and soprano Dorothea Röschmann.

As an opera conductor, Mr. Payare has led productions at the Glyndebourne Festival; the Royal Opera House, Covent Garden; the Staatsoper Berlin; the Royal Stockholm Opera; and the Royal Danish Opera. In July 2012 he was personally invited by his mentor, the late Lorin Maazel, to conduct at his Castleton Festival in Virginia; in July 2015 he was appointed principal conductor of the Festival, leading performances of Gounod's *Romeo and Juliet* and Beethoven's Symphony No. 9 in memory of Mr. Maazel. In addition to these current performances, highlights of the 2024–25 season include a major European tour with the Montreal Symphony, a return to the New York Philharmonic, and a return to the Royal Opera House to conduct Puccini's *Turandot*.

An inspiration to young musicians, Mr. Payare has forged a close relationship with the Royal College of Music in London, where he visits every season to lead its orchestra. He has also led projects with the Chicago Civic Orchestra, the Orchestra of the Americas, and the Filarmónica Joven de Colombia. Born in 1980, Mr. Payare is a graduate of the celebrated El Sistema program in Venezuela. He began his formal conducting studies in 2004 with José Antonio Abreu. He has conducted all the major orchestras including the Simón Bolívar Symphony, where he also served as principal horn. He has toured and recorded with many prestigious conductors including Giuseppe Sinopoli, Claudio Abbado, Simon Rattle, and Mr. Maazel. In May 2012 he was awarded first prize at the Malko Competition for Young Conductors.

Soloist

Lennard Ruehle



Violinist **Carolin Widmann**'s range includes the great classical concertos, new commissions written for her, solo recitals, and a wide variety of chamber music and period instrument performances, including play/direction from the violin. She was awarded the Bayerischer Staatspreis for music in 2017, honoring her individuality and exceptional musicianship. She is also the recipient of an International Classical Music Award for her critically acclaimed recording of Mendelssohn's

and Schumann's violin concertos with the Chamber Orchestra of Europe, released in August 2016 by ECM and which Ms. Widmann herself conducted from the violin.

Named Musician of the Year at the International Classical Music Awards 2013, Ms. Widmann has played with the Berlin, Czech, and London philharmonics; the Orchestre de Paris; the Orchestre National de France; the Swedish, Vienna, and Bavarian radio symphonies; and the BBC Symphony. She also appears at such widely known festivals as Musikfest Berlin and the Salzburg Festival. Recent successes have included engagements with the Berlin, Los Angeles, Royal Stockholm, and Munich philharmonics; the Deutsches Symphonie-Orchester Berlin; the Irish Chamber Orchestra; the Hallé Orchestra; and the Vienna Radio Symphony at the Musikverein.

Ms. Widmann makes her Philadelphia Orchestra debut with these performances. In the 2024–25 season she also debuts with the Danish National Symphony, the Seoul and Helsinki philharmonics, and the Royal Scottish National Orchestra. Other highlights include Robert Gerhard's concerto with the Barcelona Symphony; a Kurt Weill-inspired play-direct program with the Chamber Orchestra of Paris featuring singer Ute Lemper; and the United Kingdom premiere of Jörg Widmann's Violin Concerto No. 2, a piece written for and dedicated to her, with the BBC National Orchestra of Wales. She plays a G.B. Guadagnini violin from 1782, which is on loan from a charitable trust.

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

1893

Tchaikovsky

Symphony
No. 6

Music

Verdi
Falstaff

Literature

Wilde
*A Woman of No
Importance*

Art

Munch
The Scream

History

Ford builds his
first car

1910

Ravel

*Daphnis and
Chloe*

Music

Berg
String Quartet

Literature

Forster
Howard's End

Art

Léger
*Nues dans le
forêt*

History

Du Bois founds
NAACP

Maurice Ravel composed the ballet *Daphnis and Chloe* for Sergei Diaghilev's fabled Ballets Russes in Paris and based the work on an ancient Greek pastoral drama concerning the goatherd Daphnis and the shepherdess Chloe. He brought a painterly sensibility to the project: "My intention was to compose a vast musical fresco, less thoughtful of archaism than of fidelity to the Greece of my dreams." The Suite No. 2 we hear today presents the final scene of the magical ballet.

Kaija Saariaho's *Graal théâtre* is a two-movement violin concerto inspired by the legends of King Arthur and the Knights of the Round Table as well as the quest for the Holy Grail. The spotlight throughout is on the violin soloist as a theatrical actor interacting with mysterious and luminous sound worlds in the orchestra.

Although Tchaikovsky's final symphony, which he initially called the "Pathétique," has the expected four movements, they seem to unfold in the wrong order. The emotional work ends with a despairing slow movement. Tchaikovsky conducted the premiere of the Sixth Symphony just nine days before his unexpected death at age 53. The second performance a few weeks later garnered a good deal more attention, with many considering it the composer's own Requiem. Tchaikovsky was enormously proud of the piece, remarking that he thought it his best: "I love it as I have never loved any of my other musical offspring."

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

Suite No. 2 from *Daphnis and Chloe*

Maurice Ravel

Born in Ciboure, Lower Pyrenees, March 7, 1875

Died in Paris, December 28, 1937



From 1909 until his death in 1929, the Russian impresario Sergei Diaghilev ruled over one of the most scintillating dance troupes in history, the Ballets Russes. This was a vast theatrical enterprise encompassing dancers, choreographers, composers, painters, conductors, and orchestras. It exercised an extraordinary hold over artistic imagination throughout Europe and in America from that very first season. As the poet Anna de Noailles exclaimed upon attending

the troupe's first performance in Paris, "It was as if Creation, having stopped on the seventh day, now all of a sudden resumed. ... Something new in the world of the arts ... the phenomenon of the Ballets Russes." For 20 years a commission from Diaghilev had the power to make a composer famous.

A Protracted Birth Diaghilev wasted no time in commissioning music from leading French composers of the period, including Maurice Ravel. In 1909 he introduced Ravel, then widely considered the most avant-garde composer in France, to the innovative Russian choreographer Mikhail Fokine. Five years earlier Fokine had produced a scenario for *Daphnis and Chloe*, a "Greek ballet" based on a pastoral romance by the Classical author Longus. Fokine's scenario was the basis for his discussions with Ravel, who was also fascinated by Classical antiquity. Neither choreographer nor composer spoke each other's language, so an interpreter had to be present. As Ravel wrote to a friend in June 1909, "Fokine doesn't know a word of French, and I only know how to swear in Russian."

As it turned out, this was just the beginning of a process that lasted for years. A fastidious craftsman, Ravel composed the music for *Daphnis and Chloe* with painstaking care, which meant that the premiere had to be postponed several times. The work finally went into rehearsal in 1912. The sumptuous designs for the sets and costumes were by Leon Bakst, who had been the interpreter for the initial meetings between Fokine and Ravel. Diaghilev, exasperated by the delays, scheduled the premiere at the very end of the season on June 8, 1912. His decision caused the ballet to be initially underestimated by both critics and audiences; as originally conceived by Fokine and Ravel, *Daphnis and Chloe* has no place in today's dance repertory. Ravel's music, however, has long outlived this star-

crossed production, assuming a lasting place in the orchestral canon.

Igor Stravinsky rightly lauded *Daphnis and Chloe* as "one of the most beautiful products in all of French music." Ravel uses a large orchestra as well as a wordless chorus that is woven into the sonorous tapestry to conjure up a succession of colors and moods. Ravel insisted, however, that *Daphnis* was more than just a collection of orchestral effects. He delineates the action clearly by adapting Wagner's technique of leitmotifs to identify characters and situations. Thus the Introduction sets out the main motifs—including the ardent theme that represents the love between Daphnis and Chloe—that will be developed over the course of the score.

A Closer Look The complete ballet unfolds in three scenes. After the Introduction, the Religious Dance presents the eponymous protagonists. A General Dance for the assembled shepherds follows, and then the uncouth Dorcon makes a pass at Chloe in his Grotesque Dance; Daphnis responds with a Light and Gracious Dance. A femme fatale, Lycéion, then seeks to attract Daphnis's attention, but he proves indifferent to her slinky charms. Suddenly, pirates enter chasing the women and abducting Chloe. Horrified, Daphnis runs off to rescue her and swoons in despair upon discovering one of her sandals. Three stone nymphs that adorn a nearby altar to Pan descend from their pedestals and invoke the god with a Slow and Mysterious Dance.

The second part of the ballet is set in the pirates' camp. They perform a wild War Dance. In a Suppliant Dance, Chloe tries unsuccessfully to escape. Suddenly, uncanny light falls across the stage and the menacing silhouette of Pan is seen against the landscape. The terrified pirates flee, leaving Chloe alone in the gathering darkness.

Ravel fashioned two suites from the ballet, of which we hear the more popular second today, which consists of the third scene. It opens with an orchestral evocation of dawn during which the lovers are reunited. In gratitude to Pan, Daphnis and Chloe mime the story of his pursuit of the nymph Syrinx that resulted in the creation of the panpipes. Young men and women enter slapping tambourines and the entire company dances an orgiastic Bacchanal.

—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.*

Ravel composed Daphnis and Chloe from 1909 to 1912.

The Second Suite was first performed by The Philadelphia Orchestra in January 1927, with Artur Rodzinski conducting. The work was a favorite of Eugene Ormandy, who conducted it almost every other year and took it on numerous tours. It has also been led here by such conductors as Fritz Reiner, Ernest Ansermet, Georges Prêtre, Riccardo Muti, Erich Leinsdorf, Mariss Jansons, Wolfgang Sawallisch,

Rafael Frühbeck de Burgos, and, most recently on subscription, Roderick Cox in January 2023.

The Orchestra recorded the Second Suite five times: in 1939 for RCA with Ormandy; in 1949 and 1959 for CBS with Ormandy; in 1971 for RCA with Ormandy; and in 1982 for EMI with Muti. The work can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998), in a performance led by Charles Munch from 1963.

The score calls for piccolo, two flutes (II doubling piccolo II), alto flute, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, cymbals, glockenspiel, snare drum, tambourine, triangle), two harps, celesta, and strings, plus an optional mixed chorus (singing without words).

Performance time is approximately 18 minutes.

The Music

Graal théâtre

Kaija Saariaho

Born in Helsinki, October 14, 1952

Died in Paris, June 2, 2023



The expressions of sorrow and appreciation voiced after Kaija Saariaho's death in June 2023 reflected the Finnish composer's unusual stature among contemporary composers. Mark Swed, the distinguished music critic of the *Los Angeles Times*, offered a moving tribute: "There has been an enormous outpouring of love for Saariaho on hearing of her death at 70 from glioblastoma. Composers are admired; they are revered; they get under our skin, leaving us

with sounds that remain in our consciousness; the best can seem essential to our very being. But beloved? That's rare." Her music is challenging and hardly easy listening; perhaps it is better to call it listener enthralling, especially when one thinks less about certain musical qualities, such as melodies, and more about sound itself.

Creating a Luminous Sound World Saariaho received her initial training in her native Helsinki, where she formed close working relationships with fellow composers Esa-Pekka Salonen and Magnus Lindberg. After further study in Germany she settled in 1982 in Paris, where she remained for the rest of her life. Saariaho became involved with IRCAM (Institute for Research and Coordination in Acoustics/Music), the formidable computer music center founded by Pierre Boulez. She became especially interested in tone color and seeing how electronics, tape, and computers could be exploited. She became identified to some extent with a pioneering movement that emerged in France during the 1970s known as Spectralism, which explores the acoustic properties of the sound spectrum, such as overtones.

Saariaho composed a wide range of pieces, from solo and chamber works, to vocal and orchestral pieces, to operas. Her theater pieces met with particular acclaim, beginning with the opera *L'Amour de loin* (Love from Afar), which premiered in Salzburg in 2000 and earned the composer the prestigious Grawemeyer Award. It was soon taken up internationally and had its Metropolitan Opera premiere in 2016, the first opera written by a woman to be given there in over a century.

Combining the Sacred and the Secular On this concert we hear Saariaho's violin concerto, which carries the title *Graal théâtre* (Grail Theater). The name derives from a series of texts by one of her favorite writers, Jacques Roubaud, which he produced in collaboration with Florence Delay. They explore the legendary realm of King Arthur and the Knights of the Round Table as well as the quest for the Holy Grail. Saariaho explains what she admits is "a very strange title":

While I was working on my violin concerto the book inspired me indirectly in two ways: firstly the title expresses the tension that I feel between the efforts of the composer when writing music and the theatrical aspect of a performance, especially in the case of a concerto, where the soloist, both physically and musically is playing a major role. Roubaud's interpretation of the old legend with its very personal example, also encouraged me to realize something that I had long found impossible: to bring an idea of the violin concerto, a genre with so many moving and skillful masterpieces, into my musical framework and language.

Composing a violin concerto proved a rather different venture for Saariaho than with those she wrote for other instruments. This was not only because of the imposing works by earlier composers that she mentions, but also because the violin was for a time her own principal instrument. And there were further personal factors: "writing a concerto has always been triggered by a vivid interest not only in an instrument but in a performer," which led to her close collaborations with cellist Anssi Karttunen and flutist Camilla Hoitenga. The initial impetus for *Graal théâtre* came from hearing the violinist Gidon Kremer practice Beethoven's Violin Concerto. Saariaho dedicated the work to him and he premiered it with the BBC Symphony Orchestra conducted by Salonen at the London Proms in August 1995.

Another crucial collaborator was the violinist John Storgårds, who helped her fashion the soloist's part and who premiered the later chamber orchestra version of the work. Yet another impetus was the death of the great Polish composer Witold Lutosławski in February 1994. In his memory she composed a short Nocturne for solo violin that she sent to Storgårds, who premiered it in Helsinki later that month—"it was that material which then began to grow at the beginning of the concerto." Ultimately the piece was given the name *Graal théâtre*.

A Closer Look As Saariaho explained:

When compared to my other music, *Graal théâtre* is the exception in a long row of pieces in which I combine acoustic instruments with some kind of electronic extensions. Unlike these earlier works my starting point here was the delicate violin sound and its interaction with an orchestra.

The piece is divided into two roughly even movements, titled **Delicato** and **Impetuoso**. The writing for the soloist is virtuosic throughout, usually in

juxtaposition with quite transparent, sometimes static, orchestral textures. The remarkable opening starts with the solo violin against which various instruments (celesta, percussion, harp) slowly emerge. Saariaho comments that "the first part is quite linear, and the violin is going through various landscapes, leaving footsteps behind, which sometimes the orchestra takes up." The delicacy of the first movement gives way to conflict in the second, which again starts with the soloist now playing fast cadenza-like passages. There is more use in this movement of the full orchestra prominently featuring percussion.

—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.

Graal théâtre was composed in 1994.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for solo violin, two flutes (both doubling piccolo), two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two trombones, tuba, timpani, percussion (bass drum, Chinese tom-toms, crotales, frame drum, glockenspiel, marimba, metal plate, suspended cymbals, tam-tams, triangles, vibraphone, xylophone), harp, piano (doubling celesta), and strings.

Performance time is approximately 30 minutes.

The Music

Symphony No. 6 ("Pathétique")

Pyotr Ilyich Tchaikovsky

Born in Kamsko-Votkinsk, Russia, May 7, 1840

Died in St. Petersburg, November 6, 1893



Pyotr Ilyich Tchaikovsky died just nine days after the premiere of his Sixth Symphony in October 1893. While speculation continues to swirl over the cause of death—theories include suicide (motivated either by feelings of guilt or the decree of a secret judicial panel), poisoning, cholera, or other misfortune—scholars have perpetually sought for clues in this, his last great masterpiece. Does the Symphony portend the composer's tragic end? If so, how? If not, why not?

What is certain is that when Tchaikovsky sketched the Sixth Symphony in early 1893, he had no idea he would be dead before the year was out. This makes the work's origins, its pervasive melancholy, and intimations of death (even if not the composer's own) more difficult to account for, but in the end provide a wider range of interpretive possibilities.

What Is the Sixth Symphony About? Admitting that all his symphonies were loosely programmatic, Tchaikovsky once observed, "I should be sorry if symphonies that mean nothing should flow from my pen." The Sixth does indeed have a hidden message in it, but one that the composer never revealed. He told his nephew Vladimir Davidov, whom he called Bob, that the program to the Sixth Symphony would remain "an enigma." "Let them try and guess it!" he teased, and that challenge has proven both compelling and formidable. Tchaikovsky scholar R. John Wiley suggests that rather than prophesying the composer's death, the Sixth Symphony is part of a grand cycle, beginning with the ballet *The Sleeping Beauty*, in which the composer alternated between works that explore a quality of fantasy and ones that address the sadder realities of life in the late 19th century. This Symphony just happened to be the next in this series, he proposes.

But the Sixth Symphony's private program was obviously close to Tchaikovsky's heart. He felt the work so personally that he frequently shed tears as he thought about the main themes. And as the orchestration neared completion in August 1893, he informed Davidov, "I can tell you in all sincerity that I consider this symphony the best thing I have done. ... And I love it as I have never loved any of my compositions."

Despite quoting from the Orthodox Requiem at the climax of the despairing first movement, and composing a gradual diminishing of light at the work's conclusion, Tchaikovsky was as robust and high-spirited during the Symphony's genesis as he had been at any time in his life. In the week between the premiere and his death, he even remarked casually to his brother, "I feel I shall live a long time."

A Closer Look The first movement's ominous **Adagio** introduction establishes the prevailing mood. The melodic contour of a rising phrase that then collapses downward has led many to interpret this theme, and the entire Symphony, as a symbol of struggle and failure. The popular second theme (**Allegro non troppo**) is a broad, lyrical melody of the intensely Romantic variety heard so often in Tchaikovsky's ballets, but this brief moment of consolation does little to soothe the pervasive mood of despair. The exposition is unusually long, taking up half of the first movement in performance time, and ends with a dynamic marking of *ppppp*—the quietest of the whole Symphony. The compression of the sometimes frightening development section and recapitulation boldly intensifies the drama.

The second movement (**Allegro con grazia**) is a waltz: a genre in which Tchaikovsky excelled when writing for the Imperial Theatre. But the unusual 5/4 meter makes it a waltz like no other he had ever composed. It is meant to be played gracefully, and the movement proceeds with surprising elegance despite the metric quirk. Critics have responded to it as either delightful and childlike or intentionally distorted and macabre, depending on the interpretation of the work as a whole.

Instead of a scherzo, Tchaikovsky wrote a lighthearted, rollicking march for the third movement (**Allegro molto vivace**), cast in a sonata form without a development section. Wholly within the sound world of *The Nutcracker*, the verve and grandeur of the string writing is exceptional, and the joy it expresses is real, not illusory or ironic (as so many commentators are eager to make it).

The long, slow finale (**Adagio lamentoso**) is a significant departure from the standard model. The poignant opening theme and the more consolatory second theme are both fashioned from downward scales, which through repetition and development reach a painful emotional climax. Tchaikovsky harmonizes the themes in parallel triads, mostly voiced in inversion without a stabilizing root in the bass. In the recapitulation the second theme is restated in a slow and gradual diminuendo, with a reference at the end to the Symphony's disconsolate introductory motif.

—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.

Tchaikovsky composed his Sixth Symphony in 1893.

The first Philadelphia Orchestra performances of the Symphony took place in March 1901, with Fritz Scheel conducting. Most recently on subscription, Nathalie Stutzmann led the Orchestra in the work in May 2022. The Symphony is one of the more frequently performed works in the Orchestra's history and has been led here by such conductors as Leopold Stokowski, Eugene Ormandy, Arturo Toscanini, Igor Markevitch, Lorin Maazel, Bernard Haitink, Seiji Ozawa, Claudio Abbado, Riccardo Muti, Klaus Tennstedt, Wolfgang Sawallisch, Christoph Eschenbach, Yannick Nézet-Séguin, and Michael Tilson Thomas.

The "Pathétique" has been recorded seven times by The Philadelphia Orchestra: in 1936 with Ormandy for RCA; in 1942 with Toscanini for RCA; in 1952 and 1960 with Ormandy for CBS; in 1968 with Ormandy for RCA; in 1981 with Ormandy for Delos; in 1989 with Muti for EMI; and in 2008 with Eschenbach for Ondine. The Orchestra also recorded the third movement only in 1921 with Stokowski for RCA.

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

The work runs approximately 50 minutes in performance.

Musical Terms

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

Development: See sonata form

Nocturne: A piece of a dreamily romantic or sentimental character, without a fixed form

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

Overtone: Overtones or harmonics are the natural parts of any pitch heard when it is sounded. That is to say, that each pitch that we hear contains additional pitches within it that are termed overtones or harmonics.

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.

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.

Spectralism: Music in which the acoustic properties of sound (sound spectra) constitute the source material. The term spectral refers to timbral content of sound—the precise mixture of frequencies, amplitudes, and initial phases.

Suite: A group of pieces extracted from a larger work, especially an opera or ballet

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

Triad: A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Con grazia: With grace, prettily

Delicato: With a light, delicate touch

Impetuoso: Impetuously or forceful

Lamentoso: Mournfully, plaintively

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Non troppo: Not too much

DYNAMIC MARKS

Diminuendo: Decreasing volume

Pianississississimo (pppppp): Very, very, very, soft

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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 or call us at 215.893.1999 and ask for assistance.

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 call Audience Services at 215.893.1999 or 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 House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. 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.