

2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, February 21, at 2:00

Saturday, February 22, at 8:00

Sunday, February 23, at 2:00

Fabio Luisi Conductor

Leonidas Kavakos Violin

Sørensen *Evening Land*

First Philadelphia Orchestra performances

Korngold Violin Concerto in D major, Op. 35

I. Moderato nobile

II. Romance: Andante

III. Finale: Allegro assai vivace

Intermission

Brahms Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo

II. Andante moderato

III. Allegro giocoso—Poco meno presto—Tempo I

IV. Allegro energico e passionato—Più allegro

This program runs approximately one hour, 50 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.



Jeff Fusco

The Philadelphia Orchestra

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

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

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts 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

Monika Rittershaus



GRAMMY Award-winning Italian conductor **Fabio Luisi** is now in his fifth season as music director of the Dallas Symphony, his eighth as principal conductor of the Danish National Symphony, and his third as principal conductor of the NHK Symphony in Tokyo. He is also music director of Puglia's Festival della Valle d'Itria, emeritus conductor of Turin's RAI National Symphony, and honorary conductor of the Teatro Carlo Felice in his native Genoa. His previous appointments include

general music director of Zurich Opera and Philharmonia Zurich, principal conductor the Metropolitan Opera in New York, chief conductor of the Vienna Symphony, general music director of Dresden's Staatskapelle and Sächsische Staatsoper, artistic director of the Leipzig Mitteldeutscher Rundfunk, music director of the Orchestre de la Suisse Romande, chief conductor of Vienna's Tonkünstler-Orchester, and artistic director of the Graz Symphony. He is a frequent guest of leading orchestras, opera houses, and festivals worldwide. He made his Philadelphia Orchestra debut in 2011.

In addition to these current performances, highlights of Mr. Luisi's 2024–25 season include world premieres of new commissions and concert performances of Wagner's *Ring Cycle* with the Dallas Symphony, European tours with the Danish National Symphony and the NHK Symphony, and returns to Milan's La Scala and the Cleveland Orchestra. His complete Nielsen symphonic cycle, recorded with the Danish National Symphony for Deutsche Grammophon, was recognized with Limelight and Abbiati awards for Best Orchestral Recording of 2023, while its first volume was named Recording of the Year by *Gramophone*. He received a GRAMMY Award for his conducting of the last two operas of the *Ring Cycle* at the Metropolitan Opera, recorded live and released on DVD by Deutsche Grammophon.

Mr. Luisi began piano studies at the age of four and received his diploma from the Niccolò Paganini Conservatory in 1978. He later studied conducting with Milan Horvat at the University for Music and Performing Arts in Graz. In 2014 he was awarded the Grifo d'Oro, the highest honor given by the city of Genoa, for his contributions to the city's cultural legacy. His other distinctions include the Austrian Cross of Honor of Science and Art, Italy's Cavaliere della Repubblica Italiana and Commendatore della Stella d'Italia, and Denmark's Knight's Cross. He is also an accomplished composer and a maker of perfumes, which are produced for his own company, flparfums.com.

Soloist

Marco Borggreve



Violinist **Leonidas Kavakos** is recognized around the world as an artist of rare quality, acclaimed for his matchless technique, his captivating artistry and superb musicianship, and the integrity of his playing. He works regularly with the world's greatest orchestras and conductors and performs as a recitalist in the world's premier recital halls and festivals. In recent years he has built a strong profile as a conductor and has led such ensembles as the New York Philharmonic; the Dallas,

Vienna, and Bavarian Radio symphonies; the Orchestre Philharmonique de Radio France; and the Filarmonica della Scala. He has been a regular guest of The Philadelphia Orchestra since making his debut in 1999 at the Mann Center.

Mr. Kavakos is an exclusive recording artist with Sony Classics. His releases have included the Beethoven Violin Concerto, which he conducted and played with the Bavarian Radio Symphony, and the re-release of his 2007 recording of the complete Beethoven sonatas with pianist Enrico Pace, for which he was named ECHO Klassik Instrumentalist of the Year. In 2022 he released *Beethoven for Three*, featuring the Symphony No. 6 ("Pastoral") arranged for trio, with regular recital partners pianist Emanuel Ax and cellist Yo-Yo Ma. Further albums from this series containing arrangements of Beethoven symphonies will be released in coming years. With his chamber group the Apollon Ensemble, he recently released *Bach: Violin Concertos* to critical acclaim. He was also named *Gramophone* Artist of the Year in 2014.

Born into a musical family in Athens, Greece, Mr. Kavakos curates an annual violin and chamber music master class in his hometown, which attracts violinists and ensembles from all over the world. In 2022 he was declared a regular member of the Chair of Music in the Second Class of Letters and Fine Arts for his services to music. He plays the "Willemotte" Stradivarius violin of 1734.

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

1885

Brahms

Symphony
No. 4

Music

Franck
Symphonic
Variations

Literature

Haggard
*King Solomon's
Mines*

Art

Van Gogh
*The Potato
Eaters*

History

Galton proves
individuality of
fingerprints

1945

Korngold

Violin
Concerto

Music

Bartók
Viola Concerto

Literature

Orwell
Animal Farm

Art

Moore
Family Group

History

Independent
republic of
Vietnam
formed

The Danish composer Bent Sørensen is one of the most prominent figures in Nordic music today. He wrote *Evening Land* on a commission from the New York Philharmonic and offered his musical vision of New York City.

Erich Wolfgang Korngold grew up in Vienna during the early 20th century and won the support of Gustav Mahler and Richard Strauss. He was widely hailed as the greatest musical prodigy since Mozart and Mendelssohn. With the rise of Nazism in the 1930s he emigrated to America, where he had already established ties in Hollywood. His second career was as a great film composer. For his Violin Concerto, premiered by Jascha Heifetz in 1947, Korngold drew from some of his movie scores and wrote in a Romantically lush style rarely encountered in concert music of the time.

Johannes Brahms was undoubtedly the most historically aware of the leading 19th-century composers. This is reflected in older pieces that he collected, edited, or transformed into new music. For the last movement of his final Fourth Symphony he used the Baroque procedure of the passacaglia in which a musical pattern is constantly repeated, in this instance transforming a brief passage from J.S. Bach's Cantata No. 150.

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

Evening Land

Bent Sørensen

Born in Borup, Denmark, July 18, 1958

Now living in Copenhagen



Lars Skoaning

Danish composer Bent Sørensen is one of the most prominent contemporary voices in Nordic music, taking his place in a cultural lineage that includes luminaries such as Jean Sibelius, Carl Nielsen, and Kaija Saariaho. This "Nordic School" of composition is often characterized by spacious textures, luminous orchestrations, and a quietly reflective sensibility that draws inspiration from the rugged landscapes of the North.

A Process-Driven Approach Sørensen's time studying under Per Nørgård and Ib Nørholm—two of Denmark's most well-regarded modern composers—shaped the subtle, atmospheric qualities now synonymous with his work. Nørgård's *Voyage into the Golden Screen* (1968), an influential work in Danish Modernism, is particularly useful as a reference point, as it exemplifies a process-driven approach to composition that also structures Sørensen's music. Using what Nørgård called the "infinity series," the piece proceeds from a small cell of melodic pitches that gradually unfurl into ever more complex, fractal-like patterns. This sense of organic flow, coupled with light, shimmering orchestral textures, became foundational elements that Sørensen adapted to his own distinctive compositional voice.

In 2018 Sørensen won the Grawemeyer Award for Music Composition, one of the most prestigious and lucrative prizes in music, for his triple concerto *L'isola della città* (The Island in the City). The work epitomizes his characteristic blend of fragile textures, quietly shifting harmonies, and an almost dreamlike temporality. The malleability of the experience of time is central not only to this work but also to his larger body of compositions, many of which carry evocative titles that suggest fleeting, haunted, or half-remembered places: *Sterbende Gärten* (Dying Gardens), *The Deserted Churchyards*, and *Evening Land*.

Beyond his innovative use of orchestral color, the effectiveness of Sørensen's music also derives from his use of melody. In a recent interview with the Royal Scottish National Orchestra, he reflected on this aspect of his compositional evolution, noting that during the 1980s and '90s, he was "afraid" of writing fully developed melodies. Believing that such melodic writing would make his music

feel “too concrete,” he chose instead to work with what he called “traces of melodies.” Then, as he became interested in writing opera—*Under Himlen* (Under the Sky) premiered in 2004—he began to outgrow these fears, wishing instead to write melodic lines that he could “hum in the shower.” *Evening Land* is a hybrid of Sørensen’s approaches to melody, with snippets of memorable melodic material emerging and disappearing throughout.

A Closer Look Sørensen’s commission to write *Evening Land* for the New York Philharmonic was partially underwritten by Nørgård, his former teacher. In 2014 Nørgård received the New York Philharmonic’s Marie-Josée Kravis Prize for New Music, which typically includes a commission for a new work to be premiered by the orchestra. Prior commitments rendered Nørgård unable to compose the piece, and he reallocated some of the prize to Sørensen for this new work.

In the program note for the piece, which premiered in November 2017, Sørensen relates the “two visions” that served as its inspiration:

I am 6–7 years old, I’m standing in my childhood home in a small town on Zealand (Denmark). I am looking out of the window, and there is a very special evening light over the fields—far away there are trees and a cow. It is as if the world is infinite.

I have forgotten so much from my childhood, but for some reason this vision has kept coming back to me. The vision returned many years later, as I was looking out over New York from a high balcony. The vision from more than 50 years ago—the vision of quiet—mixed with the new vision of flashes of light and bustling activity. I had found the title—“Evening Land” and the music came out of the title—of the two visions.

The piece begins quietly, with a vanishingly soft violin solo that transitions into an ethereal orchestral fabric of muted strings and glissandos. About midway through, Sørensen’s musical vision of New York City begins to come into view, characterized by hairpin fluctuations between pianissimo and fortissimo along with occasional reappearances of the violin solo. In the final section, he introduces an autobiographical detail that brings the work to a gently poignant conclusion. He explains:

Towards the end a little solo for oboe emerges. It is a greeting to my dear father-in-law, the oboist Frederik Gislinge, who—while I was composing *Evening Land*—fell seriously ill. I guess I hoped the solo would help him heal. Unfortunately that did not happen and to our great sorrow he died before he could hear the solo and the whole work. Thus *Evening Land* encountered another evening—the evening of life—a finality.

—Sean Colonna

Sean Colonna is the associate director of the Language and Thinking Program at Bard College, where he also teaches courses in music history and philosophy and serves as associate editor for The Musical Quarterly.

Evening Land was composed from 2015 to 2017.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for two flutes (both doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion (bass drum, claves, glockenspiel, log drum, sandpaper blocks), and strings.

Performance time is approximately 13 minutes.

The Music

Violin Concerto

Erich Wolfgang Korngold

Born in Brno (Moravia), May 29, 1897

Died in Hollywood, November 29, 1957



Ambition no doubt was mixed with hope when the powerful Viennese music critic Julius Korngold in 1897 named his second son Erich Wolfgang—might he turn out to be another Mozart? Within a few years many were predicting just that of the phenomenal prodigy. His ballet *The Snowman* was staged at the Vienna Court Opera when Erich was 11. Gustav Mahler became an early supporter, as did Richard Strauss, Artur Schnabel, and Giacomo Puccini. In 1916 Bruno Walter conducted

the premiere of his second opera, *Violanta*, and the stage continued to hold a particular allure. *Die tote Stadt* (The Dead City, 1920), which Korngold wrote at 23, remains his best-known opera and his next, *Das Wunder der Heliane* (The Miracle of Heliane, 1927), has deservedly received increasing attention in recent years.

From Stage to Film The keen dramatic sensibility apparent from Korngold's success with ballet and opera moved in the second half of his career to music he wrote for films, which coincided with the move of his physical world from Europe to America. In 1934 the great theater director Max Reinhardt, with whom Korngold had already collaborated on various projects, enlisted him to come to Hollywood to help adapt Felix Mendelssohn's music for a film version of *A Midsummer Night's Dream*. Thus began a long, successful, and influential career in the movies. Korngold initially shuttled between Vienna and Los Angeles, but the Nazi takeover of Austria in 1938 no longer made this possible for a Jewish composer. He remained in California and fortunately managed to bring over his parents and family.

By this time, Korngold had won Academy Awards for *Anthony Adverse* (1936) and *The Adventures of Robin Hood* (1938). The film experiences left their mark on his music. His Cello Concerto was actually central to the plot of *Deception* (1946), and he later expanded the work for concert use. The Violin Concerto we hear today overlaps with music Korngold used in four of his film scores, although in this instance it is not always clear which came first, parts of the Concerto or the movie soundtrack.

Written for Several Violinists According to Korngold's wife, Luzi, his friend Bronislaw Huberman, a superb violinist, kept up a running refrain: "Erich,

where is my violin concerto?" Korngold started writing one in 1937, but after an unsuccessful private reading with the composer at the piano he put it aside until 1945. As the war ended and his father died in September, he returned at his wife's urging to writing concert music with a string quartet and decided to finish the Violin Concerto. Huberman still wanted the piece but there were no plans for the premiere. Korngold read through the work privately with another violinist, Bronislaw Gimpel, former concertmaster of the Los Angeles Philharmonic, who after military service was angling for a solo career.

At this point the great Jascha Heifetz heard of the project through his manager and approached Korngold. The legendary violinist studied the Concerto and played it through flawlessly with the composer. Korngold wrote somewhat sheepishly to Huberman: "I haven't been unfaithful yet, I'm not engaged ... but I have flirted." In the end Heifetz gave the acclaimed first performance in February 1947 with Vladimir Golschmann conducting the Saint Louis Symphony. Korngold expected it would be well received in Saint Louis but dreaded what critics in New York would say the next month when Efrem Kurtz conducted Heifetz and the New York Philharmonic at Carnegie Hall. Sure enough, the reviews were condescending, glib, and nasty, and yet a recording of that live broadcast concert, available on YouTube, shows the audience clapping enthusiastically after each of the movements. That summer Gimpel gave the European premiere in Vienna with Otto Klemperer conducting the Vienna Symphony Orchestra.

Heifetz performed the Concerto for the last time with the Los Angeles Philharmonic under Alfred Wallenstein in January 1953 and soon after they made the first recording of the piece. There are no documented performances for the next 20 years and then the work slowly began to enter the repertory, further recordings were released, and it ultimately emerged as one of the most beloved concertos of the 20th century.

Heifetz's gifts for both astonishing technique and moving lyricism inspired Korngold, who remarked, "In spite of its demand for virtuosity in the finale, the work with its many melodic and lyric episodes was contemplated rather for a Caruso of the violin than for a Paganini. It is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz." Korngold dedicated the work to Alma Mahler-Werfel, whose third husband, the novelist Franz Werfel, had recently died.

A Closer Look In 1937 Julius Korngold supposedly suggested to his son that the main theme of the recently released film *Another Dawn* would work well in a violin concerto. The soloist starts the first movement (**Moderato nobile**) with this lush, soaring melody, which is followed by a second one he used as a love motive in *Juarez* (1939). The middle movement (**Romance: Andante**), drawing upon the main love theme from *Anthony Adverse*, has an atmospheric "misterioso" middle section using muted violin and celesta with the evocative presence throughout of

the vibraphone. The brilliant finale (**Allegro assai vivace**) unfolds as a dancelike rondo employing material from *The Prince and the Pauper* (1937) and ending with a dazzling coda.

—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.

Korngold composed his Violin Concerto in 1945.

William dePasquale was the soloist in the first Philadelphia Orchestra performances of the Concerto, in December 1994; James DePreist conducted. The work has appeared only three other times on subscription since then: in April 1999 with Elmar Oliveria as soloist and Gerard Schwarz, in May 2013 with Hilary Hahn and Yannick Nézet-Séguin, and in May 2017 with Renaud Capuçon and Cristian Măcelaru.

The Concerto is scored for solo violin, two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, bass clarinet, two bassoons (II doubling contrabassoon), four horns, two trumpets, trombone, timpani, percussion (bass drum, chime, cymbals, glockenspiel, suspended cymbal, tam-tam, xylophone), harp, celesta, and strings.

The work runs approximately 24 minutes in performance.

The Music

Symphony No. 4

Johannes Brahms

Born in Hamburg, May 7, 1833

Died in Vienna, April 3, 1897



Haydn composed over 100 symphonies, Mozart some 50, but the most celebrated 19th-century composers dramatically scaled back on such quantity. Beethoven's formidable nine upped the stakes. The Romantic celebration of originality meant that each new work now carried extraordinary weight. While Mozart had written his first symphony at the age of eight, Beethoven held off until age 29. Many subsequent 19th-century composers waited well into their careers to produce a symphony.

After Robert Schumann more or less discovered the 20-year-old Johannes Brahms in 1853, writing a glowing review that praised him as the new musical messiah, all eyes and ears were on the young composer. Brahms felt under phenomenal pressure to produce an impressive first symphony. He made various false starts and it ultimately took him until age 43 to complete the Symphony No. 1 in C minor. Following the premiere of that glorious work in 1876 the celebrated conductor Hans von Bülow hailed it as "Beethoven's Tenth." Brahms's next symphony, a quite different work in a sunny D major, came quickly the next year. The Symphony No. 3 in F major dates from 1883 and he began the Fourth the following summer.

A Final Symphony Brahms composed the Symphony over the course of two summers in the resort of Mürzzuschlag, not far southwest from Vienna. From the outset he had the idea of ending the work with a passacaglia, a Baroque procedure in which a musical pattern is constantly repeated; specifically, he wanted to use as its basis the theme of the last movement from Johann Sebastian Bach's Cantata No. 150. Brahms composed the first two movements of the Symphony in 1884 and then the fourth and third (apparently in that order) the following summer.

Brahms was acutely aware that the Fourth Symphony was different from his earlier efforts. With his typical self-deprecating humor, he compared the work to the sour cherries found in the Alpine region in which he was composing. He wrote to Bülow, with whose formidable court orchestra in Meiningen he often performed, that "a few entr'actes are lying here—what [taken] together is usually called a symphony." But Brahms worried "about whether it will reach a wider

public! That is to say, I fear that it tastes of the native climate—the cherries here do not get sweet, you would not eat them!"

Initial Reactions As was often his practice, Brahms sought the opinion of trusted colleagues to whom he sent the score and eventually played through the piece with composer Ignaz Brüll in a version for two pianos. In early October 1885 he assembled a group of friends, among them the powerful critic Eduard Hanslick, conductor Hans Richter, and his future biographer Max Kalbeck. After the first movement concluded there was no reaction—Hanslick remarked that the experience was like being beaten "by two terribly clever people," which dissipated some of the tension. The next day Kalbeck suggested scrapping the third movement entirely and publishing the finale as a separate piece.

Despite some polite praise Brahms realized that most of his friends were lukewarm on the piece; he may well have felt that until it was played by an orchestra its true effect could not really be judged. Bülow put the Meiningen ensemble at the composer's disposal: "We are yours to command." Brahms could test out the piece, see what he might want to change, and then present the premiere. The event on October 25, 1885, turned out to be a triumph—each movement received enthusiastic applause and the audience attempted, unsuccessfully, to have the brief third-movement scherzo repeated. Over the next month the new work was presented on tour in various cities in Germany and the Netherlands.

The first performance in Brahms's adopted hometown of Vienna took place in January 1886 with Richter conducting the Vienna Philharmonic. Hanslick was now enthusiastic and compared the work to a "dark well; the longer we look into it, the more brightly the stars shine back." On the opposing side, Hugo Wolf, who took time off from composing great songs to write scathing reviews, lambasted the "musical impotence" of the Symphony and declared that "the art of composing without ideas has decidedly found in Brahms its worthiest representative." Another notable Viennese performance came a decade later, with Richter again at the helm, in what proved to be the 63-year-old Brahms's last public appearance; he died of liver cancer a month later. As Florence May, an English pianist who wrote a biography of Brahms, recalled:

A storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the "artists" box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting audience, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience

there was a feeling as of a stifled sob, for each knew that they were saying farewell.

A Closer Look Although Brahms thought of beginning the first movement (**Allegro non troppo**) with a brief chordal introduction, he ultimately decided to cut these measures and launch directly into the opening theme, a series of limpid two-note sighs consisting of descending thirds and ascending sixths that bind the movement together. The following **Andante moderato** opens with a noble horn theme that yields to a magnificently adorned theme for the strings. The tempo picks up in the sparkling third movement (**Allegro giocoso**), a scherzo in sonata form that gives the triangle a workout.

As mentioned, Brahms initially had the idea of the final movement (**Allegro energico e passionato**) using the Baroque technique of a passacaglia or chaconne (the terms are often used interchangeably). He slightly altered a ground bass progression from the final chorus of Bach's Cantata No. 150, "Nach dir, Herr, verlanget mich" (For You, Lord, Is My Longing) over which he built a mighty set of 30 variations and coda. In 1877 Brahms had made a piano transcription for left hand alone of Bach's D-minor Chaconne for solo violin, which provided a model here, as did the last movement of Beethoven's "Eroica" Symphony. The variations, often presented in pairs, begin with a bold statement based on Bach's theme. Despite a section in major, the movement gradually builds in its tragic force to a thrilling conclusion.

—Christopher H. Gibbs

Brahms composed his Symphony No. 4 from 1884 to 1885.

The Symphony has been a favorite piece of Philadelphia Orchestra conductors since its first appearance, in January 1902 with Fritz Scheel. The work last appeared on subscription concerts in March/April 2022, with Nathalie Stutzmann.

The Orchestra has recorded the piece five times: in 1931 and 1933 with Leopold Stokowski for RCA; in 1944 and 1967 with Eugene Ormandy for CBS (the latter later released on EMI); and in 1988 with Riccardo Muti for Philips.

Brahms scored the Symphony for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings.

Performance time is approximately 40 minutes.

Musical Terms

Aria: An accompanied solo song, usually in an opera or oratorio

Cantata: A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chord: The simultaneous sounding of three or more tones

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

Glissando: A glide from one note to the next

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

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

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.

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

Recitative: Declamatory singing, free in tempo and rhythm

Romance: A title for short instrumental pieces of sentimental or romantic nature, and without special form

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts.

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.

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Energico: With vigor, powerfully

Giocoso: Humorous

Moderato: A moderate tempo, neither fast nor slow

Nobile: In a noble, grand, impressive manner

Passionato: Very expressive

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Meno: Less

Non troppo: Not too much

Più: More

Poco: Little, a bit

DYNAMIC MARKS

Fortissimo (ff): Very loud

Pianissimo (pp): Very soft

Audience Services

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 philorch.org/contactaudienceservices.

Subscriber Services:

215.893.1955, Mon.–Fri., 9 AM–5 PM

Audience Services:

215.893.1999

Mon.–Fri., 10 AM–6 PM

Sat.–Sun., 11 AM–6 PM

Performance nights open until 8 PM

Box Office:

Mon.–Sun., 10 AM–6 PM

The Academy of Music

Broad and Locust Streets

Philadelphia, PA 19102

Tickets: 215.893.1999

Concert dates (two hours before concert time and through intermission):

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 turns-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.