2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, March 13, at 7:30
Friday, March 14, at 2:00
Saturday, March 15, at 8:00

Marin Alsop Conductor
Randall Goosby Violin

Frank *Picaflor: A Future Myth*
I. Pachacuti: The Drowning of Pachamama—
II. As the Night Tears—
III. Song of the Picaflor—
IV. Prophecy of the Mollusks—
V. The Scraped Ones Point the Way
VI. The Keeper of the Flies—
VII. The Royal Road and Ghosts of Chaskis Past
VIII. Fossils at the Horizon—
IX. The Sun God—
X. Pachacuti: Firethroats
World premiere—co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra

Intermission

Mendelssohn Violin Concerto in E minor, Op. 64
I. Allegro molto appassionato—Presto—
II. Andante—
III. Allegretto non troppo—Allegro molto vivace

Brahms Variations on a Theme of Joseph Haydn, Op. 56a

This program runs approximately one hour, 55 minutes.

Gabriela Lena Frank's *Picaflor: A Future Myth* is a highlight of the Marian Anderson Artistic Initiative, supported in part by the **Wyncote Foundation**. The Marian Anderson Artistic Initiative showcases composers and artists who embody Ms. Anderson's passion for increasing inclusivity, diversity, equity, and access in the performing arts, contributing to the advancement of a more representative art form.

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, around 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 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 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.

Principal Guest Conductor

Ogata Photo

One of the foremost conductors of our time, **Marin Alsop** is principal guest conductor of The Philadelphia Orchestra, with which she made her debut in 1990. She is the first woman to serve as the head of a major orchestra in the United States, South America, Austria, and Britain. This season marks her sixth as chief conductor of the ORF Vienna Radio Symphony, her second as artistic director and chief conductor of the Polish National Radio Symphony, and her second as principal guest conductor of London's Philharmonia. She is also chief conductor of the Ravinia Festival and the first music director of the National Orchestral Institute + Festival at the University of Maryland. This season she becomes the first United States–born woman to conduct the Berlin Philharmonic. Other 2024–25 highlights include an evening devoted to Gustav and Alma Mahler with the Philharmonia, a world premiere from Nico Muhly with the New York Philharmonic, a reprise of Julia Wolfe's *Her Story* with the National Symphony, and return engagements with the Baltimore, Chicago, Cincinnati, and San Francisco symphonies.

In 2021 Ms. Alsop assumed the title of music director laureate and OrchKids founder 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, released multiple award-winning recordings, and conducted more than two dozen world premieres, as well as founding OrchKids, its groundbreaking music education program for Baltimore's most disadvantaged youth. In 2019, after seven years as music director, she became conductor of honor of Brazil's São Paulo Symphony. Deeply committed to new music, she was music director of California's Cabrillo Festival of Contemporary Music for 25 years, leading 174 premieres. In 2024 she made her long-awaited debut at the Metropolitan Opera.

Recognized with *BBC Music*'s "Album of the Year" and Emmy nominations in addition to GRAMMY, Classical BRIT, and *Gramophone* awards, Ms. Alsop's discography comprises more than 200 titles on Decca, Harmonia Mundi, Sony Classical, and Naxos. The first and only conductor to receive a MacArthur Fellowship, she has also been honored with the World Economic Forum's Crystal Award. She is director of graduate conducting at the Johns Hopkins University's Peabody Institute and holds Honorary Doctorates from Yale University and the Juilliard School. In 2002, to promote and nurture the careers of her fellow female conductors, she founded the Taki Concordia Conducting Fellowship, which was renamed in her honor as the Taki Alsop Conducting Fellowship in 2020. *The Conductor*, a documentary about her life, debuted at New York's 2021 Tribeca Film Festival.

Soloist

Jeremy Mitchell

American violinist **Randall Goosby** made his Philadelphia Orchestra debut at the Saratoga Performing Arts Center in the summer of 2022 and his subscription debut the following October. Signed exclusively to Decca Classics in 2020 at the age of 24, he is acclaimed for the sensitivity and intensity of his musicianship, his determination to make music more inclusive and accessible, and bringing the music of under-represented composers to light. In addition to these current concerts, highlights of the 2024–25 season include debut performances with the Chicago Symphony, the Minnesota Orchestra, the Montreal Symphony, the National Arts Centre Orchestra (Ottawa), and the Netherlands Radio Philharmonic. He joins the London Philharmonic on a United States tour led by Edward Gardner and makes return visits to the Los Angeles Philharmonic, the Cincinnati Symphony, the Detroit Symphony, and the Utah Symphony. He also appears in solo recitals across North America and Europe as well as with the Renaissance Quartet.

Mr. Goosby's debut concerto album was released by Decca Classics in 2023 with Yannick Nézet-Séguin and The Philadelphia Orchestra performing violin concertos by Max Bruch and Florence Price. In 2021 he released his debut album for Decca entitled *Roots,* a celebration of African-American music that explores its evolution from the spiritual to present-day compositions. Collaborating with pianist Zhu Wang, he curated an album paying homage to the pioneering artists who paved the way for him and other artists of color. *Roots: Deluxe Edition* was released in 2024, featuring new recordings of music by Carlos Simon, William Grant Still, and Price.

A recipient of the 2022 Avery Fisher Career Grant, Mr. Goosby made his debut with the Jacksonville Symphony at age nine and the New York Philharmonic at a Young People's Concert at age 13. A former student of Itzhak Perlman and Catherine Cho, he received his bachelor's, master's, and artist diploma degrees from the Juilliard School. He plays the Antonio Stradivarius, Cremona, "ex-Strauss," 1708 on generous loan from the Samsung Foundation of Culture.

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

1844
Mendelssohn
Violin Concerto

Music
Verdi
Ernani
Literature
Thackeray
Barry Lyndon
Art
Turner
Rain, Steam, and Speed
History
YMCA founded

1873
Brahms
Variations on a Theme of Joseph Haydn

Music
Delibes
Le Roi l'a dit
Literature
Rimbaud
Une Saison en enfer
Art
Cézanne
The Straw Hat
History
Vienna World Exhibition

Our concert today opens with the world premiere of a Philadelphia Orchestra co-commission. Gabriela Lena Frank, the ensemble's former composer-in-residence, drew upon her Peruvian heritage for *Picaflor*: *A Future Myth.*

As a teenager Felix Mendelssohn was already writing fully mature orchestral masterpieces. At the other end of his life—cut short at age 38—he produced works that remained fresh and youthful. The beloved Violin Concerto that we hear today turned out to be his final orchestral work.

Joseph Haydn provided the inspiration for the final work on this concert: Johannes Brahms's Variations on a Theme of Joseph Haydn. At least that is what Brahms thought—it seems the piece he used as a model was not by Haydn! No matter: His magisterial set of variations proved a brilliant success for the 40-year-old composer and provided an impetus for him to finish his First Symphony, which premiered three years later.

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

Picaflor: A Future Myth

Gabriela Lena Frank
Born in Berkeley, California, September 26, 1972
Now living in Boonville, California


Mariah Tauger

Born in Berkeley, California, to parents of Peruvian, Chinese, Lithuanian, and Jewish descent, Gabriela Lena Frank has preserved the concept of identity at the core of her music. Equal parts composer, musical anthropologist, pianist, activist, and educator, she has traveled extensively throughout South America and has incorporated the poetry, mythology, and native musical styles of this region into a unique programmatic style. Formerly composer-in-residence with The Philadelphia Orchestra, Frank received bachelor's and master's degrees from Rice University and a Doctor in Musical Arts in composition from the University of Michigan.

Frank completed a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra in 2017, which featured the premiere of *Walkabout:* Concerto for Orchestra. A second residency with the Houston Symphony saw the premiere of *Conquest Requiem*, a large-scale choral/orchestral piece in Spanish, Latin, and Nahuatl, the language of the Aztecs. Other recent premieres have included *Pachamama Meets an Ode* for chorus and orchestra, co-commissioned by The Philadelphia Orchestra; *Las cinco lunas de Lorca* for LA Opera; and *Apu:* Tone Poem for Orchestra, commissioned by Carnegie Hall. Frank's opera *El último sueño de Frida y Diego*, commissioned by San Francisco Opera and San Diego Opera, will have a new production at the Metropolitan Opera in the spring of 2026.

A Help to Others For Frank, success means leveraging achievements to help others, including the development of a music program at Anderson Valley High School in Boonville, California. In 2017 she founded the Gabriela Lena Frank Creative Academy of Music in Boonville, which assists emerging composers launch their careers through partnerships with renowned performers. In 2020 she received the Heinz Award in the Arts and Humanity in recognition of her "weaving Latin American influences into classical constructs and breaking gender, disability, and cultural barriers in classical music composition." This award included an unrestricted cash prize of $250,000, much of which she donated to the Academy.

Frank has been the subject of several scholarly books and PBS documentaries on the music and composers of Latin America and women of influence in contemporary music. Born with a neurosensory high-moderate near-profound hearing loss, she also

incorporates hearing aid technology into her composition process. As she writes, "With the ability to take the sound out of the equation, I focus on the feel."

Fusion of Narrative and Music As a creator, Frank is especially known for embedding storylines in her works. She writes that *Picaflor*: *A Future Myth* is

> an original story born of my fancy, told in the language of a fable. It draws on the mythology of Andean Perú, the object of my lifelong fascination—the existence of a sky kingdom under the dominion of a creator sun god, and a mischievous hummingbird, the "picaflor," who leaves the kingdom by ripping the sky. The story also draws on the existence of personages such as the chaski, the runner from the pre-Conquest Tawantinsuyu Empire who delivered messages along the Inca Road. All are portrayed against the backdrop of pachacuti, the longstanding Indigenous belief that cataclysmic changes of era-worlds occur every several hundred years. What happens, I wonder, when we imagine these ideas as taking place in the future rather than the past? And in a future that will bear the mark of our attitudes towards Mother Earth? How do mythologies change in such a future? As a generational daughter of Indigenous Perú, *Picaflor* is what has stirred inside me.

A Closer Look *Picaflor* is a joint commission between The Philadelphia Orchestra, the Oregon Symphony, and the Bravo! Vail Music Festival. The 10 movements initially take the audience to the "dark, unpleasantly wet planet" from which the Sun God has taken his favorite creatures, including the Picaflor, to the Sky Kingdom for safekeeping. Picaflor's sister, Pachamama, has been left behind to burn. The beings left behind are depicted by wind pairings singing over one another, including oboe and English horn, high E-flat clarinet with B-flat clarinet, and a piccolo duo.

The planet emerges from despair as a flute trio plays the "song of the Picaflor." Ancient mollusks, represented by strings and lower winds, emerge from the texture and petroglyphs peel themselves off surfaces in a flowing dance. Picaflor flies to the Sun God, with relentless timpani beats, descending woodwind and mallet chords, together with scurrying strings representing the power of the Sun God and his pursuit of the Picaflor. A conflict ensues and the Picaflor is burned. Her ash descends to earth, "fertilizing it with the small bird's qualities of wisdom, courage and selflessness." However, a bit of ash remains with the Sun God, giving birth to sunrises and sunsets, and Picaflor's flute trio returns. Pachamama "steps into a new skin," proclaiming a new age.

—Nancy Plum

Nancy Plum has been a program annotator for 30 years and has written notes for The Philadelphia Orchestra, the Kimmel Center, Carnegie Hall, and Philadelphia Singers, among others. She has been a music critic in Princeton for more than 35 years and is a member of the Philadelphia Chorale. She wrote a history of the U.S. Air Force Singing Sergeants and is completing a book about an incident in the Cuban underground in the 1950s.

Frank composed Picaflor: A Future Myth *from 2020 to 2021.*

These are the world premiere performances of the work.

The score calls for three flutes (II and III doubling piccolo), three oboes (III doubling English horn),

three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, two trumpets, timpani, percussion (marimba, snare drum, suspended cymbal, tam-tam, temple blocks, triangles, xylophone), harp, piano (doubling celesta), and strings.

Performance time is approximately 30 minutes.

The Music

Violin Concerto

Felix Mendelssohn
Born in Hamburg, February 3, 1809
Died in Leipzig, November 4, 1847

In 1838 Felix Mendelssohn began to be haunted by a yearning melody, at once sinuous and melancholy, that he recognized as the beginning of a violin concerto. As he wrote to a friend in July of that year, this melody "gave him no peace." Usually a ruminant, even hesitant, composer, Mendelssohn brooded over this elegiac theme in E minor for years. In the meantime, he completed his String Quartet in E minor, Op. 44, No. 2; its overall mood of subdued passion clearly anticipated that of the violin concerto to come. An 1842 commission from England caused him to draft an extended sketch of a piano concerto in the same key with transitions between movements, just as in the violin concerto.

A Partnership in Composing Mendelssohn wrote the Violin Concerto in E minor, Op. 64, for the brilliant violinist Ferdinand David. In February 1836 David became concertmaster of Leipzig's famed Gewandhaus Orchestra, of which Mendelssohn was music director. The two men were fast friends and they worked closely together as colleagues at the Leipzig Conservatory as well as on the Concerto. Spurred on by David, Mendelssohn turned his full attention to writing the piece in the early months of 1844. Work proceeded so rapidly that the orchestral score was virtually complete by September. Although he is often now thought of as a facile composer whose work came to him effortlessly, Mendelssohn was in fact a compulsive reviser. At one point in his correspondence with David, he wondered if he should not extend the poetic cadenza of the first movement into a full virtuoso display, which he happily decided not to do. By the end of the year, Mendelssohn was still fussing over details; the exasperated violinist had to coax the fastidious composer into relinquishing his score. David premiered the Concerto in Leipzig on March 13, 1845, with the Danish composer Niels Gade conducting. It was an immediate and lasting success, beloved by violinists and listeners alike.

Mendelssohn cast his Violin Concerto in three movements connected by transitions so that each flows effortlessly into the next without interruption. (The composer may have wished to forestall the then-customary applause after every movement.) He might have derived this practice from the *Konzertstück* in F minor for Piano and Orchestra, Op. 79 (1815–21), by Carl Maria von Weber, in which the major sections succeed each other without a break. Mendelssohn was one of the finest pianists of his era and played

Weber's brilliant work often. Unlike Weber's score, however, Mendelssohn's Violin Concerto has no extramusical "program" to explicate its impassioned emotion.

A Closer Look After a single rustling measure scored for strings and timpani, the violin enters with the principal theme of the first movement (**Allegro molto appassionato**). This haunting beginning owes a debt to Beethoven's Fourth Piano Concerto, a work that was also in Mendelssohn's repertory, in which the pianist plays the opening theme immediately before the orchestra enters. Mendelssohn deploys this reversal of the traditional roles of soloist and orchestra throughout his Violin Concerto. Like Beethoven, he derived all of the material in his score from these opening measures. In particular, the first notes played by the soloist have a distinctive rhythm, a "long-short" pattern known to musicians as a "dotted rhythm." This dotted rhythm recurs constantly throughout the piece, binding its materials together in remarkable unity despite a kaleidoscopic variety of moods. After this arresting opening, the first movement proceeds along the lines of a standard sonata form until the cadenza's unexpected appearance at the end of the development. This daring formal innovation enabled Mendelssohn to weave the cadenza into the tapestry of the score rather than simply allowing it to be a pretext for virtuoso display near the very end of the movement, as was customary during the period. The Concerto's cadenza therefore functions more like a soliloquy in a drama than a succession of fireworks, the end of which melds seamlessly into the recapitulation, evincing remarkable ingenuity in the service of emotional expression.

After a concise transition that prominently features the bassoon, the wistful second movement (**Andante**) gently unfolds a lyrical melody, a veritable "song without words." During the more agitated middle section, the oscillating figuration of the solo violin recalls the tremulous orchestral figure with which the Concerto began. The next transition alludes to elements of the first movement's opening theme, thus moving elegantly into the finale. The last movement (**Allegretto non troppo—Allegro molto vivace**) is a combination of elfin scherzo and exultant finale. Near the end of this scintillating rondo, an exultant lyrical outburst precedes the joyous final measures.

—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.*

Mendelssohn's Violin Concerto was composed in 1844.

The first Philadelphia Orchestra performances of the E-minor Concerto were given in November 1901 by Charles Gregorowitsch, with Fritz Scheel on the podium. Many great violinists have performed the work here, including Fritz Kreisler, Efram Zimbalist, Zino Francescatti, Isaac Stern, Yehudi Menuhin, Pinchas Zukerman, Itzhak Perlman, Gil Shaham, Leonidas Kavakos, and Nadja Salerno-Sonnenberg. The last subscription performances of the Concerto were in October 2016, with violinist Veronika Eberle and Alain Altinoglu.

The Orchestra has recorded the work three times, all with Eugene Ormandy for CBS: in 1950 and 1958

with Stern and in 1955 with David Oistrakh.

The Concerto is scored for solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 27 minutes.

The Music

Variations on a Theme of Joseph Haydn

Johannes Brahms
Born in Hamburg, May 7, 1833
Died in Vienna, April 3, 1897

The Variations on a Theme of Joseph Haydn, which Johannes Brahms composed at the age of 40, marked his entry into full orchestral maturity. Exactly 20 years earlier Robert Schumann had prophesized great things for him, hailing the young composer as the long-awaited heir to Beethoven. In a famous review titled "New Paths" (the last article Schumann wrote), he praised Brahms's early pianos sonatas as "symphonies in disguise." The wide attention and great expectations this elicited seem to have proved something of a burden.

Although he found was prolific, did not suffer from composer's block, and even soon started composing a symphony, Brahms found it a challenge to write purely orchestral works. He diverted some of his symphonic ideas into the ambitious Piano Concerto No. 1 in D minor and came closer to symphonies in two orchestral serenades. The First Symphony finally arrived in 1876, when Brahms was 43, but it was the Haydn Variations three years earlier that had given him greater confidence and set the decisive course for his magnificent four symphonies. The idea of a set of orchestral variations was unusual, although individual movements within earlier symphonies, such as the second in Haydn's "Surprise" or the finale of Beethoven's "Eroica," offered models of sorts, as did great keyboard works by Bach, Beethoven, and Schubert.

Not By Haydn? Brahms wrote atop the autograph manuscript "Variations for Orchestra on a Theme of Jos. Haydn, Chorale St. Antoni." Expert opinion, however, holds that Haydn did not write the Divertimento in B-flat (Hob. II/46) from which Brahms got the melody. In the early 1950s the eminent Haydn scholar H.C. Robbins Landon suggested the actual composer might have been Ignaz Josef Pleyel (1757–1831). In any case, the relevant melody within that work is labelled as the "St. Anthony" Chorale, which may have had some folk origin. Brahms seems not to have been sure whose tune it actually was, but he at least thought Haydn had used it as the second movement of the divertimento.

Brahms was among the most historically well informed and engaged of all great composers. One of his scholarly friends was the Haydn biographer Carl Ferdinand Pohl, who showed him several unpublished pieces supposedly by Haydn; from one of them Brahms copied out the "St. Anthony" Chorale. Several years later, in the summer of 1873, he decided to use it for a grand set of variations. His close friend Clara Schumann recorded in her diary on August 20: "In the morning I tried out with Johannes [his] new variations for two pianos on the ?-theme, which are entirely wonderful." This statement,

along with others, indicates that Brahms initially composed the Variations for two pianos, although an orchestral conception may nonetheless have been in mind from the start. After rumors spread about the piece he informed his publisher that they were "actually variations for orchestra." He completed both versions that summer before his return to Vienna in September and they were published as Op. 56a and 56b.

Brahms conducted the premiere at the opening subscription concert of the Vienna Philharmonic in November 1873. The event was an important one for him as his only previous Philharmonic performance of a piece, the Op. 16 Serenade a decade earlier, had not gone well. Now Edward Hanslick, the most powerful critic of the day and a staunch Brahms advocate, praised the Variations highly, as did others. Brahms conducted the piece often and its influence was felt by later composers who followed his example, including Antonín Dvořák's Symphonic Variations, Edward Elgar's "Enigma" Variations, and Arnold Schoenberg's Variations for Orchestra.

A Closer Look No matter who wrote the original Divertimento from which Brahms got the theme (let alone who wrote the original tune), he closely followed the source, which was also a variation movement scored for a small ensemble consisting of two oboes, two horns, three bassoons, and serpent (a large bass-register woodwind instrument). Brahms begins his piece by using almost the same instrumentation to present the tune, which consists of a pairing of two five-measure phrases.

There follow eight variations of different speeds, moods, and character, but almost always with the same phrase and harmonic structure as the theme. The work ends with a grand finale that offers what is itself a miniature set of variations based on part of the original theme presented over a ground bass. This Baroque technique, also known as passacaglia or chaconne, would serve the composer 13 years later for the great final movement of his Fourth Symphony, his last orchestral work.

—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.

Brahms composed his Variations on a Theme of Joseph Haydn in 1873.

Carl Pohlig conducted the first Philadelphia Orchestra performances of the work, in November 1907. Most recently on subscription it was performed with Donald Runnicles in October 2015.

The Orchestra has recorded the Haydn Variations four times: in 1946 and 1963 with Eugene Ormandy for CBS; in 1969 with Ormandy for RCA; and in 1989 with Riccardo Muti for Philips. Wolfgang Sawallisch's 1997 performance can be found on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998).

Brahms's score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, timpani, triangle, and strings.

Performance time is approximately 20 minutes.

Musical Terms

GENERAL 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

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

Development: See sonata form

Divertimento: A piece of entertaining music in several movements

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

Harmonic: Pertaining to chords and to the theory and practice of harmony

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

Konzertstück: A short concerto in one movement and free in form

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.

Recapitulation: See sonata 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. Also an instrumental piece of a light, piquant, humorous character.

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

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

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.

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Appassionato: Passionately

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Non troppo: Not too much

Audience Services

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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.