PHILADELPHIA /ORCHESTRA

Yannick Nézet-Séguin
Music & Artistic Director

April 25–27, 2025

Pianist Yefim Bronfman has regrettably withdrawn from these performances due to a hand injury. The Philadelphia Orchestra is extremely grateful to **Garrick Ohlsson** for agreeing to step in on short notice. The program remains unchanged.

Since winning the Chopin International Piano Competition in 1970, the same year he made his Philadelphia Orchestra debut, Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of Chopin, Mr. Ohlsson commands an enormous repertoire that ranges over the entire piano literature encompassing more than 80 concertos. Highlights of his 2024–25 season include a return to Carnegie Hall with the Orpheus Chamber Orchestra and appearances with orchestras in Portland, Madison, Kalamazoo, Palm Beach, and Ft. Worth. In recital programs, which include works from Beethoven, Schubert, and Chopin to Barber and Scriabin, he will appear in Santa Barbara, Orange County, Aspen, Warsaw, and London. Collaborations with the Cleveland, Emerson, Tokyo, and Takacs string quartets have led to decades of touring and recordings. His solo recordings are available on the Hyperion label and on Bridge Records. Both Brahms concertos and Tchaikovsky's Second Piano Concerto have been released on live recordings with the Melbourne and Sydney symphonies and Rachmaninoff's Concerto No. 3 with the Atlanta Symphony. A native of White Plains, New York, Mr. Ohlsson began piano studies at age eight at the Westchester Conservatory of Music and at 13 entered the Juilliard School. He was awarded the Avery Fisher Prize in 1994 and the University Musical Society Distinguished Artist Award in Ann Arbor, Michigan, in 1998. He is the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music and in August 2018 the Polish Deputy Culture Minister awarded him with the Gloria Artis Gold Medal for cultural merit.

2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, April 25, at 2:00
Saturday, April 26, at 8:00
Sunday, April 27, at 2:00

Tugan Sokhiev Conductor
Yefim Bronfman Piano

Beethoven Piano Concerto No. 5 in E-flat major, Op. 73 ("Emperor")
I. Allegro
II. Adagio un poco mosso—
III. Rondo: Allegro

Intermission

Beethoven Symphony No. 4 in B-flat major, Op. 60
I. Adagio—Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro ma non troppo

This program runs approximately one hour, 45 minutes.

Yefim Bronfman's appearances are supported by the **Eileen Kennedy and Robert Heim Visiting Artist Fund**.

The April 25 concert is sponsored by the **Volunteer Committees**.

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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.

Conductor

Patrice Nin

Internationally renowned conductor **Tugan Sokhiev** divides his time between the symphonic and lyric repertoire, conducting the most prestigious orchestras around the world. He regularly leads the Vienna, Berlin, and Munich philharmonics; the Dresden Staatskapelle; the Bavarian Radio Symphony; the Leipzig Gewandhaus Orchestra; London's Philharmonia; and the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. Recent seasons have included a tour of Asia with the Vienna Philharmonic and a European tour with the Munich Philharmonic. He spends several weeks each season with the NHK Symphony in Tokyo and is invited to the finest orchestras in the United States, including the New York Philharmonic and the Boston and Chicago symphonies. He made his Philadelphia Orchestra debut in 2014.

As music director of the Orchestre National du Capitole de Toulouse from 2008 to 2022, Mr. Sokhiev led several world premieres and a significant number of tours abroad, propelling the orchestra to international prominence. Passionate about his work with singers, he was music director and chief conductor of the Bolshoi Theatre in Moscow from 2014 to 2022, conducting many new productions and premieres. He has guest conducted at the Metropolitan Opera and received critical acclaim for his performances of Prokofiev's *The Love for Three Oranges* with the Mahler Chamber Orchestra at the Aix-en-Provence Festival, a production he subsequently took to the Teatro Real in Madrid. In addition to these current performances, highlights of the 2024–25 season include debuts with the Orchestre de l'Opéra National de Paris; tours in Asia with the Munich Philharmonic and Europe with the Staatskapelle Dresden; and the Summer Night Concert with the Vienna Philharmonic. He also conducts a new production of Tchaikovsky's *Iolanta* at the Vienna State Opera.

Mr. Sokhiev's discography includes recordings with the Orchestre National du Capitole de Toulouse on Naïve and Warner Classics and winning the Diapason d'Or in 2020. His recordings with the Deutsches Symphonie-Orchester (DSO) Berlin, where he was principal conductor from 2012 to 2016, have been released on Sony Classical. He has collaborated with EuroArts on a series of DVDs with the DSO Berlin, the Orchestre National du Capitole de Toulouse, and the Berlin Philharmonic. One of the last students of legendary teacher Ilya Musin at the St. Petersburg Conservatory, Mr. Sokhiev is eager to share his expertise with future generations of musicians. He founded a conducting academy in Toulouse and works with the young musicians of the Angelika Prokopp Summer Academy of the Vienna Philharmonic. He is honored to be a patron of the Philharmonic Brass Education Program, collaborating with musicians on their first recording.

Soloist

Dario Acosta

Internationally recognized as one of today's most acclaimed and admired pianists, **Yefim Bronfman** stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series. His commanding technique, power, and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike. A frequent touring partner with the world's greatest orchestras and conductors, he made his Philadelphia Orchestra debut in 1977 and has performed regularly with the ensemble ever since. In addition to these current performances, highlights of his 2024–25 season include tours with the Pittsburgh and NDR Hamburg symphonies in Europe followed by a tour of China and Japan with the Vienna Philharmonic; returns to multiple orchestras in the United States and Europe; a spring recital at Carnegie Hall; and two special projects: duos with flutist Emmanuel Pahud in Europe and trios with violinist Anne-Sophie Mutter and cellist Pablo Ferrández in the United States.

Mr. Bronfman has been nominated for six GRAMMY awards, winning in 1997 with Esa-Pekka Salonen and the Los Angeles Philharmonic for their recording of the three Bartók piano concertos. His prolific catalogue of recordings includes works for two pianos by Rachmaninoff and Brahms with Emanuel Ax; the complete Prokofiev concertos with the Israel Philharmonic and Zubin Mehta; the soundtrack to Disney's *Fantasia 2000;* the 2014 GRAMMY-nominated recording of Magnus Lindberg's Piano Concerto No. 2, commissioned for him and performed by the New York Philharmonic conducted by Alan Gilbert; a recital disc, *Perspectives,* complementing his designation as a Carnegie Hall "Perspectives" artist for the 2007–08 season; and Beethoven's Triple Concerto with violinist Gil Shaham, cellist Truls Mørk, and the Tönhalle Orchestra under David Zinman. Now available on DVD are his performances of Liszt's Second Piano Concerto with Franz Welser-Möst and the Vienna Philharmonic; Beethoven's Fifth Piano Concerto with Andris Nelsons and the Royal Concertgebouw Orchestra from the 2011 Lucerne Festival; and Rachmaninoff's Third Piano Concerto with the Berlin Philharmonic and Simon Rattle

Born in Tashkent in the Soviet Union, Mr. Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In 1991 he gave a series of joint recitals with violinist Isaac Stern in Russia, marking his first public performances there since leaving the country at age 15. A recipient of the prestigious Avery Fisher Prize and the Jean Gimbel Lane Prize in Piano Performance from Northwestern University, Mr. Bronfman also holds an honorary doctorate from the Manhattan School of Music.

Framing the Program

Parallel Events

1806
Beethoven
Symphony No. 4

Music
Weber
Symphony No. 1
Literature
Scott
Ballads and Lyrical Pieces
Art
Thorvaldsen
Hebe
History
Napoleonic wars

1809
Beethoven
"Emperor" Concerto

Music
Spontini
Fernand Cortez
Literature
Irving
Rip van Winkle
Art
Constable
Malvern Hill
History
Fulton patents the steamboat

Beethoven composed his first four piano concertos as enticing vehicles with which he could dazzle audiences and display his abundant talents both as a performer and composer. But by the time he wrote his last concerto in 1809 deafness had forced a retreat from public performance; another pianist was enlisted to give the premiere. In the mighty Fifth Concerto, later known as the "Emperor," Beethoven continued to challenge the expectations of his time by creating virtuoso music of real substance.

Robert Schumann remarked that Beethoven's Fourth Symphony was like a "slender Grecian maiden between two Nordic giants." And yes, the work is certainly overshadowed by its mighty neighbors, the magnificent "Eroica" Symphony and the monumental Fifth. Beethoven's contemporaries, however, viewed the Fourth as yet another one of the composer's challenging innovations that were changing forever the genre of the symphony.

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Photo: PeteChecchia

The Music

Piano Concerto No. 5 ("Emperor")

Ludwig van Beethoven
Born in Bonn, probably December 16, 1770
Died in Vienna, March 26, 1827

As Mozart had discovered some two decades earlier, piano concertos offered the ideal vehicle with which to display both performing and composing gifts, including those of improvisation in the unaccompanied cadenza sections heard near the end of certain movements. Beethoven wrote far fewer keyboard concertos than the two dozen of his model Mozart, although his involvement goes beyond the five canonic works most familiar today. In 1804–05 he wrote his "Triple" Concerto for piano, violin, and cello, and he later made a piano arrangement of his Violin Concerto. What we might call Beethoven's Piano Concerto "No. 0" in E-flat, his true first concerto, he composed as a young man in his native Bonn and although only the piano part survives with some instrumental cues, an orchestration has been reconstructed; a few available recordings of this curiosity give a good idea of how the fledgling composer sought to emulate Mozart.

These works span the first half of Beethoven's public career, taking him from the time of his first fame as a piano virtuoso to the point where he was generally recognized as the greatest living composer in Europe. There is some poetic justice, therefore, in the fact that he composed his last concerto, the so-called "Emperor," in 1809, the year that Haydn died. For even though Haydn had not composed in years, proper reverence was due to Beethoven's former teacher as long as he was alive.

Beethoven's last piano concerto (he abandoned work on a later Sixth Concerto in D major) is the only one he did not write for his own use as soloist. By 1809 his hearing had deteriorated to such an extent that he rarely played piano in public and could hardly have negotiated the challenges of this extraordinarily demanding piece. No longer performing concertos himself, he now finally got around to writing cadenzas for his earlier ones. Those of the "Emperor" are built into the fabric from the beginning.

What's in a Name? The nickname "Emperor," like many others attached to Beethoven's music (e.g. the "Moonlight" Sonata), has no authority with the composer. While there is a definite militaristic flavor at moments in the Concerto, similar gestures can be found in all his previous ones as well. In this case, the associations were more current: Napoleon's troops had staged their second siege of Vienna in May 1809. The loud mortar fire continued through the summer and caused Beethoven particular distress because of his hearing. In July he wrote to his publisher: "Let me tell you that since May 4th I have produced very

little coherent work, at most a fragment here and there. The whole course of events has in my case affected both body and soul. I cannot yet give myself up to the enjoyment of the country life which is so indispensable for me. ... What a destructive, disorderly life I see and hear around me, nothing but drums, cannons, and human misery in every form."

In other respects, however, Beethoven's fortunes, literally and figuratively, were rising. In March 1809 he had been granted an annuity contract from three of his generous aristocratic patrons who pledged their support for the rest of his life. Free for the first time from financial cares (at least for the time being: war eventually brought a severe devaluation of the currency and bankrupted some of his supporters), Beethoven's professional fame was reaching its summit. He finished the "Emperor" Concerto late in the year and dedicated it to his student, patron, and friend Archduke Rudolph. A semi-public premiere took place at the palace of his patron Prince Lobkowitz in January 1811, followed by a performance in Leipzig in November, both times with soloists other than Beethoven. A critic in Leipzig noted that the Concerto caused such enthusiasm "that [the audience] could hardly content itself with the ordinary expressions of recognition." Still, many contemporaries considered it too difficult. "The immense length of the Concerto," wrote the same critic, "robs it of the impact that a product of this gigantic intellect would otherwise have upon its hearers."

A Closer Look Beethoven opens the Concerto (**Allegro**) in a way like no other: It is not so much the unusual ploy of having the piano appear at the beginning (something he had already done in his Fourth Concerto), but rather that the piano essentially plays virtuoso cadenza-like material, music that traditionally belongs at the end rather than the beginning. After three opening flourishes alternating between orchestra and piano, the ensemble states a vigorous first theme. In the coloristic **Adagio,** the piano emerges from the extremes of its register, pianissimo, to state a melody with the quality of a hymn. For the finale Beethoven forges ahead without a break into the **Allegro** in which the piano first presents the buoyant theme.

—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.

Beethoven composed the E-flat major Piano Concerto in 1809.

The Concerto was first performed by The Philadelphia Orchestra with Constantin von Sternberg as soloist and Fritz Scheel conducting in March 1903 during the Orchestra's first cycle of the complete Beethoven symphonies. The Fifth was last performed on subscription concerts in February/March 2024, with pianist Haochen Zhang and Nathalie Stutzmann.

The piece has been recorded by The Philadelphia Orchestra three times: in 1950 with Rudolf Serkin and Eugene Ormandy for CBS; in 1958 with Eugene Istomin and Ormandy for CBS; and in 2021 with Zhang and Stutzmann for BIS.

The score calls for an orchestra of solo piano, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's Fifth Concerto runs approximately 40 minutes in performance.

The Music

Symphony No. 4

Ludwig van Beethoven

For listeners today, many of whom know all of Beethoven's symphonies, it takes some historical imagination to appreciate how his contemporaries first received them. From our perspective, the startling brilliance of the Third, Fifth, and Ninth in particular may eclipse the other six symphonies and obscure how novel they all were when first performed. Beethoven continually challenged his audience's expectations.

These challenges began with his First Symphony, with its "wrong key" opening. The Second Symphony was in no way a retreat, as later commentary often suggests; rather, Beethoven continued experimenting. The Third, the mighty "Eroica," clearly marked a turning point in his compositional development because of its length, complexity, extra-musical program, and aesthetic ambition. People thought: What would—what could—Beethoven do next? One critic at the time offered the following opinion about the Fourth: "That the composer follows an individual path in his works can be seen again in this work; just how far this path is the correct one, and not a deviation, may be decided by others. To me the great master seems here, as in several of his recent works, now and then excessively bizarre, and thus, even for knowledgeable friends of art, easily incomprehensible and forbidding."

A Neglected Work Biographical and historical accounts often tend to skip over the Fourth Symphony, jumping ahead to the famous Fifth. Indeed, the Fourth is the least known and performed of all of Beethoven's symphonies (of course, one of the nine has to be). It would probably turn up even less frequently were it not for the sake of comprehensiveness on recordings and in performance cycles.

The relative neglect of the Fourth Symphony began in Beethoven's own time. In 1814, when he was at the height of his popularity and success, a critic for the leading music journal in Europe commented that there were extended discussions available concerning most of his works, adding "the master's [Fourth] Symphony in B-flat major has certainly already been briefly and strikingly described several times, but has never been exhaustively reviewed. Does it deserve less than any of the others?" It seems that then, as now, the Fourth was overshadowed. As a perceptive critic remarked in 1811: "On the whole, the work is cheerful, understandable, and engaging, and is closer to the composer's justly beloved First and Second Symphonies than to the Fifth and Sixth. In the overall inspiration we may place it closer to the Second." Robert Schumann later remarked that the Fourth Symphony was like

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PHILADELPHIA/ORCHESTRA
Yannick Nézet-Séguin · Music & Artistic Director

a "slender Grecian maiden between two Nordic giants."

Beethoven wrote the Fourth Symphony during the late summer and fall of 1806, while staying in the palace of Count Franz von Oppersdorff in upper Silesia, far from the bustle of Vienna. The count's private orchestra performed the Second Symphony for Beethoven, who soon agreed to write a new one. The Fourth was given a semi-public performance at Prince Lobkowitz's palace in Vienna in March 1807 before its official premiere at a benefit concert in November. Over the coming years Beethoven's contemporaries became accustomed to how far the composer was expanding the boundaries of music; to them, the Fourth was viewed as Classical fare. One critic opined: "There are no words to describe the deep, powerful spirit of this work from his earlier and most beautiful period."

A Closer Look Although Beethoven had not used a slow introduction in the Third Symphony, for the Fourth he returned to one (**Adagio**), as he had in his first two symphonies and as were often found in the later symphonies of Joseph Haydn, his former teacher. (The introduction in this case is particularly similar to Haydn's Symphony No. 102, in the same key.) An example of the kind of feature some critics found "bizarre" was the jabbing dissonances that build up in the introduction before a rousing **Allegro vivace,** rich with melodies.

The second movement **Adagio** is an expressive and relaxed rondo in E-flat major. The third movement (**Allegro vivace**) combines elements of scherzo and minuet and has the trio section played twice, which creates a five-part structure instead of the usual three-part form. The Symphony concludes with a dazzling perpetual motion **Allegro ma non troppo** that nods again to Haydn.

—Christopher H. Gibbs

Beethoven composed his Symphony No. 4 in 1806.

The Philadelphia Orchestra's first performances of the Fourth Symphony took place during its first season, in January 1901, with Fritz Scheel conducting. The most recent subscription performance of the piece was under Yannick Nézet-Séguin's baton, in October 2021.
The Orchestra recorded the Symphony twice: in 1965 with Eugene Ormandy for CBS and in 1985 with Riccardo Muti for EMI. A live recording from 2005 with Christoph Eschenbach is also available as a digital download.

The score calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 30 minutes.

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Photos: Allie Ippolito, Jeff Fusco

Musical Terms

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

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

Dissonance: A combination of two or more tones requiring resolution

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

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.

Perpetual motion: A musical device in which rapid figuration is persistently maintained

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.

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.

Timbre: Tone color or tone quality

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Mosso: Moved

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

Un poco: A little

DYNAMIC MARKS

Pianissimo (pp): Very soft

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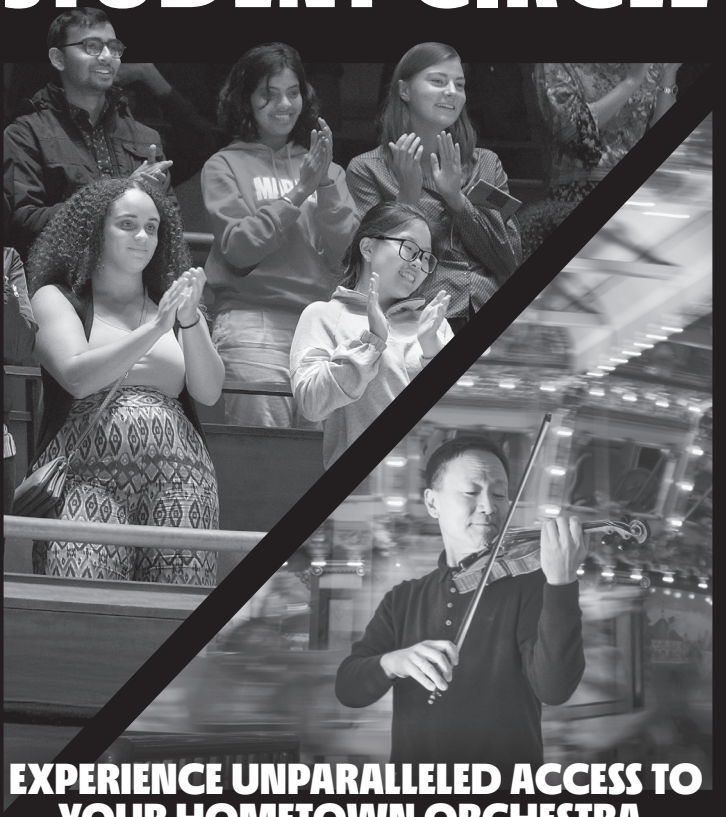

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