

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Saturday, November 29, at 8:00

Sunday, November 30, at 2:00

Yannick Nézet-Séguin Conductor

María Dueñas Violin

Blanchard Orchestral Suite from *Fire Shut Up in My Bones* / 

Lalo *Symphonic espagnole*, Op. 21, for violin and orchestra

I. Allegro non troppo

II. Scherzando: Allegro molto

III. Intermezzo: Allegretto non troppo

IV. Andante

V. Rondo: Allegro

Intermission

Sibelius Symphony No. 5 in E-flat major, Op. 82 / 

I. Tempo molto moderato—Allegro moderato (ma poco a poco stretto)—
Presto—Più presto

II. Andante mosso, quasi allegretto

III. Allegro molto—Un pochettino largamente—Largamente assai—Un
pochettino stretto

This program runs approximately one hour, 50 minutes.

/  designates a work that was given its world or United States premiere by The Philadelphia Orchestra, part of the Orchestra's 125th anniversary celebration.

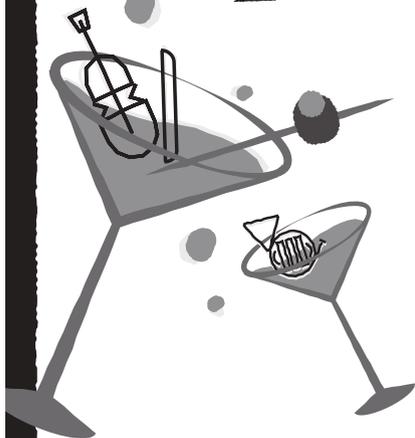
These concerts are part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

Terence Blanchard's Orchestral Suite from *Fire Shut Up in My Bones* is a highlight of the Marian Anderson Artistic Initiative. 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.

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The Philadelphia Orchestra

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Yannick Nézet-Séguin is now in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is esteemed by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

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, throughout the community, over the airwaves, and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary

contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Music and Artistic Director



Landon Nordeman

Canadian-born conductor and pianist **Yannick Nézet-Séguin** is currently in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick is both an evolutionary and a revolutionary, developing the mighty “Philadelphia Sound” in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *Philadelphia Inquirer* has said that under his baton the Orchestra is “at the top of its considerable form”; the Associated Press has called it “a premier orchestra at its peak”; and the *New York Times* wrote, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York’s Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today’s composers and by performing and recording the music of underappreciated composers of the past, including Florence Price, Clara Schumann, William Dawson, Lili Boulanger, Louise Farrenc, and William Grant Still. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 15 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductors, most notably Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l’Ordre des Arts et des Lettres; *Musical America’s* 2016 Artist of the Year; ECHO KLASSIK’s 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

To read Yannick’s full bio, please visit philorch.org/conductor.

Soloist

Sonja Mueller



Spanish violinist **María Dueñas** beguiles audiences with the breathtaking array of colors she draws from her instrument. Since joining the legendary Deutsche Grammophon under an exclusive contract in September 2022, she has earned the Opus Klassik Award for her acclaimed debut album, *Beethoven and Beyond*, recorded with the Vienna Symphony under Manfred Honeck. The release of her second album, an ambitious exploration of Paganini's iconic 24 Caprices, marks yet another artistic milestone, following her recognition with the Young Artist and Instrumentalist of the Year at the 2025 *Gramophone* Classical Music Awards.

Ms. Dueñas made her Philadelphia Orchestra debut at the Mann Center in 2023 and makes her subscription debut with these performances. Further collaborations with Yannick Nézet-Séguin included her role in the film *Measures for a Funeral* by Sofia Bohdanowicz, rediscovering Johan Halvorsen's long-lost Violin Concerto, a masterpiece brought to life in a stunning performance with the Orchestre Métropolitain.

A globally recognized soloist, Ms. Dueñas has collaborated with the world's leading orchestras and esteemed conductors such as Herbert Blomstedt, Christian Thielemann, Daniel Harding, Alan Gilbert, Marin Alsop, Christoph Eschenbach, Kent Nagano, Marek Janowski, Paavo Järvi, Andrés Orozco-Estrada, Santtu-Matias Rouvali, and Jukka-Pekka Saraste. Her strong artistic partnership with the Los Angeles Philharmonic and Gustavo Dudamel has yielded several notable achievements, including performances at the Hollywood Bowl's 100th Anniversary celebration and the world premiere of Gabriela Ortiz's violin concerto, *Altar de Cuerda*. The work's recording is part of the album *Revolución diamantina*, which won three GRAMMY Awards in 2025.

Forthcoming highlights in the 2025–26 season include tribute concerts in celebration of the 90th birthday of the renowned conductor Zubin Mehta and her debuts with the New York Philharmonic and the Vienna Philharmonic. As a stipendiary of the Deutsche Stiftung Musikleben, Ms. Dueñas plays the Nicolò Gagliano violin of 1724.

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.

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Framing the Program

Parallel Events

1874

Lalo

*Symphonic
espagnole*

Music

Verdi

Requiem

Literature

Hardy

Far from the

Madding Crowd

Art

Renoir

La Loge

History

Billroth

discovers

streptococci

1914

Sibelius

Symphony No. 5

Music

Stravinsky

La Rossignol

Literature

Joyce

Dubliners

Art

Braque

Music

History

World War I

begins

The program today opens with the powerful Orchestral Suite from Terence Blanchard's groundbreaking opera *Fire Shut Up in My Bones*, the first opera by a Black composer ever to be staged at the Metropolitan Opera. It is a special experience to hear Yannick conduct this stirring music; he also conducted the Met performances and led the world premiere of the Suite with the Philadelphians in 2024.

The Romantic French composer Édouard Lalo is best known for his exuberant *Symphonic espagnole*. The five-movement piece is in essence a dazzling violin concerto, yet its name captures both the symphonic ambitions of the score as well as the southern inspiration from Spain.

Jean Sibelius, Finland's most celebrated composer, wrote his Fifth Symphony at a harrowing time of severe health problems and amid the dangers of the First World War. This was the work that caused the composer the most problems in his career. After conducting the premiere on his 50th birthday in December 1915, he was dissatisfied with the Symphony and extensively revised it twice to produce the masterpiece we know today.

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Yannick Nézet-Séguin
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The Music

Orchestral Suite from *Fire Shut Up in My Bones*

Terence Blanchard

Born in New Orleans, March 13, 1962

Now living there and in Los Angeles



Trumpeter and composer Terence Blanchard's multi-hyphenate career has soared since he made his mark as a member of Art Blakey's Jazz Messengers in the early 1980s. He replaced Wynton Marsalis and broke onto the scene with a wave of young, hugely talented, and ambitious musicians referred to as "young lions." Born and reared in New Orleans (his father was a singer and opera enthusiast), Blanchard's eclectic background includes studies at Rutgers University before leaving to join the Messengers, which began his historic, GRAMMY Award-winning success in multiple music arenas.

In the jazz world, Blanchard's star rose quickly. He toured widely, recorded as a sideman, and beginning in 1986 became the leader of his own quintet. During those years, he earned a reputation as one of the most respected and influential trumpeters of his generation as he honed a style that toggled gracefully between arresting lyricism and mercurial virtuosity. Musicians of Blanchard's caliber and repute often teach to directly impact the next generations. But Blanchard's educational and administrative blue-chip resume is singular; he's held positions at the University of Miami, the Berklee College of Music, and UCLA. In 2023 he was appointed artistic director of SFJAZZ, the innovative repertory ensemble based in San Francisco.

A Genre-Defying Composer While Blanchard continues to thrive as a leading jazz musician—he was recently named an NEA Jazz Master—his compositional gifts are expansive and defy genre boundaries. His unique voice has found a home in narrative and documentary films and has been recognized by numerous accolades, including two Academy Awards. Beginning with his score for *Jungle Fever* (1991), Blanchard's numerous original soundtracks for filmmaker Spike Lee have been legendary and paradigm-setting. What musical activity could upstage such a historic and astonishing career heretofore? Opera called, and Blanchard answered with an exciting historic first.

On September 27, 2021, Blanchard's *Fire Shut Up in My Bones* became the first opera by a Black composer to be staged by New York's Metropolitan Opera in its 138-year history. It had premiered two years prior by Opera Theatre of St. Louis. After the Met's 18-month closure due to the global pandemic, the opera world was ready for excitement, and Blanchard delivered big.

Based on *New York Times* columnist Charles Blow's memoir, and with a libretto by multi-talented Kasi Lemmons (who became with this production the first Black librettist to have

a work at the Met), *Fire Shut Up in My Bones* tells Blow's turbulently difficult coming-of-age story in rural Louisiana. Molested by an older cousin in a poverty-filled childhood, Blow's poignant quest for peace and self-acceptance provided Blanchard with an opportunity to apply his command of musical resources to opera, an art form that demands larger-than-life portrayals of its characters' inner emotional lives but expressed out loud.

A Closer Look Blow's life story gave plenty for Blanchard and Lemmons to dramatize. It includes domestic tensions between his womanizing father and steely, long-suffering mother and Blow's coming-to-terms with his sexual identity as well as the persistent murderous feelings he holds toward his molester. Two vibrant, communal sites of exuberant music-making—the African-American church and a collegiate Greek fraternity Step Dance—join movement and spectacle to create two of the opera's most exhilarating creative summits.

This infusion of traditional Black cultural tropes into the opera mirrors Blanchard's overall approach. It combines what has been called "Puccini-like" musical grammar to popular music conventions that are made more legible with the presence of a jazz ensemble in the orchestra. *New York Times* critic Anthony Tommasini characterized the musical language of *Fire Shut Up in My Bones* thusly: "Restless vocal lines shift from plaintive lyrical phrases, to sputtered outbursts, to a style that seems a jazz equivalent of Italianate arioso. Often, as characters sing, threads of darting melodic lines run through the orchestra embedded within dense, chromatic harmonies." Blanchard's deliberate mixing of classical and popular idioms allows him to move listeners between late-19th-century operatic and 20th-century "Americana" sound worlds, sometimes gently, at others abruptly. Sometimes we hear the mix as a palimpsest. Blanchard's operatic voice possesses the modern, harmonic craftiness of Wayne Shorter, the economical, emotional transparency of a Florence Price art song, and hints of the spinning, explosive qualities typical of a John Williams score with maximum effect. His eclectic, original approach and multiple sites of prolific activity continue to shape music history as we know it.

—Guthrie P. Ramsey, Jr.

A 2022 Guggenheim Fellow and a member of the American Academy of Arts and Sciences, Guthrie P. Ramsey, Jr., is a music historian, pianist, composer, and professor emeritus of music at the University of Pennsylvania. He's the author of Who Hears Here: On Black Music Past and Present, The Amazing Bud Powell: Black Genius, Jazz History and the Challenge of Bebop, and Race Music: Black Cultures from Bebop to Hip-Hop.

The Suite from Fire Shut Up in My Bones was co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra and was composed in 2024.

Yannick and the Orchestra gave the world premiere of the work on the Opening Night Concert on September 26, 2024.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, dundun, güiro, hi-hat, medium tam-tam, suspended cymbal), harp, piano, and strings.

The Suite runs approximately 17 minutes in performance.

The Music

Symphonie espagnole

Édouard Lalo

Born in Lille, France, January 27, 1823

Died in Paris, April 22, 1892



In an assessment of his older contemporary Édouard Lalo, Paul Dukas noted that he “seems to us above all an artist of Mediterranean sensibility whose music, in its wonderfully spontaneous outpouring, naturally takes on the aspect of an ideal dance.” Dukas may have been thinking of Lalo’s ballet *Namouna*, which was much admired by Debussy, or perhaps his use of Spanish and Cuban dances in *Symphonie espagnole*. Lalo’s music is extrovert, dramatic, and rhythmically complex: A notable feature of his style is his frequent use of loud, emphatic, and often syncopated chords.

Lalo was born into a bourgeois family in Lille, an industrial city in northern France. His father’s family was originally Spanish, settling in France in the 16th century, but his mother was born in Spain. In his youth he studied violin at the Lille Conservatory and took lessons from an elderly German-speaking cellist named Baumann, who claimed to have performed in the premieres of several Beethoven symphonies under the composer’s direction. Whatever the case, Baumann’s teaching led Lalo to adopt aspects of Beethoven’s style, particularly a similar technique of thematic development. Over his father’s objections, Lalo set out for Paris at age 16, where he briefly studied at the Paris Conservatory. In 1855 he became a founding member of the Armingaud Quartet, which was dedicated to promulgating the chamber music of Haydn, Mozart, and Beethoven in France.

An Interest in National Musical Styles Lalo’s career as a composer proceeded fitfully until the early 1870s, when he met the Spanish violin virtuoso Pablo de Sarasate (1844–1908). Sarasate premiered Lalo’s Violin Concerto, Op. 20, in 1874. A year later, he played the first performance of Lalo’s *Symphonie espagnole* to great acclaim. During this time, French composers were entranced by Spanish music: Bizet’s *Carmen* was produced at the Opera Comique in 1875, the same year as the premiere of the *Symphonie espagnole*; another example from the time is Saint-Saëns’s orchestral score *Jota aragonese*, Op. 64 (1880).

Lalo’s *Symphonie espagnole* reflects his broader interest in national musical styles, although he rarely quoted folk songs directly. Dukas downplayed Lalo’s Spanish heritage in this regard, observing that Lalo also wrote a *Rhapsodie norvégienne* and a *Concerto russe*. He declared “that Lalo composed a *Symphonie espagnole* can be explained just as well by the simple fact that he was an intimate friend of Sarasate.” Unusual for his era, Lalo was uninterested in composing “program music.” Writing to a friend about his Symphony in G minor (1886), Lalo confessed that “when I write music without a *literary text*, I have before and about me only the domain of sounds, melodic and harmonic.”

A Closer Look Lalo's *Symphonie espagnole* has five rather than the customary three movements for a concerto or four movements, which would be more typical of a symphony. The most obvious formal model is Hector Berlioz's *Harold in Italy*, a symphony cast in five movements with a prominent role for solo viola. Unlike Berlioz's work, however, there is no explicit literary program: Lalo creates cohesion by evoking the "local color," of Spanish songs and dances. Even with its challenging violin part, *Symphonie espagnole* is not a typical 19th-century virtuoso vehicle like the concertos of the violinist-composer Henri Vieuxtemps. For instance, it lacks a cadenza, and the violin part, while definitely extroverted, is integrated into the fabric of the music. Virtuoso fireworks never obscure the ongoing thematic metamorphosis. *Symphonie espagnole* is not at all a suite, as some have claimed. Rather, it is truly "symphonic" in the way that the opening motifs are developed and transformed over the course of the entire score. The structural variance of Lalo's work was very much of its time: Many French composers were experimenting with hybrid forms. This can be seen in Saint-Saëns's Piano Concerto No. 4, Op. 44 (1875), or Chausson's single-movement *Poème* for violin and orchestra, Op. 25 (1890).

By casting *Symphonie espagnole* in five movements, Lalo created a formal arch with an apex, appropriately enough, at the Intermezzo. The brusque opening (**Allegro non troppo**) announces a remarkably integrated sonata form in which all of the themes use the triplet rhythmic patterns of a habanera, an Afro-Cuban dance that became popular in Havana. The second movement, entitled **Scherzando: Allegro molto**, is a seguidilla, a lively dance-song that originated in Castile but became popular in Seville and is characterized by frequent syncopation. The darkly passionate **Intermezzo: Allegretto non troppo** that follows is drenched in the erotic pathos of Andalusian song. The fourth movement is marked **Andante** and is in triple time with rhythmic features characteristic of the saraband, a solemn dance of Spanish origin. The joyous **Rondo: Allegro** that concludes *Symphonie espagnole* contains a slower middle section modeled on a sensuous song form from Andalusia known as the malagueña.

—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.

The Symphonie espagnole was composed in 1874.

John Witzemann was the soloist in the first Philadelphia Orchestra performance of the work, in October 1910 with Carl Pohlig. Most recently on subscription, it was performed in October 2013, with violinist Augustin Hadelich and Rafael Frühbeck de Burgos.

The Philadelphia Orchestra recorded Lalo's Symphonie espagnole twice, both for CBS with Eugene Ormandy: in 1944 with Nathan Milstein and in 1956 with Isaac Stern.

The score calls for solo violin, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (snare drum, triangle), harp, and strings.

The Symphonie espagnole runs approximately 33 minutes in performance.

The Music

Symphony No. 5

Jean Sibelius

Born in Hämeenlinna, Finland, December 8, 1865

Died in Järvenpää (near Helsinki), September 20, 1957



Sibelius agonized more over his Fifth Symphony than over any other composition. Sketched as early as 1912 and written during World War I, the Fifth went through two major versions before reaching the final form published in 1919. Meanwhile the composer himself experienced upheavals and tribulations, which to an extent are mirrored in the struggle for perfection that is apparent in the Symphony. It was a dreadful period of his life. He went through no less than 14 operations in a matter of a few years to remove a tumor in

his throat. Meanwhile Russian troops arrived to rough up him and his neighbors—many of whom were killed. Eventually Sibelius and his family were forced to flee the Red Guard and to take up residence in the hospital where his brother worked. There, with food supplies disrupted, they all nearly starved. These horrors culminated with a day-and-a-half-long German bombardment of Helsinki.

Three Different Versions Through it all, Sibelius never stopped composing. It is not surprising, then, that the Fifth would bear traces of unrest. The composer conducted the first version of the piece on his 50th birthday, in December 1915, as part of national commemorations of the occasion. (It must be kept in mind that during his lifetime Sibelius was probably the most famous Finn in the world.) Immediately he was dissatisfied with the work, and he withdrew it. This first version is not without interest, and it has been recorded. “Listening to the 1915 version of the symphony is rather like experiencing *Hamlet* in a dream,” writes the scholar Robert Layton. “There are some familiar signposts and fragments of the familiar lines, but in the wrong places and spoken by strange voices: the image is somehow blurred and confused.” Sibelius reworked the piece during the autumn of 1916, and he conducted the second version in Helsinki in December.

In 1919 he undertook a final revision, “the Fifth Symphony in a new form,” as he wrote in a letter, “practically composed anew, [which] I work at daily. Movement I entirely new, Movement II reminiscent of the old, Movement IV has the old motifs but stronger in revision. The whole, if I may say so, culminates in a vital, triumphant climax.” He conducted this final version on November 24, 1919.

A Closer Look The Symphony remains in the form of this last version; what Sibelius refers to as Movements I and II in the letter above are now listed as a single movement—which they in fact are, beginning and ending in the key of E-flat major—and thus the

Symphony has the feel of a three-movement work. (Interestingly, the printed score calls the piece “Symphonie Nr. 5, in einem Satz,” i.e., in one movement; there is indeed a strong sense in which the movements “flow into” one another.)

The resulting “aggregate” first movement (**Tempo molto moderato—Allegro moderato**) comprises a lugubrious opening segment with an ascending first theme in the horns and bassoons followed by a snaky woodwind theme in thirds; an assertive G-major theme area pushes the exposition forward. The *Allegro moderato*, which began its life as a separate scherzo-and-trio movement in the earliest version of the Symphony, employs thematic material from the opening; its re-establishment of the E-flat tonic key ultimately has the effect of a recapitulation of the *Tempo molto moderato*. All in all, this is one of Sibelius’s most innovative structures.

The **Andante mosso, quasi allegretto** is a slow movement in the related key of G major, cast in a straightforward single gesture emphasizing coloristic possibilities of pizzicato strings. It is a set of chaconne-like variations—which is to say that the bass line, and not a “melody” per se, generates the greatest part of the discourse. The final **Allegro molto** sees a return to the tonic key of E-flat. An initial flurry of nervous excitement culminates in the triumphant brass chorale that is like a victorious ringing of bells (one commentator likens it to “Thor swinging his hammer”). The complex harmonic discourse concludes with the ghostlike series of string tremolos and a richly Romantic close featuring a return of the ringing hammer-blows.

—Paul J. Horsley

Paul J. Horsley is performing arts editor for the Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for the Kansas City Star.

Sibelius composed his Fifth Symphony from 1914 to 1915. He revised it in 1916 and again in 1919.

The Philadelphia Orchestra and Leopold Stokowski gave the United States premiere of the Fifth Symphony in October 1921. The work was almost exclusively conducted by Eugene Ormandy from the 1930s through the '70s, and then has been led by Vladimir Ashkenazy, Yuri Temirkanov, Simon Rattle, David Robertson, Robert Spano, Yannick Nézet-Séguin, and Dalia Stasevska. Esa-Pekka Salonen was on the podium for the most recent subscription performances, in May 2024.

The Philadelphians have recorded the work twice, both with Ormandy: in 1954, for CBS and in 1975, for RCA.

The Symphony is scored for pairs of flutes, oboes, clarinets, and bassoons; four horns; three trumpets; three trombones; timpani; and strings.

Sibelius’s Symphony No. 5 runs approximately 30 minutes in performance.

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

Chaconne: A fiery and suggestive dance that originated in Spain around 1600. Also a continuous variation, usually in triple meter and a major key, characterized by a short, repeating bass line or harmonic progression.

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

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

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

Fantasia: A composition free in form and more or less fantastic in character

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

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

Meter: The symmetrical grouping of musical rhythms

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

Pizzicato: Plucked

Recapitulation: See sonata form

Rhapsody: Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music

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.).

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

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

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

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

Syncopation: A shift of rhythmic emphasis off the beat

Tempo: The speed of music

Tonic: The keynote of a scale

Tremolo: An effect produced by the very rapid alternation of down-bow and up-bow

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Largamente: Broadly

Moderato: A moderate tempo, neither fast nor slow

Mosso: Moved

Presto: Very fast

Scherzando: Playfully

Stretto: Accelerated, faster

TEMPO MODIFIERS

Assai: Much

Molto: Very

Non troppo: Not too much

Più: More

Poco: Little, a bit

Quasi: Almost

Un pochettino: A very little

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