

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, January 16, at 2:00

Saturday, January 17, at 8:00

Dalia Stasevska Conductor

Carol Jantsch Tuba

Eastman Symphony No. 2 (“The Faithful Friend: The Lover Friend’s Love for the Beloved”)
(in one movement)

First Philadelphia Orchestra performances

Williams Tuba Concerto

I. Allegro moderato—

II. Andante—

III. Allegro molto

Intermission

Mendelssohn Symphony No. 4 in A major, Op. 90 (“Italian”)

I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello: Presto

This program runs approximately 1 hour, 45 minutes.

These concerts are part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

Julius Eastman’s Symphony No. 2 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.

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



The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music. 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 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.

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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.

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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.

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Photo: PeteCzechchia

Conductor

Matthew Johnson



Dalia Stasevska is one of the most stratospherically ascendant musicians in classical music today. Principal guest conductor of the BBC Symphony, she has established herself as a commanding musical voice, a boundary-pushing innovator, and a fearless activist and advocate for change. She made her Philadelphia Orchestra debut in 2023. In addition to these current performances, highlights of her 2025–26 season include concerts with the New York, Rotterdam, and Munich philharmonics; the Cleveland Orchestra; the Toronto and Pittsburgh symphonies;

the Mozarteum Orchestra Salzburg; and the Vienna Symphony at the Bregenz Festival. Further highlights include two periods with the Deutsches-Sinfonieorchester Berlin and appearances with the Frankfurt Radio Symphony, the Orchestre National de France, and the Czech, Helsinki, Oslo, and Netherlands Radio philharmonics. Recent orchestral engagements have included performances with the Boston Symphony at the Tanglewood Music Festival; the Los Angeles, Dresden, and Royal Stockholm philharmonics; the San Francisco, Montreal, and Finnish Radio symphonies; and the Orchestre de Paris. She has also made notable debuts with the Berlin Philharmonic; the Orchestra, Choir, and Children’s Voices of the Accademia Nazionale di Santa Cecilia; and the New World Symphony, among others. In the summer of 2025, she conducted twice at the BBC Proms, leading both the National Youth Orchestra of Great Britain and the BBC Symphony.

A passionate opera conductor, Ms. Stasevska debuts this season at Los Angeles Opera with Philip Glass’s *Akhmaten* and at the Deutsche Oper Berlin with Britten’s *A Midsummer Night’s Dream*. In 2023 she made her highly successful debut at the Glyndebourne Opera Festival with a revival of the iconic Peter Hall production of *A Midsummer Night’s Dream*. In previous seasons she returned to Finnish National Opera and Ballet to conduct a double bill of Poulenc’s *La Voix humaine* and Weill Songs with Karita Mattila, and to Norske Opera for Puccini’s *Madame Butterfly* and Donizetti’s *Lucia di Lammermoor*. Acclaimed recordings include her solo debut album with the BBC Symphony titled *Dalia’s Mixtape* on Platoon, which features the work of 10 contemporary composers, including Judith Weir, Anna Meredith, and Caroline Shaw. Nominated for a *Gramophone* Award in the Contemporary category, the album was released track by track over the course of several months, breaking with traditional album release strategy and offering a new approach for the digital age.

Ms. Stasevska was named the “European of the Year” in 2025 by the board of European Movement Finland along with her brothers, documentary filmmaker–cellist Lukas Stasevskij and journalist–pianist Justas Stasevskij. She was bestowed the Order of Princess Olga of the III degree by President Volodymyr Zelenskyy in October 2021 for her significant personal contribution to strengthening the prestige of Ukraine’s historical and cultural heritage. Since February 2022, she has been outspoken in her support of Ukraine, speaking about it publicly while also personally delivering aid to the front lines and conducting concerts in that country.

Soloist

Rob Shamahan



Carol Jantsch has been principal tuba of The Philadelphia Orchestra since 2006 and holds the Lyn and George M. Ross Chair. She won the position during her senior year at the University of Michigan, becoming the first female tuba player in a major symphony orchestra. In addition to her duties in The Philadelphia Orchestra, she is a renowned tuba soloist. She gives solo recitals regularly and has appeared as a concerto soloist with various ensembles, including The Philadelphia Orchestra (with which she made her debut in 2009), the

Columbus Symphony, the St. Petersburg Symphony in Russia, the Henry Mancini Institute Orchestra, and the United States Marine Band. She regularly commissions new work for the tuba, and two major concertos were written for her as soloist: *Reflections on the Mississippi* (2013) by GRAMMY Award-winning composer Michael Daugherty and the Tuba Concerto (2021) by the Pulitzer-winning jazz legend Wynton Marsalis.

Ms. Jantsch is in increasing demand as a teacher worldwide, having given master classes in Europe, Asia, and North America. She enjoys working with young musicians, and she has been a featured artist at various brass festivals in Finland, Germany, Canada, and the United States. She is on the faculties of the Yale University School of Music and Temple University's Boyer College of Music.

Ms. Jantsch enjoys interacting with audiences in a very different way than her orchestra role as a member of Tubular, a tuba cover band that performs at bars and events. Comprised of tubas, euphoniums, drums, and vocals, Tubular is committed to presenting pop and rock music in a fun and engaging way, while guilefully stretching people's notions of the capabilities of low brass instruments. As the chief arranger of Tubular, she revels in the challenge of adapting music from ABBA to Led Zeppelin for this unique setting.

Raised in a musical family, Ms. Jantsch began piano lessons at age six and began studying euphonium at the Interlochen Arts Camp at age nine. After switching to tuba, she attended the prestigious arts boarding high school Interlochen Arts Academy, graduating as salutatorian of her class. She continued her studies at the University of Michigan under the tutelage of Fritz Kaenzig. After winning her position with The Philadelphia Orchestra in February 2006, she returned to Michigan to complete her Bachelor of Music degree, graduating with highest honors. Ms. Jantsch can be heard on numerous Philadelphia Orchestra recordings, including the 2010 release of Ewald Quintets Nos. 1 and 3 with fellow Philadelphia Orchestra principal brass. She has released two solo recordings, *Cascades* (2009) and *Powerhouse* (2020) and the Tubular album *There's No Going Back* in 2020. Ms. Jantsch is a Yamaha Performing Artist. She plays a Yamaha YFB-822 F tuba and a YFB-826 "Yamayork" CC tuba.

Framing the Program

Parallel Events

1833

Mendelssohn
Symphony No. 4

Music

Chopin
Etudes, Op. 10

Literature

Sand
Lélia

Art

Cole
The Titan's Goblet

History

Slavery abolished
in Britain

1983

Eastman
Symphony No. 2

Music

Penderecki
Viola Concerto

Literature

Le Carré
The Little Drummer Girl

Art

Basquiat
Early Moses

History

Sally Ride
becomes first
American woman
in space

1985

Williams
Tuba Concerto

Music

Adams
Chairman Dances

Literature

Atwood
The Handmaid's Tale

Art

Christo
The Pont Neuf
Wrapped

History

Live Aid benefit
concerts in
Philadelphia and
London

Julius Eastman was a shooting star of a composer, a talent ahead of his time. Born in 1940, Black and gay, he was as defiant as he was gifted. Living and creating on the cutting edge of the New York artistic scene, Eastman fell into poverty and homelessness and died unheralded in 1990. Belated recognition has now begun as new audiences are exposed to his music, including to the powerful Second Symphony. Subtitled “The Faithful Friend: The Lover Friend’s Love for the Beloved,” the work was dedicated by Eastman to a former lover, who kept the score until it was rediscovered and premiered in 2018.

John Williams has long been recognized as the preeminent film composer of our time. He has simultaneously led something of a double life with his concert works. Williams composed his Tuba Concerto for the Boston Pops Orchestra in 1985, during his tenure as its music director. We hear the Concerto tonight performed by Principal Tuba Carol Jantsch.

As a young man, Felix Mendelssohn made a “Grand Tour” of Europe, which he brilliantly captured in letters, drawings, and, most importantly, music. His evocative Symphony No. 4, written when he was in his early 20s, relates to his experiences in Italy. He told his sister that it was the “merriest” piece he had ever composed, and its freshness remains irresistible nearly two centuries later.

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The Music

Symphony No. 2

Julius Eastman

Born in New York City, October 27, 1940

Died in Buffalo, New York, May 28, 1990



“I always thought I was great,” Julius Eastman told a reporter in 1971, “but why does making it big take so long?” It’s a good question. Eastman was a musician of enormous self-conviction, but he was also beset by struggles, which made it difficult for him to realize his ambitions. His personal demons included drug and alcohol addiction, and he faced institutional marginalization as a gay Black composer in a classical-music scene dominated by white men. These facts alone don’t entirely explain why it took so long for Eastman to “[make] it big,” but they illuminate why he was moved to ask this poignant question in the first place.

Making It Big Eastman grew up in Ithaca, New York. His mother, Frances, recalled him being a “strange” and “smart” child whose gifts were evident early on. After studying piano and composition at the Curtis Institute, he found an artistic home at the University of Buffalo’s Creative Associates program, a venerable center of new music whose members included Morton Feldman, Lukas Foss, and Pauline Oliveros. In parallel, Eastman commanded respect for immense talents as a singer, garnering particular acclaim for his give-it-your-all 1973 recording of Peter Maxwell Davies’s *Eight Songs for a Mad King*.

Eastman’s compositions were bold and capacious. Early on, he experimented with open-ended scores. *Macle* (1971), for instance, combines indeterminate graphic notation with electronics and snippets of rock and pop music; the effect, writes musicologist Ryan Dohoney, is “chaotically exuberant.” Later, Eastman explored the gleeful splendor of what musicologist Ellie Hisama calls “ecstatic minimalism.” A prime example is *Feminine* (1974), which gathers sleigh bells, marimbas, and pianos into an unhurried, joyous panorama.

Eastman’s creative experimentation had a political edge. Working in the tumultuous aftermath of ‘60s-era social movements that fought for the rights of Blacks, women, and queer people, Eastman embraced the feminist mantra that “the personal is political.” In the context of a homogenous new-music world—and, more broadly, an America in which the gay rights movement was predominantly white, and Black political and social groups were often hostile to gay people—this was a bold proposition. As he stated in a 1976 interview, “What I am trying to achieve is to be what I am to the fullest—Black to the fullest, a musician to the fullest, a homosexual to the fullest.” One way that Eastman achieved this was by writing works whose titles included offensive slurs, such as *Nigger Faggot* (1978). His goal was not exactly to reclaim these words with pride, but rather to instill a sense of

discomfort in audiences who might find them distasteful, thus compelling a confrontation with their enduring power.

Forgotten But Not Gone Eastman's successes were precarious. After losing a faculty position at Buffalo, he moved to New York City in 1976. Failing to secure a permanent job, he was evicted from his apartment in the early 1980s and became intermittently homeless. Addiction ravaged his health. He died in 1990, but most of his friends and colleagues had no idea until a *Village Voice* obituary broke the news, eight months after the fact. The obituary quoted Eastman's brother, Gerry, who lamented that "racism within the classical world" had left him "another in the line of black geniuses who get squashed in this particular hemisphere."

After decades of obscurity, Eastman has enjoyed a welcome upsurge of attention in recent years. He joins a group of Black American composers—Edmond Dédé, Margaret Bonds, Florence Price—who were, in the words of performance scholar Joseph Roach, "forgotten but not gone." For Eastman, this belated transformation can be attributed to the efforts of his colleagues and friends Mary Jane Leach and Renée Levine Packer, as well as a new generation of musicologists and performers who study, program, and celebrate his work. "Making it big" may have taken longer than Eastman anticipated—longer, indeed, than his too-short lifetime—but his greatness is becoming common knowledge.

A Closer Look Eastman's Symphony No. 2 dates from the turbulent final decade of his life. Like its composer, it is often described as "long-lost." The handwritten score was hidden away for years in a trunk belonging to its dedicatee, Eastman's former lover R. Nemo Hill, before being discovered by Leach. Luciano Chessa, who edited the score and conducted its 2018 premiere, describes the piece as a map of Hill and Eastman's relationship, which "starts with this proclamation of love, and basically fails." Compact in length, it requires an enormous ensemble of 100 musicians, including several beyond the traditional roster of a symphony orchestra: three contrabass clarinets, three contrabassoons, three tubas.

The work's initial melody, presented in unison by the strings, is a mournful love theme. Brass and percussion soon heighten the sense of drama. Later, romantic melodies share space with long, still drones. As the pace stretches out, the work's textures become denser, like ice melting into water. From this morass slowly emerge distinct voices, working in imitative patterns as they build to a climactic moment. The love theme reappears, but it is tamer, sadder. With a few final notes in the woodwinds, the piece does not end so much as it slips away: gone before we realize its absence.

—Lucy Caplan

Lucy Caplan is a scholar and critic based in Cambridge, Massachusetts. She is the author of Dreaming in Ensemble: How Black Artists Transformed American Opera (2025).

Eastman composed his Second Symphony in 1983.

These are the first Philadelphia Orchestra performances of the work, and the first time anything by the composer has been performed by the ensemble.

The Symphony is scored for three flutes, two oboes, two English horns, three bass clarinets, three contrabass clarinets, three bassoons, three contrabassoons, three trombones, three tubas, timpani, and strings.

Performance time may range from 12 to 22 minutes.

The Music

Tuba Concerto

John Williams

Born in New York, February 8, 1932

Now living in Hollywood, California

Lincoln Russell



The composer John Williams is synonymous with Hollywood epics such as *Jaws* and *Star Wars* and has written the scores for over 100 films, most famously in collaboration with Steven Spielberg. At the same time he has maintained an impressive catalogue of orchestral works, including nearly a dozen concertos for instruments ranging from harp to bassoon.

Williams always has a specific soloist in mind when writing a concerto, a process that he recently told *The New York Times* “broadens the way and lights it.” Last summer, the pianist

Emanuel Ax and the Boston Symphony premiered his Piano Concerto. Previous dedicatees include Yo-Yo Ma (his Cello Concerto and the *Elegy*) and Anne-Sophie Mutter (the Second Violin Concerto and, most recently, a tribute to Johann Strauss, Jr., titled *When the World Was Waltzing*).

The composer, who turns 94 next month, has established himself as an iconic voice who synthesizes rigorous classical training with his years as a jazz pianist and arranger and, last but not least, his experience in the film and television studio. Who else could claim over 20 GRAMMY Awards, five Academy Awards, five Emmys, and an honorary knighthood from the British Empire? He has also written the theme for the Olympic Games on four different occasions.

From Cinema to Concert Hall Williams’s concertos include flashes of the soaring lyricism from his film scores but juxtapose a wide array of stylistic elements and take unpredictable turns. The Tuba Concerto, commissioned by the Boston Pops Orchestra in 1985 during his tenure as its music director, ranks as an early example. Originally dedicated to the Pops’s solo tuba player, Chester Schmitz, the work has since been performed and recorded from Bowling Green, Ohio, to Singapore.

In a program note for the first performances in Boston, Williams described the Concerto as emerging from “urge and instinct,” continuing modestly: “I’ve always liked the tuba and even used to play it a little.” He first composed a solo for the instrument in *Fitzwilly*, a 1967 comedy starring Dick Van Dyke. The trend continued in scores for the science fiction film *Close Encounters of the Third Kind* as well as for *Home Alone*, *Hook*, and *Jurassic Park*.

“It’s such an agile instrument,” writes Williams in his note, “like a huge cornet. I’ve also put passages in for some of my pets in the orchestra—solos for the flute and English horn,

for the horn quartet and a trio of trumpets. It's light and tuneful, and I hope it has enough events in it to make it fun."

A Closer Look The approximately 18-minute Concerto is structured in three short movements that unfold without pause. It reveals Williams's imaginative approach to instrumentation and gift for storytelling. He probes the construct of a concerto in which a solo voice is pitted against an orchestral ensemble, spotlighting various combinations of wind instruments just as he showcases the tuba's sonic range.

The opening **Allegro moderato** creates a playful mood as the tuba sings in its upper register above the violins, woodwinds, and harp, only to drop down several octaves. The work has a cinematic drive as the full orchestra joins midway through the movement and then turns ominous with the exit of the strings. The tuba, at first accompanied by a trio of horns, slowly makes its way to a cadenza with rapid finger work across the instrument.

An English horn leads into the mysterious slow movement (**Andante**), in which the tuba joins the strings in ethereal, unsettled harmonies. A dialogue takes place with the solo flute, whose fluttering, celestial timbre contrasts with the tuba's earthy tone as it rises from the depths. There is an episode with solo horn before the flute returns for a spiritual exchange.

A brass fanfare suddenly changes the mood for the closing **Allegro molto**. Over the course of the movement, the tuba struggles to assert itself against a stabbing, jazzy rhythm that is introduced by an episode for woodwinds and harp. The harp eventually blazes the trail forward for the tuba to showcase its virtuosity, with rising scales. But ultimately the solo instrument is subsumed into the orchestra's pounding, percussive motto—an upbeat, ironic, and ultimately satisfying close.

—Rebecca Schmid

Rebecca Schmid, Ph.D., is an independent scholar and culture journalist. Her book Weill, Blitzstein, and Bernstein: A Study of Influence explores the legacy of Kurt Weill in American music theater.

The Tuba Concerto was composed in 1985.

The first, and only other, Philadelphia Orchestra performance of the work was in April 2018, with Principal Tuba Carol Jantsch and Stéphane Denève.

The score calls for solo tuba, three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, trombone, bass trombone, timpani, percussion (bass drum, cymbals, tambourine, tom-toms, vibraphone), harp, piano (doubling celesta), and strings.

Performance time is approximately 18 minutes.

The Music

Symphony No. 4 (“Italian”)

Felix Mendelssohn

Born in Hamburg, February 3, 1809

Died in Leipzig, November 4, 1847



Like many 19th-century “gentleman travelers,” the young Felix Mendelssohn was not satisfied merely to visit and explore different parts of the world. He felt driven to transform his experiences into creative expressions, to re-cast his subjective reactions to Scotland, England, Italy, and other places into drawings or music. He was a multiple talent, too—almost as deft with an easel and paintbrush as at the keyboard.

Everywhere Mendelssohn went during his travels of the early 1830s, he tried to get down on paper his impressions of the picturesque landscapes he encountered. His series of extraordinarily detailed drawings and watercolors of these sites remind us of the efficacy and necessity of sketching during these last years of pre-industrial Europe, before photography became the most widespread means of “recording” visual landscapes. Nevertheless, it is chiefly through Mendelssohn’s music that most of us know of these travels—the brooding *Hebrides* Overture, the passionate yet serious “Scottish” Symphony, and perhaps most notable of all, the effervescent “Italian” Symphony.

A Cheerful Symphony At one point Robert Schumann inadvertently reversed the “Italian” and “Scottish” symphonies in a review of Mendelssohn’s music, noting how the work we know as the “Scottish” well compensated the armchair traveler for never having visited Italy. This confusion has caused many subsequent listeners to doubt the absolute validity of Mendelssohn’s programmatic content—for if Schumann could mix up Italianism with Scotticism, were these characteristic flavors in Mendelssohn’s symphonies really so distinctive? Nevertheless, it remains clear that the composer intended for us to hear in his “Italian” Symphony the flavors and rhythms of Italy.

It is not that we find any specific references to fountains or pine groves, as with later composers, but rather that the sheer vitality of sunny Italy seems to shine through every measure of Mendelssohn’s piece. The work was begun during the composer’s second Italian trip, in 1830–31, and it proved so seductive a project that for the moment he laid aside the “Scottish” Symphony (which he had already begun but would not complete until 1842).

“The Italian symphony is coming along well,” he wrote to Berlin in February 1831. “It is getting to be the most cheerful piece that I have ever written.” Spurred on partly by a

commission received in November 1831 from the Philharmonic Society of London, he finished the work in March 1833. That same month he conducted the premiere himself, in London's Hanover Square Rooms, where it was resoundingly applauded.

But Mendelssohn was to wait a number of years before agreeing to publish the “Italian” Symphony. It almost seemed that the very speed with which it had spilled from him made him suspicious of it, and he subjected the work to several revisions over the next years. It was not published until 1852, five years after the composer's death.

A Closer Look It is difficult to imagine a more energetic and extroverted first movement than this **Allegro vivace**, which builds excitement partly through its carefully controlled use of the sonata form of the Classical era. The rushing 6/8 opening theme sets the tone, although a new minor-mode theme in the development section foreshadows not only the somber second movement but also the final movement, which is in A minor.

Several listeners through the years have heard what seems like a religious procession in the slow movement (**Andante con moto**). Its “walking” tread does indeed remind us somewhat of Hector Berlioz's “Pilgrims' March” from *Harold in Italy*, and its brilliant, hymn-like wind passages call to mind a certain piety. (Schumann would later emulate this in a festival movement of his “Rhenish” Symphony.) The **Con moto moderato** is minuet-like in its flowing triple meter and its ternary (A-B-A) format. The dashing **Presto** is a sort of saltarello, an Italian dance (from *saltare*, to jump) requiring nimble feet and respiratory endurance. Some of us might be pardoned for associating this movement with the bicycle races in the film *Breaking Away*, for those scenes captured with great ingenuity the adrenaline-flooded spirit of this finale.

—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.

Mendelssohn composed his Fourth Symphony from 1830 to 1833.

Fritz Scheel was the conductor of the first Philadelphia Orchestra performances of the “Italian” Symphony, in December 1901. The work has since become an Orchestra staple, appearing every few years under such conductors as Thaddeus Rich, Darius Milhaud, Eugene Ormandy, Claudio Abbado, Yuri Temirkanov, Riccardo Muti, Neeme Järvi, Krzysztof Penderecki, David Robertson, Daniele Gatti, and Yannick Nézet-Séguin. Most recently on subscription the Fourth was led by Joshua Bell, in November 2021.

The Philadelphia Orchestra recorded Mendelssohn's Fourth Symphony in 1963 with Ormandy for CBS.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.

The Symphony 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

Chord: The simultaneous sounding of three or more tones

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

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

Development: See sonata form

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

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

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

Octave: The interval between any two notes that are seven diatonic (nonchromatic) scale degrees apart

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.

Saltarello: An Italian 16th-century dance in quick triple meter

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

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.

Ternary: A musical form in three sections, A-B-A, in which the middle section is different than the outer sections

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

THE SPEED OF MUSIC (**Tempo**)

Allegro: Bright, fast

Andante: Walking speed

Con moto: With motion

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Molto: Very



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215.893.1955, Mon.–Fri., 9 AM–5 PM

Please visit ensembleartshilly.org/tickets-and-events/ticket-information for information on Audience Services and Box Office hours and locations.

On concert dates (two hours before concert time and through intermission), the Box Office will be located at:

The Kimmel Center

Broad and Spruce Streets

Philadelphia, PA 19102

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turns and other special promotions can make last-minute tickets available. Visit us online at philorch.org.

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 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.