

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, February 12, at 7:30

Friday, February 13, at 2:00

Saturday, February 14, at 8:00

Santtu-Matias Rouvali Conductor

Hilary Hahn Violin

Tchaikovsky *Capriccio italien*, Op. 45

Prokofiev Violin Concerto No. 1 in D major, Op. 19

I. Andantino—Andante assai

II. Scherzo: Vivacissimo

III. Moderato

Intermission

Shostakovich Symphony No. 6 in B minor, Op. 54

I. Largo—Moderato—Largo

II. Allegro

III. Presto

This program runs approximately 1 hour, 45 minutes.

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

The February 14 concert is sponsored by the **John R. Miller and Family Memorial Fund**.

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.

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.

Conductor

Marco Bongreve



Conductor **Santtu-Matias Rouvali** makes his Philadelphia Orchestra debut with these performances. In the 2025–26 season he continues his tenures as principal conductor of the Philharmonia Orchestra and honorary conductor of the Tampere Philharmonic, close to his home in Finland. He continues to deepen his strong relationship with the New York Philharmonic, making his second appearance at the Bravo! Vail Music Festival with that orchestra in summer 2025. He also conducted the Cleveland Orchestra at Severance Hall and

the Philharmonia Orchestra in their continued residency at the Mikkeli Festival, as well as performances in Hamburg, Bucharest, Rimini, and Merano. He continues his relationships with top-level orchestras and soloists across Europe, including the Munich, Berlin, and Radio France philharmonics; the Deutsches Symphonie-Orchester Berlin; the Orchestra dell'Accademia Nazionale di Santa Cecilia; and the Royal Concertgebouw Orchestra. This season he also appears with the Oslo and Rotterdam philharmonics and the Vienna Symphony.

Mr. Rouvali regularly works with many international soloists including Bruce Liu, Lisa Batiashvili, Seong-Jin Cho, Nicola Benedetti, Jean-Yves Thibaudet, Nemanja Radulović, Stephen Hough, Augustin Hadelich, Nikolai Lugansky, Christian Tetzlaff, Gil Shaham, Baiba Skride, and Ava Bahari. Continuing their strong touring tradition, he and the Philharmonia Orchestra visited the United States in October 2025 and were joined by Clara-Yumi Kang for a tour of Korea in December 2025. In January 2026 they embarked on an extensive tour of Europe with concerts in cities including Brussels, Frankfurt, Munich, and Vienna. The 2024–25 season marked his final season as chief conductor of the Gothenburg Symphony, following a successful eight-year tenure. It was marked by a tour to Germany and the Czech Republic, followed by a celebration concert in Gothenburg.

Mr. Rouvali recently completed a Sibelius recording cycle with Alpha Classics; previous releases have been highly acclaimed with awards including *Gramophone's* Editor's Choice Award, *Les Chocs de Classica*, a prize from the German Record Critics, the prestigious French Diapason d'Or "Découverte," and Radio Classique's TROPHÉE. Philharmonia Records's first release, a double CD album *Santtu Conducts Strauss*, was released in March 2023, following recent releases of Tchaikovsky's *Swan Lake* and Prokofiev's Symphony No. 5. *Mahler 2*, the second album from Philharmonia Records, was released in September 2023, and *Santtu Conducts Stravinsky*, released in March 2024, was the third album from Philharmonia Records and featured *The Firebird* Suite and *Petrushka*. Another prominent CD, *Beethoven's Triple Concerto* with Benjamin Grosvenor, Nicola Benedetti, and Sheku Kanneh-Mason, was released on Decca in May 2024.

Soloist

Chris Lee



Three-time GRAMMY Award-winning violinist **Hilary Hahn** is a prolific recording artist and commissioner of new works, and her 23 feature recordings have received every critical prize in the international press. Her new role as a member of the violin faculty at the Juilliard School follows her earlier tenure as visiting artist in Juilliard's music division in the 2023–24 season. Recent seasons have also seen her serve as the Chicago Symphony's first-ever artist-in-residence, artist-in-residence at the New York Philharmonic, and curating artist of the

Dortmund Festival. She was 14 years old when she made her Philadelphia Orchestra debut in 1993 as a winner of the Children's Division of the Orchestra's Albert M. Greenfield Student Competition. In the 2017–18 season she was the Philadelphia Orchestra's artist-in-residence.

Ms. Hahn's feature albums on Decca, Deutsche Grammophon, and Sony have all opened in the top 10 of the *Billboard* charts. She has personally commissioned and championed works by a diverse array of more than 40 composers including Steven Banks, Jennifer Higdon, Jessie Montgomery, and Carlos Simon. Her 2021 recording *Paris* features the world premiere recording of Einojuhani Rautavaara's *Deux Sérénades*, a piece written for her. Other recent commissions include Michael Abels's *Isolation Variation*, Barbara Assiginaak's *Sphynx Moth*, Lera Auerbach's *Sonata No. 4: Fractured Dreams*, and 6 Partitas by Antón García Abril. García Abril, Auerbach, and Rautavaara were among the 27 composers who contributed to *In 27 Pieces: The Hilary Hahn Encores*, her GRAMMY Award-winning multi-year commissioning project.

Ms. Hahn has related to her fans naturally from the very beginning of her career. She has committed to signings after many concerts and maintains and shares a collection of the fan art she has received over the past 20 years. Her social media-based initiative, #100daysofpractice, has transformed practice into a community-building celebration of artistic development; since she created the hashtag in 2017, fellow performers and students have contributed more than one million posts. Her "Bring Your Own Baby" concerts create opportunities for parents to share their enjoyment of live classical music with their children. She is the recipient of numerous awards, including the Avery Fisher Prize and *Musical America's* Artist of the Year for 2023. She was awarded the eleventh Annual Glashütte Original Music Festival Award, which she donated to the Philadelphia-based music education nonprofit Project 440.

Peter A. Benoliel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoliel joined the Philadelphia Orchestra Board of Directors in 1980 and served as chair from 1995 to 2000. His huge contributions to the Orchestra as a leader and philanthropist are paralleled only by his deep love for the violinists who help bring the famous Philadelphia Sound to the world.

Framing the Program

Parallel Events

1880

Tchaikovsky

Capriccio italien

Music

Brahms

Academic Festival

Overture

Literature

Zola

Nana

Art

Rodin

The Thinker

History

NY streets first lit by electricity

Today's all-Russian program spans time and place, beginning in Italy. Tchaikovsky's *Capriccio italien*, which he originally called "Italian Fantasia," offers a variety of the composer's impressions. He uses folk song melodies that he heard while visiting Rome during Carnival time in 1880.

1917

Prokofiev

Violin Concerto

No. 1

Music

Respighi

Fountains of Rome

Literature

Eliot

Prufrock and

Other Observations

Art

Modigliani

Crouching Female

Nude

History

U.S. enters World War I

Sergei Prokofiev's Violin Concerto No. 1 is one of the last works he composed in his native Russia before leaving in the wake of the 1917 October Revolution. He had to wait more than six years for its premiere, which took place in Paris. While some critics, having already grown accustomed to more Modernist shocks, initially found the piece too tame, its lyrical beauty and brilliant middle-movement scherzo have captivated audiences from the start.

Under music directors Leopold Stokowski and Eugene Ormandy, The Philadelphia Orchestra championed Dmitri Shostakovich's music and pioneered bringing his works to American audiences. The Philadelphians gave the American premiere not only of the Sixth Symphony we hear today, but also of symphonies 1, 3, 4, 13, 14, and 15—indeed, for a number of them, including the Sixth, the Philadelphia performances were the first in the Western Hemisphere.

1939

Shostakovich

Symphony No. 6

Music

Copland

Billy the Kid

Literature

Joyce

Finnegans Wake

Art

Picasso

Night Fishing at Antibes

History

Sikorsky

constructs first helicopter

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Capriccio italien

Pyotr Ilyich Tchaikovsky

Born in Kamsko-Votkinsk, May 7, 1840

Died in St. Petersburg, November 6, 1893



Visiting Rome in February 1880, at the height of the Carnival celebrations, Tchaikovsky found himself intoxicated by “the wild ravings of the crowd, the masquerade, the illuminations.” To be sure, the conditions were not ideal for composition. “The Carnival is finished to my great relief,” he wrote to his brother when it was over. “The last day the madness and devilry of the crowds surpassed everything imaginable. As far as I was concerned, it was all just exhausting and irritating.”

A Potpourri of Folk Tunes Despite ill health and a vague sense of discontent, Tchaikovsky sketched a work that would express his enchantment with the Italian sights and sounds—the dazzle of the music and revelry he heard in the streets during that most spirited time of year. “I have already completed the sketches for an Italian Fantasia on folk tunes,” he wrote to his friend and patron Nadezhda von Meck. “It will be very effective, thanks to the delightful tunes that I have succeeded in assembling partly from anthologies, partly through my own ears on the streets.”

The composer said that he wanted to write “something like the Spanish fantasias of Glinka.” The models he referred to were orchestral works from the 1840s that had incorporated a series of Spanish folk tunes in what Mikhail Glinka himself had referred to as a “potpourri.” Tchaikovsky’s melodies for the work he initially called an *Italian Fantasy* have not all been identified, although his brother Modest said later that the composer’s Roman lodgings had been situated near the barracks of the Royal Cuirassiers, and that the opening trumpet fanfare had been derived from the bugle calls he heard issuing from the soldiers’ drills. The final tarantella has been identified as a folksong called “Cieczuza.”

Coming on the heels of Tchaikovsky’s traumatic marriage, separation, and alleged suicide attempt—some of the torment of which is heard in his Fourth Symphony and in the opera *Eugene Onegin*—the *Capriccio italien* is a remarkably charming and soft-hearted piece. Tchaikovsky had an ability to place his personal emotional traumas aside and continue working. There is nevertheless a sort of resigned quality about the *Capriccio*, a kind of forced cheer amidst the fulsome vigor and intoxication of the Carnival-like themes.

A Closer Look The work was completed in May 1880, after the composer had returned to Russia; presumably it was at this time that the title was changed from *Fantasy* to *Capriccio*. Nikolai Rubinstein conducted its premiere in December 1880, at a concert of the Royal

Music Society in Moscow. Two weeks later it was repeated on the same concert series, by popular demand. After a gentle introduction (*Andante un poco rubato*), the melancholy first theme is heard in the strings. The mood brightens with the entrance of several folk tunes, including the motto theme through which the *Capriccio* is best known; the work concludes with a vigorous tarantella-style dance.

—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.

The Capriccio italiano was composed in 1880.

Fritz Scheel conducted the first Philadelphia Orchestra performance of the work, in December 1905 in Wilmington. The most recent appearance on subscription concerts was in January/February 2019, with Kensho Watanabe.

The Orchestra recorded the Capriccio four times: in 1929 with Leopold Stokowski for RCA; in 1953 and 1966 with Eugene Ormandy, both for CBS; and in 1972 with Ormandy for RCA.

The score calls for an orchestra of three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, tambourine, triangle), harp, and strings.

Performance time is approximately 16 minutes.

The Music

Violin Concerto No. 1

Sergei Prokofiev

Born in Sontsovka, Ukraine, April 23, 1891

Died in Moscow, March 5, 1953



No doubt it proved frustrating for Sergei Prokofiev, the savvy *enfant terrible* of pre-Revolutionary Russia, to find himself not quite *terrible* enough when his Violin Concerto No. 1 premiered in Paris in 1923. Prokofiev had enjoyed a pampered childhood molded by parents eager to cultivate his obvious musical gifts. By the age of 10 he was already writing an opera and was sent to study at the St. Petersburg Conservatory with leading composers of the day. His early works were often viewed as Modernist and challenging.

Like other prominent Russian composers from similarly privileged backgrounds, notably Igor Stravinsky and Sergei Rachmaninoff, Prokofiev left his homeland after the 1917 October Revolution. He took a few manuscripts with him—including that of the Violin Concerto—and made the long trek through Siberia, stopping off in Tokyo, and finally arriving in New York City in early September 1918. He lived in America, Paris, and other Western cities for nearly 20 years before returning permanently to what was now the Soviet Union.

Challenging in Russia: Tame in Paris The First Violin Concerto was one of the last works Prokofiev composed in Russia. He had initially conceived of it in 1915 as a modest concertino but expanded the piece to a full, although still relatively brief, three-movement concerto when he began serious work in the summer of 1917. This was a particularly prolific time for Prokofiev and composition of the Concerto overlapped with that of his First Symphony, the “Classical.”

The Concerto remained unperformed for more than six years until Prokofiev settled in Paris, when shortly thereafter it was taken up by another Russian expatriate in what proved to be Prokofiev’s first big event in the City of Light. Serge Koussevitzky conducted the premiere at a concert on October 18, 1923, at the Théâtre des Champs-Élysées. The soloist was the orchestra’s 18-year-old concertmaster, Marcel Darrieux, who was hardly a star attraction but whose career was helped by the exposure. Prokofiev’s original intention had been for the celebrated Polish violinist Paweł Kochański to premiere it with Alexander Siloti in St. Petersburg, a plan thwarted by the Revolution. (Kochański nonetheless proved helpful crafting the solo violin part.)

The Paris concert, which also featured Stravinsky conducting the premiere of his Octet, was attended by prominent figures, including Picasso, the pianist Arthur Rubinstein, and

the violinist Joseph Szigeti. While many received the work warmly, the critics, much to Prokofiev's disappointment, were generally unenthusiastic. The principal complaint was that the tuneful piece was not modern enough to suit current Parisian tastes. Composer Georges Auric complained of the work's "Mendelssohnisms." Prokofiev himself soon expressed reservations in a letter: "I don't especially like a lot of it although I am happy enough with the second movement. But the first movement and the finale were conceived in 1913 [.] and executed in 1916 and now, to be sure, I would do a lot of it very differently. It is so unpleasant when you write something and it waits several years for the favor of a performance!" For some time following, Prokofiev embraced a tougher Modernist style, with limited success, before changing again to a "new simplicity" when he returned permanently to Russia in 1936.

If the reaction in Paris was mixed, the lyrical qualities of the Concerto were immediately embraced in Russia, where the first performance was given three days after the Paris premiere, with piano rather than orchestra, by two formidable teenagers: Nathan Milstein and Vladimir Horowitz. Szigeti, who had been impressed by the Paris concert, became the great international champion of the Concerto. He was the one who gave the Russian orchestral premiere and his performance at a new music festival in Prague, with Fritz Reiner conducting, marked a turning point in the work's international fortunes. Szigeti and Reiner also gave the first performance of the Concerto with The Philadelphia Orchestra in 1927.

A Closer Look Prokofiev's remarkable melodic gifts are apparent from the beginning of the first movement (**Andantino**), when a long lyrical theme, to be played "dreamily," is stated by the soloist over an unassuming tremolo in the violas—a shimmering effect that owes a debt to Sibelius's Violin Concerto. Matters become more playful as the movement progresses, but the plaintive, dreamlike character returns at the end. The sparkling second movement (**Vivacissimo**) is a brief and brilliant scherzo highlighting the composer's affinity for the grotesque and satiric. Prokofiev said in his diary that he planned "to make it the scherzo of all scherzos." In this most modern movement of the piece, the soloist dispatches an array of violin techniques, including harmonics, pizzicatos, and unusual bowings. Lyricism returns for the finale (**Moderato**) but this time the music initially has a mechanical underpinning that in due course yields to the mysteriousness of the first movement and a return of the opening theme of the Concerto in the coda.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of *The Oxford History of Western Music*, College Edition.

Prokofiev composed his First Violin Concerto from 1915 to 1917.

Joseph Szigeti was the soloist in the first Philadelphia Orchestra performances of the Concerto, in November 1927; the conductor was Fritz Reiner. Most recently, the work was performed in April 2018 by Vadim Repin, with Stéphane Denève on the podium.

The Orchestra's only recording of the work was made with Eugene Ormandy in 1963 for CBS with Isaac Stern as soloist.

The First Violin Concerto is scored for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, percussion (snare drum, tambourine), harp, and strings, in addition to the solo violin.

The piece runs approximately 22 minutes in performance.

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The Music

Symphony No. 6

Dmitri Shostakovich

Born in St. Petersburg, September 25, 1906

Died in Moscow, August 9, 1975



Born on the eve of Russia's revolutionary throes, Dmitri Shostakovich was the quintessential Soviet artist. He completed his studies during the embryonic years of the Union, came to maturity during the era of iciest Stalinism, and died a Soviet hero—never getting to witness the breakup of the experiment to which he had pledged his life's work. But he was a musician for the world, and his 15 symphonies remain a powerful legacy for modern concert life. Spanning his checkered, 50-year career, these symphonies form a

microcosm of formal and aesthetic trends of the 20th century: They include wholly symphonic works, programmatic pieces, and cantata-like amalgamations.

In a newspaper interview after the fall of the Soviet Union, Mstislav Rostropovich called Shostakovich's symphonies "a secret history of Russia." The cellist and conductor was underscoring an idea that had been expressed by a number of musicians and friends since the composer's death and that has achieved particularly wide currency in the West from Solomon Volkov's *Testimony* (1979), which purports to be Shostakovich's "memoirs." (*A Shostakovich Casebook*, edited by Malcolm Hamrick Brown and published in 2005, makes an extremely compelling case that *Testimony* is fraudulently presented, which, of course, does not preclude Shostakovich holding many of the views expressed in it.) There is a great appeal to the notion that Shostakovich's music was a critique of Soviet society, ostensibly "obedient" but usually with some subtext of dissent. According to this viewpoint many of the "official" interpretations of the composer's works that relate to Soviet history or politics are accompanied by an unstated substratum of subversive meanings.

Redeeming Symphonies Shostakovich's First Symphony, premiered in 1926 when he was just 19, made him famous overnight and extended his renown far beyond the Soviet Union as Bruno Walter, Wilhelm Furtwängler, Arturo Toscanini, and other leading conductors championed the youthful work. (Leopold Stokowski gave the American premiere with the Philadelphians in 1928.) The Second Symphony followed in 1927 and was entitled "To October—A Symphonic Dedication." It includes a chorus praising the revolution and Lenin. The Third Symphony, "The First of May," was another choral and political testimony. By the time of his Fourth, in 1936, the 29-year-old Shostakovich had run into serious difficulties with the Soviet government. Stalin's displeasure at his opera *Lady Macbeth of the Mtsensk District* had resulted in scathing reprimands in the official newspaper,

Pravda. Shostakovich was forced to withdraw the Symphony, a grand Mahlerian work that waited 25 years for its premiere, once Stalin had safely been buried. (The Philadelphians gave the first American performance in 1963.)

The Fifth Symphony officially redeemed Shostakovich in 1937 and became his most popular and admired work, an instant “classic.” The Sixth was ostensibly a part of the musical penance he paid to Stalin and his reactionary watchdogs for what they felt to be excessive Modernism in the composer’s earlier works. Composed in 1939, it works within the conservatism encouraged by the Party, while demonstrating that more creative solutions to the symphonic problem were possible. “My Sixth Symphony will differ in the character of its music from the moods and emotional tune of my Fifth, with its tragic terseness,” the composer said in an interview in 1939. “The music is predominantly contemplative and lyrical. I wanted the work to embody the moods associated with spring, joy, and youth.” The Symphony is unusual: a three-movement work, starting slowly and accelerating with each movement, which had no title or expressed no extra-musical program.

An American Premiere When Stokowski led the Philadelphians in the first performances of the Sixth Symphony outside of Russia in 1940, he provided his own explanation in a program note that helped to introduce the 34-year-old composer whose works he so actively promoted: “In his Fifth Symphony Shostakovich painted in tone the inner and outer experiences of an artist’s life ... but in his Sixth Symphony he has become more individualistic. It is in three parts instead of four ... [which] are strongly contrasted and are remarkable in the firmness of their melodic outline, rhythm, and musical character. In each symphony, Shostakovich shows himself to be more of a master—ever growing, ever expanding—in his imagination and musical consciousness.”

The first Philadelphia audiences were further informed that around the time Shostakovich was writing the Symphony, “it was rumored that it was to be a sort of Sovietized Beethoven Ninth, with the choral ‘Hymn of Joy’ replaced by a hymn of praise to Lenin. When the work came to performances on December 3, 1939, during a Moscow festival, there was no chorus and no hymn of praise. Furthermore, there was no hymn of praise in the press. Evidently Shostakovich was not yet creating in the pattern of the new order. The musical merits of the new Symphony, therefore, must await the judgment of concert halls farther to the West.”

A Closer Look Shostakovich composed the Sixth Symphony between April and October 1939 (“This summer has been very productive for me,” he wrote in a letter late that year). The work was first performed in Leningrad in November, and it quickly entered the orchestral repertory. A sad, lyrical **Largo** opening movement shows the composer’s growing affinity to, and reverence for, Mahler. The movement is comprised of two themes, both of which are presented at unusual length. The first is dominated by the strings, the second by woodwinds, introduced by the English horn and taken up later by two flutes over sustained string notes. One of the most effective moments comes when a solo horn enters with a repeated note ushering in the return of the opening theme. Commentaries that try to apply standard structural terms, such as recapitulation, do not do justice to the extraordinary scope and leisure of the music’s unfolding.

After such a somber, transparent, and slow movement, the following scherzo-like **Allegro** seems to come from another world. The weight of the opening is lifted and a deft lightness initially projects the feeling of an intermezzo. Eventually more boisterous passages emerge, contrasting with a central section, and delightful conclusion. To end the Symphony, a rigorous duple-meter march (**Presto**) sets up a stride that is continually upset by disconcerting triple-meter “skips.” This movement also has a more restrained and soloistic central part, which yields to an emphatic finale.

—Paul J. Horsley/Christopher H. Gibbs

Shostakovich composed his Sixth Symphony in 1939.

Leopold Stokowski was on the podium for the first Philadelphia Orchestra performances (and the first performances outside Russia) of the work, in November 1940. Most recently on subscription, it was led by Yakov Kreizberg in March 2005.

Stokowski recorded the Symphony with the Orchestra in 1940 for RCA. A recording by Eugene Ormandy from a concert on May 15, 1969, is available on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998).

The Sixth Symphony is scored for piccolo, two flutes, two oboes, English horn, three clarinets (III doubling E-flat clarinet), bass clarinet, three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tam-tam, tambourine, triangle, xylophone), harp, celesta, and strings.

The Symphony runs approximately 30 minutes in performance.

Musical Terms

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

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

Capriccio: A short piece of a humorous or capricious character

Chord: The simultaneous sounding of three or more tones

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

Concertino: A composition resembling a concerto, but in free form and usually in one movement with contrasting sections

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

Harmonic: One of the series of tones (the so-called partial tones) that usually accompany, more or less faintly, the prime tone produced by a string, organ-pipe, human voice, etc. The partial tone is produced by the vibration of fractional parts of the string or air-column.

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

Meter: The symmetrical grouping of musical rhythms

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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

Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Pizzicato: Plucked

Recapitulation: See sonata form

Recitative: Declamatory singing, free in tempo and rhythm

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.

Tarantella: A Neapolitan dance in rapid triple time

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

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

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Andantino: Slightly quicker than walking speed

Largo: Broad

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Rubato: With slight speeding up or slowing down

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Un poco: A little

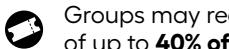
MODIFYING SUFFIXES

-issimo: Very



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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.

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