2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, February 26, at 7:30
Friday, February 27, at 2:00
Saturday, February 28, at 8:00

Xian Zhang Conductor
Hai-Ye Ni Cello

Britten Variations and Fugue on a Theme of Purcell, Op. 34 /O

Haydn Cello Concerto No. 2 in D major, H. VIIb:2
I. Allegro moderato
II. Adagio
III. Allegro

Intermission

Tchaikovsky Symphony No. 4 in F minor, Op. 36
I. Andante sostenuto—Moderato con anima
II. Andantino in modo di canzona—Più mosso—Tempo I
III. Scherzo: Pizzicato ostinato (Allegro—Meno mosso—Tempo I)
IV. Finale: Allegro con fuoco—Andante—Tempo I

This program runs approximately 2 hours.

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

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

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

Jeff Fusco

The Philadelphia Orchestra

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

Benjamin Ealovega

GRAMMY and Emmy Award–winning conductor **Xian Zhang** is in her 10th season as music director of the New Jersey Symphony, where, under her artistic leadership, the ensemble won two awards at the mid-Atlantic Emmy Awards in 2022 for their concert films, including *EMERGE*. With the 2025–26 season, she became music director of the Seattle Symphony, with which she has been a long-term collaborator since her debut in 2008. She is also principal guest conductor of the China National Centre for the Performing Arts Orchestra in Beijing and conductor emeritus of the Orchestra Sinfonica di Milano, where she held the position of music director from 2009 to 2016. As a guest conductor, she appears regularly with the Los Angeles Philharmonic and The Philadelphia Orchestra, with which she made her debut in 2012 at the Mann Center for the Performing Arts and her subscription debut in 2022. Her Deutsche Grammophon recording with the Philadelphians—*Letters for the Future* with the ensemble Time for Three, released in 2022—won GRAMMY awards for Best Contemporary Classical Composition (for Puts's *Contact*) and Best Classical Instrumental Solo.

In addition to these current performances, other highlights of Ms. Zhang's 2025–26 season include returns to the New York Philharmonic, the St. Louis Symphony, and the National Arts Centre Orchestra in Ottawa. In Europe she returns to the Netherlands Radio Philharmonic with a performance at the Concertgebouw in Amsterdam and makes her debut at Finnish National Opera conducting Puccini's *Tosca*. This follows her huge successes at the Metropolitan Opera in New York, where she recently conducted Puccini's *Madame Butterfly* (2023–24) and *Tosca* (2024–25). Other recent highlights include subscription programs with the Boston, London, Houston, San Francisco, Montreal, Baltimore, and National symphonies; the Orquestra Sinfônica do Estado de São Paulo; the Orchestra of St. Luke's (including Brahms's Requiem at Carnegie Hall); and the Orchestre National du Capitole de Toulouse.

Ms. Zhang previously served as principal guest conductor of the Melbourne Symphony and the BBC National Orchestra and Chorus of Wales, the first female conductor to hold a titled role with a BBC orchestra. In 2002 she won first prize in the Maazel-Vilar Conductor's Competition. She was appointed the New York Philharmonic's assistant conductor in 2002, subsequently becoming the ensemble's associate conductor and the first holder of the Arturo Toscanini Chair.

Soloist

Pete Checchia

Hai-Ye Ni joined The Philadelphia Orchestra as principal cello at the beginning of the 2006–07 season after having served as associate principal cello of the New York Philharmonic since 1999. She first came into prominence after her critically praised New York debut at Alice Tully Hall in 1991, a result of her winning First Prize at the Naumburg International Cello Competition. Other awards include First Prize in the 1996 International Paulo Cello Competition in Finland, Second Prize in the 1997 Rostropovich Competition in Paris, and a 2001 Avery Fisher Career Grant.

In the summer of 2025, Ms. Ni performed at the Kingston Chamber Music Festival and the National Orchestral Institute at the University of Maryland. She also played Tchaikovsky's Rococo Variations with The Philadelphia Orchestra in Saratoga Springs. She made her solo debut with The Philadelphia Orchestra in 2010 in Saint-Saëns First Concerto and has also been featured in Tan Dun's *The Map*, Concerto for Cello, Video, and Orchestra; Haydn's Cello Concerto No. 1; Brahms's "Double" Concerto; and Beethoven's "Triple" Concerto. Among the other ensembles with which Ms. Ni has appeared as soloist are the Chicago, San Francisco, Vancouver, Shanghai, Singapore, and Finnish Radio symphonies; the New York, Hong Kong, and China philharmonics; the Orchestre National de Paris; and the Vienna Chamber Orchestra. Her recital credits include the Kennedy Center for the Performing Arts, the Smithsonian Institute, Weill Recital Hall at Carnegie Hall, and the Wallace Collection in London. She has performed at festivals such as Ravinia, Marlboro, La Jolla SummerFest, Sarasota, Chamber Music Dolomiti (Italy), Kuhmo (Finland), Spoleto (Italy), and Aspen.

Ms. Ni's recent performances include *The Lonely Camel Calf,* a new cello concerto by Yu Mengshi, at Bard College and Jazz of Lincoln Center, and a trio concert at Zankel Hall at Carnegie Hall. Highlights of past performances include an all-Baroque concertos program with the Philadelphia Chamber Orchestra as soloist and conductor. She has been featured in *Strad* magazine, *Strings* magazine, and on NPR. Her 1998 debut solo CD on the Naxos label was named CD of the week by Classic FM London, and her CD *Spirit of Chimes* (Delos) featured music by Zhou Long. Ms. Ni served on the jury of Finland's V International Paulo Cello Competition in 2013 and has given master classes at the Curtis Institute of Music, the Mannes College of Music, the Manhattan School of Music, the Shanghai Conservatory, the Central Conservatory in Beijing, and Yong Siew Toh Conservatory in Singapore. In summer 2026 she will be teaching again at the National Orchestra Institute at the University of Maryland. Born in Shanghai, she began cello studies with her mother and at the Shanghai Conservatory. She continued her musical education with Irene Sharp at the San Francisco Conservatory, Joel Krosnick at the Juilliard School, and William Pleeth in London.

Framing the Program

Parallel Events

1783
Haydn
Cello Concerto No. 2

Music
Mozart
Symphony No. 36 ("Linz")
Literature
Schiller
Fiesco
Art
David
Grief of Andromache
History
First untethered hot-air balloon flight

1877
Tchaikovsky
Symphony No. 4

Music
Brahms
Symphony No. 2
Literature
Ibsen
The Pillars of Society
Art
Rodin
The Age of Bronze
History
First public telephones (US)

1945
Britten
Variations and Fugue on a Theme of Purcell

Music
Kodály
Missa brevis
Literature
Orwell
Animal Farm
Art
Moore
Family Group
History
World War II ends

The marvelous piece by Benjamin Britten that opens the concert today has two incarnations: In this performance, it is Variations and Fugue on a Theme of Purcell, one of the great orchestral variation sets of the last century. It is also known as *The Young Person's Guide to the Orchestra*, a narrated introduction to the instruments of the orchestra for listeners of all ages. In either guise, this masterful tour de force offers the instrumentalists of The Philadelphia Orchestra a chance to shine.

Cellists are grateful to Joseph Haydn for composing two wonderful concertos for their instrument long before the later famous ones by Schumann, Dvořák, and Elgar. The first of Haydn's cello concertos was lost until the 1960s, and there were some doubts about the authenticity of the second, which we hear today. Any controversy was resolved with the discovery of the composer's original manuscript, which had long been lost.

Tchaikovsky composed his Fourth Symphony at a low point in his personal life, after going through with an ill-advised marriage. As the composer admitted, the Symphony deals with issues of fate, symbolized by a forceful fanfare motive that opens the Symphony and that returns in the final movement. Tchaikovsky acknowledged Beethoven's Fifth Symphony as an inspiring model but further remarked: "there is not a single measure in this Fourth Symphony of mine that I have not truly felt and which is not an echo of my most intimate spiritual life."

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.

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Photos: Allie Ippolito

The Music

Variations and Fugue on a Theme of Purcell

Benjamin Britten
Born in Lowestoft, England, November 22, 1913
Died in Aldeburgh, December 4, 1976

There could hardly be a more ideal medium for a set of variations than the symphony orchestra. Where else do we find so many opportunities for richness of texture and for variety of color—qualities that are, after all, the very essence of "variation"? For more than two centuries, composers have delighted in exploiting this. Already in 1792 Haydn was showcasing various sections of the expanded London orchestra he relished at his disposal in the famous "Surprise" movement of his Symphony No. 94, which is a set of variations. A decade later Beethoven created one of his most original orchestral pieces as the last movement of the "Eroica" Symphony, which is a set of variations on an original theme that he also used in his ballet *The Creatures of Prometheus* and for a set of keyboard variations. Brahms perhaps had his eye on Beethoven's example when he crafted the finale of his Fourth Symphony, a magnificent set of variations on the ground bass of a Bach chorale. He also pioneered the idea of free-standing variations for orchestra in his richly hued "Haydn" Variations, highly influential for 20th-century composers.

Orchestral Variations in the 20th Century Among the first to take up Brahms's example in the next century was Arnold Schoenberg, whose densely serial Variations for Orchestra, Op. 31, was only one of a number of pieces he based on variation techniques. Other composers took up the procedure as well, including Ralph Vaughan Williams (Fantasia on a Theme by Thomas Tallis), Max Reger (who wrote a series of elaborate variations sets on themes by Mozart, Beethoven, and Johann Adam Hiller), Anton Webern (Passacaglia, Op. 1), Luigi Dallapiccola (Variations), Paul Hindemith (*The Four Temperaments,* for piano and orchestra), and Igor Stravinsky (Octet for Winds, *Variations in Memoriam Aldous Huxley,* and other compositions).

But perhaps the most playfully colorful set from the 20th century is Benjamin Britten's Variations and Fugue on a Theme of Purcell, best known under the title *The Young Person's Guide to the Orchestra.* This is an unusual piece serving dual purposes in the orchestral repertory: With the formal title it joins the illustrious tradition of symphonic variations, while as the *Young Person's Guide,* which includes narration, it serves as a marvelous introduction for listeners of all ages to the instruments of the orchestra.

This was not Britten's first or only excursion into the idea of variations for orchestra—in fact it was something of a fascination for him, as attested by the Variations on a Theme of

Frank Bridge, the Passacaglia from his opera *Peter Grimes,* and the Diversions for Piano (Left Hand) and Orchestra. But none of these is as extravagant in its use of the orchestra as the Purcell Variations, the piece that one writer has characterized as being "at once a tour of the forces and a *tour de force.*"

A Closer Look *The Young Person's Guide to the Orchestra* began as a commission from the British Ministry of Education, which asked Britten in 1945 to compose music for *Instruments of the Orchestra,* a film designed to acquaint young people with the various "choirs" of the modern orchestra. Using a theme from Henry Purcell's incidental music to a 1695 play called *Abdelazer, or The Moor's Revenge,* Britten wrote an instructional "excursion" of the orchestra that also functioned as an independent piece. In the original version, the piece included the spoken text provided by the poet Eric Crozier (who later served as librettist for several of Britten's operas), and in this guise the work received its concert premiere in October 1946 in Liverpool, several weeks before the film appeared in London.

Before the variations even begin, Purcell's theme is presented as a sort of orchestral showcase of its own, given first to full orchestra, then winds, brass, strings, and finally the percussion section. Thirteen variations follow, which show not only a great variety of instrumental color but of tempo and mood as well. First the flutes and piccolos are highlighted, then oboes, clarinets, bassoons, violins, violas, cellos, double basses, harp, horns, trumpets, trombones, and tuba, and finally the listener is treated to a display of percussion. The xylophone leads into the brilliant concluding fugue, in which the orchestra is "reassembled" instrument by instrument, until the final bars—in which Purcell's theme (heard in the brass) joins the fugue (in the strings and woodwinds) for a rich and extroverted tutti.

—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.

Britten composed the Purcell Variations in 1945.

On December 13, 1947, The Philadelphia Orchestra presented the United States premiere of the work, in the version without narration, on a Children's Concert with Eugene Ormandy conducting. The Orchestra's first performance with a narrator occurred in November 1952, on a Student Concert with Ormandy and Harl McDonald. The work's most recent appearance on subscription concerts was with Bramwell Tovey in December 2018, in which he also spoke the narration.

The Orchestra recorded the work twice, both times in its version without narration: in 1957 with Ormandy for CBS and in 1974 with Ormandy for RCA.

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, Chinese blocks, cymbals, gong, side drum, tambourine, triangle, whip, xylophone), harp, strings, and optional narrator.

Performance time is approximately 17 minutes.

The Music

Cello Concerto No. 2

Joseph Haydn
Born in Rohrau, Lower Austria, March 31, 1732
Died in Vienna, May 31, 1809

Given the glorious Romantic cello concertos written by composers such as Schumann, Dvořák, and Elgar, it is difficult to muster much sympathy for cellists who despair for lack of great works to perform with orchestra. Yet a certain amount of piano (or violin) envy is perhaps understandable. Mozart, Beethoven, and Brahms did not compose solo cello concertos, as they did for piano and for violin, and the cello repertory is indeed quite limited until the later 19th century. All of which makes cellists especially grateful to Joseph Haydn for contributing two wonderful pieces to the repertory.

Both of Haydn's concertos have intriguing backstories that complicate their performance history. The relatively young composer wrote his Cello Concerto No. 1 in C major in the early 1760s as he was beginning many years of service to the Esterházy family. Although the C-major Concerto was long known to exist because Haydn entered it in a catalogue of his compositions, it disappeared without a trace until a set of parts was discovered in Prague in 1961. Cellists rejoiced.

Rediscoveries and Reassessments Twenty years after that first essay, Haydn composed the Cello Concerto No. 2 in D major, which we hear today. It was published near the end of his life and became increasingly well-known over the course of the second half of the 19th century, albeit in corrupt editions that took considerable liberties with the score. That may have been in part because Haydn's original manuscript was thought lost and there were some nagging questions concerning the work's authorship going back as far as the 1830s.

The standard story goes that Haydn wrote it for Anton Kraft, the excellent cellist for the Esterházy court in the 1780s, who had studied on occasion with him. Some commentators went further, asserting that Kraft actually wrote the Concerto himself. (This tale seems to have been promoted by Kraft's son, Nikolaus.) Archival discoveries once again came to the rescue when Haydn's original manuscript, dated 1783, was discovered in 1951 and proved that he was the composer.

But in another turn of the screw, scholars Thomas Tolley and Simon McVeigh recently discovered that Haydn did not compose this concerto for Kraft, but rather for James Cervetto. In March 1784, newspapers in London announced that a "new" cello concerto by Haydn would be performed by Cervetto at the concert venue on Hanover Square.

Cervetto was one of the city's foremost cellists and the principal of the Italian Opera. He seems to have triumphed in the performance, with reviews praising how the work suited his particular talents.

There are no documented performances of the Concerto between that premiere in London and the 1850s, despite its publication during Haydn's life, followed by various reissues. In the 20th century famous cellists began to champion the work, including Pablo Casals and Emanuel Feuermann, and there are now well more than 100 recordings. Its sparkling final movement was used in the 1946 Hollywood film *Deception,* starring Bette Davis, Claude Rains, and Paul Henreid.

A Closer Look The genre of the cello concerto was relatively new in Haydn's time and the D-major Concerto provides an unusually early showcase for the cello as a virtuoso instrument. The soloist is called upon to employ a variety of extended techniques such as harmonics, double stops, a wide range, and fearsome leaps. While some of Haydn's music can be quite intense, notably during his so-called *Sturm und Drang* (Storm and Stress) period, this work is sunny, pursuing the pleasure principle of the Classical era.

The extended opening movement (**Allegro moderato**) begins with the orchestra stating an elegant and leisurely theme that is taken up more ornamentally when the cello enters. This theme generates others in the movement leading to a cadenza near the end. As Haydn did not provide cadenzas, the ones heard here are by Maurice Gendron.

The second movement is marked **Adagio**, slower than Haydn's more usual Andante, and provides a calm interlude before a brief finale (**Allegro**). This movement unfolds as a rondo, with the recurring theme framing sections of virtuoso display and even a short detour to a darker passage in a minor key. The cheerful mood of the work is restored by the end.

—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.

Haydn composed his D-major Cello Concerto in 1783.

Michel Penha was cellist in the first Philadelphia Orchestra performance of Haydn's D-major Concerto, on October 26, 1921, with Leopold Stokowski at the University of Pennsylvania. Most recently on subscription concerts, Sheku Kanneh-Mason played it in December 2022 with Yannick Nézet-Séguin conducting.

The piece is scored for solo cello, two oboes, two horns, and strings.

Performance time is approximately 25 minutes.

The Music

Symphony No. 4

Pyotr Ilyich Tchaikovsky
Born in Kamsko-Votkinsk, Russia, May 7, 1840
Died in St. Petersburg, November 6, 1893

The year 1877 proved a fateful one for Tchaikovsky. He was at the peak of his powers as a composer: In this single year, he completed virtually all of his opera *Eugene Onegin* and wrote most of his masterful Symphony No. 4 in F minor. Nikolai Rubinstein conducted the premiere of the Symphony on February 22, 1878, for the Russian Music Society in Moscow. The work was moderately well received, but a performance conducted by Eduard Nápravník the following November in St. Petersburg was wildly acclaimed. One critic lauded the Symphony as "the pure creation of an artful master."

Two Relationships: One Disastrous, the Other Extraordinary The success of the Fourth Symphony is all the more remarkable if viewed against the chaos of the composer's private life. Partly to please his father and partly to quiet gossip about his homosexuality, Tchaikovsky made the disastrous decision to marry Antonina Ivanova Milyukova, an unstable young woman who was one of his students at the Moscow Conservatory. Predictably, the marriage was a fiasco. Tchaikovsky is reputed to have made a half-hearted "suicide attempt" by wading up to his knees in the cold waters of the Moskva River. Using his disordered mental state as a pretext, he fled to St. Petersburg, where he found obliging doctors who ordered him never to see his wife again.

Earlier that year, however, Tchaikovsky had begun a platonic epistolary relationship with the fantastically wealthy Nadezhda von Meck, an accomplished amateur pianist who became his patron. She detested his wife, writing to him, "I am glad … that you have made that decisive step, which was necessary and which is the only correct one in this situation." Von Meck supported Tchaikovsky morally and financially in his decision to spend a lengthy period recuperating in Italy and Switzerland. In return he dedicated the Symphony to "My Best Friend," Madame von Meck.

On March 1, 1878, Tchaikovsky wrote to von Meck in response to her question about whether or not there was a program or explicit narrative imbedded in the Fourth Symphony: "In our symphony *there is* a program (that is, the possibility of explaining in words what it seeks to express), and to you and you alone I can and wish to indicate the meaning of both the work as a whole, and of its individual parts."

A Closer Look Tchaikovsky identified the imperious opening fanfare played by French

horns and bassoons (**Andante sostenuto**) as "the kernel of the whole symphony," declaring "This is Fate." This Fate motive is used throughout the work, rather like the "idée fixe" in Berlioz's *Symphonie fantastique.* With this programmatic description, Tchaikovsky neatly lays out the basic elements of the exposition of a taut adaptation of sonata form: a descending main theme, a contrasting waltz-like melody as the second subject, and a codetta. The development section (**Moderato con anima**) begins with a restatement of the Fate motive, and the recapitulation is announced by the same dark fanfare. The harrowing coda contains a second development section similar to the end of the first movement of Beethoven's Fifth Symphony.

The second movement, described by Tchaikovsky as an **Andantino "in modo di canzona"** (in the manner of a song) has a three-part form: The opening folk-like melody is played by the oboe and returns after a contrasting central section. The **Scherzo** (**Allegro**) is a brilliant tour-de-force in which the strings play pizzicato throughout; the trio is scored for woodwind and brass instruments with interjections from the piccolo. About the fourth movement (**Allegro con fuoco**), Tchaikovsky wrote to von Meck, "If you can find no impulse for joy within yourself, look to others. Go among the people. See how well they know how to be happy." The finale uses a structure that Tchaikovsky borrowed from *Kamarinskaya* (1848), an orchestral scherzo by his revered predecessor Mikhail Glinka (1804–57). As in Glinka's score, Tchaikovsky introduces two contrasting melodies that are varied through changes in orchestration and harmony, and that always recur in the order of their first appearance. The first theme features rushing strings and exuberant rhythms, while the more subdued second melody is the Russian folksong "In the Field Stood a Birch Tree." At the climax of this vertiginous movement, the Fate motive returns ominously, but the darkness is banished by the spirited coda in which the two main themes hurtle toward an exhilarating close.

—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.*

Tchaikovsky composed his Symphony No. 4 in 1877.

The Fourth Symphony has been a staple of The Philadelphia Orchestra's repertoire since Fritz Scheel conducted the first Orchestra performances of the work in November 1905. Most recently on subscription, the Philadelphians played the piece in November 2022, with Tugan Sokhiev. Some of the conductors who have led the work with the Orchestra include Leopold Stokowski, Artur Rodzinski, Pierre Monteux, Eugene Ormandy, Seiji Ozawa, Daniel Barenboim, James Levine, Leonard Bernstein, Leonard Slatkin, Riccardo Muti, Wolfgang Sawallisch, Christoph Eschenbach, Stéphane Denève, and Yannick Nézet-Séguin.

The Orchestra has recorded the work six times: in 1928 with Stokowski for RCA; in 1953 and 1963 with Ormandy for CBS; in 1973 with Ormandy for RCA; in 1990 with Muti for EMI; and in 2006 with Eschenbach for Ondine.

Tchaikovsky's score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), and strings.

The Fourth Symphony runs approximately 45 minutes in performance.

Musical Terms

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition
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
Double stop: In string playing, to stop two strings together, thus obtaining two-part harmony
Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession
Ground bass: A continually repeated bass phrase of four or eight measures
H.: Abbreviation for Hoboken, the chronological list of all the works of Haydn made by Anthony van Hoboken
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
Idée fixe: A term coined by Berlioz to denote a musical idea used obsessively
Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output
Ostinato: A steady bass accompaniment, repeated over and over
Passacaglia: An instrumental musical composition consisting of variations usually on a ground bass in moderately slow triple time
Pizzicato: Plucked
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. Also an instrumental piece of a light, piquant, humorous character.
Serialism: Music constructed according to the principle pioneered by Arnold Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serve as the basis of the composition and a source from which the musical material is derived
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.
Tonic: The keynote of a scale
Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)
Adagio: Leisurely, slow
Allegro: Bright, fast
Andante: Walking speed
Andantino: Slightly quicker than walking speed
Con anima: With feeling
Con fuoco: With fire, passionately, excited
In modo di canzona: In the style of a song
Meno mosso: Less moved (slower)
Moderato: A moderate tempo, neither fast nor slow
Mosso: Moved
Sostenuto: Sustained

TEMPO MODIFIERS
Più: More

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Purchase tickets online at www.philorch.org.

Subscriber Services:
215.893.1955, Mon.–Fri., 9 AM–5 PM

Please visit ensembleartsphilly.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 turn-ins 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.