The Philadelphia Orchestra

Robin Ticciati Conductor
Stephen Hough Piano

Liadov *The Enchanted Lake*, Op. 62

Tchaikovsky Piano Concerto No. 1 in B-flat minor, Op. 23

I. Allegro non troppo e molto maestoso—Allegro con spirito
II. Andantino semplice—Prestissimo—Tempo I
III. Allegro con fuoco

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 1 hour, 50 minutes.

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Please join us immediately following the January 12 concert for a Chamber Postlude, featuring members of The Philadelphia Orchestra.

**Shostakovich** String Quartet No. 7 in F-sharp minor, Op. 108
- I. Allegretto—
- II. Lento—
- III. Allegro—Allegretto
  - **Ying Fu** Violin
  - **William Polk** Violin
  - **Burchard Tang** Viola
  - **John Koen** Cello

**Borodin** String Quartet No. 2 in D major
- I. Allegro moderato
- II. Scherzo: Allegro
- III. Notturno: Andante
- IV. Finale: Andante—Vivace
  - **Ying Fu** Violin
  - **Lisa-Beth Lambert** Violin
  - **Che-Hung Chen** Viola
  - **Yumi Kendall** Cello
The Philadelphia Orchestra

The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of innovation in music-making. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging and exceeding that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth artistic leader of the Orchestra in fall 2012. His highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. Yannick has been embraced by the musicians of the Orchestra, audiences, and the community itself. His concerts of diverse repertoire attract sold-out houses, and he has established a regular forum for connecting with concert-goers through Post-Concert Conversations.

Under Yannick’s leadership the Orchestra returns to recording with a newly-released CD on the Deutsche Grammophon label of Stravinsky’s The Rite of Spring and Leopold Stokowski transcriptions. In Yannick’s inaugural season the Orchestra has also returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center but also those who enjoy the Orchestra’s other area performances at the Mann Center, Penn’s Landing, and other venues. The Orchestra is also a global ambassador for Philadelphia and for the U.S. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall while also enjoying annual residencies in Saratoga Springs, N.Y., and at the Bravo! Vail festival.

Musician-led initiatives, including highly-successful Cello and Violin Play-Ins, shine a spotlight on the Orchestra’s musicians, as they spread out from the stage into the community. The Orchestra’s commitment to its education and community partnership initiatives manifests itself in numerous other ways, including concerts for families and students, and eZseatU, a program that allows full-time college students to attend an unlimited number of Orchestra concerts for a $25 annual membership fee. For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Music Director

Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. His highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The New York Times has called Yannick "phenomenal," adding that under his baton "the ensemble … has never sounded better." In his first season he took the Orchestra to new musical heights. His second builds on that momentum with highlights that include a Philadelphia Commissions Micro-Festival, for which three leading composers have been commissioned to write solo works for three of the Orchestra’s principal players; the next installment in his multi-season focus on requiems with Fauré’s Requiem; and a unique, theatrically-staged presentation of Strauss’s revolutionary opera Salome, a first-ever co-production with Opera Philadelphia.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. He has made wildly successful appearances with the world’s most revered ensembles, and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership the Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s Rite of Spring and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, one of the country’s highest civilian honors; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

To read Yannick’s full bio, please visit www.philorch.org/conductor.
Robin Ticciati is in his fifth season as principal conductor of the Scottish Chamber Orchestra (SCO) and in 2014 begins his tenure as music director of the Glyndebourne Festival Opera. He made his Philadelphia Orchestra debut in 2012 and is making his second appearance with the Philadelphians. Other guest conducting engagements this season include debuts with the Bavarian Radio Symphony and the Tonhalle Orchestra in Zurich; return performances with the London and Swedish Radio symphonies and the Rotterdam and Los Angeles philharmonics; and a return to the Bamberg Symphony, where he served for four years as principal guest conductor, for concerts and recordings. Mr. Ticciati’s 2013-14 season with the SCO features concerts at the Musikverein in Vienna and the Mozartwoche in Salzburg, and a two-week tour of Asia with pianist Maria João Pires as soloist.

Mr. Ticciati balances orchestral engagements with extensive work in the opera house. Recent projects include new productions of Britten’s Peter Grimes at La Scala, Mozart’s The Marriage of Figaro at the Salzburg Festival, Tchaikovsky’s Eugene Onegin at the Royal Opera House, and a Metropolitan Opera debut with Humperdinck’s Hansel and Gretel. His association with Glyndebourne began in 2004 when, at age 21, he served as assistant conductor for performances of Mozart’s The Magic Flute for Glyndebourne on Tour. When he takes up the post as music director of the Glyndebourne Festival Opera, he will be only the seventh conductor to hold the post in the Festival’s 77-year history. He opens the season with a new production of Strauss’s Der Rosenkavalier and conducts the Orchestra of the Age of Enlightenment for Glyndebourne’s first-ever production of Mozart’s La finta giardiniera.

Mr. Ticciati’s discography includes two Berlioz discs with the Scottish Chamber Orchestra on Linn Records and two Brahms discs with the Bamberg Symphony for Tudor Records, one of which won Germany’s prestigious Echo Klassik award. This season he and the SCO embark on their first symphonic cycle with a focus on Schumann’s symphonies. Concerts performed across Scotland will be recorded by Linn Records for a series of discs to be released in 2015-16.
Soloist

Pianist, writer, and composer Stephen Hough made his Philadelphia Orchestra debut in 1989 and has appeared with the ensemble on numerous occasions. He has performed with most of the major orchestras and plays recitals regularly around the world. Recent engagements include performances with the Czech, London, Los Angeles, and New York philharmonics; the Chicago, Boston, Pittsburgh, San Francisco, Saint Louis, Houston, and Toronto symphonies; and the Cleveland, Budapest Festival, and Russian National orchestras. He has also given recitals in Chicago, Hong Kong, London, New York, Paris, San Francisco, and Sydney, and appeared on television worldwide with the Berlin Philharmonic and Simon Rattle.

Mr. Hough is a regular guest at the BBC Proms, where he has made over 20 concerto appearances, including, in 2009, performances of all of Tchaikovsky’s works for piano and orchestra, a series he later repeated with the Chicago Symphony. He opened the 2013 Proms season playing Rachmaninoff and Lutosławski in a live BBC television broadcast. He is also artist in residence with the BBC Philharmonic. In the fall of 2013 Hyperion released his recording of the two Brahms concertos with the Salzburg Mozarteum Orchestra and Mark Wigglesworth. Mr. Hough is also the featured artist in an iPad app on the Liszt Piano Sonata, which includes a fully filmed performance. Many of his more than 50 albums have garnered international prizes, including the Diapason d’Or, several Grammy nominations, eight Gramophone awards, and the Gramophone Gold Disc Award in 2008, which named his complete Saint-Saëns piano concertos as the best recording of the past 30 years.

Mr. Hough has composed works for orchestra, choir, and solo piano. His Mass of Innocence and Experience and Missa mirabilis were commissioned by, and performed at, respectively, London’s Westminster Abbey and Westminster Cathedral. He has also been commissioned by the musicians of the Berlin Philharmonic, London’s National Gallery, and Wigmore Hall. In 2001 Mr. Hough was the first classical performing artist to win a MacArthur Foundation Fellowship. His book, The Bible as Prayer, was published by Continuum and Paulist Press in 2007.
Framing the Program

This concert kicks off a three-week Tchaikovsky Celebration that showcases the composer’s works alongside those by leading Russian contemporaries, including members of the so-called Mighty Five—Borodin, Musorgsky, Rimsky-Korsakov, and Balakirev—as well as a younger associate of the group: Anatoli Liadov, whose evocative tone poem *The Enchanted Lake*, opens the program today.

Until the middle of the 19th century, classical music in Russia was primarily imported: Leading European composers were enticed to come to perform and sometimes ended up staying for years. Italian opera dominated the theatrical sphere and Russian composers barely thought of writing symphonies. Mikhail Glinka is justly credited with inspiring a new path for music in the country. Tchaikovsky referred to one of his pieces as “the acorn from which the oak of Russian music sprang.”

In Glinka’s wake Russian composers increasingly wrote music that drew upon the country’s history, language, and folk traditions. Conservatories were founded in St. Petersburg and Moscow and musical societies presented impressive concerts. Tchaikovsky was the beneficiary of these developments—he trained at the St. Petersburg Conservatory and eventually taught at the one in Moscow. He emerged as a truly cosmopolitan figure, constantly travelling across Europe and even coming to America in 1891 for the inauguration of Carnegie Hall. He conducted his First Piano Concerto, which had received its world premiere in Boston and that we hear today, when he appeared in Philadelphia that May.

The concert concludes with Tchaikovsky’s Fourth Symphony, one of several pieces he wrote that directly deals with issues of fate, symbolized here by a recurring fanfare motif that opens the work. He acknowledged the model of Beethoven’s Fifth Symphony, 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 Music

The Enchanted Lake

The brilliant, erratic Anatoli Liadov was perhaps Nikolai Rimsky-Korsakov's most talented pupil at the St. Petersburg Conservatory. He was possibly also the laziest. Only 11 years younger than his distinguished teacher, Liadov was born into one of the city's most prominent musical families: His father, Konstantin, was a leading conductor at St. Petersburg's Imperial Opera Theater. Expelled from Rimsky-Korsakov's class for non-attendance, the young Liadov nevertheless completed his training with a graduation piece that consisted of a splendid operatic scene drawn from Schiller's Die Braut von Messina. The setting drew praise from his teacher and, of equal importance, from the influential critic Vladimir Stasov. Because he had a special talent for counterpoint, Liadov was appointed instructor in theory at the Conservatory, so that in 1901 he became Professor of Composition—a position that had the unfortunate side-effect of discouraging the productivity of a composer who was clearly among the most gifted of his generation.

A Missed Opportunity? It was apparently Liadov's dilatory manner that forced the great impresario Sergei Diaghilev to lose patience in 1908 and seek someone else for his ballet The Firebird. When Liadov failed to respond to Diaghilev's letters, the impresario turned to a young, ambitious composer by the name of Igor Stravinsky; this was of course the event that launched the latter's career. In fairness, it must be said that Liadov did compose several brilliant orchestrations and arrangements, generally in collaboration with others. Evidently the creation of original works was not a high priority for him. But he must have castigated himself until the day he died (shortly after World War I broke out) for passing up Diaghilev's offer, which could possibly have launched an international career.

The inception of the work on today's program dates from the decade before the Diaghilev debacle. During the last years of the 19th century, Liadov worked diligently on an opera that was to be called Zoryushka. Alas, this too remained incomplete; but from 1904 to 1909 he forged three lovely orchestral tone poems from the substantial material left over from the aborted project: Baba-Yaga.
The Enchanted Lake was composed in 1909.

The Polish violinist and conductor Emil Młynarski, who had studied composition with Liadov in St. Petersburg during the 1880s, conducted the first Philadelphia Orchestra performances of the work, in March 1930. The most recent appearances on subscription concerts were in April 1998, with Mark Wigglesworth on the podium.

The score calls for an orchestra of three flutes, two oboes, three clarinets, two bassoons, four horns, timpani, percussion (bass drum), harp, celesta, and strings.

Performance time is approximately six minutes.

(published in 1905), The Enchanted Lake (1909), and Kikimora (1909). The latter two were performed to much acclaim in St. Petersburg in 1909, and remain Liadov's most widely admired works.

A Closer Look The composer offered no programmatic background for The Enchanted Lake, though he did call it a “fairy-tale scene.” It is a mood-picture, a wash of orchestral color that makes its Debussian impression in a single gesture. A delicate melody in the winds that begins halfway through (the closest thing to a theme here) tops off the sensuous, mystical mood already set by muted strings playing in the “lush” key of D-flat major.

—Paul J. Horsley
Nikolai Rubinstein's outlandish first reaction to Pyotr Ilyich Tchaikovsky's First Piano Concerto in late 1874 can now be seen as one of music criticism's quintessential bad calls. "He spoke quietly at first, then he waxed hot," wrote Tchaikovsky a few years later of the traumatic moment when he showed the work to Rubinstein, the director of the Moscow Conservatory faculty of which the composer himself was also a member. "At the end he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved. The whole piece was bad, trivial, and vulgar." Tchaikovsky recalled his own reaction: "I could not speak from anger and agitation." Rubinstein offered to help revise the work and stated that if his suggested changes were made he would play it. "I will not change a note," Tchaikovsky replied, "and I will publish it in exactly the form it is now!" And that is what he did, although second and third thoughts later led him to revise the work. It was re-released in 1889 in the version that has become a standard in the concerto repertory.

After abandoning the initial dedication to Rubinstein, the composer sent the work to the celebrated conductor and virtuoso pianist Hans von Bülow, whose diametrically opposed view came closer to the modern view of the piece: "The ideas are so original, so noble, so powerful, the details so interesting; though there are many ideas, they do not impair the clearness and unity of the work. The form is mature, ripe, and distinguished in style."

A True One-of-a-Kind Wounded as he was by Rubinstein's scathing attack, Tchaikovsky was hardly ready to give up his place as one of the genuine mavericks of Russian music. Few composers have had as powerful an effect on our modern conception of orchestral sound, structure, and texture as this remarkable Russian. Since Tchaikovsky's death, his concertos and symphonies have maintained their prominence in the repertory largely because of the unique ways in which he responded to the myriad colors and melodic formations available in the orchestral palette. As a synthesizer of traditional western
Tchaikovsky composed his Piano Concerto No. 1 from 1874 to 1875.

Ossip Gabrilowitsch was pianist and Fritz Scheel was conductor in the first Philadelphia Orchestra performance of the First Concerto, which took place on November 16, 1900, the Orchestra’s very first concert. Since then nearly all the great pianists of the century have performed the work here, including Olga Samaroff, Vladimir Horowitz, Artur Rubinstein, William Kapell, Claudio Arrau, Emil Gilels, and Van Cliburn. Most recently on subscription, Lang Lang played the work in May 2005 with Christoph Eschenbach conducting.

The Philadelphians have recorded the Concerto three times, all with Eugene Ormandy: in 1947 for CBS with Oscar Levant; in 1959 for CBS with Gary Graffman; and in 1965 for CBS, again with Graffman.

Tchaikovsky scored the work for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings, in addition to the solo piano.

Performance time is approximately 35 minutes.

European forms with coloristic “eastern” sounds, he was second to none—even when his effusiveness tries our patience.

Expansive but economical, orchestrally rich but pianistically dazzling, the Concerto is a product of the first flush of Tchaikovsky’s early maturity, in which the pared-down Romanticism of Schumann and the simple Classicism of Mendelssohn still prevail over the fever-pitch of the composer’s later symphonies. The Concerto did not earn its central place in the repertoire overnight. Composed over a span of four fertile months during 1874-75—between the composer’s Second and Third symphonies—it was intended as a gift of gratitude to the conservative Rubinstein, who had championed Tchaikovsky’s music up to that point. In the end, however, it was von Bülow, not Rubinstein, who played the premiere, in October 1875 in Boston, Massachusetts.

**A Closer Look**

There was plenty new in the Concerto, and the musical public was anything but immediately convinced at the first performance. In fact the piece was viewed as avant-garde, especially the inexplicable opening passage of 107 bars in the “wrong key” (D-flat major), with a dramatic theme, *Allegro non troppo e molto maestoso,* that disappears as mysteriously as it had appeared. But the Concerto is remarkable in other ways as well; its excitement and drive grow partly from an ingenious structure that always lets us know where we are—despite the curious introduction to the *Allegro con spirito.* The lyricism of the *Andantino semplice* (with an operatic melody introduced by the solo flute) makes this one of Tchaikovsky’s most inspired moments. The finale (*Allegro con fuoco*—“with fury”) is a martial rondo based on three chief themes, which the soloist works through with a sparkling virtuosity.

—Paul J. Horsley
The Music

Symphony No. 4

Pyotr Ilyich Tchaikovsky

The genesis of Tchaikovsky’s Fourth Symphony is intimately linked to the composer’s relationships with two infatuated women, one of whom he never met, but became deeply attached, the other whom he precipitously married but never loved and lived with only briefly. In December 1876 a remarkable woman, Nadezhda von Meck, recently widowed, began an extensive correspondence with the composer that would last for nearly 14 years; during that time she offered him friendship, emotional support, and considerable financial assistance.

An important piece of information that Tchaikovsky did not immediately confide to her was his intention to marry Antonina Milyukova, a former student of his at the Moscow Conservatory. There are no simple answers, only simplistic ones, as to why he decided to make the ill-considered engagement in May 1877, just as he was sketching the Fourth Symphony, and then go through with the ill-fated marriage itself in July. Tchaikovsky generally did little to hide his homosexuality and commented in a letter to his brother Modest that he was “guilty of nothing!” He was nonetheless sensitive to public perception and to any embarrassment he might cause his family and friends; in the same letter to Modest he said that he felt marrying would “shut the mouths of various contemptible creatures whose opinion I do not value in the least but who can cause pain to the people close to me.” In any case, the marriage lasted just a few weeks before Tchaikovsky fled Moscow for the rest of the summer.

He immersed himself in completing two great compositional projects: the Fourth Symphony and his new opera, *Eugene Onegin*. Upon returning to Moscow in September to teach, Tchaikovsky joined Antonina and realized once again that their marriage would not work. Severely depressed, he was later rumored to have thrown himself into the Moskva River, although suicide does not really seem to have been a serious option. Instead, he decided to leave Russia. He never divorced Milyukova, and helped to support her for the rest of his life. Tchaikovsky retreated to Switzerland, France, and Italy, barely working on the Symphony again before arriving in Venice in December. He put the finishing touches on the work in San
Remo around the turn of the new year. Nikolai Rubinstein conducted the premiere in February 1878 in Moscow to rather tepid response, although Tchaikovsky declared that “in my inner soul I am still certain that this is the best of all that I have written.” A performance in St. Petersburg later that year proved a great success.

The Story behind the Work Tchaikovsky secretly dedicated the Symphony to Madame von Meck, hiding her identity with the words: “To my best friend.” In their many letters about this work—what they both called “our symphony”—Tchaikovsky kept her apprised of its progress, completion, performance, and ultimately, at her request, of its supposed meaning. In one of the most famous letters the composer ever wrote, he laid out for her a story behind the work. After making the usual artistic disclaimers about how it is impossible in words to express what music means, he said that the symphony “was the musical confession of a soul in which many things have welled up and which by its very nature is poured out in the form of sounds.” The analysis that followed was quite specific and even included written-out musical examples of the principal themes:

The introduction is the kernel of the whole symphony, without question its main idea: [opening brass fanfare example]. This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal, which jealously stands watch lest our peace and well-being be full and cloudless, which hangs like the sword of Damocles over our heads and constantly, ceaselessly poisons our souls. It is invincible, inescapable. One can only resign oneself and lament fruitlessly [another example].

This disconsolate and despairing feeling grows ever stronger and more intense. Would it not be better to turn away from reality and immerse oneself in dreams? [second theme example.] O joy! A sweet tender dream has appeared. A bright, beneficent human form flits by and beckons us on: [another example]. How wonderful! How distant now is the sound of the implacable introductory theme! Dreams little by little have taken over the soul. All that is dark and bleak is forgotten. There it is, there it is—happiness!

But no! These are only dreams, and Fate awakens us from them: [opening fanfare example again]. And thus, all life is the ceaseless alternation of bitter reality with evanescent visions and dreams of
happiness. ... There is no refuge. We are buffeted about by this sea until it seizes us and pulls us down to the bottom. There you have roughly the program of the first movement.

Tchaikovsky goes on at great length about the Symphony and concludes by saying that before sending the letter he reread it and was “horrified at the obscurity and inadequacy of the program. For the first time in my life I have had to put into words and phrases musical thoughts and musical images.” Those words and images, in fact, are familiar—other composers had expressed similar thoughts before, especially in relation to the theme of “Fate.”

Although we can never know whether Tchaikovsky really had this all in mind while he was writing the Symphony or made it up afterwards to please his dear friend and patron, he did express similar comments to an esteemed colleague. The composer and teacher Sergei Taneyev, who eventually wrote a piano reduction of the Symphony, criticized the “disproportionate length of the first movement,” which he felt was more like a symphonic poem. He also noted the striking opening brass fanfare that returns at crucial moments in the first and last movement, and the frequent changes in tempo, all of which led him to think the work must have some kind of program. Tchaikovsky responded:

Of course, my Symphony is program music, but it would be impossible to give the program in words; it would be ludicrous and only raise a smile. ... I must tell you that in my simplicity I imagined my plan for the Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite program. ... In reality my work is a reflection of Beethoven’s Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. ... Let me add that 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.

A Closer Look Tchaikovsky opens the first movement (Andante sostenuto–Moderato con anima) with the “Fate” fanfare that leads directly into one of the many dance-like themes in the work. Taneyev had complained that “in every movement there are phrases that sound like ballet music” and indeed the spirit of dance dominates the entire Symphony. Music historian Richard Taruskin has observed that even the rhythm of the opening fanfare
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 of 1905. Most recently on subscription, the Philadelphians played the piece in April 2012, with Jaap van Zweden. 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, Yuri Temirkanov, Leonard Slatkin, Riccardo Muti, Wolfgang Sawallisch, Charles Dutoit, and Christoph Eschenbach.

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.

Alludes to the polonaise, the majestic Polish dance, and has pointed to its “operatic behavior” in this most dramatic symphony.

The second movement (Andantino in modo di canzona) begins with a plaintive oboe solo. In his letter to von Meck he tells her it “shows another aspect of sadness. Here is the melancholy feeling that overcomes us when we sit weary and alone at the end of the day. The book we pick up slips from our fingers, and a procession of memories passes by in review. We remember happy times of youth as well as moments of sorrow. We regret what is past, but have neither the courage nor the will to begin a new life. … There is a bittersweet comfort in losing oneself in the past.”

The Scherzo (Pizzicato ostinato: Allegro) is a tour-de-force for the strings, plucked rather than bowed, that contrasts with woodwinds in a folk-like middle section. Von Meck asked Tchaikovsky at what point he had decided to have the strings play in this manner—was it simultaneous with or after writing the melodic material? He answered that he never composed in the abstract—musical ideas and orchestration were bound together: The scherzo “is unthinkable playing any other way than pizzicato. If you bowed it, it would lose absolutely everything. It would be a soul without a body; its music would lose all its attraction.”

The Finale (Allegro con fuoco) is based on a folk tune, “In the Field a Birch Tree Stood.” The Fate theme returns once again, but as in Beethoven’s Fifth Symphony struggles and challenges are eventually overcome and lead to triumph. Trying to find the right words to describe what his music does so much better, Tchaikovsky’s explanation to von Meck may in fact offer a more poignant commentary on his life at this time than it does on the final movement of their symphony: “If you find no joy in yourself, look around you. Go out among the people: see how they can enjoy life and give themselves up to festivity. But hardly have we had a moment to enjoy this when Fate, relentless and untrusting, makes his presence known. In their revelry, the others take no notice. … There is still happiness, simple and naive. Delight in the happiness of others. Life is still possible.”

—Christopher H. Gibbs

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Musical Terms

GENERAL TERMS
Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution.
Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition.
Chord: The simultaneous sounding of three or more tones.
Counterpoint: A term that describes the combination of simultaneously sounding musical lines.
Dissonance: A combination of two or more tones requiring resolution.
Legato: Smooth, even, without any break between notes.
Meter: The symmetrical grouping of musical rhythms.
Mute: A mechanical device used on musical instruments to muffle the tone.
Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer’s output.

numbers are not always reliable because they are often applied in the order of publication rather than composition.
Ostinato: A steady bass accompaniment, repeated over and over.
Pizzicato: Plucked.
Polonaise: A Polish national dance in moderate triple meter.
Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).
Scherzo: Literally “a joke.” Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, 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.

THE SPEED OF MUSIC (Tempo)
Allegro: Bright, fast.
Andante: Walking speed.
Andantino: Slightly quicker than walking speed.
Con anima: With feeling.
Con fuoco: With fire, passionately, excited.
Con spirito: With spirit.
In modo di canzona: In the style of a song.
Maestoso: Majestic.
Meno mosso: Less moved (slower).
Moderato: A moderate tempo, neither fast nor slow.
Più mosso: Faster.
Prestissimo: As fast as possible.
Semplice: Simply.
Sostenuto: Sustained.

TEMPO MODIFIERS
Molto: Very.
Non troppo: Not too much.
January
The Philadelphia Orchestra

Enjoy the ultimate in flexibility with a Create-Your-Own 4-Concert Series today! Choose 4 or more concerts that fit your schedule and your tastes. Hurry, before tickets disappear for this exciting season.

There's still time to subscribe and receive exclusive subscriber benefits! Choose from over 40 performances including:

**Tchaikovsky Week 2: The Serenade**

**January 16 & 18** 8 PM  
**January 17** 2 PM  
*Cristian Măcelaru* Conductor  
*Hai-Ye Ni* Cello  
*Borodin* Polovtsian Dances, from *Prince Igor*  
*Tchaikovsky* Rococo Variations, for cello and orchestra  
*Tchaikovsky* Serenade for Strings  
*Balakirev* Islamey

**Tchaikovsky Week 3: The Violin Concerto**

**January 23 & 24** 8:00 PM  
*Tugan Sokhiev* Conductor  
*Vadim Gluzman* Violin  
*Rimsky-Korsakov* “Battle of Kerzhenets,” from *The Legend of the Invisible City of Kitezh*  
*Tchaikovsky* Violin Concerto  
*Musorgsky* *Pictures from an Exhibition*

**TICKETS** Call 215.893.1999 or log on to www.philorch.org

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning 1 hour before curtain. All artists, dates, programs, and prices subject to change. All tickets subject to availability.