


Season 2017-2018

Friday, October 6, at 8:00
Saturday, October 7,
at 8:00
Sunday, October 8, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Paul Jacobs Organ
Emanuel Ax Piano


Oquin *Resilience*, for organ and orchestra 
First Philadelphia Orchestra performances

Mozart Piano Concerto No. 27 in B-flat major, K. 595
 I. Allegro
 II. Larghetto
 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, 5 minutes.

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These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

The October 6 concert is sponsored by **Mitchell and Hilarie Morgan**.

The October 7 concert is sponsored in memory of **Ruth W. Williams**.

The October 8 concert is sponsored by **Martin and Sondra Landes**.

Please join us following the October 8 concert for a free Chamber Postlude featuring members of The Philadelphia Orchestra.

Mozart Quintet in E-flat major, K. 452, for piano and winds

I. Largo

II. Larghetto

III. Rondo: Allegretto

Kiyoko Takeuti Piano

Richard Woodhams Oboe

Samuel Caviezel Clarinet

Daniel Matsukawa Bassoon

Jennifer Montone Horn

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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LiveNote was funded by the John S. and James L. Knight Foundation, the National Endowment for the Arts, and the William Penn Foundation.

The Philadelphia Orchestra

Jeffrey Griffin



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 imagination and innovation on and off the concert stage. 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's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes the third music director of the Metropolitan Opera beginning with the 2021-22 season, and from 2017-18 is music director designate. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely 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 him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He is in his 10th and final season as music director of the Rotterdam Philharmonic, and he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are a appointment as Companion of the Order of Canada; *Musical America’s* 2016 Artist of the Year; Canada’s National Arts Centre Award; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

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

Soloist



Fran Kaufman

The only organist ever to have won a Grammy Award—in 2011 for Messiaen's towering *Livre du Saint-Sacrement*—**Paul Jacobs** combines a probing intellect and extraordinary technical skills with an unusually large repertoire, both old and new. An eloquent champion of his instrument, he argues that the organ for too long has been excluded from the mainstream of classical music. He has been an important influence in the revival of symphonic music featuring the organ, and has premiered new works by such composers as Samuel Adler, Mason Bates, Michael Daugherty, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and Christopher Rouse.

In the 2017-18 season Mr. Jacobs serves as president of the jury for the first International Organ Competition in Shanghai, China. In addition to these current performances, orchestral engagements include Paulus's Grand Concerto for Organ and Orchestra with the Cleveland Orchestra, Saint-Saëns's Symphony No. 3 with the Utah Symphony, and a return to The Philadelphia Orchestra in January for James MacMillan's *A Scotch Bestiary*. Recitals include appearances in San Francisco, Cleveland, Sacramento, Tampa, Houston, and Pittsburgh. Last season he joined the Toledo Symphony for Daugherty's *Once Upon a Castle*, a work recorded in 2015 with the Nashville Symphony, released by Naxos in 2016, and awarded three Grammy Awards, including Best Classical Compendium. He has also recorded organ concertos by Lou Harrison and Aaron Copland with the San Francisco Symphony.

At age 15 Mr. Jacobs was appointed head organist of a parish in his hometown, Washington, PA. He studied at the Curtis Institute of Music and Yale University, and at age 23 made musical history when he played J.S. Bach's complete organ works in an 18-hour marathon on the 250th anniversary of the composer's death. He joined the faculty of the Juilliard School in 2003 and was named chairman of the organ department in 2004, one of the youngest faculty appointees in the School's history. Mr. Jacobs has appeared on American Public Media's *Performance Today*, *Pipedreams*, and *Saint Paul Sunday*, as well as NPR's *Morning Edition*, ABC-TV's *World News Tonight*, and BBC Radio 3. He made his Philadelphia Orchestra debut in 2008.

Soloist



Lisa Marie Mazzucco

Born in Poland, pianist **Emanuel Ax** moved to Canada with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America; he subsequently won the Young Concert Artists Award and also attended Columbia University, where he majored in French. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975, the same year he made his Philadelphia Orchestra debut. Four years later he was awarded the coveted Avery Fisher Prize.

In addition to his performances with The Philadelphia Orchestra, highlights of Mr. Ax's 2017-18 season include returns to the Cleveland Orchestra, the New York Philharmonic, and the San Francisco, Boston, Houston, Ottawa, Toronto, Indianapolis, and Pittsburgh symphonies. In partnership with frequent collaborator David Robertson, he performs six Mozart concertos over two weeks with the St. Louis Symphony, repeating the project with the Sydney Symphony in February. He concludes the season by returning to Carnegie Hall for a recital. In Europe he can be heard in Stockholm, Vienna, Paris, London, and on tour with the Budapest Festival Orchestra. Mr. Ax will also tour across the U.S. with violinist Leonidas Kavakos and cellist Yo-Yo Ma in support of the release of their new disc of Brahms trios for Sony Classical.

Mr. Ax is a Grammy-winning recording artist exclusive to Sony Classical since 1987. His recent releases include Mendelssohn Trios with Mr. Ma and violinist Itzhak Perlman; Strauss's *Enoch Arden* narrated by Patrick Stewart; and discs of two-piano music by Brahms and Rachmaninoff with Yefim Bronfman. In 2015 Deutsche Grammophon released a duo recording of Mr. Ax and Mr. Perlman performing sonatas by Fauré and Strauss, which the two artists presented on tour during the 2015-16 season. Mr. Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates from Yale and Columbia universities. He resides in New York City with his wife, pianist Yoko Nozaki. They have two children, Joseph and Sarah. For more information please visit www.emanuelax.com.

Framing the Program

Parallel Events

1791

Mozart

Piano Concerto
No. 27

Music

Haydn
Symphony
No. 96

Literature

Paine
*The Rights of
Man*, Part I

Art

Morland
The Stable

History

Louis XVI tries
to flee France

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
(U.S.)

The first subscription concerts of The Philadelphia Orchestra's 118th season take off with American composer Wayne Oquin's *Resilience*, a fascinating musical conversation between organ and orchestra composed for Paul Jacobs. This presentation marks the beginning of the multi-season "Fred J. Cooper Memorial Organ Experience" that will feature the magnificent King of Instruments in performance with The Philadelphia Orchestra.

Philadelphia favorite Emanuel Ax joins Yannick and the Orchestra for Mozart's last piano concerto. Over the course of nearly two decades, Mozart had brought the genre of the piano concerto to new heights. His final essay is more intimate than many of his earlier ones, a late reflection on the instrument of which he was a master.

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, it is a composition that deals with issues of fate, symbolized by a forceful fanfare motif that opens the Symphony and then recurs throughout the piece. 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 Music

Resilience



Steven Gornillion

Wayne Oquin
Born in Houston, TX,
December 9, 1977
Now living in New York City

In 2007 the organist Paul Jacobs invited Wayne Oquin to create a work for solo organ to mark the dedication of the newly installed Schoenstein & Co. instrument at New York City's Christ & Saint Stephen's Episcopal Church. Writing for organ presents a composer with a uniquely daunting task, for each instrument is different—equipped with different numbers of stops and manuals, capable of varying degrees of tonal color, dynamic range, etc.—to say nothing of its unique acoustical setting (recital room, concert hall, cathedral).

A Unique Challenge To tackle the challenge of writing for the instrument, Jacobs suggested an equally daunting solution: Oquin, not an organist himself, would have to learn to play the piece as he wrote it. Once the organ's installation was completed, Jacobs would unlock the sanctuary at Christ & Saint Stephen's each night at 11:00 PM, open the organ, and leave Oquin alone at the console for several hours. The composer credits this extreme initiation with helping him to understand the organ from the inside out and to grasp its full potency. "I'm continually mesmerized," he says, "not only by its construction and physical beauty—an industrial and architectural wonder—but also by its breadth of musical and dramatic possibility. No single instrument can boast of so much in terms of its color palette; a symphony unto itself."

The result of Oquin and Jacobs's initial collaboration, *Reverie*, received its premiere on May 17, 2008. The two joined forces again eight years later to create *Resilience*, commissioned by the Pacific Symphony and premiered in February 2016. (These performances mark the work's East Coast premiere.) Both pieces are a collaboration in the truest sense. Given the organ's idiosyncrasies, the organist in any new work serves not only as muse, but as a vital accomplice to the composer. He decides which stops to pull for a given passage, in effect helping to orchestrate the piece. The organist moreover makes necessary adjustments from one instrument to the next. (Philadelphia audiences can safely count on a distinct listening experience from the Pacific Symphony's performances last year.)

Oquin notes that when Carl St. Clair, music director of the Pacific Symphony, asked him to compose a new work for

organ and orchestra, “I knew the challenges that lie ahead. I would essentially be writing for two vast ensembles, each of which is rivaled only by the other in terms of both power and subtlety. Carl’s one request was that the music be celebratory. The result is a 13-minute exploration of two seemingly limitless spheres.”

A Closer Look *Resilience* is a tautly constructed work. It is set in a broad ternary (A-B-A) form, with a slow middle section (marked “somewhat freely”) interposed between the score’s adrenalized beginning and rousing conclusion. But within each section, what arrests the listener’s ear is the dynamic interplay between organ and orchestra. Oquin sets this dialogue in motion immediately from the score’s first bar: a proud declamation by the soloist, met with a fortissimo interjection by the full orchestra. The composer explains, “This use of call and response is the basis of the piece. With each subsequent statement, the organ elicits a new orchestral interlude. These replies—sometimes short, but frequently more extended, often exuberant, but at times reflective—are intended to be as wide-ranging as the King of Instruments itself.”

The depiction of resilience in music is a quintessentially Beethovenian trope. One thinks immediately of the Fifth Symphony’s notorious four-note “Fate knocking at the door” motif—a defiant melodic avatar for the composer, facing the crisis of his worsening deafness, but who will not be defeated.

Oquin’s *Resilience*, too, is manifested in a collection of four pitches—the C, D, F-sharp, and G of the organ’s majestic opening proclamation and subsequently drawn out by the full orchestra. This set of four notes constitutes a relentless motif, challenged to withstand one turbulent episode after another. “The emphatic resolve of the first two chords penetrates deep into the fabric of the score,” Oquin writes. “Though the initial idea transforms and travels far its influence is never abandoned.” Even in the work’s slow middle section, “the driving rhythmic pulse temporarily suspended, the music’s insistence on the original harmonic material does not diminish.” The struggle culminates in the final pages of the score, as the organ is repeatedly struck down by the orchestra, yet persists; finally, his hands overcome, the soloist perseveres with a cadenza using only the organ’s pedals.

Oquin offers the following dedication to Jacobs and St. Clair: “My hope is that this motivic allegiance in some way mirrors real life tenacity, determination, and perseverance;

Resilience was composed in 2015.

These are the first Philadelphia Orchestra performances of the work and the first time the ensemble has performed a piece by the composer.

The score calls for solo organ, three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, crash cymbals, glockenspiel, marimba, snare drum, tom-toms, triangle, vibraphone), harp, celesta, and strings.

Performance time is approximately 13 minutes.

that the human capacity to excel, even amidst life's tumult, is reflected in every bar. While composing, I was always mindful that this work would be interpreted by an organist whose breadth of expression is extraordinary and by a conductor whose passion for new music knows no bounds."

—Patrick Castillo

The Music

Piano Concerto No. 27



Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

Mozart is synonymous with extraordinary talent. Mendelssohn is the “Mozart” of Romantic composers; John Williams is the “Mozart” of the movies. Some artists compare themselves to him. Joni Mitchell infamously heard Mozart in her own songwriting and Kobe Bryant mentioned the composer in an interview: “I’ve shot too much from the time I was eight years old,” Bryant mused. “But ‘too much’ is a matter of perspective.” And here he interjects Mozart: “Some people thought Mozart had too many notes in his compositions. Let me put it this way: I entertain people who say I shoot too much. I find it very interesting. Going back to Mozart, he responded to critics by saying there were neither too many notes or too few. There were as many as necessary.”

The Mozart Mystique The typical Mozart piano concerto is brilliantly multifaceted: It contains catchy tunes, complicated structures, and many notes. These notes ooze panache, authenticity, and a disdain for authority. Mozart partied with aristocrats he did not respect, travelled all over Europe in fashionable carriages, jumped into the arms of a queen, and played with his sister before legions of flabbergasted fans. During a trip to London, a scientist performed tests on him, and made him improvise and sight-read unknown operas. At the end of the session, Mozart ran off to play with a cat.

The Mozart mystique lives on in his piano concertos. He wrote some 27, most of them during his last 10 years living in Vienna between 1781 and 1791. To make extra money, he dedicated some of them to adoring students, as he had squandered much of his newly earned wealth, likely to gambling and excessive living. His final year, 1791, was one of recovery. At his most productive, he composed the operas *The Magic Flute* and *La clemenza di Tito*, a good portion of the Requiem Mass, the Clarinet Concerto, and his Piano Concerto in B-flat major, K. 595, which he dated January 5, 1791, in his thematic catalogue, though a doubting musicologist believes that he had begun the piece as early as 1788.

Mozart premiered the three-movement Concerto on March 4 as part of a concert given by the clarinetist Joseph Beer.

Mozart composed the K. 595 Piano Concerto from 1788 to 1791.

Alec Templeton was the soloist in The Philadelphia Orchestra's first performance of the Concerto, in April 1948 on a Pension Fund Benefit Concert; Eugene Ormandy conducted. The first subscription performances were in January 1962, with Rudolf Serkin and Ormandy. Since then the work has been performed on subscription less than a dozen times, most recently in November 2015 with pianist Jonathan Biss and Robin Ticciati.

The Philadelphians recorded the piece in 1962, with Serkin and Ormandy.

The Concerto is scored for an orchestra of solo piano, flute, two oboes, two bassoons, two horns, and strings.

Performance time is approximately 30 minutes.

Mozart was appointed to the post of assistant chapel master at Saint Stephen's Cathedral that year. Things were looking up, until they weren't. In November 1791 he fell ill and ultimately died of acute rheumatic fever. Legend has it that he thought that he had been poisoned while working on the Requiem, which in a fog of illness, he began to think he was composing for himself.

A Closer Look Mozart's dramatic life, full of heartache and quirky premonitions, is captured in his piano concertos. Some are in minor keys; one imitates the singing of his annoying pet starling. The last, K. 595, begins and ends like his own ode to joy. The first theme (**Allegro**) is pastoral and followed by wind flourishes. Soon one hears twitters of instability, wrongish notes, and ironic embellishments. The exposition comes to a stable close, waiting in the shadows for the pianist. He strides in confidently and carefree. Lots of notes ensue. Oboes stop the action, interjecting some needed self-reflection, and the orchestra returns in its expected ritornello. Confidence is key to art, and Mozart is brash here. Sinuous lines enter seemingly without direction. The development is abstract and presages later Beethoven. The first theme returns and the first movement is punctuated with a cadenza, or solo passage, with some regret and flashy scales. The movement closes in a piano dynamic.

The second movement, **Larghetto**, features the pianist performing a transcendent melody, followed by a French horn arpeggio. The movement consists of a series of repeats of the unbeatable theme, punctuated by unexpected forte dynamics. Mozart pulls at the heartstrings, showing his penchant for subtle, yet overwhelming ideas. The French horns provide a steady foundation.

The third movement (**Allegro**) makes use of the melody from his song "Komm, lieber Mai" (Come, dear May) as the rondo's charming principal theme. In 6/8 time, this movement can't help but make one smile: Think Steve Martin playing a banjo with a fake arrow piercing his head. Woodwinds try and fail to interrupt the fun. Mozart is at his cheeky happiest in the last movement of the last piano concerto he ever composed. A flurry of notes lead to a slam-dunk cadence.

—Eleonora M. Beck

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. There 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 Filaretovna 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

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 2014, with Juanjo Mena. 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, Charles Dutoit, Christoph Eschenbach, and Stéphane Denève.

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.

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 motif 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 motif, 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 folk song "In the Field Stood a Birch Tree." At the climax of this vertiginous movement, the Fate motif returns ominously, but the darkness is banished by the spirited coda in which the two main themes hurtle towards an exhilarating close.

—Byron Adams

Musical Terms

GENERAL TERMS

Arpeggio: A chord with notes played in succession instead of together

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

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

Coda/Codetta: A concluding section added in order to confirm the impression of finality

Exposition: See sonata form

Harmonic: Pertaining to chords and to the theory and practice of harmony

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

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

Pizzicato: Plucked

Recapitulation: See sonata form

Ritornello: Literally "a little thing that returns." Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloists.

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 in triple time, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous

character.

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

Trio: See scherzo

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

In modo di canzone: In the style of a song

Larghetto: A slow tempo

Meno mosso: Less moved (slower)

Moderato: A moderate tempo, neither fast nor slow

Più mosso: Faster

Sostenuto: Sustained

DYNAMIC MARKS

Forte (f), fortissimo (ff):

Loud, very loud

Piano (p): Soft

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronservices@philorch.org.

Subscriber Services:
215.893.1955, M-F, 9 AM-5 PM

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

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