Season 2012-2013

Thursday, May 23, at 8:00
Friday, May 24, at 2:00
Saturday, May 25, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Gil Shaham Violin

Wolfgang Sawallisch Memorial Concerts

Schumann from Symphony No. 2 in C major, Op. 61:
III. Adagio espressivo

Janáček Sinfonietta
I. Allegretto—Allegro—Maestoso
II. Andante—Allegretto—Maestoso—Allegretto
III. Moderato—Con moto—Prestissimo—Moderato
IV. Allegretto—Presto—Prestissimo
V. Andante con moto—Allegretto—Allegro—Maestoso—Adagio

Intermission

Brahms Violin Concerto in D major, Op. 77
I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace—Poco più presto

Dvořák Slavonic Dances
I. Presto, Op. 46, No. 1
II. Allegretto grazioso, Op. 72, No. 2
III. Presto, Op. 46, No. 8

This program runs approximately 2 hours.

Special thanks to the Julius and Ray Charlestein Foundation for their support in memory of Morton and Malvina Charlestein.

Please join us after today's concert for a short chamber music performance with members of the Orchestra.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 2 PM. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Jessica Griffin

Renowned for its distinctive sound, beloved for its keen ability to capture the hearts and imaginations of audiences, and admired for an unrivaled legacy of "firsts" in music-making, The Philadelphia Orchestra is one of the preeminent orchestras in the world.

The Orchestra has cultivated an extraordinary history of artistic leaders in its 112 seasons, including music directors Fritz Scheel, Carl Pohlig, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Christoph Eschenbach, and Charles Dutoit, who served as chief conductor from 2008 to 2012. With the 2012-13 season, Yannick Nézet-Séguin becomes the eighth music director of The Philadelphia Orchestra. Named music director designate in 2010, Nézet-Séguin brings a vision that extends beyond symphonic music into the vivid world of opera and choral music.

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 Philadelphia Orchestra Association also continues to own the Academy of Music, a National Historic Landmark.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is 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 and the Kennedy Center while also enjoying a three-week residency in Saratoga Springs, N.Y., and a strong partnership with the Bravo! Vail festival.

The ensemble maintains an important Philadelphia tradition of presenting educational programs for students of all ages. Today the Orchestra executes a myriad of education and community partnership programs serving nearly 50,000 annually, including its Neighborhood Concert Series, Sound All Around and Family Concerts, and eZseatU.

In February 2013 the Orchestra announced a recording project with Deutsche Grammophon, in which Yannick and the ensemble will record Stravinsky's *The Rite of Spring*.

For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Jessica Griffin

Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. From the Orchestra's home in Verizon Hall to the Carnegie Hall stage, 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, famous for its glowing strings and homogenous richness, has never sounded better."

Over the past decade, 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. He has appeared with such revered ensembles as the Vienna and Berlin philharmonics; the Boston Symphony; the Accademia Nazionale di Santa Cecilia; the Dresden Staatskapelle; the Chamber Orchestra of Europe; and the major Canadian orchestras. His talents extend beyond symphonic music into opera and choral music, leading acclaimed performances at the Metropolitan Opera, La Scala, London's Royal Opera House, and the Salzburg Festival.

In February 2013, following the July 2012 announcement of a major long-term collaboration between Yannick and Deutsch Grammophon, the Orchestra announced a recording project with the label, in which Yannick and the Orchestra will record Stravinsky's *The Rite of Spring.* His discography with the Rotterdam Philharmonic for BIS Records and EMI/Virgin includes an Edison Award-winning album of Ravel's orchestral works. He has also recorded several award-winning albums with the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick studied at that city's Conservatory of Music and continued studies with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. In 2012 Yannick was appointed a Companion of the Order of Canada, one of the country's highest civilian honors. His other honors include Canada's National Arts Centre Award; a Royal Philharmonic Society Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec; and an honorary doctorate by the University of Quebec in Montreal.

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

Soloist

Luke Ratray

American violinist **Gil Shaham** made his Philadelphia Orchestra debut in 1988 and has performed regularly with the Philadelphians ever since. Sought after throughout the world for concerto appearances with leading orchestras and conductors, his performance schedule this spring alone includes stops in Toronto; Milan; Toulouse; Echternach, Luxembourg; Dubuque, Iowa; Kansas City, Missouri; and San Francisco. He returns to Verizon Hall having just released his latest recording, *Nigunim: Hebrew Melodies,* featuring traditional and modern Jewish music performed with his sister, pianist Orli Shaham. Mr. Shaham has more than two dozen concerto and solo CDs to his name, including award-winning bestsellers that have appeared on record charts in the U.S. and abroad. His recent recordings are produced on the Canary Classics label, which he founded in 2004.

Throughout the 2012-13 season, Mr. Shaham has continued his long-term exploration of "Violin Concertos of the 1930s," including the Barber, Berg, Stravinsky, and Britten concertos, as well as the Bartók Violin Concerto No. 2 and the Prokofiev Violin Concerto No. 2. Other season highlights include a return to favorite repertoire: Mozart's Violin Concerto No. 5 with the Pittsburgh, Toronto, and Seattle symphonies; the Beethoven Concerto with the Boston and Saint Louis symphonies; and the Brahms Concerto with the Los Angeles Philharmonic and the Cincinnati Symphony.

Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham moved with his parents to Israel, where he began violin studies at the age of seven, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard. He was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Award. Mr. Shaham lives in New York City with his wife, violinist Adele Anthony, and their three children. He plays the 1699 "Countess Polignac" Stradivarius.

Framing the Program

Parallel Events

1846 **Schumann** Symphony No. 2	**Music** Berlioz *The Damnation of Faust* **Literature** Dostoyevsky *Poor Folk* **Art** Cole *Arch of Nero* **History** Potato famine in Ireland
1878 **Brahms** Violin Concerto	**Music** Sullivan *H.M.S. Pinafore* **Literature** Hardy *The Return of the Native* **Art** Rodin *Saint John the Baptist Preaching* **History** Paris World Exhibition
1926 **Janáček** Sinfonietta	**Music** Nielsen Flute Concerto **Literature** Milne *Winnie the Pooh* **Art** Munch *The Red House* **History** Hitlerjugend founded

These final concerts of The Philadelphia Orchestra's 113th subscription season honor the memory of Wolfgang Sawallisch, who served from 1993 to 2003 as the ensemble's sixth music director and who died in February at the age of 89.

The program opens with the deeply moving Adagio espressivo from Robert Schumann's Second Symphony. Maestro Sawallisch was particularly devoted to Schumann's music and together with the Philadelphians recorded all four of his symphonies, along with other pieces.

He was also drawn to the music of the Czech lands. We hear Leoš Janáček's Sinfonietta, the composer's last orchestral work, which memorably opens with a dazzling brass fanfare featuring 14 trumpets. The concert concludes with three of Antonín Dvořák's vibrant Slavonic Dances, pieces that helped make the composer's initial international name and fame.

Dvořák modeled these colorful works on the famous Hungarian Dances written by his mentor Johannes Brahms, whose Violin Concerto rounds out the program today. Brahms composed the Concerto for his close friend Joseph Joachim, the great Hungarian violinist. The final movement of the piece, *alla zingarese* (in the "gypsy" or Hungarian style), honors that friendship. It is fitting that the soloist for the Brahms Concerto today is Gil Shaham, a frequent collaborator with Maestro Sawallisch in many pieces.

The Music

Symphony No. 2, third movement

Robert Schumann
Born in Zwickau, Saxony, June 8, 1810
Died in Endenich, July 29, 1856

"For several days, there has been much trumpeting and drumming within me (trumpet in C). I don't know what will come of it." The result of the inner tumult that Robert Schumann reported to his friend and colleague Felix Mendelssohn, in a letter of September 1845, was a symphony: the third of the four he would complete, though it was published as Symphony No. 2 in C major, Op. 61, in 1847. (The discrepancy in numbering is a result of Schumann's decision to subject his Symphony in D minor, the second in order of composition, to thorough revision before approving its publication in the early 1850s.)

Schubert as Catalyst The principal catalyst for Schumann's return to symphonic composition in 1845 was almost surely a performance of Franz Schubert's Symphony in C major (D. 944) on December 9 of that year, with the Dresden orchestra under Ferdinand Hiller. Schumann's association with Schubert's "Great" C-major Symphony dated back to the winter of 1838-39, when, during a trip to Vienna, he was introduced to the practically forgotten work by Schubert's older brother, and quickly arranged for Mendelssohn to lead the Leipzig Gewandhaus Orchestra in the long overdue premiere. The newly excavated masterpiece had a lasting impact on Schumann, revealing to him that it was indeed possible to make an original contribution in a realm where Beethoven reigned supreme.

When Schumann began writing for the orchestra in earnest in his so-called "Symphonic Year" (1841), he established a two-stage method of composition whereby rapid sketching was followed by more cautious elaboration. This strategy served for most of his large-scale projects of the ensuing decade, the Second Symphony among them, though in this case, the process extended over nearly a year. Although Schumann completed the sketches for the Symphony in just two weeks toward the end of December 1845, he needed the better part of the following year to fill in the details. Indeed, he was still touching up the orchestration of the draft not long before the premiere, with the Leipzig Gewandhaus Orchestra under Mendelssohn's direction,

Schumann composed his C-major Symphony from 1845 to 1846.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the Second Symphony, in February 1903. The work has appeared consistently throughout the years, most recently in March 2010, with Christoph Eschenbach conducting.

The Philadelphians have recorded the work three times: in 1937 with Eugene Ormandy for RCA; in 1977 with James Levine for RCA; and in 2003 with Wolfgang Sawallisch, on the Orchestra's own label.

Schumann scored the work for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

Performance time of the third movement is approximately nine minutes.

on November 5, 1846. As indicated by several entries in Schumann's household account books, his labor on the Symphony was frequently interrupted by recurrent bouts of poor health. During the winter and spring months of 1846, Schumann made reference to severe headaches, fits of depression, anxiety attacks, and auditory disturbances: complaints for which he sought relief, though without much success.

Memories of a Dark Time As with so many of Schumann's compositions, the Second Symphony lends itself to interpretation as an essay in musical autobiography. Schumann himself encouraged a reading of this kind. In a note to the composer and critic J.C. Lobe written just after the repeat performance of the Symphony in Leipzig on November 16, 1846, he claimed that the new work "told a tale of many joys and sorrows." Schumann offered a more detailed account of the Symphony's personal connotations in a letter of April 1849 to D.G. Otten, founder of the Hamburg Musical Association: "I wrote the C-major Symphony in December 1845 while I was still half sick, and it seems to me that one can hear this in the music. Although I began to feel like myself while working on the last movement, I recovered totally only after completing the entire piece." Above all, Schumann confided to Otten, the Symphony reminded him of a "dark time," symbolized musically "by the melancholy bassoon in the Adagio."

While a composer's view of his own work obviously lays claim to a special sort of authority, Schumann's words do not do justice to the fundamentally affirmative character of his Second Symphony, which projects just about as much sorrow as most other symphonic compositions of comparable scope in a major key, which is to say, rather little. Even the melancholy mood of the Adagio is relatively short-lived, confined as it is to the deeply affective opening phrase and to fleeting shadows in a movement that strives for—and achieves—an overall quality of consolation. Heard in the context of the broader symphonic narrative, the somber hues of the Adagio are rather like passing storm clouds: ominous but quickly dispelled. In the final analysis, these darker tints serve as a foil to the brighter moods of the music that precedes and follows: the dignified jubilation of the first movement, the witty repartee between strings and winds in the Scherzo, and the serene, hymnic apotheosis of the finale.

—John Daverio

The Music

Sinfonietta

Leoš Janáček
Born in Hukvaldy, Moravia (now Czech Republic), July 3, 1854
Died in Ostrava, August 12, 1928

The public has long been fascinated by the phenomenon of the prodigy. Music, math, chess, and certain sports (think Tiger Woods) offer amazing instances of genius fully formed at an astoundingly young age. At life's other extreme, audiences note with a different kind of amazement what Verdi produced in his 80s or that Elliott Carter was still going strong and composing up until his death in 2012, at the age of 103! The career of Leoš Janáček is an unusual case—a composer who really came into his own only around age 60 and who produced most of his greatest scores in the following years leading up to his death at age 76. He was a geezer prodigy.

A Mature Prodigy Born near Brno, the capital of Moravia, in 1854, Janáček was viewed as provincial by the standards of Prague, the Bohemian capital, a city itself viewed as provincial from Vienna, the gloried center of musical life in central Europe. Although Janáček studied in Prague, Vienna, and Leipzig, he returned to Brno where he started a music school and quietly composed for decades virtually unnoticed.

Janáček wrote the work that ultimately made his fame—the powerful opera *Jenůfa*—between 1895 and 1903, and it was premiered to considerable acclaim in Brno in 1904. After that it languished for years as the composer tried fruitlessly to secure performances abroad, or at least in Prague. He had to wait 12 years, until 1916, when *Jenůfa* was finally given with great success in Prague. Performances in Vienna, at the Metropolitan Opera in New York, and elsewhere soon followed. At age 62 Janáček had at last arrived.

Accelerating Fame Finally recognized, Janáček immersed himself anew in composition. He wrote five more operas, some of which have become international repertory staples. His mature chamber music, the imposing *Glagolitic Mass,* and a variety of other works were written during this time. The composer's late years have the added biographical interest of his infatuation with a woman named Kamila Stösslová. They met in 1917, when he was 62 and she 26; both were married. As his enormous correspondence with her documents, she was the muse and inspiration during these astonishing years of creativity.

The Sinfonietta was composed in 1926.

Eugene Ormandy led the first Philadelphia Orchestra performances of the work, in April 1971. The most recent subscription performances were in February 2008, conducted by Charles Dutoit.

The Sinfonietta is scored for four flutes (IV doubling piccolo), two oboes (II doubling English horn), two clarinets, E-flat clarinet, bass clarinet, two bassoons, four horns, 12 trumpets, two bass trumpets, four trombones, three tubas, timpani, percussion (chimes and cymbals), harp, and strings.

The work runs approximately 23 minutes in performance.

It was sitting with Kamila at an outdoor concert in her hometown of Písek in May 1925 and hearing a military band perform that provided the idea for Janáček's Sinfonietta. His letters to her show that he remembered fanfares they heard and the way the musicians stood up to perform them. The next year he was asked by the Czech newspaper *Lidové noviny* to provide music for the Sokol Rally that year. (*Sokol,* which means falcon in Czech, was a gymnastic organization especially popular among the country's youth.)

A Closer Look The title of the work is deceiving as the diminutive creates expectations of something small. But the Sinfonietta, his last major orchestral work, is in five movements and calls for a very large orchestra, including 14 trumpets. Modest it is not.

Like his great contemporary, the Hungarian Béla Bártok, Janáček is often considered a folklorist, tied to the melodies of his country. Although he was greatly interested in the Moravian folk tradition (among others) and made use of it in his compositions, a greater influence was the speech rhythms of the Czech language. Both interests are found at various points in the five movements, for which Janáček specified titles after finishing the piece. After the opening fanfare movement, the following ones depict locations in Brno: the famous Špilberk Castle with its legendary dungeons; the Queen's Monastery; a street; and the Town Hall.

The movements are ordered symmetrically. The first (**Allegretto**) is a fanfare for brass and timpani alone and introduces the element of repetition that is featured throughout the piece. The second movement (**Andante**) begins with a fast dance in the woodwinds and goes on to explore a variety of moods with the fanfare of the first movement returning in the middle.

The central third movement (**Moderato**) starts with muted strings playing a relaxed and sensuous melody, which eventually is interrupted by the brass and a more humorous section featuring a trombone solo. The lively fourth movement (**Allegretto**) opens with unison trumpets stating a repetitive theme against which an exotic string melody competes. The finale (**Andante con moto**) begins with another folk-like dance over mysterious strings, a typical instance of the composer's mastery of orchestration. The music builds to its brilliant conclusion with the return of the entire opening fanfare from the first movement, accompanied now by the full orchestra.

—Christopher H. Gibbs

The Music

Violin Concerto

Johannes Brahms
Born in Hamburg, May 7, 1833
Died in Vienna, April 3, 1897

In 1876 Brahms finally finished his First Symphony, which had occupied him for more than 20 years. This long-awaited work was something of a watershed in the 43-year-old composer's creative life, for not only was it almost certainly the greatest symphony since Beethoven, but its completion unleashed in Brahms an unprecedented outpouring of large- and small-scale masterpieces during the next three years. Among these were the Op. 78 Violin Sonata and the marvelous piano pieces, Opp. 76 and 79. But the most significant of these compositions were the Second Symphony and the Violin Concerto, completed within a few months of one another, in 1877 and 1878. The two works resemble each other in ways beyond the obvious aspects of key (both are in D major) and pulse (both begin with a movement in triple meter)—for both of these unprecedented pieces synthesized the full, serious drama of Brahms's maturity with a new sense of cheerful optimism.

The Work's Genesis The Violin Concerto was begun in the summer of 1878, at the composer's favorite resort at Pörtschach am Wörthersee in the Carinthian Alps. Many commentators have imagined they heard something of this idyllic natural landscape in the gentle triple meter of both the Concerto and the Second Symphony; indeed, Brahms himself is said to have described the Carinthian mountain air as being "so rich in melodies that you have to be careful not to step on them." In any case, progress was such that on August 24 he was able to send the solo part of the Concerto's first movement to Joseph Joachim, the work's intended soloist. Joachim immediately began working on the piece.

Europe's leading violinist of the second half of the 19th century, Joachim was also one of Brahms's closest friends and musical colleagues. Even after a rift during the 1880s (when Brahms sided with Joachim's wife during protracted divorce proceedings), the two continued to hold a mutual respect for one another until their final days. Brahms could conceive of no other soloist for his Concerto. A formidable composer in his own right, Joachim had also championed Brahms's music early on, not least as first violinist of the Joachim Quartet,

which introduced a number of his chamber works. But he was best known as a brilliant violin soloist. Because Brahms was primarily a pianist, during the inception of the Violin Concerto he apparently relied upon Joachim's suggestions as to the limitations and possibilities of the violin, and perhaps even as to the work's structure.

In October Brahms wrote to Joachim that he had "stumbled" in the middle of composing the adagio and scherzo of what was initially conceived as a four-movement work. The next month he wrote that "the middle movements have fallen out; naturally they were the best! I have replaced them with a poor adagio." Though the Violin Concerto's incomparable slow movement is anything but "poor," we can only be curious as to why this four-movement plan—taken up that same year, with considerable success, for the Second Piano Concerto in B-flat—was abandoned for this Concerto.

Though Joachim received the finalized solo part only on December 12 (and apparently never saw the orchestral score before the performance, even in a piano reduction) he prepared and played the Concerto's premiere just weeks later—on January 1, 1879, at Leipzig's Gewandhaus with the composer conducting. It was a moderate, if not overwhelming, success. The Viennese performance on January 14 was apparently more auspicious, though Brahms later noted in a letter to Joachim that the orchestral players "wanted rather to hear you than to play their own notes. At their desks they [were] always looking sideways—quite fatal, though understandable." This Viennese performance was also notable for the fact that Joachim's cadenza—which Brahms had left for the violinist to compose—received spontaneous applause, even before the movement had ended. "The cadenza went so magnificently at our concert here," wrote Brahms to his friend Elisabet von Herzogenberg, "that the people clapped right on into my coda." This celebrated cadenza, later published, has become the standard choice for most violinists, in the absence of one by the composer himself.

A Closer Look The Concerto's first movement (**Allegro non troppo**) is especially rich in themes, beginning with the lilting opening subject in bassoons, horns, and lower strings, and continuing with the flowing subsequent theme for oboe. It is the explosive closing subject that remains uppermost in our memories, however, leading (in its first appearance) to the soloist's dramatic entrance. At several points in the movement, Beethoven's Violin Concerto

Brahms composed his Violin Concerto in 1878.

Fritz Kreisler was the soloist in the first Philadelphia Orchestra performances of the Concerto, in 1907 with Carl Pohlig on the podium. Most recently the work was performed at subscription concerts with Janine Jansen and Charles Dutoit in February 2010.

The Orchestra has recorded the Concerto three times, all for CBS: in 1945 with Eugene Ormandy and Joseph Szigeti; in 1956 with Ormandy and Zino Francescatti; and in 1960 with Ormandy and Isaac Stern.

The score calls for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Brahms's Violin Concerto runs approximately 40 minutes in performance.

of the same key seems to lurk just around the corner. (Joachim was considered the premier interpreter of the Beethoven Concerto during his lifetime; one Berlin critic described his performance of it as "perfection"—as the epitome of the ideal of artistry overshadowing technical bravura.) The slow movement is a brief, humble **Adagio** based on an almost folk-like tune; the simplicity is deceptive, for Brahms reworked the movement many times before it satisfied him. The finale (**Allegro giocoso, ma non troppo vivace**), with its touches of the *alla zingarese* ("gypsy") vein (to reflect, perhaps, Joachim's Hungarian origins), is imbued with all the play and ferocity of the parallel movement of Beethoven's Concerto.

—Paul J. Horsley

The Music

Slavonic Dances, Op. 46, No. 1; Op. 72, No. 2; Op. 46, No. 8

Antonín Dvořák
Born in Nelahozeves, Bohemia, September 8, 1841
Died in Prague, May 1, 1904

Antonín Dvořák began his career in Prague, listening to the music of the early Romantics, came of age under the powerful force of Brahms's music, and later in life was confronted with the avant-garde music of Wagner and Debussy. His own compositions reflect the tension of trying to assimilate all of these influences while remaining true to a uniquely Bohemian artistic identity. Yet it is frequently this very tension—his firm insistence upon asserting his Czech nationality—that sets his music apart from that of his contemporaries.

He enjoyed a particular streak of good luck, beginning in 1875, when he won the recently instituted Austrian State Stipend. The jury, based in Vienna, consisted of such musical heavy hitters as critic Eduard Hanslick and conductors Johann Herbeck and Otto Dessoff. The next year, with Johannes Brahms himself replacing Dessoff as a juror, Dvořák once more succeeded, as he did in three future years. But more important than the cash was the exposure: On the strength of the works he submitted to the jury, Brahms himself became a vigorous advocate of the young composer's music. It would not be an exaggeration to say that these prizes effectively launched his career.

Dvořák knew that the road to fame had to pass through cities like Vienna and Berlin, at least, and the State Stipend was his first major step in this direction. "It would be advantageous, after all," Hanslick wrote to Dvořák shortly after the prize had been awarded him, "for your things to become known beyond your narrow Czech fatherland—which in any case does not do much for you." Hanslick also sagely encouraged the composer to cultivate Brahms's favor: "The sympathy of an artist as important and famous as Brahms should not only be pleasant but also useful to you."

Hanslick's assessment of Brahms's advocacy proved accurate: The latter wrote to Simrock, his own publisher, in December 1877, urging him to solicit Dvořák for publishable material. Simrock was immediately drawn to the Moravian Duets and the Slavonic Rhapsodies,

works whose "folkloric" character he thought could ride well on the success of Brahms's Hungarian Dances. The publisher suggested that Dvořák compose a set of "Slavonic dances," casting his own native folk material according to Brahms's model—Dvořák complied, composing the first set of eight dances during the spring of 1878. Shortly thereafter, Simrock published the Moravian Duets and the first set of Slavonic Dances (in the four-hand piano version). They were a huge success: In a single stroke, Dvořák became one of Europe's most talked-about musicians.

A favorable response from the critics helped the venture noticeably. Dvořák orchestrated Op. 46 immediately, and the set was published in this version the same year. Eight years later the composer produced a set of eight more Slavonic Dances, published in 1887 as Op. 72.

Dvořák apparently does not employ actual folk material here, as Brahms had done in his Hungarian Dances; instead he draws upon the rhythms and character of the dances he knew from Bohemia.

—Paul J. Horsley

Dvořák composed his Op. 46 Slavonic Dances in 1878 and his Op. 72 Slavonic Dances in 1887.

Op. 46, No. 1, was first performed by the Orchestra in February 1970 with Istvan Kertesz, and most recently in March 2009 with Neeme Järvi. Op. 72, No. 2, was first performed in July 1970 with André Kostelanetz and most recent in February 2005 with Wolfgang Sawallisch. And Op. 46, No. 8, was first performed in March 1966 on a Student Concert with William Smith and most recently in April 2012 on a Family Concert with Cristian Măcelaru.

The Slavonic Dance Nos. 1, 10, and 8 are scored for flute (two flutes in Nos. 1 and 10 and II doubling piccolo in No. 1), piccolo (No. 8 only), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, triangle), and strings.

Eugene Ormandy and the Orchestra recorded Op. 46, No. 8, in 1971 for RCA and Op. 72, No. 2, in 1945 for CBS.

In performance Op. 46, No. 1, runs approximately four minutes; Op. 72, No. 2, runs approximately six minutes; and Op. 46, No. 8, runs approximately four minutes.

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

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

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

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.

Tonic: The keynote of a scale

Triad: A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Con moto: With motion

Espressivo: With expression, with feeling

Giocoso: Humorous

Grazioso: Graceful and easy

Maestoso: Majestic

Moderato: A moderate tempo, neither fast nor slow

Prestissimo: As fast as possible

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

Più: More

Poco: Little, a bit

ThePhiladelphiaOrchestra

Yannick Nézet-Séguin Music Director

2013 Summer Concerts

Join The Philadelphia Orchestra this summer for concerts filled with classical favorites for the entire family. Make your plans now!

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July 2
Great Plaza at Penn's Landing
www.philorch.org

Princeton Concert

July 17
Richardson Auditorium in Alexander Hall
www.princeton.edu/richaud

Longwood Gardens

July 18 & 19
Longwood Meadow
www.longwoodgardens.org

Mann Center

July 23-August 2
www.manncenter.org

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Tickets & Patron Services

Subscriber Services: 215.893.1955
Call Center: 215.893.1999

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 the Kimmel Center is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

Late Seating: Latecomers will not be seated until an appropriate time in the concert.

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Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office. Headsets are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available on each level of the Kimmel Center. Please ask an usher for assistance.

PreConcert Conversations: PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before curtain. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Wells Fargo Foundation.

Lost and Found: Please call 215.670.2321.

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit www.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, guaranteed seat renewal for the following season, discounts on individual tickets, and many other benefits. For more information, please call 215.893.1955 or visit www.philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Tickets may be turned in any time up to the start of the concert. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets.

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. Call Ticket Philadelphia at 215.893.1999 or stop by the Kimmel Center Box Office.

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