

VERIZON HALL

SUNDAY, OCTOBER 24

2PM

BANK OF AMERICA GREAT ORCHESTRAS ON TOUR

ST. PETERSBURG PHILHARMONIC ORCHESTRA

YURI TEMIRKANOV, ARTISTIC DIRECTOR AND
PRINCIPAL CONDUCTOR

HÉLÈLNE GRIMAUD, PIANO

PROKOFIEV

Symphony No. 1 in D Major, Op. 25, “Classical
Symphony”

Allegro con brio

Larghetto

Gavotte

Finale: Molto vivace

SCHUMANN

Concerto in A minor for Piano and Orchestra, Op. 54

Allegro affettuoso

Intermezzo

Allegro vivace

—*Intermission*—

RACHMANINOFF

Symphonic Dances, Op. 45

Non allegro

Andante con moto (Tempo di valse)

Lento assai – Allegro vivace



American Airlines is the Official Airline of Kimmel Center Presents.
Steinway is the Official Piano of the Kimmel Center for the Performing Arts.

The use of cameras and recording equipment is prohibited during performances.
As a courtesy to the performers and fellow audience members, please turn off all
beepers, watch alarms and cellular phones. Latecomers and those who leave the
concert hall during the performance will be seated at appropriate intervals.

ST. PETERSBURG PHILHARMONIC

YURI TEMIRKANOV, ARTISTIC DIRECTOR AND PRINCIPAL CONDUCTOR

FIRST VIOLIN

Lev Klytchkov,
Concertmaster
Yuri Ouchtchapovski
Alexandre Zolotareov
Popov Pavel
Valentin Loukine
Serguei Teterine
Alexey Vasiliev
Natalia Sokolova
Olga Rybaltchenko
Alexandre Rikhter
Vadim Selitski
Grigori Sedoukh
Vladislav Pesin
Nikolai Tkatchenko
Renata Bakhrakh
Tatiana Makarova
Lia Melik-Mouradian
Konstantin Rassokhine

SECOND VIOLIN

Mikhail Estrine, *Principal*
Anton Iliunin
Arkadi Naiman
Tatiana Shmeleva
Arkadi Malein
Lioudmila Odintsova
Janna Proskourova
Loubov Khatina
Nikolai Dygodiouk
Dmitry Koryavko
Tamara Tomskaia
Olga Kotliarevskaia
Rustem Suleimanov
Konstantin Basok

VIOLA

Andrei Dogadine, *Principal*
Iouri Dmitriev
Vladimir Ivanov
Artour Kossinov
Yuri Anikeev
Alexandre Chelkovnikov
Alexei Bogorad
Grigori Meerovitch
Elena Panfilova
Dmitri Kossolapov

Konstantin Bitchkov
Roman Ivanov
Mikhail Anikeev

CELLO

Alexei Vassiliev, *Principal*
Dmitri Eremine
Valeri Naidenov
Serguei Tcherniadiev
Victor Ivanov
Iossef Levinzon
Iaroslav Tcherenkov
Kirill Arkhipov
Taras Trepel
Alexandre Kulibabin

BASS

Artem Chirkov, *Principal*
Alexandre Chilo
Rostislav Iakovlev
Oleg Kirillov
Mikhail Glazatshev
Nikolai Tchaoussov
Alexei Ivanov
Alexei Tchoubathchine
Nikolai Syrai

FLUTE

Marina Vorojtsova,
Principal
Igor Kotov
Olga Viland
Olesia Tertichnaia
Oleg Mikhailovski

OBOE

Rouslan Khokholkov,
Principal
Isaev Artem
Denis Bystrov
Michaïl Dymskii

CLARINET

Andrei Laukhin, *Principal*
Valentin Karlov
Denis Sukhov
Igor Gerassimov
Evgeny Krivoshein
Vladislav Verkovitch

BASSOON

Oleg Talypine, *Principal*
Serguei Bajenov
Yuri Belyansky
Alexei Silioutine

HORN

Andrei Gloukhov, *Principal*
Igor Karzov
Anatoly Surzhok
Anatoli Moussarov
Nikolay Dubrovin
Vitali Moussarov

TRUMPET

Igor Charapov, *Principal*
Mikhail Romanov
Oleg Grechnev
Alexei Beliaev

TROMBONE AND TUBA

Maxim Ignatiev, *Principal*
Dmitri Andreev
Vitali Gorlitski
Denis Nesterov
Valentin Avvakumov

PERCUSSION

Valeri Znamensky,
Principal Timpani
Dmitri Klimenok
Konstantine Soloviev
Rouben Ramazian
Alexandre Mikhailov
Serguei Antoshkin

HARP

Anna Makarova
Andres Izmailov

PIANO AND CELESTE

Maxim Pankov

ADMINISTRATION

Sergey Chernyadyev,
Director
Alexandre Novikov,
Stage Manager
Leonid Voronov, *Librarian*

SERGEI PROKOFIEV

(b. Sontzovka, Russia, 1891; d. Moscow, 1953)
Symphony No. 1 in D Major, Op. 25,
“Classical Symphony”

In Prokofiev’s time, music history did not figure greatly into a Russian musician’s education. Faculty rarely urged a study of Viennese classical form and style, but Nicolai Tcherepnin, an exception, urged Prokofiev to learn the works of Mozart and Haydn in the belief their compositional procedures would be valuable. Prokofiev learned how they achieved grace and fluidity stylistically, and he employed this knowledge to create the marvelous blend of the economy, clarity, wit and whimsy he used in his “Classical Symphony.”

In 1916, Prokofiev began to sketch this symphony, and in 1917—the tumultuous year of the Czar’s abdication, the October Revolution, and Lenin’s rise to power—he completed it. In his words, the “Classical Symphony” is “as Haydn might have written it, had he lived in our day.” Prokofiev desired to update the old style, and said, “It seemed to me that if Haydn had lived into this century, he would have kept his own style while absorbing things from later music.” Prokofiev sometimes referred to this work as his “First Symphony” (although he had written and discarded others in 1902 and 1908), but also called it the “Classical Symphony” with the “secret hope that in the course of time it might turn out to be a classic.” A forebear of 1920’s neoclassicism, this was the first major work Prokofiev composed without depending on the piano: “I had been toying with the idea of writing a whole symphony without the piano. I believed that the orchestra would sound more natural. That is how the project for a symphony in the Haydn style had come into being.”

This graceful and fluid symphony contains humor, echoing Haydn’s wit, yet it sounds particularly Russian. Shorter than its classical antecedents, it has the irony that figures in Prokofiev’s later symphonies. Also full of charm and grace, it plays with forms, melodies, phrase structures and rhythms typical of classicism and makes us smile as we listen.

The first movement, in a perfectly shaped sonata-form, Allegro, begins with violins enunciating the first theme then flutes contributing additional thematic material. The violins introduce the second subject, with the bassoons’ aid. The second movement, Larghetto, is a prepossessing, slow dance in triple meter much like a stately minuet. For the third movement, where Haydn and Mozart usually placed a minuet, Prokofiev composed a Gavotte, in duple time, Non troppo allegro. Its whimsical trio has low-stringed instruments deliver a bagpipe-like drone. This movement was especially popular, and as a result, Prokofiev used the same idea again, enlarging it for the Romeo and Juliet ballet. The speedy sonata-allegro Finale: Molto vivace, closes the work in a great flash of brilliance.

The “Classical Symphony” was first performed on April 21, 1918, in St. Petersburg (then Petrograd), with the composer conducting the Petrograd Court Orchestra. It is scored for a classical orchestra: pairs of flutes, oboes, clarinets, bassoons, horns, trumpets and timpani, and a body of strings.

ROBERT SCHUMANN

(b. Zwickau, Germany, 1810; d. Eendenich, Germany, 1856)
Concerto in A minor for Piano and Orchestra, Op. 54

A year before Schumann married Clara Wieck, the daughter of his piano teacher, she asked him to compose something brilliant for her. She stipulated that it should be moderately long and not difficult listening. Not until six months after their marriage did Schumann find the time and inspiration to write Clara a one-movement Fantasy. On August 13, 1841, the Schumanns tried out the Fantasy at a rehearsal of the Leipzig Gewandhaus Orchestra, and Clara pronounced it magnificent, but publishers and others persuaded them no one would have interest in a one-movement work. In 1845, Robert composed an Intermezzo and Finale to add to the Fantasy, and the result of fusing these two together was the Piano Concerto in A minor.

Clara was the soloist for the concerto’s premiere in Dresden on December 4, 1845.

Ferdinand Hiller, a pianist to whom Schumann dedicated the concerto, conducted. The public did not immediately favor the work, which distressed Clara immensely, but Robert reassured her that would change, and indeed, in ten years, the concerto had become widely accepted, but by then, Schumann had died.

The work was complicated and difficult for its first audiences. Unlike the works of Mozart and Beethoven, Schumann's concerto does not treat the orchestra and the soloist as independent elements. Instead the piece joins them into a single performing body, and a new kind of texture results, making it difficult for those not used to this to follow. There are rhythmic complications, too, almost imperceptible to the listening ear, which Schumann may have written to surprise the performers, thus giving a little frisson to the music.

The first movement, the original Fantasy, *Allegro affettuoso*, begins with resounding piano chords, followed by a melody that becomes the concerto's main theme. Almost every thematic element of the work can be traced to it, and this beginning, with its apparently simple melodiousness, conceals the extraordinary energy it contains. A solo cadenza and coda forcefully conclude the movement. Next comes a gracious and lyrical *Intermezzo*, *Andantino grazioso*, which ends with an improvisational passage that makes a transition directly into the energetic finale, *Allegro vivace*.

The concerto is scored for two flutes, two oboes, and two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

SERGEI RACHMANINOFF

(b. Oneg, Novgorod, Russia, 1873; d. Beverly Hills, California, 1943)
Symphonic Dances, Op. 45

Rachmaninoff wrote the set of three Symphonic Dances, his last composition, on Long Island in 1940. On January 3, 1941, Eugene Ormandy and the Philadelphia Orchestra performed the work for the first time. The composer originally planned to title the movements Noon, Twilight and Midnight, but in a letter to

Ormandy before the premiere, he referred to it simply as "a symphonic piece called Fantastic Dances." Finally, he abandoned descriptive designations and adopted the simple Symphonic Dances. Rachmaninoff and choreographer Michael Fokine discussed the possibility of using the score for a ballet but Fokine's death in 1942 prevented any further development of this idea.

The work is, in fact, like a "dancing symphony." The first movement, *Non allegro*, is the most rhythmic of the three, although the second is a waltz, *Andante con moto* (Tempo di valse). The third begins with a slow introduction, *Lento assai*, then shifts to *Allegro vivace*. Rachmaninoff wove the ancient hymn, *Dies irae* ("Day of Wrath"), from the Latin Mass for the Dead, into the music suggesting a medieval dance of death.

The score calls for a large orchestra with triple woodwinds, alto saxophone, four horns, three trumpets, three trombones and tuba, timpani, percussion, piano, harp and strings.

—Susan Halpern