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Philharmonia Orchestra

Jacob Kaminski and Nelio Zamorano, conductors

Monday, Feb. 2, 2026, 7:30 p.m.

Grusin Music Hall

PROGRAM

Coriolan Overture, Op. 62

Ludwig van Beethoven (1770-1827)

Suite in A Major, Op. 98b “American”

Antonín Dvořák (1841-1904)

- I. Andante con moto
- II. Allegro
- III. Moderato (alla polacca)
- IV. Andante
- V. Allegro

Intermission

Symphony No. 1 in C minor, Op. 32

Louise Farrenc (1804-1875)

- I. Andante Sostenuto- Allegro
- II. Adagio Cantabile
- III. Minuetto
- IV. Allegro Assai

PROGRAM NOTES

Coriolan Overture, Op. 62

Ludwig van Beethoven (1770-1827)

Written in 1807, Beethoven's stormy *Coriolan Overture* was inspired by Heinrich Joseph von Collin's tragedy of the same name. The piece opens with intense C-minor hammerblows, leading to a quiet eighth note theme that represents Coriolanus and his brash war-like character as he prepares to invade Rome. The Coriolan theme rises in intensity, leading way to a more tender theme in E-flat major that represents Coriolanus' mother pleading with him to not go to war. The theme is interrupted by the return of the hammerblow chords, and both the Coriolanus theme and the love theme are explored again. Although Coriolanus eventually gives in to his mother's plea, he is unable to turn back from his attack on Rome's gates, resulting in Coriolanus taking his own life. The overtures somber ending highlight a progressively slowing and quieting of the Coriolanus theme, representing his dying breaths.

Suite in A Major, Op. 98b "American"

Antonín Dvořák (1841-1904)

Originally written in 1894 for solo piano, Antonín Dvořák's "American Suite" simultaneously blends aspects of Czech and American folk and dance music. Written in five movements, the suite was later orchestrated for full symphonic forces by the composer, and the orchestral version would not be performed until 1910 seven years after the composer's death. Although Dvořák never heard the fully orchestrated concept, this five movement suite strikes a beautiful balance of pastoral New World inspired music and rustic Czech dance styles. The first movement is a

calm *Andante* that utilizes a descending scalar string motive in conjunction with an excited *Piu Mosso* dance. The fervent second movement serves as a rustic dance in the Czech style, with six bar phrases that utilizes hemiolas and fiery triplet passages in the strings. In the third movement, Dvorak incorporates a *Pollacca* style (a Polish polonaise) in a moderate triple time that strikes a balance of effervescent dance rhythms juxtaposed against lyrical string playing in the somber key of F# minor in the cellos. The fourth movement serves as a lyrical interlude, with pale colors led by the woodwinds to create the most introspective tone of the suite. The final movement is a quick dance movement, which is interrupted by a lyrical trio. At the end of the trio, the melody from the first movement returns (a cyclical composition style Dvořák was known for) resulting in a large orchestral sweep to the accelerated climactic finish.

Symphony No. 1 in C minor, Op. 32

Louise Farrenc (1804-1875)

Louise Farrenc (born Jeanne-Louise Dumont) built one of the most remarkable musical careers of 19th-century France. A prodigiously talented pianist, she studied with figures connected to the Classical tradition, including teachers in the lineage of Clementi, Moscheles, and Hummel, and later returned to compositional study with Anton Reicha. After marrying the flutist Aristide Farrenc, she toured as a performer before turning increasingly to composition, pedagogy, and music publishing; she would eventually become a permanent professor of piano at the Paris Conservatoire, where she was widely respected as a teacher and scholar. Farrenc's achievements were especially notable in an era that offered women few professional opportunities, and although

she was initially underpaid, the success of her large-scale chamber works ultimately allowed her to secure equal pay. Her output includes three symphonies, substantial chamber music and an important treatise on early music performance.

Composed in 1842, Symphony No. 1 in C minor stands as a confident and eloquent entry into a genre that was still dominated by Beethoven's shadow and was not especially cultivated in France at the time. The work unfolds in four movements over roughly thirty minutes, beginning with an expansive slow introduction that leads into a taut, energetic *Allegro*, rich in contrast and forward momentum. A serene, pastoral *Adagio Cantabile* follows, offering lyrical repose without losing the symphony's underlying sense of motion. The *Minuetto*, weightier than its name suggests, balances elegance with quiet strength, while the spirited finale returns to the driving character of the opening movement, concluding the symphony with warmth, brilliance, and conviction. Farrenc's First Symphony combines classical clarity with romantic expressiveness, revealing a composer of striking imagination, structural command and expressive depth—music that rewards attention on its own terms, beyond any historical qualifiers.

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