

2023–2024 | 124th Season

The Philadelphia Orchestra

Thursday, December 7, at 7:30

Sunday, December 10, at 2:00

Yannick Nézet-Séguin Conductor

Hélène Grimaud Piano

Mozart Piano Concerto No. 20 in D minor, K. 466

I. Allegro

II. Romance

III. Rondo: Allegro assai

Intermission

Benzecry *MUYUY, The circle of life*

World premiere—Philadelphia Orchestra commission

Price Symphony No. 4 in D minor

I. Tempo moderato

II. Andante cantabile

III. Juba: Allegro

IV. Scherzo: Allegro

This program runs approximately 2 hours.

Hélène Grimaud's appearances are sponsored by the **Robert Heim and Eileen Kennedy Visiting Artist Fund**.

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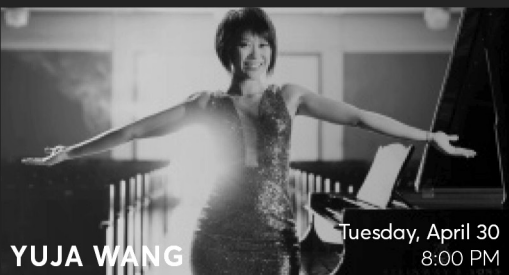
The
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Orchestra
Yannick Nézet-Séguin
Music and Artistic Director

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The Philadelphia Orchestra

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Yannick Nézet-Séguin is now in his 12th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, in Verizon Hall and around the community, in classrooms and hospitals, and over the airwaves and online. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School

Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad. The Orchestra's free online video series, Our City, Your Orchestra (OCYO), uncovers and amplifies the voices, stories, and causes championed by unique Philadelphia organizations and businesses. Joining OCYO in connecting with the community is HearTOGETHER, a free monthly podcast featuring artists and activists who discuss music, social justice, and the lived experiences that inform the drive to create a more equitable and inclusive future for the arts.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 13 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Music and Artistic Director

London Nordeman



Yannick Nézet-Séguin is currently in his 12th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "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 and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became an honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was 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 at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 13 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

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 an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

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

Soloist

Mat Hennick



French pianist **Hélène Grimaud** made her Philadelphia Orchestra debut in 2000 and has enjoyed many collaborations with her friend Yannick Nézet-Séguin. A deeply passionate and committed musical artist, her multiple talents extend far beyond the instrument she plays. She has established herself as a wildlife conservationist, a human rights activist, and a writer, her deep dedication to her musical career reflected in, and amplified by, the scope and depth of her

environmental, literary, and artistic interests.

Ms. Grimaud has been an exclusive Deutsche Grammophon (DG) artist since 2002. Her recordings have been critically acclaimed and awarded numerous accolades, among them the Cannes Classical Recording of the Year, the Choc du monde de la musique, the Diapason d'or, the Grand Prix du disque, the Record Academy Prize (Tokyo), the Midem Classic Award, and the ECHO Klassik Award. Early recordings include *Credo* and *Reflection* (both of which feature a number of thematically linked works); a Chopin and Rachmaninoff sonatas disc; a Bartók CD on which she plays the Third Piano Concerto with the London Symphony and Pierre Boulez; and a Beethoven disc with the Staatskapelle Dresden and Vladimir Jurowski, which was chosen as one of history's greatest classical music albums in the iTunes "Classical Essentials" series. More recent recordings include 2018's *Memory*, a selection of evanescent miniatures by Chopin, Debussy, Satie, and Ukrainian composer Valentin Silvestrov. This was followed by 2020's *The Messenger*, an intriguing dialogue between Silvestrov and Mozart. *Silent Songs*, featuring Silvestrov's vocal music with baritone Konstantin Krimmel, was released in March 2023 to critical acclaim.

In addition to these current performances, highlights of Ms. Grimaud's season include performances of Brahms's Piano Concerto No. 1 with the London Philharmonic across Europe and with the Luxembourg Philharmonic as part of her season-long residency at the Philharmonie Luxembourg; recitals in Boston, Atlanta, Chicago, and Toronto; and performances with the Camerata Salzburg, with which she embarks on a new artistic partnership this season. Following the success of *Silent Songs*, she and Mr. Krimmel will perform songs from Silvestrov's cycle in Luxembourg and Dortmund. Born in 1969 in Aix-en-Provence, Ms. Grimaud has established the Wolf Conservation Center in upstate New York. She is also a member of Musicians for Human Rights, a worldwide network of musicians and people working in the field of music to promote a culture of human rights and social change.



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

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Framing the Program

Parallel Events

1785

Mozart

Piano
Concerto
No. 20

Music

J.C. Bach
Cello Concerto
in C minor

Literature

Cowper
John Gilpin

Art

Reynolds
*The Infant
Hercules*

History

Dollar chosen
as U.S. money
unit

1945

Price

Symphony
No. 4

Music

Shostakovich
Symphony
No. 9

Literature

Orwell
Animal Farm

Art

Moore
Family Group

History

WWII:
Surrender of
Germany

A crucial element of Mozart's strategy for building a freelance career in Vienna was composing piano concertos to perform at his own concerts. They proved the perfect vehicles with which he could display his abundant gifts both as composer and pianist. We hear the second of three piano concertos Mozart wrote in 1785 and one of only two in a minor key—this one in D minor, also the key of *Don Giovanni*. Beethoven particularly admired this passionate and dramatic Concerto, which he performed and wrote the cadenzas we hear today for its first and last movements.

The Philadelphia Orchestra commissioned Esteban Benzecry, born in Portugal, raised in Argentina, and now long based in Paris, to write *MUYUY, The circle of life*, which receives its world premiere in these performances. The title comes from Quechua, an indigenous language of the Andes, and means to rotate or go in circles. Benzecry composed the piece during the pandemic, inspired by the concept of the Quechuas where life, illness, and death are integrated in a continuity.

Yannick Nézet-Séguin and The Philadelphia Orchestra have been at the forefront of the rediscovery of the music of Florence Price. She came to national prominence in 1933 when the Chicago Symphony Orchestra premiered her Symphony No. 1, the first such work written by a Black woman to be performed by a leading American orchestra. The Philadelphians have now recorded all of her surviving symphonies (No. 2 is currently missing) and on this concert perform the final one, which incorporates melodies from spirituals, including "Wade in the Water."

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.



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Photos: Jeff Fusco, Bowie Verschuuren



HEAR
TOGETHER



The Music

Piano Concerto No. 20

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791



Believe me, my sole purpose is to make as much money as possible; for after good health it is the best thing to have." This is how Wolfgang Amadè Mozart explained to his pragmatically minded father why he had left his native Salzburg and moved to Vienna in 1781. Leopold was perhaps justifiably resistant to the idea of his 25-year-old son going to the largest city of the Hapsburg Empire in order to attempt a career as a freelance musician and composer. There was

certainly a great deal of risk involved, something both father and son knew. One of the attendees to Mozart's former employer, the Archbishop of Salzburg, had warned the young composer of the fickleness of Viennese taste: "At first you are overwhelmed with praises and make a great deal of money into the bargain—but how long does that last? After a few months the Viennese want something new."

Vienna, the Land of the Piano Mozart had a plan, however, one that he related to his father just before moving: "It is perfectly true that the Viennese are apt to change their affections, but *only in the theater*; and my special line is too popular not to enable me to support myself. Vienna is certainly the land of the piano! And, even granted that they do get tired of me, they will not do so for a few years, certainly not before then. In the meantime I shall have gained both honor and money." Thus, it was his abilities as a pianist that Mozart planned to leverage in order to gain entry to Vienna's burgeoning public music market.

Mozart's time in Vienna coincided with the city's gradual transition away from the traditional system of court patronage and toward a more open, competitive market. Composers had usually been employed as *Kapellmeisters* (court-masters) for wealthy aristocrats, working as little more than servants and writing new works upon their patron's request. This system began to unravel in part because of the small but growing power of the emerging bourgeoisie, who were ready and willing to purchase music composed for public, rather than aristocratic, consumption.

Mozart succeeded in first establishing a reputation as a pianist, composing and performing for aristocratic soirées, and teaching private lessons. Before long, however, he organized a series of benefit concerts for himself, so-called

because the proceeds of the concerts would go entirely to the composer. For these entrepreneurial ventures he wrote the majority of his mature Vienna piano concertos, with the D-minor Concerto, K. 466, completed for the 1785 Lenten season. The concert proved remunerative, as most of them did at first: Mozart netted over 150 subscribers for his 1785 concert series, each of whom paid a relatively high price. This almost certainly made a good impression on Leopold, who came to visit his son in Vienna for the first time a few weeks before the Concerto's premiere. Writing home to his daughter, Leopold crowed, "the concert was magnificent and the orchestra played splendidly."

A Closer Look It is often remarked that the first movement (**Allegro**) opens not so much with a discernible theme as with an atmosphere. The upper strings play agitated, off-beat chords while the cellos growl out chromatic runs below, and the whole complex grows in tension until a forte outburst by the full orchestra. The solo piano, for its part, has a remarkable entrance as well, as it does not take up the orchestra's thematic material, as would be expected, but rather introduces a new, plaintive theme of its own. After this theme's delicate contours are briefly explored, the unnerving mood from the opening returns and the piano and orchestra engage in thematic dialogue throughout the remainder of the movement.

The second movement is marked as a **Romance**, a genre influenced by vernacular singing practices and usually defined by simple, unadorned melodies. The fact that this movement begins with unaccompanied piano in a major key suggests not only a contrast with the preceding movement's mood, but also its power dynamics: Here the piano is able to begin independently of the orchestra, establishing the tone and themes for this movement on its own. The finale is a lively Rondo (**Allegro assai**) that begins in minor but ultimately ends in major, dispelling the darkness of the opening movement and perhaps intended to offer the Viennese their traditional crowd-pleasing finale rather than the darker conclusion that would seem to have been promised by the choice of minor key.

—Sean Colonna

The D-minor Concerto was composed in 1785.

Ossip Gabrilowitsch was soloist in the first Philadelphia Orchestra performances of the work, in January 1915; Leopold Stokowski conducted. The most recent subscription appearance featured pianist Seong-Jin Cho and conductor David Afkham in November 2018.

The Orchestra recorded the Concerto No. 20 in 1951 for CBS, with pianist Rudolf Serkin and Eugene Ormandy.

The score calls for solo piano, flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The Concerto runs approximately 28 minutes in performance.

The Music

MUYUY, *The circle of life*

Esteban Benzecry

Born in Lisbon, April 13, 1970

Now living in Paris



Esteban Benzecry was born in Portugal to Argentine parents who returned to Argentina during his early childhood. His father was a prominent conductor, and so he grew up around orchestras—but his first serious creative pursuit was painting, which he studied at the university level in Buenos Aires. By the early 1990s he was also composing on the side, first solo and chamber works, and then orchestral pieces. He transitioned more fully from visual art to music with his *Symphony No. 1*,

which was based on four of his own paintings and premiered by the Argentine National Symphony in 1994. It was hailed as the best new work that year by the Music Critics Association of Argentina, an organization that became a regular source of awards and encouragement. In 1997 he moved to France, where he studied at the storied Paris Conservatory.

A French Citizen with a South-American Identity Since then, Benzecry has continued to live in Paris, becoming a French citizen in 2011, but his music reflects a broad South-American identity, often inspired by pre-Columbian cultures and what he describes as his own “imaginary folklore.” In 2010 he found a champion in conductor Gustavo Dudamel, who led the premiere of *Rituales Amerindios* (a three-movement work about the Aztec, Maya, and Inca civilizations) with the Gothenburg Symphony and then toured it with the Simón Bolívar Symphony Orchestra to Carnegie Hall, London’s Royal Festival Hall, and Amsterdam’s Concertgebouw, raising the composer’s international profile.

Benzecry’s recent orchestral works include a Cello Concerto premiered by Gautier Capuçon and the Orchestre Philharmonique de Radio France; a Piano Concerto premiered by Sergio Tiempo, Dudamel, and the Los Angeles Philharmonic; *MADRE TIERRA* (Mother Earth) premiered by the Orchestre National de France; and an ambitious, nearly hour-long Concerto for Orchestra premiered by the Buenos Aires Philharmonic. His music has also been performed by the New York Philharmonic, the Minnesota Orchestra, the Seattle Symphony, the Royal Concertgebouw Orchestra, the Hamburg Philharmonic, the Helsinki Philharmonic, and the Sydney Symphony, among others. This season he is resident composer of the São Paulo State Symphony and was previously in residence with Paris’s Padeloup Orchestra.

Benzecry has received multiple awards from the Académie des Beaux-Arts, a Platinum Award from Argentina's Konex Foundation, and a 2008 Guggenheim Fellowship. He had a full-length CD released by Naxos in 2020.

Circles and Cycles Commissioned by The Philadelphia Orchestra, *MUYUY* takes its name from Quechua, an indigenous language of the Andes that was once the lingua franca of the Inca Empire and is still spoken in modern forms by more than seven million people spanning from Ecuador to northern Argentina. In Quechua, *muYu* means circle, seed, or fruit. As a verb, *muYuy* means to rotate or go in circles. Benzecry explains:

The original indigenous peoples of the Andes Mountains considered life as a circle; we know that a circle has neither beginning nor end. Therefore, in the Andean conception, life has neither beginning nor end, in any case, it continues turning. ... Life and death are articulated with each other and disease is articulated with life. The disease arises because there is an imbalance in this path of the circle.

This work was composed during the 2020 pandemic, inspired by that concept of the Quechuas ... where life, illness, and death are integrated in a continuity without beginning or end, everything is transformed and continues.

The piece unfolds in a ternary (A-B-A) form. According to the composer, the A section "represents the dizzying and chaotic rhythm of man on his planet." The B section "represents the calm to which the earth invites us in quarantine. [As] nature regenerates, lowers pollution levels, the planet is cleansed of the damage done by man; the sounds of nature, mineral sounds are heard more, vegetable, aquatic, aerial." Finally, when the A section returns: "life continues, death is transformation, everything continues, nothing has a beginning or an end in this circle of life. The Earth remains."

—Benjamin Pesetsky

Esteban Benzecry composed MUYUY, The circle of life in 2020.

These are the world premiere performances of the work.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bamboo wood chimes, bass drum, congas, crotales, glockenspiel, maracas, marimba, mark tree, rain stick, reco-reco, roto-toms, sleighbells, suspended cymbal, tam-tam, vibraphone, woodblocks, xylophone), harp, piano (doubling celesta), and strings

Performance time is approximately 12 minutes.

The Music

Symphony No. 4

Florence Price

Born in Little Rock, Arkansas, April 9, 1887

Died in Chicago, June 3, 1953



The triumphant premiere of Florence Price's First Symphony with the Chicago Symphony Orchestra in 1933 was fraught with demeaning messages. On the one hand, for anyone, let alone an African-American woman, to have a symphony performed by a major orchestra at a World's Fair with an average of some 74,570 paid visitors per day in 1933 was a major achievement. On the other hand, Price was surely aware that her work was programmed only because

African-American arts advocate Maude Roberts George and the Chicago Music Association had directly paid the orchestra to perform it. Worse, that program titled "The Negro in Music" began with *In Old Virginia*, a concert overture that musically celebrated and valorized the Confederacy, written by John Powell, one of America's most notorious eugenicists and White supremacists.

A lesser composer might have been discouraged—but not Florence Price. She penned three more symphonies over the next 12 years. The last of those symphonic ventures is perhaps the most adventurous of them all. For in it the composer brings together an even wider variety of idioms than she had in her previous symphonies.

Mixing Historically Black and White Genres Price's ingenuity in synthesizing the music of her African-American heritage with stereotypically White forms and genres, integrating musical styles that were traditionally kept apart, is well known: Aside from the symphonies, she wrote two string quartets, three concertos, a major piano sonata, dozens of character pieces small and large for piano, instrumental chamber music, art songs, cantatas, and more—all of it in addition to arrangements of spirituals for voice and for piano, and most of it richly informed by Black vernacular styles. Likewise well known is that her post-Romantic language also draws on American Impressionist and other Modernist techniques. But the many solos in the Fourth Symphony, entrusted to virtually every instrument of the large orchestra, transform the ensemble into a brilliantly colored assembly of soloists, while the scoring for the brass and percussion as sections evokes the military bands that are ubiquitous in wartime. Even more improbably, the work's references to spirituals and other Black vernacular

repertoires are further complemented by references to Anton Bruckner and Duke Ellington.

Composed in 1945, the Fourth Symphony was not performed during Price's lifetime, and the score was among the hundreds of musical manuscripts and other papers found in her abandoned home south of Chicago in 2009. The work was posthumously premiered and published in 2018, and the premiere recording was issued in 2019. It also is arguably the most important large-scale work fueling the ongoing Florence Price renaissance—the greatest sustained recovery of an individual composer's musical legacy since the mid-20th-century Mahler revival. But beyond this, the Fourth Symphony stands as a major contribution to the American symphony as a genre—a work that treats Price's ancestral inheritance and Black vernacular expression as the full equals of White and patently European expressive styles. It is a work that, along with the symphonies of Amy Beach, Leonard Bernstein, George Whitefield Chadwick, Aaron Copland, William Dawson, Charles Ives, and William Grant Still, makes an engaging and brilliant contribution to the quest to formulate a distinctively American musical language that gives expression to musical practices born of American experience and on American soil.

A Closer Look Price's D-minor Symphony is cast in the traditional four movements, but because the first three movements all end abruptly, the close of the finale is the first emphatic conclusion in the entire work. The short, tense introduction leads to a main theme (**Tempo moderato**), presented in martial scoring, that quotes the spiritual "Wade in the Water"; this movement's air of wartime strife is most obvious at the end of the development section, when an impassioned crescendo driven mainly by references to "Wade in the Water" comes to an abrupt halt. The second movement (**Andante cantabile**) shows us Price in a more intimate mode, contrasting a plaintive pentatonic melody entrusted mostly to solo woodwinds with hymn-like writing for brass choir—and like the first movement, its reprise is preceded by a dramatic crescendo that comes to an abrupt halt (this time with a stroke from the solo gong).

The main theme of the third movement is a light-footed Juba dance (**Allegro**), but this movement's heart is its contrasting section, whose syncopated accompaniment, modal melodies, and scoring align it with Ellington's "jungle style." The finale, a whirling scherzo (**Allegro**), includes fleeting but recurrent allusions to the scherzo of Bruckner's Fourth Symphony, whose popularity was on the ascent in the United States in the early 1940s. Here, too, we see Price's dramatic flair, for the movement builds to a climax featuring brass and percussion exclamations with no strings, followed by an abrupt silence. The tension builds through a brooding recitative for the solo bassoon before unleashing the coda, which brings the Symphony to a furious close.

—Michael Cooper

Florence Price composed her Symphony No. 4 in 1945.

The Philadelphia Orchestra first performed the work in October 2021, with Yannick Nézet-Séguin. It also appeared on the Digital Stage in October 2021 and was repeated in February 2022.

Yannick and the Orchestra recorded the work in 2021 for Deutsche Grammophon.

The score calls for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, Chinese drum, cymbal, gong, Indian drum, orchestra bells, sand, small crash cymbal, snare drum, tambourine, tom-tom, triangle, wire brush, woodblock), harp, celesta, and strings.

Performance time is approximately 40 minutes.

Musical Terms

GENERAL TERMS

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

Cantata: A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chord: The simultaneous sounding of three or more tones

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

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

Juba dance: An African-American style of dance that involves stomping as well as slapping and patting the arms, legs, chest, and cheeks

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

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

Pentatonic: A five-note scale

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

Romance: Originally a ballad, or popular tale in verse; now a title for epico-lyrical songs or of short instrumental pieces of sentimental or romantic nature, and without special form

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, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Syncopation: A shift of rhythmic emphasis off the beat

Ternary: A musical form in three sections, ABA, in which the middle section is different than the outer sections

Tonic: The keynote of a scale

Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Cantabile: In a singing style, lyrical, melodious, flowing

Moderato: A moderate tempo, neither fast nor slow

TEMPO MODIFIERS

Assai: Much

DYNAMIC MARKS

Crescendo: Increasing volume

Forte (f): Loud

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Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

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

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

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 on the Kimmel Cultural Campus is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

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