

Season 2018-2019

**Friday, November 23,
at 8:00**
**Saturday, November 24,
at 8:00**

The Philadelphia Orchestra

Cristian Măcelaru Conductor
Garrick Ohlsson Piano

Heggie/arr. Măcelaru *Moby-Dick*, Orchestral Suite 
First Philadelphia Orchestra performances

Barber Piano Concerto, Op. 38
I. Allegro appassionato
II. Canzone: Moderato
III. Allegro molto

Intermission

Copland *Appalachian Spring* (complete, large orchestra version) 
First Philadelphia Orchestra performances of this version

This program runs approximately 1 hour, 55 minutes.

 LiveNote® 2.0, the Orchestra's interactive concert guide for mobile devices, will be enabled for these performances.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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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 four 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 broadcasts on WRTI-FM and SiriusXM.

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 **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, 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 Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Conductor

Adriane White



In May 2018 **Cristian Măcelaru** was announced as the next chief conductor of the WDR Symphony Cologne, beginning in the 2019-20 season. In 2017 he launched his inaugural season as music director and conductor of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA. Among the Festival's 2018 season highlights were three world premieres, a record-breaking 16 composers-in-residence, a stunning roster of international guest artists, and two special tributes to commemorate the 80th birthdays of American composers William Bolcom and John Corigliano. In 2017 he completed his tenure with The Philadelphia Orchestra as conductor-in-residence, a title he held for three seasons. Prior to that he was the Orchestra's associate conductor for two seasons and assistant conductor for one season. He made his Philadelphia Orchestra subscription debut in 2013 and continues a close relationship with the ensemble, leading annual subscription programs.

Mr. Măcelaru established his career with the leading orchestras in North America and has now risen to prominence in Europe, which has been characterized by immediate re-invitations from such ensembles as the Leipzig Gewandhaus and Royal Concertgebouw orchestras; the Bavarian Radio and City of Birmingham symphonies; and the Deutsches Symphonie-Orchester Berlin. In addition to these current performances, highlights of his 2018-19 season include opening the Scottish Chamber Orchestra's season; guest conducting the orchestras of San Francisco, St. Louis, Baltimore, and Detroit; and returning to Philadelphia to conduct subscription concerts in February. In January 2019 he brings the National Symphony Orchestra of Romania on its first-ever tour to the US in commemoration of the 100th anniversary of the unification of Romania and Transylvania, including a concert at New York's Jazz at Lincoln Center with Wynton Marsalis and the Jazz at Lincoln Center Orchestra.

An accomplished violinist, Mr. Măcelaru was the youngest concertmaster in the history of the Miami Symphony and made his Carnegie Hall debut with that orchestra at the age of 19. Born in Romania, he resides in Philadelphia with his wife, Cheryl, and children, Benjamin and Maria.

Soloist

Dario Acosta



Pianist **Garrick Ohlsson** is a familiar presence on stage with The Philadelphia Orchestra, having appeared as soloist dozens of times since making his debut in 1970, the same year he won the Gold Medal at the Chopin International Piano Competition. Long regarded as one of the world's leading exponents of the music of Chopin, Mr. Ohlsson commands an enormous repertoire, ranging from Haydn and Mozart to works of the 21st century, many commissioned for him. This season he launches an ambitious project spread over two seasons exploring the complete solo piano works of Brahms in four different programs. The cycle will be heard in New York, San Francisco, and Montreal with individual programs in London, Warsaw, and a number of cities across North America. In concerto repertoire ranging from Beethoven to Brahms, Rachmaninoff, Barber, and Busoni, he also returns to the New York Philharmonic, the Cleveland Orchestra, and the Boston, Baltimore, Houston, and Seattle symphonies, concluding the season in Indianapolis with all the Rachmaninoff concertos programmed in one weekend.

A frequent guest with orchestras in Australia, Mr. Ohlsson has recently visited Perth, Brisbane, Melbourne, Sydney, Adelaide, and Hobart, and he appeared with the New Zealand Symphony in Wellington and Auckland. An avid chamber musician, he has collaborated with the Cleveland, Emerson, and Tokyo string quartets, and in the spring he will tour with the Takács Quartet and also with the Boston Chamber Players in Istanbul, Berlin, Munich, Warsaw, Luxembourg, and Prague. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Passionate about singers, he has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podleś.

Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion, and Virgin Classics recording labels. His 10-disc set of the complete Beethoven sonatas, for Bridge Records, won a Grammy for Volume 3. A native of White Plains, NY, he won first prizes at the 1966 Busoni Competition and the 1968 Montreal Competition and was awarded the Avery Fisher Prize in 1994. He makes his home in San Francisco.

Framing the Program

Parallel Events

1944

Copland

*Appalachian
Spring*

Music

Prokofiev
Symphony No. 5

Literature

Hersey
A Bell for Adano

Art

Rivera
The Rug Weaver

History

D-Day landings
in Normandy

The all-American program this evening features two Pulitzer Prize-winning compositions (in 1963 and 1945 respectively) and opens with a vibrant orchestral suite drawn from a contemporary opera.

Jake Heggie has emerged as one of the most successful opera composers of our time, beginning with *Dead Man Walking* in 2000. He composed *Moby-Dick*, based on Herman Melville's classic novel, for Dallas Opera. Conductor Cristian Măcelaru was involved with the premiere production and told the composer he would like personally to craft an orchestral suite for concert performance. What we hear tonight is the result, undertaken with Heggie's blessing, but not his participation.

1960

Barber

Piano Concerto

Music

Penderecki
*Threnody to
the Victims of
Hiroshima*

Literature

Updike
Rabbit, Run

Art

A. Giacometti
*Large Standing
Woman I*

History

Brezhnev
becomes
president of the
USSR

Philadelphia claims Samuel Barber as one of its own. Born in the suburbs and trained at the Curtis Institute of Music, he went on to become one of the great composers of the 20th century, an imaginative traditionalist who kept elements of musical Romanticism alive. His Piano Concerto was commissioned in 1959 to mark the inauguration of the new Philharmonic Hall at New York's Lincoln Center.

Aaron Copland's *Appalachian Spring* marvelously evokes an idyllic sense of country and landscape, and features a set of variations on the Shaker song "Simple Gifts." Copland composed the ballet in 1944 for chamber orchestra. The choreographer and dancer Martha Graham premiered it with her dance company at the Library of Congress and the piece was awarded the Pulitzer Prize the following year. Tonight we have the unusual opportunity of hearing the music of the complete ballet, rather than the more familiar concert suite, in the version for full orchestra.

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.

The Music

Moby-Dick, Orchestral Suite



ART: CLARITY

Jake Heggie
Born in West Palm Beach,
March 31, 1961
Now living in San Francisco

American composer Jake Heggie received classical piano training as a child; was exposed to jazz by his father, an amateur saxophonist; and, by age 11 had begun writing music. In this latter regard, musical theater and film music emerged as key influences: Gershwin, Bernstein, and Rodgers & Hammerstein were important models, as was Stephen Sondheim, to whom Heggie would dedicate his opera *Moby-Dick*. Other lasting influences would range from French and Italian operatic composers to an *omnium gatherum* of 1960s and '70s popular singers—Heggie has namechecked Julie Andrews, Barbra Streisand, Joni Mitchell, and Carly Simon.

A Pentchant for Works with Text At 16 Heggie began studying composition with Ernst Bacon, who introduced him to the poetry of Emily Dickinson, sparking a penchant for text that would become intrinsic to his compositional identity. He has become best known for his operas, including *Dead Man Walking* (2000), *Three Decembers* (2008), and *It's a Wonderful Life* (2016), as well as his nearly 300 songs.

Dead Man Walking, Heggie's first opera, nodded to jazz and other characteristically American idioms. In adapting Herman Melville's *Moby-Dick*, arguably the most iconic work of American literature, he sought "a much broader, more vast canvas." His opera inhabits a sound world as indebted to Wagner and Philip Glass as to Sondheim and Bernstein.

The idea for an opera based on *Moby-Dick* originated with the playwright Terrence McNally (the librettist for *Dead Man Walking*) when the opportunity arose to collaborate on a new opera to open Dallas' Winspear Opera House in 2010. "So I read the book," Heggie recalls, "and I realized, all the music is in those pages. It sings, it's full of sounds. The difficult part would be how to tell that adventure story and that psychological journey in the space of a three-hour opera." In perhaps its most striking narrative strategy, the opera traces the narrator's self-realization over the course of that journey, culminating in, rather than beginning with, the novel's famous opening line, "Call me Ishmael." (After McNally had to withdraw from the project for personal reasons, Gene Scheer provided the libretto.)

Moby-Dick was composed from 2007 to 2010.

These are the first Philadelphia Orchestra performances of any work by Jake Heggie.

The score calls for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling bass clarinet), three bassoons (III double contrabassoon), four horns, three trumpets, two trombones, bass trombone, timpani, percussion (bass drum, congas, crotales, cymbals, glockenspiel, ratchet, snare drum, suspended cymbal, tam-tam, tambourine, tom-toms, triangle, vibraphone [bowed], xylophone), harp, and strings.

The Moby-Dick Orchestral Suite runs approximately 20 minutes in performance.

Dallas Opera co-commissioned *Moby-Dick* with San Francisco Opera, San Diego Opera, the State Opera of South Australia, and Calgary Opera. *Moby-Dick* premiered in Dallas on April 30, 2010, conducted by Patrick Summers and directed by Leonard Foglia, with tenor Ben Heppner in the role of Ahab. Cristian Măcelaru served as assistant conductor for the original production and, at the beginning of the rehearsal process, conceived of a potential orchestral suite of music from the opera. "*Moby-Dick* is the most symphonic of Jake's operas," Măcelaru says. His vision of a *Moby-Dick* Suite would be realized seven years later.

The *Moby-Dick* Suite was premiered at the Cabrillo Festival of Contemporary Music, as part of Măcelaru's first season as the Festival's music director, in 2017. It subsequently opened the Milwaukee Symphony's 2017-18 season, also under Măcelaru's baton.

A Closer Look Măcelaru prepared the *Moby-Dick* Suite completely on his own, with Heggie's blessing, but not his participation. "Nothing was newly written," Heggie explained in a recent conversation. "He took some things that are purely orchestral and he included them—but then he also took things like arias and big ensembles and he put instruments in instead of voices. There's one section where he had a lot of fun with these sliding trombones." Heggie recalls that, in an aria about eating whale steaks, baritone Robert Orth (in the role of Stubb, the Pequod's second mate, who fells the ship's first whale) sang, "I want them tough, rare, and bloody," with a lusty ascending portamento on the word "rare." "Cristi was so amused by that, that he put it in the trombones doing a lot of slides through that section." Another such dramatic touch of orchestration comes when the cabin boy, Pip, falls overboard. Măcelaru sets Pip, lost at sea, in the piccolo—one octave or, at times, even two octaves higher than the original vocal line.

Rhythmic and melodic motifs recur throughout the opera, including a four-chord phrase that, Heggie explains, represents "the eternal canvas and galaxy that we're in." Ahab, Starbuck, Pip, and others are each represented by distinct themes, "swirling around in the context of these four chords that expand and contract, just like floating on the water—up and down, towards the sky, back towards the sea." These motifs serve to anchor the ear in the 20-minute Suite just as they do in the three-hour opera, giving the *Moby-Dick* Suite a sweeping narrative framework, despite its relative concision.

—Patrick Castillo

The Music

Piano Concerto



Samuel Barber
Born in West Chester,
Pennsylvania, March 9,
1910
Died in New York City,
January 23, 1981

The most celebrated of American piano concertos arose from an auspicious confluence of forces. In 1959 Samuel Barber's publisher, G. Schirmer, commissioned him to write a piano concerto, the premiere of which would form part of the opening-week festivities of Philharmonic Hall (now David Geffen Hall) at the new Lincoln Center for the Performing Arts. It was Barber's first work in this genre, apart from an early student effort, and it presented him with a formidable challenge. He must surely have felt the pressure of the occasion—as America's foremost musical traditionalist, commissioned by the nation's leading music publisher to help inaugurate what would become the most important performing arts center in the hemisphere. Expectations would be high.

A Difficult Composition Period Work went smoothly, at first. By March 1960 the piece was well underway, in fact, with the first two movements completed by the end of the year. (The second movement was an expanded arrangement of the *Elegy* for flute and piano, written in 1959 for the young German flutist Manfred Ibel, to whom the *Concerto* was ultimately dedicated.) But life intervened, and progress on the work slowed virtually to a halt: Barber's sister died in mid-1961, casting the composer into a deep depression. Completion of the last movement proved a major struggle, and in the end the *Concerto* was barely ready in time for the premiere on September 24, 1962, with Erich Leinsdorf conducting the Boston Symphony. John Browning, the soloist for whom Barber composed the work, remembers the late summer of 1962 as an especially tense period. "For the last two weeks before the premiere I would go to his house every day," Browning said, "pick up two or three sheets of manuscript, and start learning them. This went on until the movement was completed. I was working about 15 hours a day to memorize it." Nevertheless the *Concerto* stirred a minor sensation at its premiere, with one New York critic announcing "the birth of an American classic."

Barber's inspiration for the *Concerto* grew partly from the admiration he had gained for Browning's artistic abilities in 1956, when he heard the young pianist rehearse Rachmaninoff's Second *Concerto* for his debut with the New York Philharmonic (on a program that included

Barber's *Medea's Meditation and Dance of Vengeance*). Later Barber had Browning play through parts of his repertoire, which included music of Debussy, Chopin, Scriabin, and Rachmaninoff. Much of the virtuoso idiom of these composers—and some of the digital pyrotechnics Browning had learned as a student of Rosina Lhévinne at the Juilliard School, such as parallel sixths moving in opposite directions—seems to have “found its way” into the keyboard writing of the Concerto. “I think some American composers don't know the piano well enough,” Barber said in 1964. “They use all possible richness in orchestral scoring, but they cut down their palette to a sort of gray for the piano.”

The color and flexibility that characterize Barber's keyboard writing are gratifying for both soloist and listener, which helps explain the Concerto's popularity through the years. It is an intensely lyrical piece, with much of the operatic cantabile for which the composer is best known. Nevertheless the Concerto was judged harshly by many, for it entered the repertoire during an era that placed much value on iconoclasm and ferocious avant-gardism. “But what is tradition?” wrote the critic Paul Henry Lang after the premiere, defending the work's conservatism. “That a work is deliberately within a somewhat older style is not a flaw unless it fails to gather impetus from the artist's temperament in the proceeding. This Concerto rises everywhere above the painstaking and the ingenious; its individual elements have importance in themselves and the whole is not greater than the sum of its parts.”

Despite its conventional approach, the Concerto reveals a finely tuned awareness of contemporary trends. More than one analyst has discussed elements of 12-tone composition found in the opening movement, for example (all 12 notes are heard in the soloist's circular first phrase, which forms the movement's principal motivic building-block); likewise the driving 5/8 rhythms of the finale recall Prokofiev's motoric wartime endings. But the Concerto's lush textures and “luscious” melodies reveal a Romanticist's temperament, and its intricate architectonics are those of a J.S. Bach.

A Closer Look Barber wrote the following note on the piece:

The Concerto begins with a solo for piano in recitative style (**Allegro appassionato**) in which three themes or figures are announced, the first declamatory, the second and third rhythmic. The orchestra interrupts, *pìu mosso*, to sing the impassioned main theme, not

Barber composed his Piano Concerto from 1959 to 1962.

John Browning was the pianist in the first Philadelphia Orchestra performance piece, at the Long Island Festival on August 20, 1964; he also played the Concerto on subscription concerts in October 1965, both with Eugene Ormandy on the podium. He is the last pianist to have played the work here as well, on subscription concerts in October 1979, again with Ormandy.

The Concerto is scored for solo piano, three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, percussion (bass drum, crotales, cymbals, snare drum, suspended cymbal, tam-tam, tenor drum, triangle, whip, xylophone), harp, and strings.

Performance time is approximately 26 minutes.

before stated. All this material is now embroidered more quietly and occasionally whimsically by piano and orchestra until the tempo slackens (*doppio meno mosso*) and the oboe introduces a second lyric section. A development along symphonic lines leads to a cadenza for soloist, and a recapitulation with *fortissimo* ending.

The second movement (**Canzone: Moderato**) is song-like in character, the flute being principal soloist. The piano enters with the same material, which is subsequently sung by muted strings to the accompaniment of piano figurations.

The last movement (**Allegro molto** in 5/8), after several *fortissimo* repeated chords by the orchestra, plunges headlong into an ostinato bass figure for piano, over which several themes are tossed. There are two contrasting sections (one, "un pochettino meno," for clarinet solo, and one for three flutes, muted trombones, and harp, "con grazia") where the fast tempo relents: but the ostinato figure keeps insistently reappearing, mostly by the piano protagonist, and the 5/8 meter is never changed.

—Paul J. Horsley

The Music

Appalachian Spring



Aaron Copland
Born in Brooklyn,
November 14, 1900
Died in North Tarrytown,
New York, December 2,
1990

Aaron Copland, born in 1900, lived a long and distinguished life not just as a composer, but also as a conductor, writer, concert organizer, and teacher. He was justly hailed as the “Dean of American Composers” and always seemed to be in the center of things, a generous colleague, and an inspiring model. His compositional style changed notably over the decades. At the age of 20 he went to Paris to study, and the music of Stravinsky became a major influence; next jazz emerged as another important influence. During his early 30s Copland went through a phase in which he wrote quite challenging Modernist pieces, angular and dissonant, even if never as extreme as those associated at the time with Arnold Schoenberg and his colleagues in Vienna.

And then came a decade or so, beginning in the late 1930s, when Copland composed his most popular and enduring compositions, works such as the ballets *Billy the Kid* and *Rodeo*, the *Fanfare for the Common Man* (which he incorporated into his magnificent Third Symphony), and *Lincoln Portrait*. These pieces seemed to capture the American experience in vital and unexpected ways. In the summer of 1943 he started a collaboration with the noted choreographer and dancer Martha Graham for a new ballet that was eventually given the title *Appalachian Spring* and that became one of his signal populist pieces.

Ballet for Martha Elizabeth Sprague Coolidge commissioned the ballet for Graham to choreograph, accompanied by a small ensemble of a dozen performers. She initially sought works from Copland and Mexican composer Carlos Chávez, but when the latter got delayed she invited Paul Hindemith and Darius Milhaud. Copland's ballet premiered in October 1944 at the Library of Congress in Washington, DC. It was awarded the Pulitzer Prize in music the following year.

Copland had no clear scenario when he began composing the piece that for quite a while he simply called *Ballet for Martha*. When he finally saw what she had done just a few days before the premiere he did not think it reflected what he had in mind with the music but was nonetheless magnanimous: “Music composed for one kind of action had been used to accompany something else. . . . But that kind

of decision is the choreographer's, and it doesn't bother me a bit, especially when it works." Copland enjoyed recounting the story of the title, which was Graham's late addition inspired by a Hart Crane poem. The composer recalled how people would endlessly come up to him remarking that they saw the Appalachians and felt spring in the music, neither of which had been part of the conception. He confessed: "I have even begun to see the Appalachians myself a bit."

Copland's Different Versions Graham provided a very short description of the story for the Washington premiere: "Part and parcel of our lives is that moment of Pennsylvania spring when there was 'a garden eastward of Eden.' Spring was celebrated by a man and woman building a house with joy and love and prayer; by a Revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land."

Copland originally composed the ballet for just 13 instruments, from which he later extracted a concert suite of eight continuous movements scored for large orchestra. The suite is what is most often performed and recorded, although tonight we have the rare opportunity of hearing the complete ballet in a version for full orchestra, one that restores music from Graham's original production.

In the 1950s Eugene Ormandy proposed that Copland make a full orchestration for Graham's company to perform with The Philadelphia Orchestra in 1954, but not all work on this was completed and some parts remained that needed to be fleshed out in order to match the original chamber version. This was undertaken several years ago as a collaboration between Aaron Sherber, music director of the Martha Graham Dance Company; musicologist Jennifer DeLapp-Birkett; and Philip Rothman of the Aaron Copland Fund for Music, who enlisted the composer David Newman to enhance the orchestration by scoring about 50 measures of music. Rothman explains that what we hear tonight is "not an arrangement or variation by someone else of Copland's music, but rather a completion of Copland's music that he may well have undertaken in his lifetime, if the time and publishing technology had made it more feasible to do so."

A Closer Look The full ballet includes several sections of more dissonant, intense, Modernist music than the predominantly pastoral and folksy music familiar from the suite, thus resulting in an experience of greater musical variety. Although much of the ballet has a folk-like feel, in fact Copland borrowed just one tune, a Shaker song, used

Appalachian Spring was composed from 1943 to 1944.

Eugene Ormandy conducted the first Philadelphia Orchestra performances of the complete work, on a Student Concert in November 1954 to accompany a performance with the Martha Graham Dance Company. This was the only previous time the Orchestra has performed the complete ballet. The most recent subscription performances of the suite were in November 2015, with Yannick Nézet-Séguin on the podium.

The Philadelphians have recorded Appalachian Spring twice. The full ballet was recorded in 1954 for CBS and the suite in 1969 for RCA, both with Ormandy.

The full orchestra version of the complete ballet is scored for two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion (bass drum, claves, glockenspiel, sandpaper blocks, snare drum, suspended cymbal, tabor or long drum, triangle, wood block, xylophone), harp, piano, and strings.

The complete Appalachian Spring ballet runs approximately 33 minutes in performance.

for a set of variations. He explained, "The theme—sung by a solo clarinet—was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to Be Simple*. The melody I borrowed and used almost literally is called 'Simple Gifts.'" This part became so popular that Copland extracted it for a separate piece, *Variations on a Shaker Melody*, in versions for band and full orchestra.

Although Copland did not have the story in mind while composing the work, the music well suits the unfolding scenes of Graham's ballet, beginning with a solemn introduction of the principal characters (the bride and her betrothed, the preacher, and the pioneer woman), progressing through a duo for the man and woman, a lively Revivalist event with square dancing, scenes of daily activity for the bride and her farmer-husband (which unfold as the variations on the Shaker theme), and a peaceful close that brings the work full circle.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

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

Canzone: Literally, "a song." A type of instrumental music of the 16th and 17th centuries.

Chord: The simultaneous sounding of three or more tones

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

Development: See sonata form

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Dissonance: A combination of two or more tones requiring resolution

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

Meter: The symmetrical grouping of musical rhythms

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

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

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

Portamento: A glide from one note to another

Recapitulation: See sonata form

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.

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Serialism: Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

Sixth: An interval of six diatonic degrees

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

12-tone: See serialism

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Appassionato: Passionate

Con grazia: With grace, prettily

Meno mosso: Less moved (slower)

Moderato: A moderate tempo, neither fast nor slow

Più mosso: Faster

TEMPO MODIFIERS

Doppio: Double, twice

Meno: Less

Molto: Very

Un pochettino: A very little

DYNAMIC MARKS

Fortissimo (ff): Very loud

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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 us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations:

PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are sponsored by Scott and Cynthia Schumacker and supported in part by the Hirschberg Goodfriend Fund, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

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 in the Kimmel Center is smoke-free.

Cameras and Recorders:

The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever 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. The exception would be our LiveNote® performances. Please visit philorch.org/livenote for more information.

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