

Season 2018-2019

Thursday, November 29,
at 7:30
Friday, November 30,
at 8:00
Saturday, December 1,
at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Emanuel Ax Piano

Brahms Piano Concerto No. 2 in B-flat major, Op. 83
I. Allegro non troppo
II. Allegro appassionato
III. Andante—Più adagio—Tempo I
IV. Allegretto grazioso—Un poco più presto

Intermission

Brown *Perspectives*
United States premiere

Dvořák Symphony No. 7 in D minor, Op. 70
I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace
IV. Finale: Allegro

This program runs approximately 2 hours, 5 minutes.

The November 29 concert is sponsored by

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Please join us following the November 30 and December 1 concerts for a free Organ Postlude featuring Peter Richard Conte.

Brahms Prelude, from Prelude and Fugue in G minor

Brahms Fugue in A-flat minor

Dvořák/transcr. Conte Humoresque, Op. 101, No. 7

Widor Toccata, from Organ Symphony No. 5 in F minor,
Op. 42, No. 1

The Organ Postludes are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

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.

Soloist

Lisa Marie Mazzucco



Born in Poland, pianist **Emanuel Ax** moved to Canada with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America; he subsequently won the Young Concert Artists Award and also attended Columbia University, where he majored in French. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975, the same year he made his Philadelphia Orchestra debut. Four years later he was awarded the coveted Avery Fisher Prize.

In partnership with violinist Leonidas Kavakos and cellist Yo-Yo Ma, Mr. Ax began the 2018-19 season with concerts in Vienna, Paris, and London, performing the trios of Brahms, recordings of which were recently released on Sony Classical. In addition to these current concerts, other season highlights include returns to the orchestras of Cleveland, Chicago, New York, San Francisco, Los Angeles, Minneapolis, Washington, Detroit, Pittsburgh, Nashville, and Portland (OR), and to Carnegie Hall for a recital. In Europe he can be heard in Munich, Amsterdam, Berlin, Rome, Vienna, London, and on tour with the Budapest Festival Orchestra in Italy. Always a committed exponent of contemporary composers, with works written for him by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner already in his repertoire, he has most recently added HK Gruber's Piano Concerto and Samuel Adams's Impromptu.

Mr. Ax is a Grammy-winning recording artist exclusive to Sony Classical since 1987. His recent releases include Mendelssohn trios with Mr. Ma and violinist Itzhak Perlman, Strauss's *Enoch Arden* narrated by Patrick Stewart, and discs of two-piano music by Brahms and Rachmaninoff with Yefim Bronfman. In 2015 Deutsche Grammophon released a duo recording of Mr. Ax and Mr. Perlman performing sonatas by Fauré and Strauss. Mr. Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College and Yale and Columbia universities. He resides in New York City with his wife, pianist Yoko Nozaki; they have two children. For more information please visit www.emanuelax.com.

The Philadelphia Orchestra

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Framing the Program

Parallel Events

1881
Brahms
Piano Concerto
No. 2

Music
Borodin
String Quartet
No. 2

Literature
James
*The Portrait of a
Lady*

Art
Böcklin
*The Isle of the
Dead*

History
Vatican archives
opened to
scholars

1884
Dvořák
Symphony
No. 7

Music
Debussy
*L'Enfant
prodigue*

Literature
Ibsen
The Wild Duck

Art
Seurat
*Une Baignade,
Asnières*

History
First subway, in
London

Johannes Brahms's Second Piano Concerto was dubbed a "symphony with piano obbligato" by Eduard Hanslick, the powerful Viennese music critic. While the four-movement structure points toward the genre of the symphony, the hallmark of concertos—the interaction between soloist and ensemble—is unforgettably established at the opening when a lyric horn melody is gracefully answered by the piano, leading into a dazzling keyboard cadenza.

Stacey Brown's *Perspectives*, which received its premiere in Montreal last year conducted by Yannick Nézet-Séguin, is inspired by a work of contemporary sculpture. The Canada-based composer says she sought to translate "an aesthetic experience from one medium to another, from visual to auditory." She seeks to put into music the experience of walking around a work of art: "The object remains the same, but the perspective changes."

Brahms was an ardent champion of Antonín Dvořák, who in turn found a potent model in his mentor's music. Dvořák's impassioned Symphony No. 7, which partly reflects the political struggles of his Czech countrymen, has touched audiences since its London premiere in 1885, conducted by the composer.

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

Piano Concerto No. 2



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

When Robert Schumann endorsed the young Johannes Brahms as the rightful heir to Beethoven, it was a double-edged sword. While it was flattering to be regarded as the savior of German music, Brahms was intimidated by the pressure to write new works worthy of Beethoven's legacy. Brahms was in his 40s before he could bring himself to complete a symphony "after Beethoven," as he put it, and even then he worried it would not be good enough. But in the meantime, he had composed a number of other orchestral works, many of them symphonic in conception if not explicitly in name, and many of them undeniably successful with the public.

Anxiety about a Second Piano Concerto In 1878, with two actual symphonies under his belt, Brahms began composing his Piano Concerto No. 2. But this new project was also rife with potential apprehensions and insecurities. His First Piano Concerto, composed 20 years earlier, was initially a demoralizing failure. It had been his first orchestral work to be performed publicly, and the backlash at the premiere had stung the composer deeply. The time lag between the two concertos is often interpreted as evidence that Brahms, chronically self-critical, was reluctant to place himself again in a vulnerable position with his audience, especially on the piano, his own instrument.

By the time Brahms completed the Second Concerto three years later, in 1881, he seemed to have overcome any lingering anxieties. At its premiere in Budapest, with the composer as soloist, the new Concerto was an immediate triumph, and Brahms continued to play it dozens of times around Europe to great acclaim in the ensuing years.

"The Long Terror" It was typical of Brahms to outwardly disparage some of his major compositions by referring to them as little more than trifles or bon-bons. He once described his somber Fourth Symphony, for example, as "a bunch of polkas and waltzes." It was no different with this new concerto. To one friend he referred to the nearly hour-long work as nothing more than "some little piano pieces." To another he spoke of it as "a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." He once claimed the second-movement scherzo was a necessity

because the first movement was “too simplistic.” By the same token, Brahms occasionally (and intentionally) overstated a work’s gravity, and referred to this Concerto in particular as “the long terror.” While it is unquestionably long—longer than any concerto anyone had written to that point—neither the overall geniality of the Piano Concerto No. 2 nor its technical demands (formidable as they may be) come close to qualifying it as a “terror.”

Perhaps, instead, the most accurate indication of the composer’s regard for this new work is its dedication to Eduard Marxsen, Brahms’s first composition teacher. It seems to suggest that Brahms, now in his late 40s, had finally written a work he considered worthy to bear his old teacher’s name.

A Closer Look The epically-scaled first movement (**Allegro non troppo**) is the most expansive concerto movement Brahms ever wrote. The simple main theme is introduced first by the horn, followed by responses from the piano, which almost immediately launches into a solo cadenza even before the orchestral exposition has begun. After an intense development section on this theme, the recapitulation returns to the hushed intimacy of the movement’s opening. The coda also eases to a whisper before rising into a short but full-flamed conclusion.

In D-minor, the “tiny wisp of a scherzo” that follows (**Allegro appassionato**) is actually the Concerto’s most dramatic and tumultuous movement. The stormy ocean waves of the main theme, closely related to the Scherzo from Brahms’s earlier D-major Serenade, bring orchestra and piano together in a swirling dialogue before a haunting unison melody introduces a calmer passage. This scherzo is also cast in a type of sonata-allegro form, with the traditional development section replaced by an unexpected shift to D-major in a brief but triumphant trio. An altered reprise of the main themes rounds out the movement.

The **Andante** third movement opens with a solo cello melody, gently accompanied by light orchestral scoring. (Brahms may have been influenced here by Clara Schumann’s youthful Piano Concerto, in which the Andante is scored for only piano and cello.) The lilting 6/4 meter unfolds at such a slow tempo that the cross-rhythms—one of Brahms’s style thumbprints—are so gentle as to be nearly imperceptible. The solo piano embellishes the ravishing cello theme but never plays it verbatim, subtly shifting the piano’s role to a more accompanimental, chamberistic character. The

Brahms composed his Second Piano Concerto from 1878 to 1881.

Richard Buhlig was the soloist and Carl Pohlig the conductor in the first Philadelphia Orchestra performances of the B-flat Concerto, in November 1907. The most recent performances on a subscription concert were in March 2016, with pianist H el ene Grimaud and Yannick N ezet-S equin. Some of the great pianists who have performed it in Philadelphia include Olga Samaroff, Vladimir Horowitz, Arthur Rubinstein, Rudolf Serkin, Claudio Arrau, Van Cliburn, Gary Graffman, Maurizio Pollini, Vladimir Ashkenazy, Alfred Brendel, Andr e Watts, Leif Ove Andsnes, and Yefim Bronfman.

The Orchestra has recorded the work five times, all with Eugene Ormandy: in 1945, 1956, and 1960 with Serkin for CBS; in 1965 with Eugene Istomin for CBS; and in 1971 with Rubinstein for RCA.

The score calls for solo piano, two flutes (11 doubling piccolo), two oboes, two clarinets, two bassoons, two trumpets, timpani, and strings.

The Second Concerto runs approximately 50 minutes in performance.

development section (**Pi  adagio**) slows almost to a standstill before the solo cello returns with a restatement of the main theme that gradually winds its way back to B-flat major. At the conclusion, the piano reprises material from the middle section in this home key.

The light and playful finale (**Allegretto grazioso**) also blends sonata-allegro features into its overarching rondo form. The tripping rhythmic motifs and transparent scoring at the start suggest Mendelssohn or even Saint-Sa ens, while the gypsy-flavored first episode evokes the character of Brahms's earlier Hungarian Dances. The deftness of orchestral touch and congenial interplay of motifs (even the suggestion of birdcalls) dispel any lingering drama from the previous movements, and bring the Concerto to a conclusion that is at once grand and supremely gratifying.

—Luke Howard

The Music

Perspectives

Jennifer Emery



Stacey Brown
Born in Kamloops, British Columbia, April 2, 1976
Now living in Montreal

Stacey Brown's music is all a matter of perspective. Like a Cubist painter, she captures her subjects from many angles. These angles are represented by separate musical lines, colored in by different musical timbres. The result is an exciting pastiche of ideas reminiscent of a fiery collage, albeit musical rather than visual, more abstract than any painting could ever be. Her music is unique, spouting the fire of Mahler's huge orchestral palette, while bathing in the retrospection of quieter passages from Alban Berg's Modernist nightmares. The music of Canadian composer Jean Coulthard can be heard in Brown's orchestration, yet the latter's instrumentation is far more jarring and expansive.

Brown began Suzuki piano lessons at the age of five and was quickly drawn to improvisation. Baroque music was a favorite and she played through Bach's Preludes and Fugues and French Suites. She was fascinated with counterpoint and the concept of harmony evolving from melody. She honed her skills by playing in the pit orchestra in school theater productions and studied music at the University of Victoria. After college Brown purchased a one-way train ticket to Montreal to explore the French language and the music scene, subsequently working on her doctorate in composition at the University of Montreal, where she wrote a multimedia opera and a thesis about the integration of contemporary technology in opera. A native English speaker, she took full advantage of the different sounds of language, continually fascinated by the possibilities of bilingualism as a subject for musical and literary study. She enjoys collaborating with other artists and has worked primarily with words rather than the visual arts. Her works include *(un)done* for soprano, baritone, and chamber group; *Trahisons liquides*, a one-act chamber opera; and the song cycle *L'Horreur de constater qu'on nous oublierà*, for countertenor and orchestra.

Extra-Musical Influences Brown began *Perspectives* in late 2016, and the work was given its premiere in May 2017 at the Maison Symphonique in Montreal. It was commissioned by the Orchestre Métropolitain under the direction of Yannick Nézet-Séguin, with the support of the Canada Council for the Arts. Brown's influences are often extra-musical and in the case of *Perspectives* she began

Perspectives was composed from 2016 to 2017.

These are the United States premiere performances of the work, and the first time The Philadelphia Orchestra has performed any work by the composer.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Performance time is approximately 11 minutes.

with a sculpture by Canadian composer Michel Longtin (b. 1946), who Brown explains, “expresses his artistic vision through both music and the visual arts.” She continues: “Longtin’s sculpture is a 4 ft. by 4 ft. panel of wood painted cobalt blue, on which square and rectangular wood pieces of varying sizes and colors have been placed according to the artist’s precise calculations.” When the sculpture is looked at directly, “it is all right angles and straight lines, while from the side, the juxtaposition of blocks creates a more fluid, undulating line, a waveform.”

Brown’s goal was not to strictly represent the sculpture, but rather to translate “an aesthetic experience from one medium to another, from visual to auditory,” reminiscent of Musorgsky’s *Pictures from an Exhibition*. She wishes to express musically the aesthetic experience of walking around art: “The object remains the same, but the perspective changes.” She posits, “As we consider an object, or an idea, our perspective of each new angle is colored (augmented, enriched) by the memory of what we have already seen from other angles, other perspectives, until we come full circle.” It intrigued Brown to think that “even if we return to our initial position, our perspective will be forever changed by everything seen and thought in the process of examining the object or idea from multiple angles.”

A Closer Look *Perspectives* begins quietly with colorful winds and strings hovering around a single pitch (E). At times consonant, at times dissonant, the instruments flood the texture like people entering a party. Strings follow suit and create an ominous and melodramatic atmosphere. Motifs are brisk and crescendos startling. They do not build linearly, but rather move around creating motivic patterns in different registers. Brown transfers instruments from the foreground to the background, so the perspective is never the same. Timpani rolls, glissandos, and Bartók pizzicatos punctuate the drama. In all its orchestral intensity it sounds like a concerto for orchestra. A steady 4/4 meter suggests a ticking in the midst of the turmoil: A horn blast midway stops the action and augurs a calmer transcendent time. A flood of orchestral colors follows, harking back to the terror of a Berg atonal opera. The piece gathers speed again and barrels to the end. Loud accents and brassy dissonance coagulate in large chords, marking an exhilarating cadence.

—Eleonora M. Beck

The Music

Symphony No. 7



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

In a 1941 article entitled “Dvořák the Craftsman,” the British composer and conductor Victor Hely-Hutchinson wrote, “To begin with, Dvořák was not a miniaturist, nor an epigrammatist, but a composer in the true sense of the word: he had from the outset that sense of musical construction and development on a big scale which distinguished the great masters. . . . He is a master of the terse expository style, and equally of discursive development; and he can also perorate at the end of a movement with real oratorical power.” He continued, “Among the symphonies the ‘New World’ is obviously the most popular, while the tragic and impassioned [Seventh] Symphony in D minor has, at any rate, until recent years been comparatively seldom performed.” Hely-Hutchinson was joined in his admiration of the Seventh Symphony by the composer, conductor, and music analyst Donald Francis Tovey, who was quite impressed by this majestic score: “I have no hesitation in setting Dvořák’s [Seventh] Symphony along with the C-major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples of this art-form since Beethoven.” He concluded, “There should be no difficulty at this time of day in recognizing its greatness.”

A Connection with England It is unsurprising that two British musicians should laud Dvořák in such terms considering the exalted reputation the Czech composer enjoyed in Britain during his lifetime and thereafter. The picturesque tale of Dvořák’s time in America has overshadowed his many successful visits to England: Indeed, British musicians were greatly responsible for widening Dvořák’s international reputation. In 1883 the choral conductor Joseph Barnaby presented the composer’s *Stabat Mater* to sensational acclaim in London. In the wake of this performance, Dvořák was commissioned to write large choral scores for festivals in Birmingham and Leeds. In 1884 a young Edward Elgar played in the first violin section when Dvořák conducted his *Stabat Mater* at the Three Choirs Festival in Worcester. Elgar wrote to a friend, “I wish you could hear Dvořák’s music. It is simply ravishing, so tuneful & clever & the orchestration is wonderful.” The Czech composer’s esteem in Britain was confirmed in 1891 when he was awarded an honorary doctorate from Cambridge University.

Dvořák's Seventh Symphony was composed from 1884 to 1885.

The first Philadelphia Orchestra performances of the Seventh were not until February 1965, when Hans Schmidt-Isserstedt conducted the work. Its most recent appearance on subscription concerts was in February 2016 with Andrés Orozco-Estrada.

The Philadelphians have recorded the Symphony twice: in 1976 with Eugene Ormandy for RCA and in 1989 with Wolfgang Sawallisch for Angel/EMI.

Dvořák scored the piece for two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Performance time is approximately 40 minutes.

In response to the ecstatic reception accorded to Dvořák's Sixth Symphony at its British premiere in 1884, the Royal Philharmonic Society made him an honorary fellow. It also commissioned him to write a symphony to be presented in the following season. During that same year, the composer had heard a performance of his friend Johannes Brahms's new Third Symphony and was determined to meet its high symphonic standard. Dvořák began to sketch his Seventh Symphony on December 13, 1884; he later recalled that the first theme "flashed into my mind on the arrival of the festive train bringing our countrymen from Pest." As he wrote to a friend later that month, "a new symphony (for London) occupies me, and wherever I go I think of nothing but my work, which must be capable of stirring the world, and God grant me that it will!" The Seventh Symphony was completed on March 17, 1885, and Dvořák conducted the premiere in London on April 22. It was a resounding success among audience members and music critics alike.

A Closer Look Cast in the somber key of D minor, the Seventh Symphony is one of Dvořák's towering achievements. The evidence of his labor can be seen on every page: His sketches evince a constant process of evaluation and revision. As the composer's English biographer, John Clapham, noted, "His inspiration came through hard work." The Symphony itself is brilliantly scored; Hely-Hutchinson observed that as an orchestrator Dvořák possessed an "unerring sense, born of a combination of imagination and experience, of apt and arresting tone-quality."

The first movement (**Allegro maestoso**) is cast as a taut sonata form, the material of which is derived solely from the brooding opening theme. The second movement (**Poco adagio**) begins serenely with a chorale in the woodwinds, but this otherworldly music is soon interrupted by eruptions of sweeping heroic tragedy and deep emotion. The **Scherzo (Vivace)** is a furiant, a wild Czech dance that is characterized by constant syncopation; it is paired with a lyrical and pastoral trio in order to offer a respite from the whirling fervor of the dance. The music of the **Finale (Allegro)** is barely contained within a modified sonata form, dark, impassioned music hurtling forward to a coda of overwhelming tragic grandeur.

—Byron Adams

Musical Terms

GENERAL TERMS

Bartók pizzicato:

A bowing effect where the string is plucked away from the fingerboard with sufficient force to cause it to snap back

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

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

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

Counterpoint:

The combination of simultaneously sounding musical lines

Cross-rhythm: The simultaneous use of conflicting rhythmic patterns or accents

Dissonance: A combination of two or more tones requiring resolution

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession

Glissando: A glide from one note to the next

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

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

Obbligato: An essential part not to be omitted

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).

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets, introduced by Beethoven to replace the minuet. It 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.

Syncopation: A shift of rhythmic emphasis off the beat

Timbre: Tone color or tone quality

Toccata: Literally "to touch." A piece intended as a display of manual dexterity, often free in form.

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: Between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Appassionato: Passionately

Grazioso: Graceful

Maestoso: Majestic

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Non troppo: Not too much

Più: More

Un poco: A little

DYNAMIC MARKS

Crescendo: Increasing volume

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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