

2022–2023 | 123rd Season

# The Philadelphia Orchestra

Thursday, March 23, at 7:30

Friday, March 24, at 2:00

Saturday, March 25, at 8:00

**Dalia Stasevska** Conductor

**Wayne Marshall** Organ

**Tarrodi** *Liguria*

*First Philadelphia Orchestra performances*

**Poulenc** Concerto in G minor for Organ, Strings, and Timpani

Andante—Allegro giocoso—Subito andante moderato—Tempo allegro—Molto adagio—Très calme—Lent—Tempo de l'allegro initial—Tempo introduction—Largo

## Intermission

**Sibelius** Symphony No. 5 in E-flat major, Op. 82

I. Tempo molto moderato—Allegro moderato (ma poco a poco stretto)—Presto—Più presto

II. Andante mosso, quasi allegretto

III. Allegro molto—Un pochettino largamente—Largamente assai—Un pochettino stretto

This program runs approximately 1 hour, 50 minutes.

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Photos: Marco Borggreve, Pete Checchia,  
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## The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 11th 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 community centers, in classrooms and hospitals, and over the airwaves and online. In response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Digital Stage, providing access to high-quality online performances, keeping music alive at a time when it was needed most. It also inaugurated free offerings: HearTOGETHER,

a podcast on racial and social justice, and creative equity and inclusion, through the lens of the world of orchestral music, and Our City, Your Orchestra, a series of digital performances that connects the Orchestra with communities through music and dialog while celebrating the diversity and vibrancy of the Philadelphia region.

The Philadelphia Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as Play!N's; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School Concerts; the School Partnership Program and School Ensemble Program; and All City Orchestra Fellowships.

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 12 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](http://www.philorch.org).

# Conductor

Veikko Kahkonen



Conductor **Dalia Stasevska** makes her Philadelphia Orchestra debut with these performances. Chief conductor of the Lahti Symphony and artistic director of the International Sibelius Festival, she also holds the post of principal guest conductor of the BBC Symphony. She has made several appearances at the BBC Proms and conducted the Last Night of the Proms in 2022. With the BBC Symphony she also opened the 2021 Edinburgh International Festival.

This season Ms. Stasevska conducts the Chicago, Cincinnati, San Francisco, and Toronto symphonies; the National Symphony in Washington, D.C.; and the Minnesota Orchestra. She returns to the New York Philharmonic, the Montreal Symphony, and the Los Angeles Philharmonic following her Hollywood Bowl debut in summer 2022. She also appears with the Netherlands Radio Philharmonic at the Concertgebouw in Amsterdam and the Orchestre Philharmonique de Strasbourg. In summer 2022 she toured Germany with the BBC Symphony, making her debut at the Mecklenburg-Vorpommern Festival, followed by a six-concert tour of Japan with cellist Sol Gabetta, violinist Nicola Benedetti, and baritone Roderick Williams. Earlier this year she and the BBC Symphony collaborated on a project with visual artist Grégoire Pont at the Barbican Centre entitled *Our Precious Planet*. Performing works of living composers is a core part of her programming and with the Lahti Symphony she has presented works by Missy Mazzoli, Andrew Norman, Thomas Adès, Helen Grime, Kaija Saariaho, and Outi Tarkianen.

A passionate opera conductor, Ms. Stasevska debuts at the Glyndebourne Opera Festival this season with a revival of the iconic Peter Hall production of Britten's *A Midsummer Night's Dream*. In previous seasons she returned to the Finnish National Opera and Ballet to conduct a double bill of Poulenc's *La Voix humaine* and songs by Weill with soprano Karita Mattila, and to the Norwegian Opera to conduct Puccini's *Madame Butterfly* and Donizetti's *Lucia di Lammermoor*. Ms. Stasevska originally studied as a violinist and composer at the Tampere Conservatory and also studied violin, viola, and conducting at the Sibelius Academy. In October 2020 she was honored with the Order of Princess Olga, Third Class, by Ukrainian President Volodymyr Zelensky for her significant personal contribution to the development of international cooperation, strengthening the prestige of Ukraine internationally, and popularization of its historical and cultural heritage. In December 2018 she conducted the Royal Stockholm Philharmonic at the Nobel Prize Ceremony in Stockholm. She was awarded the Royal Philharmonic Society's Conductor Award in 2020.

# Soloist

Charlie Best



Organist **Wayne Marshall** makes his Philadelphia Orchestra debut with these performances. The British conductor, organist, and pianist is world-renowned for his musicianship and versatility on the podium and at the keyboard. He served as chief conductor of the WDR Funkhausorchester in Cologne from 2014 to 2020 and principal guest conductor of the Orchestra Sinfonica di Milano Giuseppe Verdi from 2007 to 2013. He is a celebrated interpreter of the music of George

Gershwin, Leonard Bernstein, and other 20th-century American composers.

As an organ recitalist, Mr. Marshall has an exceptionally varied repertoire and performs worldwide. In the last few years he has gained a wide following on social media. He gave an online recital at the Elbphilharmonie in Hamburg in 2021. He also made his debut as organist at the Berlin Philharmonie in 2022 and returns to Walt Disney Hall in Los Angeles in 2024. He has performed in most of the prestigious cathedrals and concert halls around the world. In the 2023–24 season he appears at the concert hall in Dortmund, the Philharmonie Essen, and the BOZAR in Brussels. He also performs for the 150th anniversary celebrations of the Henry Willis Organ at the Royal Albert Hall in London.

Mr. Marshall's recent conducting highlights include his debut with the Berlin Philharmonic at the Waldbühne in 2021; debuts with the Munich Philharmonic and the Seattle and Chicago symphonies; and a new production of Gershwin's *Porgy and Bess* at the Theater an der Wien. He has worked regularly with the Tonkünstler Orchestra; the Czech, Rotterdam, Oslo, and Strasbourg philharmonics; and the Orchestre de Paris. He has worked with the BBC Singers and has appeared both as soloist and conductor at the BBC Proms. In the summer of 2021 he made his debut at the Edinburgh International Festival. Throughout 2018 he played a key role in leading the Bernstein centenary celebrations. Highlights included Bernstein's *MASS* with the Orchestre de Paris at the Philharmonie de Paris and *Symphony No. 3 ("Kaddish")* with the Orchestre National du Capitole de Toulouse. He also made his debut with the Zurich Philharmonia in an all-Bernstein program and conducted the rarely performed *White House Cantata* with the Netherlands Radio Philharmonic. Mr. Marshall was honored with an Order of the British Empire in Queen Elizabeth II's New Year Honours list in 2021. In 2004 he received an honorary doctorate from Bournemouth University and became a fellow of the Royal College of Music in 2010. In 2016 he was awarded the Golden Jubilee Award, presented by the Barbados Government for his services to music. He was an ambassador of the London Music Fund from 2018 until 2021.

# Framing the Program

## Parallel Events

**1914**

**Sibelius**

Symphony  
No. 5

**Music**

Stravinsky  
*La Rossignol*

**Literature**

Joyce  
*Dubliners*

**Art**

Braque  
*Music*

**History**

World War I  
begins

**1938**

**Poulenc**

Organ  
Concerto

**Music**

Bartók  
Violin Concerto  
No. 2

**Literature**

Isherwood  
*Goodbye to  
Berlin*

**Art**

Dufy  
*Regatta*

**History**

Germany  
mobilizes

The Swedish composer Andrea Tarrodi was inspired to write *Liguria* after experiencing Italian fishing villages on the coastal cliffs of the Ligurian Sea. She describes the continuous five-part piece as a “walking tour” of five small villages, each with a distinctive quality reflected in the music.

Francis Poulenc composed his Concerto in G minor for Organ, Timpani, and Strings after the death of a close friend and as he was rediscovering his Catholic faith. He juxtaposes various styles and influences in this work, which the renowned British organist Wayne Marshall performs today on the Fred J. Cooper Memorial Organ.

Jean Sibelius, Finland’s most celebrated composer, wrote his Fifth Symphony at a harrowing time of severe health problems and amid the dangers of the First World War. This was the work that caused the composer the most problems in his career. After conducting the premiere on his 50th birthday in December 1915, he was dissatisfied with the Symphony and extensively revised the work twice to produce the masterpiece we know today.

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The  
Philadelphia  
Orchestra

Yannick Nézet-Séguin Music Director

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Photo: Jeff Fusco

# The Music

## Liguria

**Andrea Tarrodi**

**Born in Stockholm, October 9, 1981**

**Now living there**



"I have synesthesia, so I approach music from a visual perspective. Different notes and chords have different colors," the Swedish composer Andrea Tarrodi told *BBC Music Magazine* in 2020. "When I was young, I was initially torn between painting and composing, and I still approach music through an artistic lens."

**Drawn to the Mediterranean** Tarrodi began piano lessons at age eight, started composing in childhood, and went on to earn undergraduate and master's degrees from the Royal College of Music in Stockholm. In between, she studied abroad in Perugia, Italy, and visited the country again in 2011—one of many Northern European composers (going back to Pyotr Ilyich Tchaikovsky, Jean Sibelius, and Edward Elgar) drawn to the Mediterranean.

In 2010 Tarrodi had an early success when her orchestral piece *Zephyros* won first prize in the Uppsala Composition Competition and received several performances worldwide. Since then her music has been performed by the BBC Philharmonic, the Deutsches Symphonie-Orchester Berlin, the Mahler Chamber Orchestra, the Saint Paul Chamber Orchestra, the Royal Stockholm Philharmonic, and the Swedish Chamber Orchestra, among many others. Her album of string quartets, performed by the Dahlkvist Quartet, won a Swedish GRAMMY for Best Classical Album in 2018. Her work has also been heard at the Berlin Philharmonie, Vienna's Musikverein, London's Barbican Centre, and the Baltic Sea Festival.

Today Tarrodi works in Stockholm, where she shares a multidisciplinary studio with a pair of architects, a costume designer, and a photographer. Her music is sometimes described as Impressionist and she cites Claude Debussy as an idol, as well as Lili Boulanger, the Swedish composer Jan Sandström, and singers Kate Bush and Odetta. Most of her pieces begin with a non-musical idea: "a dream that I had, a painting, a place that I have visited or a landscape," and she completes each piece by making a painting for the cover. *Liguria's* score is decorated with thick brushstrokes meeting in an elemental collision of green and blue: a coastline.

**A Closer Look** Tarrodi wrote *Liguria* in 2012, on commission from Swedish Radio for the Swedish Radio Symphony Orchestra, where she was composer in



residence. The piece unfolds in five connected sections, launched in epic fashion by a series of unmistakable orchestral waves. Some of the ensuing episodes are more leisurely, for instance in the extended English horn solo that melts into drifting strings, while others have an ornery restlessness or craggy drama that finally evaporates away.

In her own program note, Tarrodi described her inspiration:

On the northwest coast of Italy by the Ligurian Sea are five small fishing villages clinging to the steep cliffs. These are called Riomaggiore, Manarola, Corniglia, Vernazza, and Monterosso, and between the villages are paths connecting them through the mountains. In August 2011, I visited this area, and as soon as we arrived I knew that I wanted to write music about it. The result is a work that can be described as a "walking tour" among the small villages: Riomaggiore with its high waves; Manarola with its clock tower; Monterosso, where sunbathers stressedly hurried to secure a place on the beach and open up their colorful beach umbrellas, as if in a scene in a Fellini film; Vernazza, with its watchtower and cliffs; and lastly, Corniglia, where the night sky was filled with stars.

—Benjamin Pesetsky

*Andrea Tarrodi composed Liguria in 2012.*

*These are the first Philadelphia Orchestra performances of the piece, and the first time the ensemble has performed any work by the composer.*

*The score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, crotales, güiro, large tam-tam, medium suspended cymbal, vibraphone, xylophone), harp, and strings.*

*Performance time is approximately 10 minutes.*

# The Music

## Organ Concerto

**Francis Poulenc**

**Born in Paris, January 7, 1899**

**Died there, January 30, 1963**



The period between the world wars was a heady time for Parisians. Jazz was in the air. The city was "the place to be" for painters, musicians, dancers, and authors. Igor Stravinsky had mellowed somewhat since his shocking early ballets (*The Firebird*, *Petrushka*, and *The Rite of Spring*) and was writing vaguely abstract recreations of remote times and places. Meanwhile a group of composers that music critics called "Les Six" (the Six) was itself becoming more audience-

friendly, as we might say today, denouncing the abstruseness of the prevailing post-Wagnerism in a loosely defined movement that at times touched upon nationalism. And they embraced jazz unashamedly.

**A Musical Eclectic** Francis Poulenc, born and raised Parisian, was among the famous Six, and in the mid-1920s was completing his studies with Charles Koechlin (during which he had also sought the advice of Alfred Casella and Arnold Schoenberg) and emerging as a mature artist. He, too, sought a more direct, immediate way of communicating with an audience. Like Stravinsky, he contemplated Neo-Classicism, but broadened it to include other styles and even elements of the Asian gamelan music.

Although he knew the Impressionism of Debussy and Ravel, he forged his own path. He was a brilliant colorist, despite the fact that the strength of his precocity lay chiefly in his melodic gift. During the musical tumult of the early 20th century, furthermore, he held true to his conviction of the supremacy of the traditional tonal system. Not surprisingly, his early successes of the 1920s and '30s were at first censured by over-intellectual music critics who found the works somehow too simple. Such criticism appeared to delight Poulenc.

The traumatic death of a close friend in a car accident during the summer of 1936, however, jolted him, at age 37, into reexamining his life and led to a pilgrimage to Notre-Dame de Rocamadour, where he had a mystical experience. Many of his works in the coming years, difficult ones in any case with the war approaching, show a new seriousness, although he never abandoned touches of the freedom, delight, and sparkle that characterized his early years.

**New Approaches** By this time Poulenc had composed two attractive concertos, one for harpsichord and another for two pianos, and now turned to what he called a “grave and austere” concerto for organ, strings, and timpani. As he wrote to a friend in May 1936 (referring to himself in the third person): “The Concerto is almost completed. It gave me many problems, but I think that it is improved and that it will please you as it is. This is not the amusing Poulenc of the *Concerto pour deux pianos* but rather a Poulenc who is on his way to the cloister, a 15th-century Poulenc, if you like.” He may have gone back spiritually to the 15th century, but one of the wonderful musical aspects of this Concerto is its remarkable blending of styles from many centuries—modal chants from the Middle Ages, Baroque fantasy writing for organ à la Bach and Buxtehude, Neo-Classical elements that may remind one of Stravinsky, and a dose of grand Romanticism as well.

Poulenc explicitly drew connections between the Concerto and his renewed interest in religious music: “The Concerto for Organ occupies an important place in my oeuvre, alongside my religious music. Properly speaking, it is not a concerto for the concert hall, but, in limiting the orchestra to strings and three timpani, I made performance in a church possible. If one wishes to have an exact idea of the serious side of my music, one must look here, as well as in my religious works.” And yet the seriousness of the work should not be overemphasized. Poulenc consistently mixed styles, moods, and effects, as this Concerto shows with particular success. The solemnity of its opening, with its nod to Bach, next turns to a dancehall gaiety. As Claude Rostand famously remarked, “In Poulenc there is something of the monk and something of the rascal.”

**A Closer Look** The organ, of course, is the most orchestral of all instruments and capable of producing the woodwind and brass sounds that Poulenc omitted from his orchestration. He called upon the young organist and composer Maurice Duruflé for advice in writing for the organ, specifically with what registrations—the indications of specific tone qualities—would be most effective. Duruflé was the organist at the work’s premiere in June 1939 with the Orchestre Symphonique de Paris.

The Concerto, which lasts just over 20 minutes, is cast as one continuous movement. A Neo-Baroque fanfare played by the organ opens the work. Some of the musical material heard at the start returns near the end, rounding out the Concerto and bringing it to a reflective conclusion.

—Christopher H. Gibbs

*Poulenc composed his Organ Concerto in 1938.*

*Alexander McCurdy was the soloist in the first Philadelphia Orchestra performance of the work, on a Senior Student Concert in November 1960 led by Eugene Ormandy. It was most recently heard on subscription concerts in October 2018, with organist Peter Richard Conte and Stéphane Denève. More recently, it appeared on a Digital Stage concert in April 2021, with organist Paul Jacobs and Yannick Nézet-Séguin.*

*The Philadelphia Orchestra recorded the Concerto in 1962 for Columbia with organist E. Power Biggs and Ormandy, and in 2006 for Ondine with Olivier Latry and Christoph Eschenbach.*

*The score calls for solo organ, timpani, and strings.*

*The Concerto runs approximately 22 minutes in performance.*

# The Music

## Symphony No. 5

**Jean Sibelius**

**Born in Hämeenlinna, Finland, December 8, 1865**

**Died in Järvenpää (near Helsinki), September 20, 1957**



Sibelius agonized more over his Fifth Symphony than over any other composition. Sketched as early as 1912 and written during World War I, the Fifth went through two major versions before reaching the final form published in 1919. Meanwhile the composer himself experienced upheavals and tribulations, which to an extent are mirrored in the struggle for perfection that is apparent in the Symphony. It was a dreadful period of his life. He went through no less than 14 operations in a matter of a few

years to remove a tumor in his throat. Meanwhile Russian troops arrived to rough up him and his neighbors—many of whom were killed. Eventually Sibelius and his family were forced to flee the Red Guard and to take up residence in the hospital where his brother worked. There, with food supplies disrupted, they all nearly starved. These horrors culminated with a day-and-a-half-long German bombardment of Helsinki.

**Three Different Versions** Through it all, Sibelius never stopped composing. It is not surprising, then, that the Fifth would bear traces of unrest. The composer conducted the first version of the piece on his 50th birthday, in December 1915, as part of national commemorations of the occasion. (It must be kept in mind that during his lifetime Sibelius was probably the most famous Finn in the world.) Immediately he was dissatisfied with the work, and he withdrew it. This first version is not without interest, and it has been recorded. "Listening to the 1915 version of the symphony is rather like experiencing *Hamlet* in a dream," writes the scholar Robert Layton. "There are some familiar signposts and fragments of the familiar lines, but in the wrong places and spoken by strange voices: the image is somehow blurred and confused." Sibelius reworked the piece during the autumn of 1916, and he conducted the second version in Helsinki in December.

Finally in 1919 he undertook a final revision, "the Fifth Symphony in a new form," as he wrote in a letter, "practically composed anew, [which] I work at daily. Movement I entirely new, Movement II reminiscent of the old, Movement IV has the old motifs but stronger in revision. The whole, if I may say so, culminates in a vital, triumphant climax." He conducted this final version on November 24, 1919.

**A Closer Look** The Symphony remains in the form of this last version; what Sibelius refers to as Movements I and II in the letter above are now listed as a

single movement—which they in fact are, beginning and ending in the key of E-flat major—and thus the Symphony has the feel of a three-movement work. (Interestingly, the printed score calls the piece “Symphonie Nr. 5, in einem Satz,” i.e., in one movement; there is indeed a strong sense in which the movements “flow into” one another.)

The resulting “aggregate” first movement (**Tempo molto moderato—Allegro moderato**) comprises a lugubrious opening segment with an ascending first theme in the horns and bassoons followed by a snaky woodwind theme in thirds; an assertive G-major theme area pushes the exposition forward. The *Allegro moderato*, which began its life as a separate scherzo-and-trio movement in the earliest version of the Symphony, employs thematic material from the opening; its reestablishment of the E-flat tonic key ultimately has the effect of a recapitulation of the *Tempo molto moderato*. All in all, this is one of Sibelius's most innovative structures.

The **Andante mosso, quasi allegretto** is a slow movement in the related key of G major, cast in a straightforward single gesture emphasizing coloristic possibilities of pizzicato strings. It is a set of chaconne-like variations—which is to say that the bass line, and not a “melody” per se, generates the greatest part of the discourse. The final **Allegro molto** sees a return to the tonic key of E-flat. An initial flurry of nervous excitement culminates in the triumphant brass chorale that is like a victorious ringing of bells (one commentator likens it to “Thor swinging his hammer”). The complex harmonic discourse concludes with the ghostlike series of string tremolos and a richly Romantic close featuring a return of the ringing hammer-blows.

—Paul J. Horsley

*Sibelius composed his Fifth Symphony from 1914 to 1915. He revised it in 1916 and again in 1919.*

*The Philadelphia Orchestra and Leopold Stokowski gave the United States premiere of the Fifth Symphony in October 1921. The work was almost exclusively conducted by Eugene Ormandy from the 1930s through the '70s, and then was led by William Smith, Vladimir Ashkenazy, Esa-Pekka Salonen, Yuri Temirkanov, Hans Vonk, Mark Wigglesworth, Simon Rattle, David Robertson, and Robert Spano. Yannick Nézet-Séguin was on the podium for the most recent subscription performances, in October 2015.*

*The Philadelphians have recorded the work twice, both with Ormandy: in 1954 for CBS and in 1975 for RCA.*

*The Symphony is scored for pairs of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.*

*Sibelius's Symphony No. 5 runs approximately 30 minutes in performance.*

# Musical Terms

## GENERAL TERMS

**Chaconne:** A continuous variation, usually in triple meter and a major key, characterized by a short, repeating bass line or harmonic progression

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

**Chord:** The simultaneous sounding of three or more tones

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

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

**Exposition:** See sonata form

**Harmonic:** Pertaining to chords and to the theory and practice of harmony

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

**Meter:** The symmetrical grouping of musical rhythms

**Neo-Classicism:** A movement of style in the works of certain 20th-century composers who revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

**Pizzicato:** Plucked

**Recapitulation:** See sonata form

**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.

**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

**Tremolo:** An effect produced by the very rapid alternation of down-bow and up-bow

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Andante:** Walking speed

**Calme:** Tranquil, still, quiet

**Giocoso:** Humorous

**Largamente:** Broadly

**Largo:** Broad

**Lent:** Slow

**Moderato:** A moderate tempo, neither fast nor slow

**Mosso:** Moved

**Stretto:** Faster

## TEMPO MODIFIERS

**Assai:** Much

**Molto:** Very

**Quasi:** Almost

**Subito:** Suddenly, immediately

**Très:** Very

**Un pochettino:** A very little



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Photos: Jeff Fusco, Bowie Verschuuren



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**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](http://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.