

2022–2023 | 123rd Season

The Philadelphia Orchestra

Thursday, April 13, at 7:30

Friday, April 14, at 2:00

Sunday, April 16, at 2:00

Cristian Măcelaru Conductor

Charlotte Blake Alston Speaker

Aaron Diehl Trio

Aaron Diehl Piano

David Wong Bass

Aaron Kimmel Drums

Williams *Zodiac Suite*

I. Aries

II. Taurus

III. Gemini

Evan Christopher, clarinet

IV. Cancer

Nicole Glover, tenor saxophone

V. Leo

VI. Virgo

Brandon Lee, trumpet

VII. Libra

Brandon Lee, trumpet

VIII. Scorpio

IX. Sagittarius

X. Capricorn

XI. Aquarius

XII. Pisces

Alicia Hall Moran, mezzo-soprano

First Philadelphia Orchestra performances

Intermission

Strauss *Also sprach Zarathustra*, Op. 30

Dawn—

Of the Backworldsmen—

Of the Great Longing—

Of Joys and Passions—

Grave-Song—

Of Science—

The Convalescent—

The Dance-Song—

The Night-Wanderer's Song

This program runs approximately 1 hour, 50 minutes.

The April 14 concert is sponsored by the **Volunteer Committees**.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



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.

Conductor

Adriane White



Newly appointed artistic director of the George Enescu Festival and Competition, GRAMMY Award–winning conductor **Cristian Măcelaru** is also music director of the Orchestre National de France, chief conductor of the WDR Sinfonieorchester, artistic director and principal conductor of the Interlochen Center for the Arts World Youth Symphony, and music director and conductor of the Cabrillo Festival of Contemporary Music. He continues a close relationship with The

Philadelphia Orchestra. Since making his subscription debut with the Orchestra in April 2013, he has been on the podium with the ensemble over 150 times and has served three seasons as conductor-in-residence.

In the 2022–23 season Mr. Măcelaru makes guest appearances with the Leipzig Gewandhaus Orchestra, the Vienna Symphony, the Staatskapelle Berlin, the Dresden Philharmonic, the Tonhalle Orchestra Zurich, the San Francisco Symphony, and the St. Louis Symphony. He began his fourth season as chief conductor of the WDR Sinfonieorchester with a summer festivals tour with artist in residence violinist Augustin Hadelich. Together they made appearances at the BBC Proms in London, the Elbphilharmonie in Hamburg, the Concertgebouw in Amsterdam, the Carl Nielsen Festival in Odense, and the Beethoven Festival in Bonn. Now in his third season as music director of the Orchestre National de France, he led that ensemble in their first international tour together, with concerts in Berlin, Hamburg, Munich, Vienna, Frankfurt, and Cologne. On this tour they were joined by artist in residence pianist Daniil Trifonov and guest artist harpist Xavier de Maistre. In summer 2022 he led the Orchestra National de France in the Concert de Paris at the foot of the Eiffel Tower in celebration of France's Bastille Day.

Mr. Măcelaru was born in Timisoara, Romania, and comes from a musical family. An accomplished violinist from an early age, he 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. He also played in the first violin section of the Houston Symphony for two seasons. He attracted international attention for the first time in 2012 when he stepped in for Pierre Boulez with the Chicago Symphony. That same year he received the Solti Emerging Conductor Award for young conductors, followed in 2014 by the Solti Conducting Award. In 2020 he received a GRAMMY Award for conducting the Decca Classics recording of Wynton Marsalis's Violin Concerto with Nicola Benedetti and The Philadelphia Orchestra.

Speaker



Charlotte Blake Alston is an internationally acclaimed storyteller, narrator, and librettist and is The Philadelphia Orchestra's Imasogie Storyteller, Narrator, and Host. She has appeared as host and narrator on the Orchestra's School and Family concerts since 1991 and has been the host of Sound All Around, the Orchestra's preschool concert series, since 1994. She has also appeared on each of the Orchestra's Martin Luther King, Jr., Tribute Concerts since 2003.

Committed to keeping alive African and African-American oral traditions, Ms. Alston has performed on national and regional stages including the Smithsonian Institution, the National Museum of Women in the Arts, and the John F. Kennedy Center for the Performing Arts. She has been a featured artist at the National Storytelling Festival; the National Festival of Black Storytelling; and festivals in Ireland, Switzerland, South Africa, and Brazil. She has performed at Presidential inaugural festivities in Washington, D.C., and the Pennsylvania Gubernatorial Children's Inaugural Celebrations in Harrisburg, Pennsylvania. She was also one of two storytellers selected to present at the opening of the National Museum of African American History and Culture in Washington, D.C. She has been guest narrator for several orchestras including the Cleveland Orchestra, the Boston Symphony, and the Los Angeles Philharmonic. During a 20-year association with Carnegie Hall, she was the featured preconcert artist, host, and narrator on the Family, School, and Global Encounters concert series and represented the Hall in Miyazaki, Japan. She has also performed as a touring artist for Lincoln Center Institute.

Ms. Alston has produced several commissioned works for orchestras and opera companies including original narrative texts for Saint-Saëns's *Carnival of the Animals* and Rimsky-Korsakov's *Sheherazade*. Her honors include two honorary Ph.Ds, a Pew Fellowship in the Arts, and the Circle of Excellence Award from the National Storytelling Association. She is the recipient of the Commonwealth of Pennsylvania's Artist of the Year Award and the Zora Neale Hurston Award, the highest award bestowed by the National Association of Black Storytellers.

Artist

Moira Jarzyna



Pianist **Aaron Diehl** made his Philadelphia Orchestra debut on the Digital Stage in April 2021 and his subscription debut in October 2021. The American Pianist Association's 2011 Cole Porter fellow, he has appeared at such celebrated international venues as the Barbican, Ronnie Scott's Jazz Club in London, the Elbphilharmonie, and the Philharmonie de Paris, as well as domestic mainstays Jazz at Lincoln Center, the Kennedy Center, the Village Vanguard, and Walt

Disney Hall. Jazz festival appearances include performances in Detroit, Newport, Atlanta, and Monterey, where he was the 2014 festival commission artist. Orchestral performances include the New York and Los Angeles philharmonics, the Cleveland Orchestra, and the Boston Symphony.

Mr. Diehl has worked with Wynton Marsalis, Benny Golson, Jimmy Heath, Buster Williams, Branford Marsalis, Wycliffe Gordon, and Philip Glass. His formative association with GRAMMY Award-winning artist Cécile McLorin Salvant enhanced his study and deeply personal delivery of the American Songbook. Recent performance highlights include the New York premiere of Mr. Glass's Complete Piano Etudes at the Brooklyn Academy of Music, collaborating with flamenco guitarist Dani de Morón in *Flamenco Meets Jazz* (produced by the Savannah Music Festival and Flamenco Festival), and performing with the New York Philharmonic and the Cleveland Orchestra as featured soloist in George Gershwin's Piano Concerto in F. His most recent release on Mack Avenue Records, *The Vagabond*, also reveals his breadth as a composer.

Born in Columbus, Ohio, Mr. Diehl flourished among family members supportive of his artistic inclinations, including his grandfather, piano and trombone player Arthur Baskerville. Following his success as a finalist in Jazz at Lincoln Center's 2002 Essentially Ellington Competition and a subsequent European tour with Wynton Marsalis, Mr. Diehl began studying under mentors Kenny Barron, Eric Reed, and Oxana Yablonskaya, earning his Bachelor of Music in Jazz Studies at the Juilliard School. His repertoire includes Ravel and Gershwin as well as Thelonious Monk and William Grant Still, who, in particular, inspires his curation of Black-American composers in his own performance programming, unveiled this past fall at the 92nd Street Y. This ongoing project, along with his widely lauded trio interpretations of Mr. Glass's iconic repertoire, have propelled Mr. Diehl into the next phase of self-actualizing. When he's not at the studio or on the road, he's likely in the air. A licensed pilot, he holds commercial single- and multi-engine certificates.

Artists



Bassist **David Wong**, who is making his Philadelphia Orchestra debut, was born and raised in New York City. In 2004 he graduated from the Juilliard School with a degree in classical music. He has studied with double bassist Orin O'Brien of the New York Philharmonic and GRAMMY-winning jazz bassist Ron Carter. Mr. Wong is currently a member of Roy Haynes's Fountain of Youth band, the Charles McPherson Quintet, and the Vanguard Jazz Orchestra. He was the last bass player

in the Heath Brothers Quartet, led by Jimmy Heath and Albert "Tootie" Heath. He has also performed with Hank Jones's Great Jazz Trio and is featured on the piano master's last recording. Mr. Wong is on faculty at Temple University, Purchase College, the New School, and the City College of New York.



Drummer **Aaron Kimmel** is a native of Hollidaysburg, Pennsylvania. He holds a Bachelor of Music degree from the Juilliard School, where he studied with Kenny Washington and Billy Drummond, and he is now a freelance drummer living in New York City. He frequently appears at Smalls Jazz Club and Dizzy's Club Coca-Cola, performing as a sideman with the Benny Green Trio and pianist Aaron Diehl, among others. Mr. Kimmel has also played with such jazz

luminaries as Harry Allen, Ken Peplowski, Eric Alexander, Joe Magnarelli, Grant Stewart, Terrell Stafford, Ryan Kisor, Toshiko Akiyoshi, Brian Lynch, Ann Hampton Callaway, Mary Stallings, and Jon Faddis. These current performances mark his Philadelphia Orchestra debut.

Framing the Program

Parallel Events

1896

Strauss

*Also sprach
Zarathustra*

Music

Puccini

La bohème

Literature

Chekhov

The Sea Gull

Art

Leighton

Clytie

History

Utah becomes
a state

1945

Williams

Zodiac Suite

Music

Bartók

Viola Concerto

Literature

Orwell

Animal Farm

Art

Moore

Family Group

History

End of WWII

This concert—a *Celestial Odyssey*—opens with the *Zodiac Suite* by the composer and pianist Mary Lou Williams, who worked closely with many of the jazz greats of the mid-20th century. Inspired by the 12 astrological signs, she based each of the sections on people she knew from her creative world, including Duke Ellington, Dizzy Gillespie, Thelonius Monk, John Coltrane, and Billie Holiday. The Aaron Diehl Trio joins conductor Cristian Măcelaru and The Philadelphia Orchestra on this musical voyage through the solar system.

The spectacular opening of Stanley Kubrick's 1968 film *2001: A Space Odyssey* has forever linked Richard Strauss's *Also sprach Zarathustra* in listener's minds to outer space. Strauss himself conducted the work with The Philadelphia Orchestra in 1921 during the second of his two visits to America. He freely based his magnificent tone poem on Friedrich Nietzsche's brilliant, puzzling, and disturbing philosophical meditation.

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.

2022-23
SEASON

Yannick
Nézet-Séguin

Itzhak Perlman

Inon Barnatan

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May 4

Symphonie fantastique

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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

Photos: Marco Borggreve, Pete Checchia,
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The Music

Zodiac Suite

Mary Lou Williams

Born in Atlanta, Georgia, May 8, 1910

Died in Durham, North Carolina, May 28, 1981



Mary Lou Williams (née Mary Elfrieda Scruggs) offered no exaggeration when she told the *New Yorker* in 1964, "No one can put a style on me. ... I change all the time." Equally at home composing swing tunes for Duke Ellington and teaching the leading lights of the bebop generation, Williams's career as a keyboardist, composer, and arranger evolved alongside the history of 20th-century jazz itself.

She was a musically precocious child, born with perfect pitch, and was performing with traveling vaudeville acts by the time she was 15 years old. After early interactions with Fats Waller, Jelly Roll Morton, and Art Tatum, Williams developed a distinctive keyboard style that enabled her to begin performing, albeit peripherally, with Andy Kirk's Twelve Clouds of Joy, a popular swing-era band primarily based in Kansas City. Her reflections on this period of her life highlight the struggles she faced as a talented young female jazz instrumentalist searching for inroads to the predominantly male world of jazz performance: "I'd wait outside ballrooms in the car, and if things went bad and people weren't dancing, [the band] would send somebody to get me and I'd go play 'Froggy Bottom,' or some other boogie-woogie number, and things would jump."

A Masterful Arranger and Composer It took almost two years for Williams to be officially inducted into Kirk's Twelve Clouds of Joy, by which point her arrangements had not only become part of the band's core repertory but had attracted the attention of Ellington and Benny Goodman, both of whom added her music to their rotations throughout the 1930s and '40s. She served as the band's primary pianist from 1931 to 1942, during which time she wrote many of the arrangements and compositions for which she has since become famous. Her recording of "Walkin' and Swingin'" (1936) with Decca Records is exemplary in many respects, showcasing her ability to orchestrate complex soloistic sections for the saxophones and trumpets as well as her fluidity and creativity as a pianist.

By 1942 Williams's relations with the Twelve Clouds of Joy had soured and she moved to New York City, where she headlined for Barney Josephson's Café Society while continuing to release recordings through Asch Recordings. She also mentored the next generation of jazz musicians, including Thelonius Monk, Sarah

Vaughan, and Dizzie Gillespie. Her influence on the young Monk was particularly strong—the last eight bars of “Walkin’ and Swingin’” became the foundation for Monk’s “Rhythm-a-ning” (1957). The physical strain of Williams’s rigorous performing schedule eventually took its toll, and in the mid-1950s she took a three-year hiatus from public appearances. Around this time she converted to Catholicism and founded the Bel Canto Foundation to help jazz musicians struggling with substance abuse. She also shifted her musical focus, eschewing jazz arrangements in favor of composing sacred works that combine biblical texts with jazz, blues, and gospel idioms. Her most famous of these later works is *Mass for Peace and Justice* (1969), commissioned by the Vatican and later expanded and retitled *Mary Lou’s Mass*.

A Closer Look Written in 1945 during Williams’s Café Society years, *Zodiac Suite* was originally scored for a traditional jazz combo (piano, bass, and percussion). With the help of the conductor Milt Orent, she reorchestrated the piece for chamber orchestra later that year and the newly expanded version of the Suite premiered at Town Hall on December 31.

In her program notes, Williams writes: “I have given the [astrological] Signs the musical interpretation which I feel they warranted ... [and] I based each sign on people I know in the creative world,” including Ellington, Gillespie, Monk, John Coltrane, and Billie Holiday. Each movement is a self-contained stylistic universe, part psychological portrait and part musical tribute. “Taurus,” the second movement in the Suite, showcases Williams’s abilities as a manipulator of tone colors and harmonies. The movement begins and ends with a whole-tone soundscape, originally performed entirely on the piano and subsequently reorchestrated to make use of the shimmering timbre of the upper strings’ harmonics. The opening theme for the fourth movement, “Cancer,” highlights Williams’s skills as a melodist: Lushly orchestrated for the full ensemble, a melancholy, almost Romantic theme floats above the undulating harmonies in the brass and piano. The final movement, “Pisces,” is perhaps the most daring reorchestration of the entire work; originally written for Williams as a solo piano number, the reworked version is expanded to include not only the full instrumental ensemble but also a solo female vocalist whose wistfully chromatic line helps bring the piece to an ethereal conclusion.

—Sean Colonna

Zodiac Suite was composed in 1945.

These are The Philadelphia Orchestra’s first performances of the piece, and the first time any of Williams’s works have been performed by the ensemble.

The score calls for one flute (doubling piccolo), one oboe, one clarinet (doubling bass clarinet), tenor saxophone, one bassoon, one horn, one trumpet, one trombone, percussion (drum set), piano, strings, and female vocalist.

Performance time is approximately 30 minutes.

The Music

Also sprach Zarathustra

Richard Strauss

Born in Munich, June 11, 1864

Died in Garmisch-Partenkirchen, September 8, 1949



Many people's first musical association relating to the eminent German philosopher Friedrich Nietzsche (1844–1900) would be his relationship with Richard Wagner, which was initially worshipful and inspiring but eventually turned confrontational and damning. In fact, Nietzsche was himself a knowledgeable musician and amateur composer. (Some of his compositions are available online.) He once remarked—or rather boasted—that “there has never been a philosopher

who has been in his essence a musician to such an extent as I am.” And perhaps he was right: Philosophers since antiquity have been fascinated by music and felt compelled to muse about it, but few had much technical command either to play or compose themselves.

An enduring part of Nietzsche's musical legacy is the inspiration his writings provided for marvelous music. The year 1896 proved especially important as two composers, who were friends and rivals, set to music *Also sprach Zarathustra* (Thus Spoke Zarathustra). Gustav Mahler used the “Midnight Song,” which begins with the refrain “O Man! Take heed!,” as the basis for the fourth movement of his monumental Symphony No. 3, sung by a mezzo-soprano soloist. Richard Strauss went even further when he wrote a massive tone poem “freely based on Friedrich Nietzsche,” as he announced on the title page.

Philosophical Music Nietzsche's extraordinary *Also sprach Zarathustra*, written between 1883 and 1885, unfolds as an aphoristic poetic narrative. It was his most famous and popular book, an elusive philosophical piece of literature. It consists of some 80 titled proclamations, each ending with the words “thus spoke Zarathustra,” the Greek name for Zoroaster, the ancient Persian mystic. Strauss was deeply drawn to Nietzsche's book, which is in various respects itself musical. (So the philosopher claimed in his autobiography.) Strauss admired this musicality, understood Nietzsche's sense of irony, and shared his disdain for religion. (“God is dead!” is Zarathustra's most famous pronouncement.)

When Strauss began composing his sixth tone poem he wanted to depict man's search for knowledge and at one point realized that *Also sprach Zarathustra* would serve him well. He worried, however, that the composition might be misunderstood,

informing a colleague: "if it comes off I can think of a lot of people who will be annoyed." Strauss indeed encountered a fair amount of resistance along the way. One newspaper warned that the project was "an act of enormous daring, for the danger of writing philosophical music for the intellect, capable of being understood only with the aid of didactic program notes, is all-too-present."

Strauss made various attempts at damage control. He explained that he "did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to the genius of Nietzsche, which found its greatest exemplification in his book *Thus Spake Zarathustra*." In addition to some ironic comments (at one point he thought of subtitling the work "Symphonic optimism in *fin-de-siècle* form, dedicated to the 20th century"), Strauss offered various explanations to the press, colleagues, and performers.

In November 1896 Strauss conducted the premiere in Frankfurt and was enormously proud of the work. After the dress rehearsal, he wrote to his wife:

Zarathustra is splendid and by far the most important piece I have ever written—the most perfect in form, the richest in content, and the most distinctive. The opening is capital and the many string quartet passages have come off to perfection; the theme of passion is exhilarating, the fugue gruesome, the dance tune simply delightful. I am as happy as can be and only sorry that you cannot hear it. The climaxes are powerful and the instrumentation—flawless.

A Closer Look As a further aid, Strauss prefaced the score with the opening of Nietzsche's book, the Prologue, which recounts the 30-year-old Zarathustra leaving his homeland to philosophize in the solitude of a mountain cave. After 10 years he awakens one morning and addresses the rising sun, believing that he has achieved wisdom and that it is time for him to descend to rejoin humanity. Strauss brilliantly captures the **Dawn** in one of the most effective openings in all of orchestral music, made only more famous after Stanley Kubrick used it his 1968 film *2001: A Space Odyssey*. Four trumpets solemnly sound the primal nature motif of an ascending octave (C-G-C), answered by pounding timpani, before returning to the trumpet motif. Double basses, contrabassoon, and organ provide a foundational pedal point on C. Strauss acknowledged that the piece "is laid out as an alternation between the two remotest keys," namely C, representing nature, and B, representing man.

There follow eight continuous parts with titles taken from the book: **Of the Backworldsmen** depicts primal man using the key of B minor and alluding to religion through horns playing a plainchant Credo melody, which turns to an organ Magnificat theme in the next section, **Of the Great Longing**, with its aspiring upward phrases. **Of Joys and Passions** contrasts two intense themes before the

subdued **Grave-Song**, featuring solo violin. The “gruesome” fugue used for **Of Science** begins with the C-G-C motif and is further complicated by employing all 12 pitches of the chromatic scale as well as contrasting the keys of C and B. The fugue dissipates in **The Convalescent**, with a loud and climatic return of the C-G-C motif for full orchestra, leading to **The Dance-Song**, a joyous waltz with a Viennese flair worthy of Johann Strauss, Jr. (no relation to Richard), and the concluding **Night-Wanderer’s Song** in which we hear 12 strokes of midnight before a quiet ending, in two keys at once, B in the upper woodwinds and C plucked by the lower strings, an unresolved oscillation between man and nature.

—Christopher H. Gibbs

Strauss composed Also sprach Zarathustra from 1894 to 1896.

The work received its first Philadelphia Orchestra performance on November 15, 1921, in New York with the composer on the podium. Most recently it was heard on subscription in February 2019 with Esa-Pekka Salonen.

The Orchestra has recorded Zarathustra four times: in 1963 with Eugene Ormandy for CBS; in 1975 with Ormandy for RCA; in 1979 with Ormandy for EMI; and in 1996 with Wolfgang Sawallisch for EMI.

Strauss scored the piece for piccolo, three flutes (III doubling piccolo II), three oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, two tubas, timpani, percussion (bass drum, chime, cymbals, glockenspiel, triangle), two harps, organ, and strings.

Also sprach Zarathustra runs approximately 30 minutes in performance.

Musical Terms

GENERAL TERMS

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

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

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

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, reappearing throughout the entire piece in all the voices at different places

Harmonic: (1) Pertaining to chords and to the theory and practice of harmony. (2) One of the series of tones (the so-called partial tones) which usually accompany, more or less faintly, the prime tone produced by a string, organ-pipe, human voice, etc. The partial tone is produced by the vibration of fractional parts of the string or air-column.

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Monophony: Music for a single voice or part

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

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Pedal point: A long-held note, usually in the bass, sounding with changing harmonies in the other parts

Plainchant: The official monophonic unison chant (originally unaccompanied) of the Christian liturgies

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

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

Sonority: Resonance, tone quality

Symphonic poem: See tone poem

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

Timbre: Tone color or tone quality

Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches

Tone poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Tonic: The keynote of a scale

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