2022-2023 | 123rd Season

The Philadelphia Orchestra

Thursday, April 20, at 7:30 Saturday, April 22, at 8:00

Osmo Vänskä Conductor Inon Barnatan Piano

Perry Study for Orchestra

Mozart Piano Concerto No. 24 in C minor, K. 491

I. Allegro

II. Larghetto

III. Allegretto

Intermission

Beethoven Symphony No. 3 in E-flat major, Op. 55 ("Eroica")

I. Allegro con brio

II. Marcia funebre: Adagio assai

III. Scherzo (Allegro vivace) and Trio

IV. Finale: Allegro molto—Andante—Presto

This program runs approximately 1 hour, 50 minutes.

The April 20 concert is sponsored by the Louis N. Cassett Foundation.

The April 22 concert is sponsored by Hilarie and Mitch Morgan.

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The Philadelphia Orchestra

Photos: Jeff Fusco, Jason Bell, Jessica Griffin, Mat Hennek



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 PlayINs; sideby-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



Conductor laureate of the Minnesota Orchestra, where he held the music directorship for 19 years, and music director of the Seoul Philharmonic from 2020 to 2023, **Osmo Vänskä** is an energetic presence on the podium. His democratic and inclusive style of work has been key in forging long-standing relationships with many orchestras worldwide, including The Philadelphia Orchestra, with which he made his debut in 2002. Performances of Mahler's Symphony No. 8 with the Minnesota Orchestra

in June 2022 provided a fitting culmination to his tenure as music director. Together they undertook five major European tours, as well as a historic trip to Cuba in 2015—the first visit by an American orchestra since the two countries re-established diplomatic relations. They also made a groundbreaking tour to South Africa in 2018 as part of worldwide celebrations of Nelson Mandela's Centenary.

In the fall of 2022 Mr. Vänskä conducted the Seoul Philharmonic on a major European tour, including concerts in Vienna, Salzburg, Amsterdam, and London. In addition to these current performances, other highlights of the season include returns to the orchestras of Bamberg, Chicago, Los Angeles, Helsinki, Israel, Houston, Montreal, and Pittsburgh, among others. He is regularly invited to conduct in Asia, including with the Tokyo Metropolitan and Shanghai symphonies, and the China, Hangzhou, Hong Kong, and Taiwan philharmonics. He continues to develop a visiting and touring relationship with the Curtis Institute of Music Symphony, leading conducting seminars as well as tours in Europe, the US, and Asia. He has also been invited to guest conduct the New World Symphony in Miami, where he additionally coaches the ensemble's conducting fellows. A distinguished recording artist for the BIS label, he is currently recording all of Mahler's symphonies with the Minnesota Orchestra. The Fifth Symphony received a GRAMMY nomination in 2017 for Best Orchestral Performance. He and Minnesota have also recorded the complete symphonies of Beethoven and Sibelius to critical acclaim, winning a GRAMMY Award for Best Orchestral Performance in 2014 as well as being nominated on several occasions. In 2021 they were voted Gramophone's Orchestra of the Year.

Mr. Vänskä studied conducting at Finland's Sibelius Academy and was awarded first prize in the 1982 Besançon Competition. He began his career as a clarinetist, occupying the co-principal chair of the Helsinki Philharmonic. He has recorded Bernhard Henrik Crusell's three clarinet quartets and Kalevi Aho's Clarinet Quintet for the BIS label and is in the process of recording several duos for clarinet and violin, which he has commissioned with his wife, violinist Erin Keefe.

Soloist



Pianist **Inon Barnatan** is a regular performer with many of the world's foremost orchestras and conductors. He was the inaugural artist-in-association of the New York Philharmonic from 2014 to 2017 and has played with the BBC Symphony at the BBC Proms and the Los Angeles Philharmonic at the Hollywood Bowl. Equally at home as a curator and chamber musician, he is music director of the La Jolla Music Society Summerfest in California, one of the leading music festivals in the country, and he

regularly collaborates with world-class partners such as soprano Renée Fleming and cellist Alisa Weilerstein. His passion for contemporary music has resulted in commissions and performances of many living composers, including premieres of works by Adès, Andrew Norman, and Matthias Pintscher, among others. He made his Philadelphia Orchestra debut at the Bravo! Vail Music Festival in 2010. These current performances mark his subscription debut.

Highlights of Mr. Barnatan's 2022–23 season include concerto performances in the US with the Los Angeles Philharmonic and the Boston, Atlanta, and San Diego symphonies. Internationally he appears with the Royal Liverpool, Royal Stockholm, and South Netherlands philharmonics, and the Auckland Philharmonia. He also gives solo recitals in London, Kansas City, Aspen, and Santa Fe, and plays chamber music at festivals throughout the US. He tours North America with Les Violons du Roy, performing concertos by C.P.E. Bach and Shostakovich. A recent addition to his acclaimed discography is a twovolume set of Beethoven's complete piano concertos, recorded with Alan Gilbert and the Academy of St. Martin in the Fields on Pentatone. In 2021 Mr. Barnatan released the Time Traveler's Suite album on Pentatone, a program that merged Baroque movements by Bach, Handel, Rameau, and Couperin with movements by Ravel, Ligeti, Barber, and Adès, culminating in Brahms's Variations on a Theme by Handel. In 2015 he released Rachmaninou & Chopin: Cello Sonatas on Decca Classics with Ms. Weilerstein, earning rave reviews on both sides of the Atlantic. His solo recording of Schubert's late piano sonatas on Avie won praise from such publications as Gramophone and BBC Music.

Born in Tel Aviv in 1979, Mr. Barnatan started playing the piano at the age of three, when his parents discovered his perfect pitch, and made his orchestral debut at age 11. He studied with some of the 20th century's most illustrious pianists and teachers, including Victor Derevianko, Christopher Elton, and Maria Curcio. The late Leon Fleisher was also an influential teacher and mentor. For more information visit www.inonbarnatan.com.

Framing the Program

Parallel Events

1786 MozartPiano Concerto No. 24

Music Dittersdorf Doctor und Apotheker Literature

Bourgoyne The Heiress Art

Goya The Seasons **History**

Shays Rebellion in MA

1803 BeethovenSymphony No. 3

Music Spohr Violin Concerto

No. 1 **Literature** Schiller

Die Braut von Messina **Art**

West Christ Healing the Sick **History**

Louisiana Purchase

1952 Perry Study for Orchestra

Music

Shostakovich String Quartet No. 5

Literature

Hemingway The Old Man and the Sea

Art Pollo

Pollock Number 12

History

Elizabeth becomes queen Study for Orchestra, by the American composer Julia Perry, received its world premiere in Turin in 1952 with the title A Short Piece for Orchestra (indeed it lasts about six minutes). She later revised it twice. When the final version was presented in 1965 with William Steinberg conducting the New York Philharmonic, it marked the first time a piece by a Black woman was played by the orchestra.

Among Mozart's many dozens of piano concertos and symphonies only two in each genre are in minor keys. These are particularly intense works that have long invited speculation about possible autobiographical connections and offer a kind of drama we associate with his operas. The Concerto No. 24 in C minor heard on tonight's concert contains some of Mozart's darkest moments, foreshadowing the introverted fury of his late music, such as found in *The Magic Flute* and the Requiem.

By 1803, a dozen years after Mozart's death, Beethoven had emerged as the most brilliant composer in Europe and the most daring. His Third Symphony, the mighty "Eroica," proved a turning point not only in his career but also in the history of orchestral music. The length, difficulty, and sublimity of the work shocked as well as thrilled his contemporaries. Although originally inspired by the figure of Napoleon, the heroic nature of this Symphony is deeply connected to Beethoven's own personal struggles at the time as, only in his early 30s, he realized that he was losing his hearing.

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



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The Music

Study for Orchestra

Julia Perry Born in Lexington, Kentucky, March 25, 1924 Died in Akron, Ohio, April 24, 1979



In a 1986 article, the distinguished Black composer Olly Wilson observed that many Black composers create "works which, on the face of it, are indistinguishable in general musical style from works written by their non-black contemporaries." He continues by noting that such "works exhibit the general musical characteristics of their time." Wilson contrasts these pieces with "compositions which contain musical qualities which are clearly derived from traditional African-American musical practices." For

Julia Perry, both impulses existed side-by-side in her music. On the one hand, she composed scores, such as her Stabat Mater for contralto and string orchestra (1951), in a style informed by the neo-Classical aesthetic of the mid-20th century. On the other, as Helen Walker-Hill writes, Perry's Tenth Symphony (1972), subtitled "Soul Symphony," includes "musical references to black idioms—jazz, rhythm and blues, gospel."

A Very Promising Start Perry's early career trajectory was remarkable. Born in Lexington, Kentucky, and raised in Akron, Ohio, she was the daughter of an eminent doctor who was also an amateur pianist. She studied both violin and voice as a child and went on to Westminster Choir College, where she earned a Master of Music degree in 1948. In 1951 she attended Tanglewood as a student of the noted Italian Modernist composer Luigi Dallapiccola, with whom she then studied in Florence. During her time in Italy, she completed her eloquent Stabat Mater. In 1952 Perry took composition lessons from Nadia Boulanger at the American Conservatory in Fontainebleau, France; her Viola Sonata won the Prix Fontainebleau. During the 1950s and '60s, she was awarded two Guggenheim Fellowships; her music was published by several noted firms; and she returned repeatedly to the MacDowell Colony. Homunculus C.F. for percussion, piano, and harp (1961) is one of her most innovative scores. Perry referred to it as a "musical test-tube baby," but critic Bernard Jacobsen lauded the piece in a review as evincing Perry's "sensitive ear and purposeful rhythmic sense." In 1965 the American Academy of Arts and Letters awarded her a grant to record Homunculus C.F. on the Composers Recordings, Incorporated, label (CRI), which had previously released a recording of the Stabat Mater.

By the mid-1960s, however, Perry's reputation was in decline, due in large part to both her race and her gender. Repeated bouts of illness and financial insecurities

led her to return to Akron in 1966, where she taught French and German in a local high school. In 1967 she was engaged for a single academic year as a professor at Florida A&M University, a Historically Black College. In 1970 she endured a stroke that paralyzed her right side. Undeterred, she trained herself to notate her scores with her left hand and with incredible determination completed her final works, which included two symphonies, before her death in 1979. Soon after her passing, her achievement slipped into obscurity, only to be re-assessed and revived in the 21st century. Her music is now celebrated and programmed with increasing frequency.

A Closer Look Premiered in Turin, Italy, in 1952 under its original title, A Short Piece for Orchestra, Perry's Study for Orchestra was revised twice. The second and final revision was performed in early May 1965 by William Steinberg conducting the New York Philharmonic, the first piece by a Black woman to be played by the orchestra.

The work begins abruptly with three distinct motifs: a rapid upward scale scored for trumpet; a terse, angular theme announced by strings, woodwinds, and horn; and a powerful syncopated figure in the lower brass. Perry makes effective use of the xylophone throughout this first section. These three motifs return twice in a ritornello-like manner. This neatly articulates an ingenuous five-part formal design that is an adaptation of sonata rondo form; the rest of the piece is derived from these strongly differentiated ideas. This tense, vigorous music is transformed into a reflective, quiet passage for flute and strings. The three initial motifs are then expanded by the woodwind section and strings. Perry then brings back the opening in its original guise; she expands it through a kaleidoscopic succession of variations, once again employing brass and xylophone. This lively, contrapuntal section gives way to a poignant rumination derived from the main themes; this meditative passage features the timbres of flute, oboe, and solo violin. The opening material returns brusquely, compressed into a laconic coda.

-Byron Adams

Study for Orchestra was composed in 1952 and was revised in 1955 and in 1965.

The first, and only other, Philadelphia Orchestra performance of the piece was on the Martin Luther King, Jr., Tribute Concert in January 1997, led by Luis Biava.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, tuba, timpani, percussion (bass drum, field drum, suspended cymbal, xylophone), harp, piano (doubling celesta), and strings.

Performance time is approximately six minutes.

The Music

Piano Concerto No. 24

Wolfgang Amadè Mozart Born in Salzburg, January 27, 1756 Died in Vienna, December 5, 1791



It is not difficult to see why the 19th century favored "minor-key" Mozart. Works such as the G-minor Symphony, K. 440; the Piano Concerto in D minor, K. 466; or the *Don Giovanni* Overture possessed the drama and pathos that the Romantic period craved, and these compositions helped engender the view of Mozart as precursor to the histrionics of Beethoven, Schumann, and Wagner. Today we see Mozart from broader perspectives, not just as proto-Romantic but

as Italianate melodist and as slightly out-of-step Classicist. Investigations into late-Baroque opera have uncovered sources for his incomparable bel canto, and studies of J.C. Bach have revealed the extent to which he drew upon the music of this youngest of Sebastian's sons toward developing a mature concerto style. Still, even as these studies have increased our estimation of the major-key concertos, fascination with such works as the C-minor Piano Concerto remains strong.

A Rare Struggle for Mozart The C-minor Concerto was one of the trio written in early 1786 for Lenten concerts presented at Vienna's Burgtheater. Since Mozart dated the manuscript of K. 491 as having been completed on March 24, 1786, scholars have reasonably presumed that the work formed a part of the benefit concert Mozart gave there on April 7. But as no program for that concert survives, uncertainty remains; in any case the Concerto was not published until after Mozart's death, in 1800.

The 12 concertos that Mozart completed from 1782 to 1786 constitute his most important instrumental music, "symphonic in the highest sense," in the words of musicologist Alfred Einstein. No fewer than six of these were written in 1785 and 1786, and they are among Mozart's best-known works: K. 466, 467, 482, 488, 491, and 503. Each of these is unique; each creates its own individual ethic. The C-minor Concerto contains some of the composer's darkest moments and is filled with chilling intimations of the introverted fury of Mozart's last music, such as that of *The Magic Flute* and the Requiem.

The C-minor Concerto apparently caused Mozart some difficulty, as indicated by the alternative versions he provided in the third variation of the finale. Here the composer seems to have struggled—right in the pages of the autograph manuscript itself, atypically for him—to find a "right" solution. The soloist is left to make the choice for him- or herself and is furthermore called upon to fill out some of the implied rapid passagework that Mozart has left in a sort of skeletal shorthand of widely separated long notes. And finally, Mozart has left no writtenout cadenzas or *Eingänge* (lead ins) for the Concerto. Mr. Barnatan plays Murray Perahia's cadenzas with some of his own alterations in these performances.

A Closer Look The Concerto's first movement (Allegro) opens with a principal subject of marvelous interest and potential. The listener can hardly help thinking that Beethoven had this theme in his ear when he wrote his Third Concerto in C minor—a piece that bears more than passing resemblance, in fact, to Mozart's Concerto. But Mozart's first subject is more elusive and unpredictable than Beethoven's, and it keeps us in suspense for a full 12 bars of motivic prolongation before arriving at a splashy tutti reiteration. The piano enters, typically, with a theme all its own, and quickly launches into one of the most turbulent, unsettled movements in Mozart's oeuvre.

Momentary and welcome respite is provided by the uncomplicated **Larghetto** (the tempo marking is not the composer's), a free interplay of spontaneous pianism and sympathetic instrumental underpinning. The **Allegretto** brings us back to the restless world of C minor (again, the tempo indication has been added in a later hand)—a set of somber variations on a square and halting theme. There is no deus ex machina here, no felicitous final turn to the major mode, as in the finale of the D-minor Concerto, K. 466. All is mood here, wonder and mystery. But if the storm clouds are never fully dispersed, the absolute consistency of affect remains perfect throughout—a virtue that provides its own gloomy sense of satisfaction.

—Paul J. Horslev

Mozart composed the C-minor Piano Concerto in 1786.

Fannie Bloomfield Zeisler was the soloist in the first Philadelphia Orchestra performances of the Concerto, in February 1915; Leopold Stokowski was the conductor. The most recent subscription performances were in May 2017, with Radu Lupu and Yannick Nézet-Séguin.

Mozart scored the work for an orchestra of flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings, in addition to the solo piano.

The Concerto runs approximately 30 minutes in performance.

The Music

Symphony No. 3 ("Eroica")

Ludwig van Beethoven Born in Bonn, probably December 16, 1770 Died in Vienna, March 26, 1827



"In his own opinion it is the greatest work that he has yet written. Beethoven played it for me recently, and I believe that heaven and earth will tremble when it is performed." Beethoven's pupil Ferdinand Ries wrote this prescient statement in a letter to the publisher Nikolaus Simrock dated October 22, 1803. Ries also mentioned that his teacher was planning to name the new symphony "Bonaparte" in homage to Napoleon. As Beethoven scholar Lewis Lockwood has noted, "The

story of Beethoven's original plan to dedicate the symphony to Napoleon, or name it for him, and his angry decision to tear up this tribute on hearing of Napoleon's coronation as Emperor, is not a myth." When Ries brought the news of Bonaparte's coronation to Beethoven, his teacher cried out in fury, "Is he then, too, nothing more than an ordinary man! Now he will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others and become a tyrant!" Disillusioned, Beethoven changed the title of his work from "Bonaparte" to Sinfonia Eroica composta per festeggiare il souvenire di un grand Uuomo (Heroic Symphony composed to celebrate the memory of a great man).

Quite apart from Beethoven's changing opinion of Napoleon, the story of the Symphony's creation provides insight into the composer's tenacious and economical creative process. During the winter of 1801, he composed a contredanse for use in Viennese ballrooms. Obviously pleased by this little piece, he reused it in his ballet, *The Creatures of Prometheus*, which premiered in March 1801. In late 1802 Beethoven came back to the contredanse melody, making it the basis of his Fifteen Variations and Fugue for piano, Op. 35, now known as the "Eroica" Variations. Finally, he used the theme and part of the piano variations in the variations that comprise the finale of the "Eroica" Symphony, Op. 55. This unpretentious dance tune thus provided the point of departure for one of the grandest symphonies ever written.

By the winter of 1803 Beethoven was working obsessively on the new symphony, which grew ever longer and denser. After the premiere the following year, the Viennese audience was stunned by the score's power, length, and difficulty. By the time of its publication in 1806, however, it was celebrated as one of Beethoven's finest achievements.

A Closer Look The "Eroica" Symphony begins (Allegro con brio) with two explosive and defiant chords. These two root-position triads in the main key of E-flat major contain within their structure the basis for the entire Symphony's thematic material. The forward trajectory set in motion by these powerful opening salvos is sustained throughout the rest of this movement. All of the subsidiary themes are either obviously or subtly related to the first theme. This first movement represents a vast expansion of sonata form; its development section is remarkably protracted, complex, and highly dramatic. Even the movement's coda—far from being a perfunctory closing "tail"—is so extended as to function as a second developmental section.

The Symphony's second movement, the *Marcia funebre* (**Adagio assai**), caused the French composer Hector Berlioz to observe, "I know of no other example in music of a style wherein grief is so able to sustain itself consistently in forms of such purity and nobility of expression." Beethoven cast this funeral march in a broad three-part formal design in which the opening theme returns as a refrain, similar to a rondo. The final passage of the second movement is harrowing in its pathos, as Berlioz stated, "When these shreds of lugubrious melody are bare, alone, broken, and have passed one by one to the tonic, the wind instruments cry out as if it was the last farewell of the warriors to their companions in arms."

While the third movement Scherzo (**Allegro vivace**) begins quietly, the music builds volume inexorably as it hurtles forward. The accompanying Trio, by contrast, with its prominently featured three horns, is stately and heroic. The last movement (**Allegro molto**) features the theme and variations mentioned above. The finale begins with a precipitous onrush of energy. Immediately afterward, pizzicato strings quietly play the bass line of the main theme—itself obviously related to the first movement's opening theme. From this point onward, a series of ingenious variations appear in succession until an exuberant coda brings the "Eroica" to an exultant close.

In 1817, with all but the Ninth composed, Beethoven was asked by a friend to name the favorite among his eight symphonies. With "great good humor," he replied, "Eh! Eh! The 'Eroica."

—Byron Adams

Beethouen composed his Symphony No. 3 from 1802 to 1803.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the "Eroica," in January 1903. Its most recent appearance on a subscription series was in April 2019, with Yannick Nézet-Séguin conducting. The work has become one of the most frequently performed pieces by the Orchestra, and it was chosen to be performed in memory of both Franklin Roosevelt and John Kennedy. Among the distinguished conductors who have led the Symphony with the Philadelphians are Leopold Stokowski, Willem Mengelberg, Clemens Krauss, Eugene Ormandy, Otto Klemperer, Fritz Reiner, Bruno Walter, Georg Solti, Daniel Barenboim, Claudio Abbado, Klaus Tennstedt, Riccardo Muti, Wolfgang Sawallisch, Christoph Eschenbach, Simon Rattle, Christoph von Dohnányi, and Michael Tilson Thomas.

The Orchestra has recorded the "Eroica" three times: in 1961 with Ormandy for CBS; in 1980 with

Ormandy for RCA; and in 1987 with Muti for EMI. A live performance from 2005 with Eschenbach is also currently available as a digital download.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.

Performance time is approximately 50 minutes.

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Musical Terms

GENERAL TERMS

Bel canto: A term that refers to the Italian vocal style of the 18th and early 19th centuries that emphasized beauty of tone in the delivery of highly florid music

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

Chord: The simultaneous sounding of three or more tones

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

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

Counterpoint: The combination of simultaneously sounding musical lines **K.:** Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

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

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

Ritornello: Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloist(s)

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Scherzo: 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

Scale: The series of tones which form (a)

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 **Tonic:** The keynote of a scale

Triad: A three-tone chord composed of a given tone (the "root") with its third and fifth

in ascending order in the scale

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed

and fast

Allegro: Bright, fast Andante: Walking speed Con brio: Vigorously, with fire Larghetto: A slow tempo

Presto: Very fast **Vivace:** Lively

TEMPO MODIFIERS

Assai: Much Molto: Very

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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.