

2022–2023 | 123rd Season

The Philadelphia Orchestra

Thursday, December 1, at 7:30

Friday, December 2, at 2:00

Saturday, December 3, at 8:00

Nathalie Stutzmann Conductor

Ricardo Morales Clarinet

Choong-Jin Chang Viola

Bruch Concerto for Clarinet, Viola, and Orchestra in E minor, Op. 88

I. Andante con moto

II. Allegro moderato

III. Allegro molto

Dvořák Symphony No. 9 in E minor, Op. 95 ("From the New World")

I. Adagio—Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco—Meno mosso e maestoso—Un poco meno mosso—
Allegro con fuoco

This program runs approximately 1 hour, 15 minutes,
and will be performed without an intermission.

These concerts are sponsored by **Edith R. Dixon**.

Nathalie Stutzmann's appearance is sponsored by **Eileen Kennedy and Robert Heim**.

The December 3 concert is also sponsored by **Allan Schimmel in memory of Reid B. Reames**.

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.

2022-23
SEASON



Yuja
Wang



Leonidas
Kavakos



Emanuel
Ax

Yo-Yo
Ma



Incredible artists and
sensational programs await!

Rachmaninoff 150
featuring **Yuja Wang**
January 26–February 5

Marvel Studios'
Black Panther
March 17–19

Beethoven for Three
March 18

Symphonie fantastique
May 11–13

Subscriptions and
individual tickets for
these performances
are on sale now!

philorch.org | 215.893.1999

The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director



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 as the eighth music director of The Philadelphia Orchestra. 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.

Principal Guest Conductor



Jeff Fusco

Nathalie Stutzmann began her role as The Philadelphia Orchestra's principal guest conductor with the 2021–22 season; she holds the Ralph and Beth Johnston Muller Chair. The three-year contract will involve a regular presence in the Orchestra's subscription series in Philadelphia and at its summer festivals in Vail, Colorado, and Saratoga Springs, New York. She made her Philadelphia Orchestra conducting debut in 2016. She is also in her first season as music

director of the Atlanta Symphony, only the second woman to lead a major American orchestra, and her fifth season as chief conductor of the Kristiansand Symphony in Norway. Ms. Stutzmann is considered one of the most outstanding musical personalities of our time. Charismatic musicianship, combined with unique rigor, energy, and fantasy, characterize her style. A rich variety of strands form the core of her repertoire: Central European and Russian Romanticism is a strong focus—ranging from Beethoven, Schumann, Brahms, and Dvořák to the larger symphonic forces of Tchaikovsky, Wagner, Mahler, Bruckner, and Strauss—as well as French 19th-century repertoire and Impressionism. Highlights as guest conductor in the next seasons include debut performances with the Munich Philharmonic, the New York Philharmonic, and the Helsinki Philharmonic. She will also return to the London Symphony and the Orchestre de Paris.

Having also established a strong reputation as an opera conductor, Ms. Stutzmann has led celebrated productions of Wagner's *Tannhäuser* in Monte Carlo and Boito's *Mefistofele* at the Chorégies d'Orange festival in Provence. She began the 2022–23 season with a new production of Tchaikovsky's *The Queen of Spades* at La Monnaie in Brussels and makes her Metropolitan Opera debut this season with two productions: Mozart's *The Magic Flute* and *Don Giovanni*. She also helms *Tannhäuser* at the Bayreuth Festival in 2023.

Ms. Stutzmann began her studies in piano, bassoon, and cello at a very young age and studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. Also one of today's most esteemed contraltos, she studied the German repertoire with Hans Hotter. She has made more than 80 recordings and received the most prestigious awards. Her latest album, *Contralto*, was released in January 2021 and received *Scherzo* magazine's "Exceptional" seal, *Opera Magazine's* Diamant d'Or, and RTL radio's Classique d'Or. She is an exclusive recording artist of Warner Classics/Erato. Ms. Stutzmann was named Chevalier in the Ordre National de la Légion d'Honneur, France's highest honor, and a Commandeur de l'Ordre des Arts et des Lettres by the French government.



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

Follow us on social media!



@philorch

Photo: Jeff Fusco

Soloist

Alex Kuchoski



Ricardo Morales is one of the most sought-after clarinetists today. He joined The Philadelphia Orchestra as principal clarinet in 2003 and holds the Leslie Miller and Richard Worley Chair. He made his solo debut with the Orchestra in 2004. He previously served as principal clarinet of the Metropolitan Opera Orchestra. During his tenure with that ensemble, he soloed at Carnegie Hall and on two European tours. He has also been a featured soloist with the

Chicago Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Seoul Philharmonic, the Columbus Symphony, the Memphis Symphony, and the Flemish Radio Symphony. In addition, he was a featured soloist with the United States Marine Band, "The President's Own," with which he recorded Jonathan Leshnoff's Clarinet Concerto, a piece commissioned for him by The Philadelphia Orchestra. Mr. Morales has been asked to perform as principal clarinet with the New York Philharmonic, the Chicago Symphony, and, at the invitation of Simon Rattle, the Berlin Philharmonic.

An active chamber musician, Mr. Morales has performed at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and with the Chamber Music Society of Lincoln Center.

Mr. Morales's debut solo recording, *French Portraits*, is available on the Boston Records label. His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio; the Pacifica Quartet, which was nominated for a Latin GRAMMY Award; and of the Mozart Concerto with the Mito Chamber Orchestra (Japan).

A native of San Juan, Puerto Rico, Mr. Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He currently serves on the faculty of Temple University and is visiting professor at the Shanghai Conservatory of Music.

Soloist

Jessica Griffin



A native of Seoul, Korea, **Choong-Jin (C.J.) Chang** became principal viola of The Philadelphia Orchestra in 2006 after having joined the Orchestra in 1994. He holds the Ruth and A. Morris Williams, Jr., Chair. He made his performance debut as a 12-year-old violinist with the Seoul Philharmonic as winner of the Yook Young National Competition. At the age of 13 he moved to the United States to attend the Juilliard School of Music. He subsequently studied in

Philadelphia at the Esther Boyer College of Music of Temple University and at the Curtis Institute of Music, from which he received degrees in both violin and viola. His primary teachers were Jascha Brodsky and Joseph dePasquale.

Mr. Chang made his solo recital debut at Carnegie Hall in 2007 and since then has appeared in numerous recitals in the United States and South Korea. In 2008 he was featured as a soloist with The Philadelphia Orchestra during its Asian Tour, performing in Seoul and Shanghai, and its summer residency at the Saratoga Performing Arts Center. He made his Philadelphia Orchestra subscription solo debut in 2009 and since then has been a frequent soloist with the ensemble. In 2013 Mr. Chang planned the Bach and Hindemith Project, which included all the viola pieces from both composers and was performed in four recitals over a year at the Kuhmo Arts Hall in Seoul. As a chamber musician, he performs with the world's great musicians at many prestigious festivals throughout the United States and Asia. He is a founding member of the Johannes Quartet, whose debut performances at Philadelphia's Ethical Society and Carnegie Hall received glowing reviews. Since 1997 the Quartet has performed to audience and critical acclaim throughout the United States. It recently premiered Esa-Pekka Salonen's quartet, *Homunculus*, and William Bolcom's octet, *Double Quartet*, with the Guarneri Quartet.

Alongside his extensive performing activities, Mr. Chang is a respected teacher of both violin and viola. Among his former pupils are members of The Philadelphia Orchestra and the Cleveland Orchestra, as well as many winners of major competitions. He currently serves as the viola professor at Johns Hopkins University's Peabody Conservatory of Music and as an artist/faculty at the Aspen Music Festival and School during the summer.

Framing the Program

Parallel Events

1893

Dvořák

Symphony
No. 9

Music

Sibelius

Karelia Suite

Literature

Maeterlinck

Pelleas and

Melisande

Art

Munch

The Scream

History

Ford builds his
first car

1911

Bruch

Concerto for
Clarinet,
Viola, and
Orchestra

Music

Strauss

Der

Rosenkavalier

Literature

Wharton

Ethan Frome

Art

Braque

Man with a

Guitar

History

Chinese

Republic

proclaimed

Although Max Bruch was one of the most versatile German composers in the second half of the 19th century, his reputation now rests principally on several pieces for violin or cello with orchestra, notably his First Violin Concerto, the *Scottish Fantasy*, and *Kol Nidrei*. Bruch later composed a less well-known Concerto for Clarinet and Viola, meant to showcase his clarinetist son Max Felix. In this soulful piece he calls upon Swedish folksongs.

Inspiration from the folk music of a country other than one's own was also important for Antonín Dvořák, especially for pieces he wrote during his years living in America in the early 1890s. This is most evident in his celebrated final Symphony, subtitled "From the New World." As he remarked in a letter: "The Americans expect great things of me ... to create a national music." Some of his inspiration came from studying the music of African Americans and Native Americans. The Symphony was immediately hailed as a masterpiece upon its premiere at Carnegie Hall in December 1893.

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.



OUR CITY.
OUR ORCHESTRA.

Your Philadelphia Orchestra is more than music on the stage ... we are a community connected through music. Together with Philadelphia partners and thinkers from far and wide, programs like HearTOGETHER and Our City, Your Orchestra share stories that inspire, connect, challenge, and unite us through the power of music.

HearTOGETHER is available for free to listen to on Apple Podcasts, Spotify, and philorch.org/hearttogether.

Our City, Your Orchestra is available to watch online for free at philorch.org/ocyo.

Photos: Jeff Fusco, Bowie Verschuuren



HEAR
TOGETHER



The Music

Concerto for Clarinet, Viola, and Orchestra

Max Bruch

Born in Cologne, January 6, 1838

Died in Friedenau (near Berlin), October 20, 1920



Max Bruch is remembered today for just a handful of scores. His most notable is the Violin Concerto No. 1 in G minor, Op. 26, which ranks in popularity with the violin concertos by Mendelssohn, Brahms, and Tchaikovsky. Other noted scores include his beloved *Kol Nidrei* for cello and orchestra, Op. 47 (1881), whose fame has never waned, and the once ubiquitous Scottish Fantasy for violin and orchestra, Op. 46 (1880), which, although performed from time to time, had its heyday in the 19th

and 20th centuries. Unfortunately, such attractive and elegantly crafted works as his Concerto for Clarinet, Viola, and Orchestra in E minor, Op. 88 (1911), rarely appear on concert programs, although his Concerto for Two Pianos and Orchestra in A-flat major, confusingly assigned the opus number "88a," has been revived in recent years.

An Unjustly Neglected Work Listeners might well wonder why Bruch's lovely double concerto for clarinet and viola remains so obscure. The answer is simple: His mellifluous and expressive style was formed relatively early in his career, and he only slightly modified his idiom over the course of a long life. By the time that Bruch died in 1920, the Romantically inflected Teutonic style that he had espoused for so long had been eclipsed by the music of composers such as Richard Strauss, Debussy, Stravinsky, and Schoenberg. It is only as Modernism's influence has waned that several of Bruch's later, less famous compositions have been recorded and are tentatively beginning to appear on the fringes of the repertory.

Bruch, who was in demand as a conductor as well as a distinguished composer, was also a devoted husband and affectionate father to four children. His eldest son, Max Felix, was musically gifted and became a superb clarinetist. Max Felix's ability inspired his father to create two scores for him, the Eight Pieces for Clarinet, Viola, and Piano, Op. 83, in 1910, and the Concerto for Clarinet, Viola, and Orchestra the following year. The premiere of the double concerto took place on March 5, 1912, in the seaport of Wilhelmshaven before an audience filled with German naval officers. The soloists were Max Felix as clarinetist and his father's friend Willy Hess playing viola. After some revisions, a second performance was presented on December 3, 1913, at the Berlin Hochschule für Musik, with Max

Felix joined by violist Werner Schuch; Leo Schratzenholz conducted his privately financed Orchestergesellschaft.

A Closer Look Bruch's double concerto breaks no new ground, either in terms of music history—it was composed in the same year as Stravinsky's avant-garde ballet *Petrushka*—or in relation to his own earlier work. The two soloists announce themselves in declamatory, recitative-like fashion (**Andante con moto**), just as the soloist did in the *Vorspiel* (Prelude) of his First Violin Concerto, the revised version of which was performed in 1868, over 40 years before the premiere of the double concerto. Unlike the First Violin Concerto, however, the music here is ruminative rather than passionate, and highly reminiscent of Brahms's Quintet for Clarinet and Strings, Op. 115 (1891). Like Brahms's Quintet, the opening movement of the Concerto is lyrical and deeply elegiac.

Both the first and second movements display Bruch's fascination with folk music, here through allusions to Swedish folksongs. He had often used folk materials in earlier compositions such as the Scottish Fantasy and the *Kol Nidrei*. In 1875 he wrote to his publisher, Fritz Simrock, "I would never have come to anything in this world, if I had not, since my twenty-fourth year, studied the folk music of all nations with seriousness, perseverance, and unending interest." His biographer Christopher Fifield cautions that "Bruch belonged to those musicians of the nineteenth century who made use of the folksong, rather than respect its autonomy." In other words, he viewed folk music as source material rather than possessing much intrinsic value. (Nevertheless, Bruch's persistent engagement with folk song may well have intrigued the young Ralph Vaughan Williams, who traveled to Berlin in 1897 to study with him.)

The second movement, marked **Allegro moderato**, has a waltz-like triple meter that infuses the music with a fetching wistfulness; it concludes with a touching plagal cadence (familiar from hymnody as an "Amen"). The finale (**Allegro molto**) is cast in strict sonata form and is much more extroverted than the preceding movements. The work is unusual in that the orchestral forces are expanded for each movement, so that passages of the elaborately scored finale sound unexpectedly vibrant and brassy.

—Byron Adams

Bruch composed his Concerto for Clarinet, Viola, and Orchestra in 1911.

The Philadelphia Orchestra first performed the piece in July 2022, at the Bravo! Vail Music Festival, with Nathalie Stutzmann conducting Principal Clarinet Ricardo Morales and Principal Viola Choong-Jin Chang.

The score calls for solo clarinet, solo viola, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Performance time is approximately 20 minutes.

The Music

Symphony No. 9 ("From the New World")

Antonín Dvořák

Born in Nelahozeves, Bohemia, September 8, 1841

Died in Prague, May 1, 1904



The moving Czech national anthem opens with a question: "Kde domov můj?" (Where is my home?). Antonín Dvořák, the most famous of all Czech composers, might well have asked the same thing given the course of his career. Born in the provincial town of Nelahozeves, he was initially educated in Zlonice, a town not much bigger, before moving to Prague to complete his studies. His professional career began there as violist at the Provisional Theater, eventually playing under

the direction of Bedřich Smetana, the country's leading composer. Soon his own compositions started to pour forth and get noticed. Powerful figures from Vienna repeatedly awarded him a state stipendium and Johannes Brahms arranged a crucial introduction to his own German publisher.

Within two decades Dvořák's fame and popularity extended far beyond his homeland. The English became particularly enamored of his music. Dvořák made eight trips there, was awarded an honorary doctorate from Cambridge University, and basked in the adulation of enormous audiences. His longest time abroad was the two and a half years he spent in America beginning in September 1892. He came at the invitation of a visionary music patron, Jeannette Thurber, who made such a lucrative offer to become director of the National Conservatory of Music of America that Dvořák felt he could not turn it down. He spent the academic year in New York City, living with his family in a brownstone at 327 East 17th Street. During the summer of 1893 he traveled to Spillville, Iowa, which boasted a large Czech community.

Creating American Music The Symphony in E minor was the first in a series of important works Dvořák wrote in America, which also included the String Quartet in F major (the "American"), the String Quintet in E-flat major, the Violin Sonata in G major, and the magnificent Cello Concerto. Composing such substantial music was one of the reasons Thurber sought out Dvořák in the first place. She was interested not only in finding someone to lead the National Conservatory, but also in a figure who could make a lasting contribution to the enhancement of American musical life. As Dvořák wrote in a letter to a friend back home: "The Americans expect great things of me. Above all, I am to show them the way into the Promised Land, into the realms of a new independent art—in short, to create a national

music." Thurber provided him with American poems and other materials, and even took him to see Buffalo Bill's Wild West Show.

Dvořák began writing a new symphony less than four months after his arrival and made rapid progress. By mid-April he reported in a letter: "I have not much work at school now, so that I have enough time for my own work and am now just finishing my E-minor Symphony. I take pleasure in it, and it will differ very considerably from my others. Indeed, the influence of America in it must be felt by everyone who has any 'nose' at all." In another letter two days later he repeated how pleased he was with the piece and how different this symphony was from his earlier ones, adding "It is perhaps turning out rather American!!!" Shortly before the premiere Dvořák gave the Symphony the subtitle "Z nového světa" (From the New World), by which he explained he meant "Impressions and Greetings from the New World."

The eminent Wagnerian conductor Anton Seidl led the premiere performances with the New York Philharmonic at Carnegie Hall on December 15 and 16, 1893. Dvořák recounted that "the newspapers are saying that no composer has ever had such a triumph. I was in a box, the hall was filled with the highest New York society, the people clapped so much that I had to acknowledge the applause like a king!" One prominent critic declared it "the greatest symphony ever composed in this country." Some of the reviewers raised the issue of writing a distinctively American symphony, commented on the mood of the work, and noted its use of indigenous sources.

A Story Within? Dvořák had indeed been influenced by his surroundings and his exposure to a new culture and its music. He noted that the second movement Largo "is in reality a study or a sketch for a longer work, whether a cantata or an opera which I propose writing, and which will be based upon Longfellow's *Hiawatha*." It seems that among the materials Thurber had given him was Henry Wadsworth Longfellow's poem *The Song of Hiawatha*, first published in 1855, which Dvořák already knew from a Czech translation. Although he never wrote a cantata or opera on this story, he acknowledged that at least two of the Symphony's movements, the middle ones, are based on parts of it. The fascinating detective work of musicologist Michael Beckerman has revealed some of the many unknown layers and influences that helped form this remarkable symphony.

Dvořák also called upon American musical resources. He read an article that included musical examples of spirituals and heard some sung by a Black student at the National Conservatory, Harry T. Burleigh (1866–1949). In an interview he gave to the *New York Herald* Dvořák discussed the influence of music by Native Americans:

I therefore carefully studied a certain number of Indian melodies which a friend gave me, and became thoroughly imbued with their characteristics—with their spirit, in fact. It is this spirit which I have tried to reproduce in my Symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of Indian music, and, using these themes as subjects, have

developed them with all the resources of modern rhythm, harmony, counterpoint, and orchestral color.

Listeners have long been fascinated by Dvořák's references to these American sources, presented with a heavy Czech accent. That Czech musical accent is, of course, just as much a construction as the American idiom. In his Czech pieces Dvořák also invented his own tunes and resented insinuations that he was calling upon actual folk material. In its formal construction and ambition, the "New World" Symphony calls on a Germanic heritage drawn both from the symphonies of Brahms and the symphonic poems of Liszt—there is even a brief allusion in the last movement to Wagner's opera *Tannhäuser*.

A Closer Look The four-movement Symphony begins with a mournful **Adagio** introduction that builds to an **Allegro molto** initiated by a prominent horn theme. One of the "Germanic" features of the Symphony is the recycling of themes between and among movements, leading to a parade of them in the fourth movement finale. The second theme is given by the flute and bears some resemblance to the spiritual "Swing Low, Sweet Chariot."

The famous **Largo** second movement relates to *Hiawatha*, although there is some debate about exactly which part of the story; a lamenting section in the middle seems to allude to the funeral of Minnehaha. The well-known English horn solo that opens the movement is not an actual spiritual, although through Dvořák's invention it has in some ways become one—a student of his, William Arms Fisher, provided words for it in the 1920s as "Goin' Home."

The **Molto vivace** scherzo opens with a passage that harkens back to the scherzo of Beethoven's Ninth Symphony. Dvořák again acknowledged the influence of Longfellow: "It was suggested by the scene at the feast in *Hiawatha* where the Indians dance, and is also an essay I made in the direction of imparting the local color of Indian character to music." The finale (**Allegro con fuoco**) provides a grand conclusion in its propulsive energy and review of themes from the previous movements.

—Christopher H. Gibbs

Dvořák's "New World" Symphony was composed in 1893.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the work in November 1902. Most recently on subscription it was presented by Eun Sun Kim in February 2022.

The Philadelphians have recorded the complete Ninth Symphony seven times: in 1925, 1927, and 1934 with Leopold Stokowski for RCA; in 1944 and 1956 with Eugene Ormandy for CBS; in 1976 with Ormandy for RCA; and in 1988 with Wolfgang Sawallisch for EMI. The Orchestra also recorded the famous "Largo" second movement in 1919 with Stokowski for RCA.

The score calls for two flutes (II doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (cymbals, triangle), and strings.

The "New World" Symphony runs approximately 40 minutes in performance.

Program notes © 2022. All rights reserved. Program notes may not be reprinted without written permission from The Philadelphia Orchestra and/or Byron Adams.

Musical Terms

GENERAL TERMS

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

Cantata: A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chord: The simultaneous sounding of three or more tones

Counterpoint: The combination of simultaneously sounding musical lines

Fantasy: A composition free in form and more or less fantastic in character

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

Meter: The symmetrical grouping of musical rhythms

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

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

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.

Plagal cadence: Cadence in which the subdominant precedes the tonic. Also known as the "Amen" cadence, for its prevalence in the conclusion of hymns.

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

Scale: The series of tones which form any major or minor key

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. Also an instrumental piece of a light, piquant, humorous character.

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.

Subdominant: The fourth degree of the major or minor scale

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

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

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Con fuoco: With fire, passionately, excited

Con moto: With motion

Largo: Broad

Maestoso: Majestic

Meno mosso: Less moved (slower)

Moderato: A moderate tempo

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Un poco: A little

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at philorch.org/ContactPatronServices.

Subscriber Services:
215.893.1955, Mon.–Fri., 9 AM–5 PM

Patron Services:
215.893.1999
Mon.–Fri., 10 AM–6 PM
Sat.–Sun., 11 AM–6 PM
Performance nights open until 8 PM

Ticket Office:
Mon.–Sun, 10 AM–6 PM
The Academy of Music
Broad and Locust Streets
Philadelphia, PA 19102
Tickets: 215.893.1999

Concert dates (two hours before concert time):
The Kimmel Center
Broad and Spruce Streets
Philadelphia, PA 19102

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Visit us online at philorch.org or call us at 215.893.1999 and ask for assistance.

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

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

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

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space 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.