

Season 2019-2020

**Thursday, February 6,
at 7:30**
**Saturday, February 8,
at 8:00**

The Philadelphia Orchestra

Karina Canellakis Conductor
Emanuel Ax Piano

Di Castri *Lineage*

First Philadelphia Orchestra performances

Beethoven Piano Concerto No. 2 in B-flat major, Op. 19
I. Allegro con brio
II. Adagio
III. Rondo: Molto allegro

Intermission

Lutosławski Concerto for Orchestra
I. Intrada
II. Capriccio, notturno, ed arioso
III. Passacaglia, toccata, e corale

This program runs approximately 1 hour, 45 minutes.

The February 6 concert is sponsored by
Kristen Phillips and Matthew Schreck.

The February 8 concert is sponsored by
Medcomp and the **Young Friends of The Philadelphia Orchestra.**

These concerts are part of The Philadelphia Orchestra's WomenNOW and BeethovenNOW celebrations.

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

Jessica Griffin



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Yannick Nézet-Séguin is now in his eighth 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.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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Photo: Jessica Griffin

Conductor



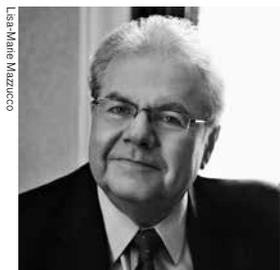
Mathias Bohner

Conductor **Karina Canellakis** is the newly appointed chief conductor of the Netherlands Radio Philharmonic and principal guest conductor of the Berlin Radio Symphony. Internationally acclaimed for her emotionally charged performances, technical command, and interpretive depth, she has conducted many of the top orchestras in North America, Europe, Asia, and Australia since winning the Sir Georg Solti Conducting Award in 2016. She makes her Philadelphia Orchestra debut with these current performances.

Ms. Canellakis makes several other notable debuts in the 2019–20 season including the San Francisco, Atlanta, Minnesota, and London symphonies; the Munich Philharmonic; and the NDR Elbphilharmonie Orchestra. With a strong presence at European summer festivals, she also makes debut appearances at the Saint-Denis Festival with the Radio France Philharmonic and the Edinburgh International Festival with the BBC Scottish Symphony, and returns to the Bregenz Festival with the Vienna Symphony and a program featuring the third act of Wagner's *Siegfried*. Return engagements include the Orchestre de Paris, the Royal Stockholm Philharmonic, the Houston and Toronto symphonies, and the Los Angeles Philharmonic for performances at Walt Disney Concert Hall.

On the operatic stage Ms. Canellakis returns this season to the Zurich Opera House to lead a fully staged production of Verdi's *Requiem*. Last season she conducted performances of Mozart's *Don Giovanni* with the Curtis Opera Theatre at the Kimmel Center. She has also conducted Mozart's *The Magic Flute* and *The Marriage of Figaro*, and she led the world premiere of David Lang's *The Loser* at the Brooklyn Academy of Music. In 2017 she conducted Peter Maxwell Davies's final opera, *The Hogboon*, with the Luxembourg Philharmonic. Already known to many in the classical music world for her virtuoso violin playing, she was initially encouraged to pursue conducting by Simon Rattle while she was playing regularly in the Berlin Philharmonic for two years as a member of its Orchester-Akademie. Ms. Canellakis is a graduate of the Curtis Institute of Music and the Juilliard School.

Soloist



Lisa Marie Mazurco

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

In addition to these current performances, highlights of Mr. Ax's 2019–20 season include a European summer festivals tour with the Vienna Philharmonic and Bernard Haitink, an Asian tour with the London Symphony and Simon Rattle, US appearances with the Rotterdam Philharmonic and Lahav Shani, and three concerts with regular partners violinist Leonidas Kavakos and cellist Yo-Yo Ma at Carnegie Hall in March. Additional celebrations of Beethoven's 250th birthday include recitals in Madison, Santa Barbara, Orange County, Washington, Las Vegas, and Colorado Springs, culminating with a solo recital in May at Carnegie Hall. Mr. Ax also performs with orchestras in Houston, Baltimore, Atlanta, San Francisco, Los Angeles, New York, Montreal, Cincinnati, Indianapolis, London, Frankfurt, Berlin, Rome, Zurich, Rotterdam, and Tel Aviv.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987. He has received Grammy awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Mr. Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004–05 season he contributed to an International Emmy Award-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013 his recording *Variations* received the Echo Klassik Award for Solo Recording of the Year. Mr. Ax is a Fellow of the American Academy of Arts and Sciences. For more information please visit www.EmanuelAx.com.

Emanuel Ax's performances are sponsored, in part, by Robert E. Mortensen.

Framing the Program

Parallel Events

1795
Beethoven
 Piano Concerto No. 2

Music
 Haydn
 "Drum Roll" Symphony

Literature
 Goethe
Wilhelm Meisters Lehrjahre

Art
 Goya
The Duchess of Alba

History
 Bread riots in Paris

1950
Lutosławski
 Concerto for Orchestra

Music
 Menotti
The Consul

Literature
 Lewis
The Lion, the Witch, and the Wardrobe

Art
 Chagall
King David

History
 Beginning of Korean War

The concert tonight combines two of The Philadelphia Orchestra's principal initiatives this season: BeethovenNOW, celebrating the composer's 250th birthday, and WomenNOW, which spotlights women innovators and creators. Rising star and Curtis graduate Karina Canellakis makes her debut in a program that opens with the Canadian composer Zosha Di Castri's recent tribute to her grandmother titled *Lineage*.

Over a three-week period, the Philadelphians are offering Beethoven's five piano concertos, monuments in the early and middle periods of his career. Beethoven composed and revised his Piano Concerto No. 2 over the course of several years and performed it often before writing the work that we now know as his Concerto No. 1 in C major. Mozart's concertos served as the young musician's model for this sparkling work as he attempted to make a name for himself in Vienna as both a virtuoso pianist and a brilliant composer.

In 1987, seven years before his death, the eminent Polish composer Witold Lutosławski made a historic visit to the Academy of Music and conducted The Philadelphia Orchestra in three of his works. Tonight we hear his most often performed composition, the Concerto for Orchestra, which he wrote in mid-career during the early 1950s. Inspired by the similarly named masterpiece of the Hungarian Béla Bartók, whose music exerted an increasing influence on Lutosławski's style at the time, the work makes use of folk materials and gives a chance for the virtuoso Philadelphians to shine.

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

The Music

Lineage

David Adaric/k



Zosha Di Castri
Born in Calgary, Alberta,
Canada, January 16 1985
Now living in New York City

It was through her childhood piano studies that the young Canadian composer Zosha Di Castri was initially drawn to improvisation and composition. One of the most powerful formative experiences of her youth was hearing for the first time the work of a living female composer at the Banff Centre for the Arts, when she was only 12 or 13 years old. “I had never previously realized this was even a possibility for women,” she later recalled.

An Irresistible Pull As a high-school student, Di Castri took lessons in composition with Alan Gilliland, composer-in-residence with the Edmonton Symphony. It was through this association that she was able to hear one of her works performed by that orchestra, and the “insistent pull” she felt toward composition became almost irresistible. She continued studies in piano performance and composition at McGill University in Montreal and then earned a doctorate in composition at Columbia University. She has been serving as a composition faculty member at Columbia since 2014 and was an inaugural fellow with Columbia University’s Paris-based Institute of Ideas and Imagination. While her reputation as an exciting composer and collaborator was growing across North America, she came to international prominence when her choral/orchestral work *Long Is the Journey, Short Is the Memory* opened the 2019 BBC Proms.

Di Castri’s music displays her sensitivity to timbre, texture, and creative orchestration. In this connection she acknowledges the influence of spectralist ideas, and the music of composers mainly associated with Paris including Tristan Murail, Claude Vivier, Gérard Grisey, and Kaija Saariaho. Di Castri often employs starkly contrasting materials that are refracted through repetition, and although the resulting musical textures can be complex, they are designed to evoke a visceral or emotional impact on first hearing. “I don’t see what I’m doing as being divorced from music of the past,” she observes, “but rather linked to many traditions (both old and new), with my own personal spin.”

Di Castri’s works incorporate dance, film, improvisation, visual and dramatic elements, recorded sound, and electronics. She adds, “I usually work from a larger idea that informs my compositional decisions—such as a

concept, a text, a narrative, or a response to a piece of visual art or literary source.”

Di Castri’s *Lineage*, from 2013, is her second composition for symphonic orchestra. A co-commission from the San Francisco Symphony and the New World Symphony, it was premiered in April 2013 with the latter ensemble under the direction of Michael Tilson Thomas (the musical director for both orchestras).

A Closer Look The work’s title and musical inspiration sprang from the composer’s reflection on the process of cultural transmission across generations and continents. About the time that she received the commission, Di Castri’s Italian immigrant grandmother passed away, and she wanted to write something as a tribute to her. But as a third-generation Canadian, Di Castri was also aware of how these second-hand memories can be both real and idealized, almost to the point of fantasy. “As a kid,” she explains, “I loved listening to my grandparents tell stories about ‘the old country’ or of life in the village or on the farm. These tales were at once so real through their repetition, and yet at the same time were so foreign and removed from my own personal experience.” The stories themselves became transformed through the process of transmission—memories of memories.

In translating that personal reflection into music, Di Castri creates an imagined folk-music, an invention based on these second-hand experiences, and juxtaposes those inventions with the Modernism of her own culture and memories. In *Lineage* she keeps some musical elements constant while others are altered, creating a musical narrative based on both repetition and perpetual evolution. For her, the result is deeply personal, “a re-imagining of places and traditions I’ve known only second-hand, the sound of a fictitious culture one dreams up to keep the memories of another generation alive.”

Lineage opens with a distant wind chorale, the haunting microtones suggesting a folkloric quality distorted through memory and encircled by shimmering percussion. The orchestra descends quietly, almost silently, into a deep abyss, out of which new ideas gradually emerge. A rhythmic motif repeats until it becomes a whirring ostinato that spins off into divergent streams. The wind chorale then returns as a formal and narrative anchor, augmented this time by string clusters, and repeated in canonic iterations that echo around the orchestra. Rippling figures that enliven the sustained harmonies soon develop

Lineage was composed in 2013.

These are the first Philadelphia Orchestra performances of the piece, and the first time anything by the composer has been played by the Orchestra.

The score calls for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (almglocken, bass drum, China cymbal, glockenspiel, marimba, nipple gongs, ocean drum, rainstick, splash cymbals, suspended cymbals, tam-tams, tubular bells, vibraphone and bow, woodblocks, xylophone), harp, piano, celesta, and strings.

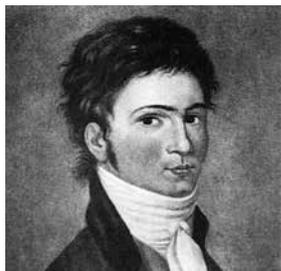
Performance time is approximately 10 minutes.

into a percussive pizzicato section that is more explicitly folk-like and dance oriented. The textures build into an energetically charged cathartic release that gradually dissipates into fragmented, half-forgotten flashes of nostalgia. A final variation on the microtonal chorale returns, concluding with poignant, halting string shivers.

—Luke Howard

The Music

Piano Concerto No. 2



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

While Mozart did not invent the piano concerto, he was the one to bring it to prominence and create enduring musical monuments. He served as an inspiring model for the young Beethoven, who at age 12 was already being compared to him. An important music journal announced that the prodigy “would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun.” At 16 Beethoven went to Vienna in the hopes of studying with his idol. He is said to have played for Mozart and to have earned the approving remark, “Keep your eyes on him; someday he will give the world something to talk about.”

Not long after his arrival, however, Beethoven was called home to tend to his gravely ill mother and he remained in Bonn for the next five years. In 1792, financially assisted by the Elector Maximilian Franz and Count Waldstein, Beethoven won the chance to return to Vienna. With Mozart now dead, Haydn would be his teacher. Waldstein informed Beethoven, “With the help of assiduous labor you shall receive *Mozart’s spirit from Haydn’s hands.*” After studies with Haydn and others, Beethoven began to mold his public career. As Mozart had found some two decades earlier, piano concertos offered the ideal vehicle to display both performing and composing gifts, including those of improvisation in the unaccompanied cadenza sections heard near the end of certain movements.

Really a First Concerto As is often remarked, Beethoven’s Second Piano Concerto is chronologically really the first of the famous five that he composed. Yet the issue is even a bit more complicated because as a young teenager while still living in Bonn, Beethoven had composed what we might call a Piano Concerto “No. 0” in E-flat major. Although only the piano part survives with some instrumental cues, an orchestration has been reconstructed; a few available recordings of this curiosity give a good idea of how the young composer sought to emulate Mozart.

The exact chronology of Beethoven’s first three mature piano concertos is not altogether clear. The genesis of the B-flat-major Concerto is the most protracted of them. The earliest version was apparently written in Bonn when

Beethoven's Piano Concerto No. 2 was composed in 1790. The composer revised the score from 1793 to 1795 and again in 1798 and 1801.

The Second Concerto wasn't premiered at Philadelphia Orchestra concerts until February 1954, with Rudolf Serkin as soloist and Eugene Ormandy conducting. The most recent performances were in February 2015, with pianist Imogen Cooper conducting from the keyboard.

The Philadelphia Orchestra recorded the Second Concerto in 1955 and 1965, both for CBS with Serkin and Ormandy.

The score calls for solo piano, one flute, two oboes, two bassoons, two horns, and strings.

Beethoven's Second Concerto runs approximately 30 minutes in performance.

Beethoven was in his late teens. He revised the work in Vienna and wrote a different rondo finale than the one we know today. The Concerto went through other revisions leading to performances in Prague in 1798, and final ones before its publication in 1801. This evolution of the work over the course of more than a decade shows how Beethoven considered his early concertos vehicles for his own concert use. He was still learning what worked best and to what audiences most responded. Throughout this long process, however, Beethoven retained the essential Classical dimensions for the Concerto, his shortest and the one deploying the smallest orchestra (it is the composer's only mature orchestral work without clarinets).

A Closer Look The **Allegro con brio** begins with an energetic orchestral introduction that presents a variety of themes before the soloist enters with a florid, more reserved melody. The cadenza of this movement juxtaposes music Beethoven wrote around 1809 with the Concerto's original material, dating back as far as 20 years. The cadenza begins as a fugato exploring the opening material and displays powerful, boldly harmonic, dynamically diverse writing.

The **Adagio** contrasts a soft string-dominated opening with a full orchestral statement from which the soloist responds with lush chords. The final **Molto allegro** presents a syncopated theme for piano alone that is taken up by the full orchestra. Beethoven wittily experiments with the theme, later presenting it in the wrong key and without the characteristic syncopations until the orchestra brings the soloist back on track.

—Christopher H. Gibbs

The Music

Concerto for Orchestra



Witold Lutosławski
Born in Warsaw,
January 25, 1913
Died there, February 9, 1994

Witold Lutosławski, one of the most celebrated Polish composers of the 20th century, came from an unusually musical family. His mother played piano, his grandfather was an amateur violinist, and his aunt was an exceptionally fine pianist who had studied with César Franck. Young Lutosławski seemed to have inherited the musical gift and attended the Warsaw Conservatory in the early 1930s, earning diplomas in both composition and piano performance.

When Lutosławski graduated in 1937, much of the music of Western Europe was still unknown to Poles. Stravinsky's *The Rite of Spring* had yet to be performed in Poland, audience's tastes were generally conservative, and there was little opportunity for an aspiring young Polish composer. Only Karol Szymanowski's brand of nationalism was able to offer any guidance. Szymanowski, an admirer and friend of Igor Stravinsky, urged younger Polish composers to look to France, which Lutosławski did, intending to study there with either Nadia Boulanger or Charles Koechlin. But World War II intervened.

Functional Music After the war, Poland was quickly aligned with Soviet Russia, and the cultural dictates of "Socialist Realism" dominated the Polish musical landscape. Soviet Realism demanded that composers write easily accessible music in support of Soviet ideals; no experiments in Western Modernism were allowed and works based directly on folk tunes were encouraged. Lutosławski later recalled, "I never wrote anything that would have complied with the official requirements, but I was not averse to the idea of composing pieces for which there was a social need." In a 1988 interview with Allan Kozinn of the *New York Times*, he elaborated:

The government stopped interfering with our musical life very early, probably because they decided that music is not an offensive art. It's not semantic. It doesn't carry meaning in the same way literature, poetry, theater, and film do. So they are not interested in it. I have never felt any pressure to write a certain way. But after my First Symphony [banned by the Polish government in 1948], I realized that I was

writing in a style that was not leading me anywhere. So I decided to begin again—to work from scratch on my sound language.

Obviously, I could not immediately begin writing concert works, so I wrote functional music—children's music, easy piano pieces, and small ensemble works. I did it with pleasure, because Poland was devastated after the war and this educational music was necessary. Eventually, I developed a style that combined functional music with elements of folk music, and occasionally with nontonal counterpoints and harmonies.

In these “functional” works, Lutosławski's model was not so much the Polish Szymanowski, but the Hungarian Béla Bartók, whose music exerted an increasing influence on Lutosławski's style during the late 1940s and early '50s.

Folk Music and Bartók In 1950 the conductor of the Warsaw Philharmonic, Witold Rowicki, urged Lutosławski to write a piece for the new ensemble. It was a young orchestra, and Rowicki hoped for something relatively easy that could showcase its strengths. The composer started immediately on a Concerto for Orchestra, but did not complete the score until 1954. It would prove to be the culmination of his “folkloric” period.

The obvious precedent for Lutosławski's Concerto is Bartók's Concerto for Orchestra, composed in 1943. There are distinct parallels between the works—in addition to some direct stylistic references, Lutosławski uses the symmetrical forms favored by Bartók, and also avoids quotation of complete folk tunes in this piece. Instead he takes folk fragments (drawn from Oskar Kolberg's 1879 collection of Polish folk songs) and uses them as “bricks” to build a larger, multi-movement structure.

After writing the Concerto for Orchestra, Lutosławski wrote only one more piece based on folk materials, the Dance Preludes for clarinet and orchestra from 1954. As he embraced a more avant-garde aesthetic in the 1960s, largely in response to hearing a fragment of John Cage's Concert for Piano and Orchestra in 1960, he began to distance himself from his own Concerto. Only six years after he completed the score he felt it belonged “to the distant past.” He later remarked, “In spite of the fact that it is probably the most often performed piece of mine, I always think of it as a marginal work: I composed it as I was then able to, and not as I should really like.” But as it was the climax of an important stage in his early

The Concerto for Orchestra was composed from 1950 to 1954.

The first Philadelphia Orchestra performances of the Concerto for Orchestra were in November 1969, led by Stanisław Skrowaczewski. The Orchestra performed the work on only one other set of subscription concerts since then, in September 2008, with Rossen Milanov on the podium.

Lutosławski's score calls for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, four trumpets, four trombones, tuba, timpani, percussion (bass drum, cymbals, field drum, orchestra bells, snare drum, tam-tam, tambourine, tenor drum, xylophone), two harps, celesta, piano, and strings.

Performance time is approximately 28 minutes.

development, he couldn't help including it in his list of important works and continued to conduct the work himself throughout his career.

A Closer Look The Concerto's dramatic first movement (**Intrada**) is an overture cast in the kind of symmetrical or "arch" form that Bartók also frequently employed. The opening timpani ostinato underscores the contrapuntal entry of increasingly dramatic folk-like fragments. The interior of the movement builds repeatedly to menacing brass fanfares. But the movement gradually becomes more soloistic toward the end, as pastoral reeds exchange melodic fragments while the tinkling celesta (perhaps a nod to Bartók's Music for Strings, Percussion, and Celesta) repeats the same ostinato pattern heard at the opening.

The second movement (**Capriccio, notturno, ed arioso**) is also in symmetrical form, with the Notturmo of the title perhaps an allusion to Bartók's "night music" style. The Capriccio is a mercurial string scherzo with woodwind echoes and harp punctuation. A trumpet solo signals the start of the striking Arioso, which builds to a powerful climax before falling back into a reprise of the Capriccio played primarily by low strings (both plucked and bowed) and harp. It concludes with low growls from the drums, contrabassoon, and double basses.

The double bass also begins the Passacaglia, the first section of the tripartite final movement (**Passacaglia, toccata, e corale**). A slow, sparse theme based on a folk song emerges from the gloom, and forms the basis for 15 continuous variations. Using a principle he would later explore in his *Chain* series of compositions, Lutosławski dovetails the variations so that they overlap rather than stop and start together. Gradually the intensity dissipates until the spare, halting theme, played by the violins, is all that remains. A driving, Shostakovich-like Toccata follows, and may in fact be an homage to Lutosławski's Russian contemporary: The signature D-S-C-H motif (D, E-flat, C, B-natural) Shostakovich wove into a number of his own compositions is heard prominently at the climax of this section. A fervent chorale ensues, played first in the winds, then brass and strings before the movement accelerates into a lively conclusion.

—Luke Howard

Musical Terms

GENERAL TERMS

Arioso: A style that is songlike

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

Capriccio: A short piece of a humorous or capricious character, usually fairly free in form

Chord: The simultaneous sounding of three or more tones

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

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

Counterpoint: The combination of simultaneously sounding musical lines

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

Fugato: A passage or movement consisting of fugal imitations, but not worked out as a regular fugue

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

Ground bass: A continually repeated bass phrase of four or eight measures

Intrada: An introduction

Microtone: Any musical interval or difference of pitch distinctly smaller than a semitone

Notturmo: A piece of a dreamily romantic or sentimental character, without fixed form

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

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

Ostinato: A steady bass accompaniment, repeated over and over

Passacaglia: In 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a serious character

Pizzicato: Plucked

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.).

Scale: The series of tones which form (a) any major or minor key or (b)

the chromatic scale of successive semi-tonic steps

Scherzo: Literally "a joke." An instrumental piece of a light, piquant, humorous character.

Semitone: The smallest interval of the modern Western tone system, or 1/12 of an octave

Spectral music: Music in which the acoustic properties of sound (sound spectra) constitute the source material. The term spectral refers to timbral content of sound—the precise mixture of frequencies, amplitudes, and initial phases.

Syncopation: A shift of rhythmic emphasis off the beat

Toccata: Literally "to touch." A piece intended as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument.

Timbre: Tone color or tone quality

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Con brio: Vigorously, with fire

TEMPO MODIFIERS

Molto: Very

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Lost and Found: Please call 215.670.2321.

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

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org 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 in the Kimmel Center 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. The exception would be our LiveNote® performances. Please visit philorch.org/livenote for more information.

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