2023–2024 | 124th Season

The Philadelphia Orchestra

Thursday, September 28, at 7:00

Opening Night Celebration

Yannick Nézet-Séguin Conductor Yo-Yo Ma Cello

Higdon Fanfare Ritmico

Shostakovich Cello Concerto No. 1 in E-flat major, Op. 107

- I. Allegretto
- II. Moderato—
- III. Cadenza—
- IV. Allegro con moto

Rachmaninoff Symphonic Dances, Op. 45

- I. Non allegro
- II. Andante con moto (Tempo di valse)
- III. Lento assai—Allegro vivace—Lento assai, come prima— L'istesso tempo, ma agitato—Poco meno mosso—"Alliluya"

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

We thank the musicians of The Philadelphia Orchestra and Music and Artistic Director Yannick Nézet-Séguin for graciously donating their services in support of this event and The Philadelphia Orchestra.

Lead support for the Rachmaninoff 150 Celebration is provided by **Tatiana Copeland.** Mrs. Copeland's mother was the niece of Sergei Rachmaninoff, and Tatiana Copeland was named after the composer's daughter, Tatiana Sergeyevna Rachmaninoff.

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 Yannick Nézet-Séguin Music and Artistic Director

Opening Night Celebration Thank You!

The Philadelphia Orchestra extends a very special thank you to our 2023 Opening Night Co-Chairs, Elaine Camarda, Erica Peel, and Stacy Stone; Vice Chair Diane Larzelere; The Volunteer Committees President Sara Cerato; Board Co-Chairs Ralph W. Muller and Michael Zisman; and our many generous benefactors and volunteers for all their hard work, support, and dedication in creating a spectacular evening to celebrate our 124th season!





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 and inclusive 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 12th 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 around the community, in classrooms and hospitals, and over the airwaves and online. The 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; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School

Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program: All City Orchestra Fellowships; and residency work in Philadelphia and abroad. The Orchestra's free online video series, Our City, Your Orchestra (OCYO), uncovers and amplifies the voices, stories, and causes championed by unique Philadelphia organizations and businesses. Joining OCYO in connecting with the community is HearTOGETHER, a free monthly podcast featuring artists and activists who discuss music, social justice, and the lived experiences that inform the drive to create a more equitable and inclusive future for the arts.

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 13 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.

Soloist



ason Bell

Cellist **Yo-Yo Ma** made his Philadelphia Orchestra debut in 1981 and since then has performed over 200 concerts with the Philadelphians. His multi-faceted career is testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works from the cello repertoire, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, he strives to foster connections that stimulate the

imagination and reinforce our humanity.

Most recently, Mr. Ma began Our Common Nature, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. Our Common Nature follows the Bach Project, a 36-community, six-continent tour of J.S. Bach's cello suites paired with local cultural programming. Both endeavors reflect his lifelong commitment to stretching the boundaries of genre and tradition to understand how music helps us to imagine and build a stronger society. Mr. Ma's many roles include United Nations Messenger of Peace; the first artist ever appointed to the World Economic Forum's board of trustees; member of the board of Nia Tero, the US-based nonprofit working in solidarity with Indigenous peoples and movements worldwide; and founder of the global music collective Silkroad. His discography of more than 120 albums (including 19 GRAMMY Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization, such as Hush with Bobby McFerrin and The Goat Rodeo Sessions with Stuart Duncan, Edgar Meyer, and Chris Thile. Recent releases include Six Evolutions, Mr. Ma's third recording of Bach's cello suites, and Songs of Comfort and Hope, created and recorded with pianist Kathryn Stott in response to the COVID-19 pandemic. His latest album, Beethoven for Three: Symphony No. 6 and Op. 1, No. 3, is the second in a new series of Beethoven recordings with pianist Emanuel Ax and violinist Leonidas Kavakos.

Mr. Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and continued his cello studies at the Juilliard School before pursuing a liberal arts education at Harvard University. He has received numerous awards including the Avery Fisher Prize, the National Medal of the Arts, the Presidential Medal of Freedom, Kennedy Center Honors, the Polar Music Prize, and the Birgit Nilsson Prize. He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration. Mr. Ma and his wife have two children. He plays three instruments: a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice, and the 1712 Davidoff Stradivarius.

22



SERIES

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Framing the Program

Parallel Events

1940 Rachmaninoff Stravinsky Symphonic Dances

Music Symphony in C Literature Hemingway

For Whom the Bell Tolls Art Kandinsky Sky Blue History Trotsky assassinated

1959	Music
Shostakovich	Messiaen
Cello	Chronochromie
Concerto	Literature
No. 1	Grass
	The Tin Drum
	Art
	Inoue
	Fish

History Castro

becomes

of Cuba

prime minister

The Opening Night of The Philadelphia Orchestra's 124th season features three composers with unusually close ties to the ensemble.

Over the past 20 years, the Philadelphians have performed the music of Jennifer Higdon more frequently than that of any other living composer. Her energetic Fanfare Ritmico is a perfect, celebratory way to launch the new season.

Dmitri Shostakovich wrote his Cello Concerto No. 1 for the great Russian cellist Mstislav Rostropovich. One month after he gave its world premiere in Leningrad, Rostropovich presented the United States premiere with The Philadelphia Orchestra, conducted by Eugene Ormandy. Two days later they made the first recording of the Concerto. And then, just over 40 years ago, Ormandy and the Orchestra recorded the work again, this time featuring tonight's soloist, Yo-Yo Ma.

Sergei Rachmaninoff also enjoyed a long and extraordinarily fruitful relationship with the Orchestra, which performed, premiered, and recorded many of his pieces. He often said that it was his ideal ensemble, the sound he heard in his mind when he composed. The concert tonight ends with Rachmaninoff's brilliant Symphonic Dances, his final composition, premiered here in 1941.

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.

ThePhiladelphiaOrchestra

The Music

Fanfare Ritmico

Jennifer Higdon Born in Brooklyn, New York, December 31, 1962 Now living in Philadelphia



Jennifer Higdon needs little introduction to audiences of The Philadelphia Orchestra, which during the past two decades has performed her music more often than that of any other living composer, including giving four world premieres. The Orchestra's 124th season festively opens with her buoyant *Fanfare Ritmico*, a six-minute tour-deforce that she wrote in 1999.

Born in Brooklyn to artistic parents, Higdon grew up in Atlanta before moving to Tennessee at age 10. She

initially played percussion (something that leaves clear traces on many of her compositions) before teaching herself the flute. She went on to major in flute performance at Bowling Green State University and then, with the encouragement of one of her teachers, began to compose. Her somewhat late start led to graduate training at the Curtis Institute of Music and the University of Pennsylvania, where she earned her Ph.D. Among her teachers were Wallace DePue, George Crumb, and Ned Rorem.

Higdon is one of the most often performed American composers of our time. Her many honors include a GRAMMY Award in 2010 for Best Contemporary Classical Composition for her Percussion Concerto, which was co-commissioned by The Philadelphia Orchestra, and a Pulitzer Prize the same year for her Violin Concerto. Two further GRAMMYS followed for her Viola Concerto and Harp Concerto. Higdon has received further awards from the Guggenheim Foundation, the American Academy of Arts and Letters, the Pew Fellowship, Meet the Composer, the National Endowment for the Arts, and other organizations.

She has been commissioned by many leading orchestras, including the Chicago Symphony, the Atlanta Symphony, the Cleveland Orchestra, the Minnesota Orchestra, the Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the Tokyo String Quartet, the Ying Quartet, and Eighth Blackbird. She has composed pieces for baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, and violinists Nadja Salerno-Sonnenberg, Jennifer Koh, and Hilary Hahn.

Higdon has called Philadelphia her home for more than 20 years. Until 2021 she served as the Milton L. Rock Chair in Composition Studies at Curtis. The

Philadelphia Orchestra has performed nine of her pieces, five as co-commissions and four being world premieres. She has been the Orchestra's composer-inresidence, a position she has also held with the Pittsburgh Symphony and the Fort Worth Symphony. Her acclaimed first opera, *Cold Mountain* (2015), was cocommissioned by Opera Philadelphia, Sante Fe Opera, and Minnesota Opera.

A Lively Fanfare Fanfare Ritmico was commissioned by the Women's Philharmonic, a pathbreaking all-women's orchestra based in San Francisco that until its disbanding in 2004 performed mainly music by women, including many world premieres. Higdon composed the work as part of its "Fanfares Project" and the piece was unveiled in March 2000 with Apo Hsu conducting. Joshua Kosman, writing in the San Francisco Chronicle, commented that "The world premiere of Jennifer Higdon's zippy, enchanting Fanfare Ritmico started the concert off with a bang. Written for the orchestra as one of a series of commissioned fanfares, Higdon's score is a brisk, sharp-edged concoction, full of rhythmic pizzazz and blunt orchestral writing." Other critics followed suit and the work has enjoyed countless performances, including in a version for wind ensemble that Higdon later crafted.

A Closer Look The brief single-movement piece brims with non-stop energy initiated by the large battery of percussion instruments that play continuously. As with so many of her compositions, the work has a complexly modern sound while being immediately engaging. Higdon says of the work:

Fanfare Ritmico celebrates the rhythm and speed (tempo) of life. Writing this work on the eve of the move into the new Millennium, I found myself reflecting on how all things have quickened as time has progressed. Our lives now move at speeds much greater than what I believe anyone would have ever imagined in years past. Everyone follows the beat of their own drummer, and those drummers are beating faster and faster on many different levels. As we move along day to day, rhythm plays an integral part of our lives, from the individual heartbeat to the lightning speed of our computers. This fanfare celebrates that rhythmic motion, of man and machine, and the energy which permeates every moment of our being in the new century.

—Christopher H. Gibbs

Fanfare Ritmico was composed in 1999.

The Philadelphia Orchestra's first performance of the work was on a Neighborhood Concert in October 2019 with Cristian Măcelaru conducting. It has since appeared on the ensemble's first Pride Concert, in June 2022, and at the Bravo! Vail Music Festival in July 2023; both were led by Yannick Nézet-Séguin.

The score calls for three flutes (III doubling piccolo), three oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongos, brake drum, castanets, chimes, claves, crotales, glockenspiel, güiro, maracas, rute rods, sizzle cymbal, snare drum, suspended cymbal, tam-tam, temple blocks, tenor drum, tom-toms, triangles, vibraslap, xylophone), harp, piano, and strings.

Performance time is approximately six minutes.

The Music

Cello Concerto No. 1

Dmitri Shostakovich Born in St. Petersburg, Russia, September 25, 1906 Died in Moscow, August 9, 1975



Shostakovich numbered among his friends the leading musical performers of the Soviet Union—Emil Gilels, Sviatoslav Richter, the Oistrakhs, Galina Vishnevskaya, and Mstislav Rostropovich. Many of his major works were created in collaboration with them, and in these compositions he responded directly to the artistry of each performer, imbuing the solo parts with a distinctive character that was, in part, a reflection of various aspects not only of their specific faculties and strengths,

but also of his friendship with each. Nevertheless they were also works that have, in the interim, proven to be durable in the hands of other soloists. Perhaps this is the ultimate test of a "classic"—whether a piece holds up to an infinite variety of interpretations from artists all over the world, over a long period of time.

Composed for Rostropovich Shostakovich created both of his cello concertos for Rostropovich, the peerless Russian cellist with the big, vibrant tone who continued to champion the cause of the composer's music—and of these concertos— long after his death in 1975. These works have proven to be some of the most fascinating concertos written in the 20th century.

"The major work in my immediate plans is a cello concerto," Shostakovich had said to a correspondent for *Sovetskaya Kultura* in the spring of 1959, when the First Concerto was still in embryonic form. "Its first movement, an Allegretto in the nature of a scherzo-like march, is ready. I think the Concerto will have three movements, but I am at a loss to say anything definite about its content. ... It often happens that in the process of writing a piece, the form, expressive media, and even the genre of a work undergo a marked change." His early reluctance to predict the form proved justified, for in the end the Concerto assumed a unique shape indeed.

Taking as its inspiration the Symphony-Concerto for cello and orchestra of Prokofiev (another work written for Rostropovich), as well as his own Violin Concerto of a few years before, the Cello Concerto is cast in four movements, the third of which is a long cadenza that creates a gradual but inexorable acceleration toward the final Allegro con moto. "I was greatly attracted by Prokofiev's work," the composer wrote, "and decided to try my hand in the genre." Despite this, the end result was something altogether different from the work's model. Completed in mid-1959, the First Cello Concerto quickly became well-known both in the Soviet Union and in the West. Its unique formal aspects were immediately recognized, as was its relationship to the First Violin Concerto. "The Cello Concerto seems to continue the line of Shostakovich's recent Violin Concerto," wrote the conductor Kirill Kondrashin in the *Moscow News* after the work's premiere in October 1959. "They have much in common: originality of form (particularly in regard to the position and function of the cadenza, which develops and continues the idea of the preceding movements of the Concerto), and the colorful music of the finales, which seem to picture the passionate gaiety of folk festivals, and the concentrated lyricism of the slow movements. ... But while the Violin Concerto gives the impression of being a personal reflection of the artist himself, the concerto for cello appears to me to be an active struggle for the ultimate triumph of his *idea.*"

One month after the Concerto's successful premiere in Leningrad in October 1959, Rostropovich performed the United States premiere in the Academy of Music, with Eugene Ormandy and The Philadelphia Orchestra. It was one in a long succession of first performances by the Orchestra of Shostakovich's major compositions which has also included United States premieres of no fewer than seven of the 15 symphonies and that of the First Piano Concerto as well.

The first performance of the Cello Concerto, on November 6, 1959, was one of the most significant and most heavily publicized American musical events of the Cold-War period. In attendance was an impressive array of Russian and American composers: Shostakovich, Dmitri Kabalevsky, Tikhon Khrennikov, Henry Cowell, Roger Sessions, Samuel Barber, Gian Carlo Menotti, and Paul Creston. Rostropovich and the Orchestra recorded the work at that time—the first time in history that a Soviet composer had supervised a commercial taping of one of his own works in the U.S.

A Closer Look Shostakovich's music can now be seen, in retrospect, as standing squarely in the center of Western tradition. His use of symmetrical musical "mottos" takes its inspiration partly from the Baroque period, and partly from later composers such as Schumann. The best known of these mottos in Shostakovich's music is the famous D-Es-C-H motif (D. SCH*ostakovich*, derived from the German spelling of the pitches D, E-flat, C, B) found in a number of his works—a sort of musical anagram of his own name.

The First Cello Concerto employs a similar four-note motto, G, F-flat, C-flat, B-flat, which although it seems to function completely outside the key of E-flat nevertheless forms the primary building-block of the first movement's relentless motivic development. The opening **Allegretto** is one of Shostakovich's most inspired creations, exploiting not only the penetrating instrumental color of the accompanying woodwinds (with no brass) but also the "collaborative" solo parts for clarinet and horn—which is perhaps a reflection of the work's debt to Prokofiev. The soloist then presents the tough, lean first theme; thereafter the cellist is hardly allowed a moment's rest throughout the movement.

The second, third, and fourth movements are played without pause. The initial **Moderato** slows the pace to allow the soloist and the solo horn to sing a lyrical melody, to a light accompaniment of strings and winds. The **Cadenza** movement (also moderato) gradually works its way into the spirit of the fourth movement (**Allegro con moto**), thus forming a sort of bridge between widely divergent moods. It is followed directly by a dynamic perpetuum mobile of great energy and drive, in which the first movement's main theme recurs.

—Paul J. Horsley

Shostakovich's First Cello Concerto was composed in 1959.

Mstislav Rostropovich gave the United States premiere of the Concerto with The Philadelphia Orchestra, in November 1959 with Eugene Ormandy conducting. Most recently on subscription it was played by Johannes Moser, with Yannick Nézet-Séguin on the podium, in February 2014.

The Philadelphia Orchestra has recorded Shostakovich's Cello Concerto No. 1 twice: in 1959 for CBS with Rostropovich and Ormandy and in 1982 with Yo-Yo Ma and Ormandy, also for CBS.

The composer scored the work for solo cello, two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons (II doubling contrabassoon), one horn, timpani, celesta, and strings.

The Concerto runs approximately 30 minutes in performance.

The Music

Symphonic Dances

Sergei Rachmaninoff Born in Semyonovo, Russia, April 1, 1873 Died in Beverly Hills, California, March 28, 1943



Sergei Rachmaninoff pursued multiple professional careers and juggled different personal identities, often out of joint with the realities of his time and place. He was a Russian who fled his country after the 1917 Revolution and who lived in America and Europe for the rest of his life. He was a great composer who, in order to support himself and his family, spent most of his time performing, both as a conductor and as one of the supreme pianists of the 20th century. And he was a Romantic composer

writing in the age of burgeoning Modernism, his music embraced by audiences but seemingly coming from a bygone world alien to the stylistic innovations of Debussy, Schoenberg, Ives, Stravinsky, and other contemporaries.

Rachmaninoff worried at times that his triple professional profile might cancel each other out. He was an unusually accomplished performer in two domains at a time when there was in any case an increasing separation between performer and composer. Rachmaninoff, in the great tradition of Mozart and Beethoven through Strauss and Mahler, was the principal performing advocate of his own music. And yet even when he was out of sync with time and place, he pressed on with a grueling performance schedule (sometimes 70 or more concerts in a year) and composed some of the most popular and enduring works of the first half of the 20th century.

Final Thoughts The Symphonic Dances was Rachmaninoff's last composition. He had been frustrated by the hostile reception given to some of his recent pieces and perhaps sensed more than ever being stylistically old-fashioned. The exception among these later works was the Rhapsody on a Theme of Paganini, for piano and orchestra, which proved an immediate success and got a further boost when the choreographer Mikhail Fokine created a wildly popular ballet called *Paganini*, which premiered at London's Covent Garden in June 1939. At this point Rachmaninoff and his wife were living in a comfortable oceanside estate on Long Island, where Fokine and other celebrated Russians were neighbors. Rachmaninoff had never completed a ballet (unlike most of his great Russian precursors and contemporaries) and wondered whether Fokine might be interested in creating a new piece. (Fokine's death ended those hopes.)

Another great satisfaction came in late 1939 when The Philadelphia Orchestra presented a "Rachmaninoff Cycle" in Philadelphia and in New York City. The next summer, at age 67, he was inspired to compose for the first time in several years. He informed Eugene Ormandy: "Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It is called *Fantastic Dances*. I shall now begin the orchestration. Unfortunately my concert tour begins on October 14. I have a great deal of practice to do and I don't know whether I shall be able to finish the orchestration before November. I should be very glad if, upon your return, you would drop over to our place. I should like to play the piece for you."

The Symphonic Dances premiered successfully in Philadelphia, although it was less well received a few days later in New York. With time the piece established itself as a dazzling and vibrant compositional farewell, one with poignant private echoes and resonances. It is also a reminder that although Rachmaninoff was a towering pianist and wrote five great works for piano and orchestra, he was also a gifted conductor who composed many pieces that do not involve the piano at all, from operas to evocative large a cappella choral works, three symphonies, and this final orchestral masterpiece.

A Closer Look Rachmaninoff initially thought of titling the three movements "Daytime," "Twilight," and "Midnight," but ultimately decided against it. The first movement (**Non allegro**) gets off to a rather subdued start, but quickly becomes more energetic as a rather menacing march. It is notable for its use of solo saxophone, an indication of Rachmaninoff's interest in jazz. There is a slower middle part and coda, where he quotes the brooding opening theme of his First Symphony. Since in 1940 he—and everyone else—thought the score of that work was lost (it was discovered a few years after his death)—the reference is entirely personal. The magical scoring at this point, with strings evocatively accompanied by piccolo, flutes, piano, harp, and glockenspiel, makes what had originally seemed aggressive more than 40 years earlier in the First Symphony now appear calm and serene.

The **Andante con moto** offers a soloistic, leisurely, melancholy, and mysterious mood in what is marked "tempo of a waltz" with a grander, faster, and more excited ending. The finale begins with a brief slow section (**Lento assai**) followed by a lively dance with constantly changing meters (**Allegro vivace**). After a slower middle section, the ending has further personal resonances. It is the last time Rachmaninoff uses the "Dies irae" chant from the Mass of the Dead, which had become something of his signature tune, beginning with his First Symphony and appearing in many other compositions. He also recalls music he had used in his choral *All-Night Vigil* nearly 30 years earlier, and here marks the score "Alliluya" (to use the Russian spelling). At the very end he wrote the words, "I thank Thee, Lord."

—Christopher H. Gibbs

Rachmaninoff composed the Symphonic Dances in 1940.

The Philadelphia Orchestra gave the world premiere of the work in January 1941, with Eugene Ormandy on the podium. Most recently on subscription, it was performed in September 2018, with Yannick Nézet-Séguin conducting.

The Philadelphians have recorded the piece three times: in 1960 for CBS with Ormandy, in 1990 with Charles Dutoit for London, and in 2018 with Nézet-Séguin for Deutsche Grammophon.

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, cymbals, orchestra bells, snare drum, suspended cymbal, tam-tams, tambourine, triangle, xylophone), two harps, piano, and strings.

The Symphonic Dances run approximately 35 minutes in performance.

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MusicalTerms

GENERAL TERMS

A cappella: Choral singing performed without instrumental accompaniment 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

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

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. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Perpetuum mobile: A title sometimes given to a piece in which rapid figuration is persistently maintained

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.). 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. **Timbre:** Tone color or tone quality

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast Allegro: Bright, fast Andante: Walking speed Come prima: Like the first time Con moto: With motion Lento: Slow L'istesso tempo: At the same tempo Ma agitato: But excited Meno mosso: Less moved (slower) Moderato: A moderate tempo, neither fast nor slow Tempo di valse: Tempo of a waltz Vivace: Lively

TEMPO MODIFIERS

Assai: Much **Poco:** Little, a bit ThePhiladelphiaOrchestra Yannick Nézet-Séguin Music Director

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2023 Opening Night

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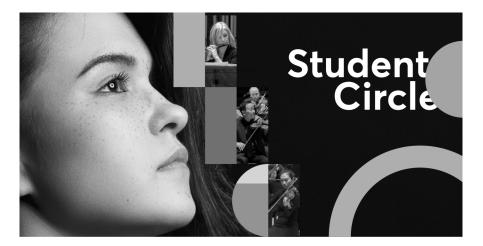
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