

2023–2024 | 124th Season

# The Philadelphia Orchestra

Friday, November 17, at 2:00

Saturday, November 18, at 8:00

**David Robertson** Conductor

**Hai-Ye Ni** Cello

**Esmail** *RE|Member*

*Philippe Tondre, oboe*

*First Philadelphia Orchestra performances*

**Haydn** Cello Concerto No. 1 in C major, H. VIIIb:1

I. Moderato

II. Adagio

III. Finale: Allegro molto

## Intermission

**Beethoven** Symphony No. 6 in F major, Op. 68 ("Pastoral")

I. Awakening of Cheerful Feelings upon Arriving in the Country  
(Allegro ma non troppo)

II. Scene by the Brook (Andante molto moto)

III. Merry Gathering of Country Folk (Allegro—Presto)—

IV. Tempest, Storm (Allegro)—

V. Shepherds' Hymn—Happy and Thankful Feelings after the Storm  
(Allegretto)

This program runs approximately 1 hour, 45 minutes.

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The  
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Orchestra  
Yannick Nézet-Séguin  
Music and Artistic Director

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Photos: Felix Broede, Julia Wesely, Mark Mann



## 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

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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](http://www.philorch.org).

# Conductor



Chris Lee

**David Robertson**—conductor, artist, composer, thinker, American musical visionary—occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, he is a champion of contemporary composers and an ingenious and adventurous programmer. He has served in numerous artistic leadership positions including chief conductor and artistic director of the

Sydney Symphony, a transformative 13-year tenure as music director of the St. Louis Symphony, music director of the Orchestre National de Lyon, principal guest conductor of the BBC Symphony, and, as a protégé of Pierre Boulez, music director of the Ensemble Intercontemporain. Mr. Robertson regularly appears with the world's great orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the Royal Concertgebouw Orchestra, the Vienna Philharmonic, the Czech Philharmonic, the São Paulo State Symphony, the Seoul Philharmonic, and many other major ensembles and festivals on five continents. He made his Philadelphia Orchestra debut in 1999.

In 2023 Mr. Robertson returned for the first time to Sydney. Last month he began a three-year tenure as the inaugural Creative Partner of the Utah Symphony and Opera. This season, in addition to these current performances, he leads the Seattle Symphony (where he conducts his own piano concerto, *Light Forming*), the Royal Danish Orchestra, the Netherlands Radio Philharmonic, the Deutsches Symphonie-Orchester Berlin, the Minnesota Orchestra, the New York Philharmonic, and the Houston Symphony, among others. Since his 1996 Metropolitan Opera debut, he has conducted a wide range of Met projects, including the 2019–20 season-opening premiere production of Gershwin's *Porgy and Bess*, for which he shared a GRAMMY Award for Best Opera Recording in March 2021. In 2022 he conducted the Met Opera revival of the production, in addition to making his Rome Opera debut conducting Janáček's *Káťa Kabanová*.

Mr. Robertson is a Chevalier de l'Ordre des Arts et des Lettres of France and is the recipient of numerous artistic awards. He serves on the Tianjin Juilliard Advisory Council, complementing his role as director of conducting studies, distinguished visiting faculty of the Juilliard School in New York. Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. He is married to pianist Orli Shaham and lives in New York. Learn more at [ConductorDavidRobertson.com](http://ConductorDavidRobertson.com).

# Soloist

Pete Checchia



**Hai-Ye Ni** joined The Philadelphia Orchestra as principal cello at the beginning of the 2006–07 season after having served as associate principal cello of the New York Philharmonic since 1999. She first came into prominence after her critically praised New York debut at Alice Tully Hall in 1991, a result of her winning first prize at the Naumburg International Cello Competition. Other awards include first prize in the 1996 International Paulo Cello Competition in Finland

and a 2001 Avery Fisher Career Grant. In the summer of 2023, she performed at the Sarasota Music Festival in Florida, Chamber Music Dolomiti in Italy, and gave a recital at the New England Conservatory. Upcoming performances include an appearance with the Apollo Orchestra in Washington, D.C., playing the Barber Concerto. She made her solo debut with The Philadelphia Orchestra in 2010 in Saint-Saëns's First Concerto. She was also featured in Tan Dun's *The Map*, Concerto for Cello, Video, and Orchestra; Tchaikovsky's *Rococo Variations*; the Brahms "Double" Concerto; and the Beethoven "Triple" Concerto.

Among the ensembles with which Ms. Ni has appeared as soloist are the Chicago, Vancouver, San Francisco, Shanghai, Singapore, and Finnish Radio symphonies; the Orchestre National de Paris; the Vienna Chamber Orchestra; and the Hong Kong and China philharmonics. Her recital credits include the Kennedy Center, the Smithsonian Institute, Weill Hall at Carnegie Hall, and the Wallace Collection in London. She has performed at festivals such as Ravinia, Marlboro, La Jolla SummerFest, Spoleto (Italy), Aspen, and the Pacific Music Festival. Highlights of Ms. Ni's past performances include an all-Baroque program with the Philadelphia Chamber Orchestra as soloist and conductor. She also played with Lang Lang at Carnegie Hall for *Ancient Paths, Modern Voices: A Festival Celebrating Chinese Culture*. Her 1998 debut solo CD on the Naxos label was named CD of the week by Classic FM London, and her CD *Spirit of Chimes* (Delos) is a collaboration with violinist Cho-Liang Lin and pianist Helen Huang of music by Zhou Long.

Ms. Ni served on the jury of Finland's V International Paulo Cello Competition in 2013 and has given master classes at the Curtis Institute of Music, the Mannes College of Music, the Manhattan School of Music, the Shanghai Conservatory, and the Central Conservatory in Beijing. Additional honors and awards include second prize at the Rostropovich competition in 1997. Born in Shanghai, China, Ms. Ni began cello studies with her mother and at the Shanghai Conservatory. She continued her musical education with Irene Sharp at the San Francisco Conservatory, Joel Krosnick at the Juilliard School, and William Pleeth in London.

# Framing the Program

## Parallel Events

**1761**

**Haydn**

Cello

Concerto

No. 1

**Music**

Gluck

*Don Juan*

**Literature**

Rousseau

*Julie, ou la*

*nouvelle Héloïse*

**Art**

Gainsborough

*Portrait of*

*Susannah*

*"Suky" Trevelyan*

**History**

Coronation of

George III

**1808**

**Beethoven**

Symphony

No. 6

**Music**

Weber

*Silvana*

**Literature**

Goethe

*Faust*, Pt. I

**Art**

Ingres

*La Grande*

*Baigneuse*

**History**

France invades

Spain

The concert today opens with a work composed during, and shaped by, the COVID-19 pandemic. Reena Esmail's *RE/Member*—the title is a play on her initials and a guiding sentiment of the work—charts the "return to a world forever changed ... writing the musicians back onto a stage that they left in completely uncertain circumstances, and that they are re-entering from such a wide variety of personal experiences of musicians rendered inactive by the pandemic."

Cellists are eternally grateful to Joseph Haydn for composing two wonderful concertos for the instrument nearly a century before famous ones by Robert Schumann, Antonín Dvořák, and Edward Elgar. Haydn's bright and sparkling Concerto in C major was the first of the two and was presumed lost until a set of orchestral parts was discovered in Czechoslovakia in 1962. The Concerto quickly became a beloved favorite of cellists and audiences alike.

"No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo which man desires to hear." So Beethoven declared in a letter a few years after composing his "Pastoral" Symphony. The Sixth is his most explicitly programmatic symphony. He detailed his ideas in sketches and gave each of the five movements a title, tracing an outing to the country, strolling by a stream, hearing birds sing, encountering peasants' dancing, and being caught in a furious downpour with thunder and lightning that leads to the concluding "Shepherds' hymn—Happy and thankful feelings after the storm." Beethoven's ultimate aim, he said, was "more an expression of feeling than painting."

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

## RE|Member

**Reena Esmail**

**Born in Chicago, February 11, 1983**

**Now living in Los Angeles**



The child of Indian immigrants, composer Reena Esmail grew up in the Los Angeles neighborhood of Studio City navigating multiple cultural identities. In her youth, she invented her own religion, developing rituals and composing prayers to create a uniquely personalized belief system. A pianist since age 11, she found her compositional pathway through attending a transformative sitar concert at the Metropolitan Museum of Art, where she was taken by the power of music to build language between

cultures. Her career has subsequently focused on creating music that crosses the boundaries between Indian musical traditions and the West, bringing communities together through "the creation of equitable musical spaces." She writes, "I am often the musical Other in both directions: as the representative of Indian music among Western musicians or vice versa. When you take a step outside of a single system of music, it allows you to think a little more broadly, and to use your perspective to draw together groups of people who wouldn't otherwise interact with each other."

Esmail earned a Bachelor of Music degree in composition from the Juilliard School and master's and doctoral degrees from the Yale School of Music. Her doctoral thesis, titled "Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians," was a comprehensive history of inclusion of Indian elements in Western classical music through the ages. Currently in residence with Austin Classical Guitar in Texas, Esmail is also artist-in-residence with the Los Angeles Master Chorale and was the Seattle Symphony's composer-in-residence in the 2020–21 season. She is also co-artistic director of Shastra, a non-profit organization that promotes cross-cultural music collaboration between the music tradition of India and the West. Her repertory of works traverses all performance genres, from orchestral to a cappella chorus to fourth-grade band to an imaginative combination of chorus, Hindustani vocalist, tabla, and percussion. Scheduled for the 2023–24 season are multiple performances of her oratorio *The Love Between Us* in communities ranging from Boston to Beirut, and the coming seasons feature new concertos for harp and flute, a double concerto for violin and piano, and a new piece to be presented by The Philadelphia Orchestra.

**Exploring "What the World Has Gone Through"** Co-commissioned by the Seattle Symphony and the BBC Scottish Symphony Orchestra, *RE|Member* was

intended for the opening of the Seattle Symphony's 2020 season, when it was thought that audiences would return to concert halls after the initial summer of the COVID-19 pandemic. As months turned into over a year of stop-and-start orchestral performances, the concept of "return" took on new meaning for Esmail, and she refocused the piece on the experiences of musicians rendered inactive by the pandemic. The title is a play on the word "remember," with the first two letters coincidentally being the composer's initials. *RE|Member*, in its full orchestral version, was premiered by the Seattle Symphony on September 18, 2021, featuring oboe soloist Mary Lynch VanderKolk.

Esmail describes the piece as charting the "return to a world forever changed ... writing the musicians back onto a stage that they left in completely uncertain circumstances, and that they are re-entering from such a wide variety of personal experiences of this time." Also composed in a version for two solo oboes, *RE|Member* honors "the experience of coming back together, infused with the wisdom of the time apart."

**A Closer Look** Esmail envisioned *RE|Member* as an overture, drawing particular inspiration from the breathless energy and intimate tenderness of Wolfgang Amadè Mozart's *Marriage of Figaro* and Leonard Bernstein's *Candide* overtures. Within the piece, she captures the exquisite and poignant melodies of Mozart and Bernstein's renowned works and creates a musical palette within "parallel universes that unfold quickly."

*RE|Member* opens with a languorous ornamented oboe solo drawing the audience into the music. The piece quickly becomes majestic, with percussion and brass taking the lead. This instrumental fierceness is contrasted by moments of quiet and delicate winds; a middle section is marked by descending scale passages before the piece returns to full orchestral force. The solo oboe returns to close the work in a duet with a second oboe (performed in the premiere by VanderKolk in a video dialogue with herself onstage).

*RE|Member* well represents Esmail's imagination and commitment to reaching her audiences; as she asks, "What does it mean to be a person who writes music that can actually change people's lives and affect them personally so deeply? If my music has done that for any person in the world, that's the highest thing I can hope for in my life."

—Nancy Plum

*Re|Member* was composed from 2020 to 2021.

*These are the first Philadelphia Orchestra performances of the piece.*

*The score calls for solo oboe, three flutes (III doubling piccolo), two oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, cymbals, glockenspiel, marimba, snare drum, temple blocks, triangle), and strings.*

*Performance time is approximately seven minutes.*



# The Music

## Cello Concerto No. 1

Joseph Haydn

Born in Rohrau, Lower Austria, March 31, 1732

Died in Vienna, May 31, 1809



In 1961 Oldřich Pulkert, an eager young Czech archivist who specialized in music of the 18th century, was engaged in an enormous team effort to organize and catalogue a huge cache of music manuscripts that the Czechoslovak government had collected from private archives formerly belonging to the Bohemian nobility. The Radenín Castle archive, former possession of the Kolowrat-Krakowský family, had contained one of the richest stores of 18th-century manuscripts, including

works by Joseph Haydn, Carl Ditters von Dittersdorf, and others. Like other collections of the region, the material came to rest in the Music Archive of Prague's National Museum. But as there were few catalogues to the collections, no one really knew what was contained in these cartons and cartons of musicalia.

**A Lost Work** Pulkert knew his Haydn. When he came across some yellowed manuscript parts inscribed with the name "Heydn," he might well have scoffed, for many a composition by a lesser master of the Classical period has been attributed to more prominent contemporaries. But Pulkert was familiar with the first volume of Anthony van Hoboken's catalogue of Haydn's works, published four years earlier. Among the pieces that Hoboken had listed as "lost" was a cello concerto in C—which he had given the unwieldy number H. VIIIb:1. When Pulkert glanced at the opening bars of the concerto before him, his heart jumped. At that moment he realized that he was about to make a name for himself in the scholarly community: As the confirmation below (from the Haydn Institute in Cologne) showed, Pulkert had indeed found the only existing copy of one of Haydn's most delightful concertos, lost for 200 years.

The Violoncello Concerto in C major, of which Mr. Oldřich Pulkert has discovered a genuine, old copy in the Fond Radenín of the National Museum in Prague, is indeed a composition by Haydn, previously lost. The authenticity of the work is beyond doubt, since the theme is noted in Haydn's own catalogue of his works; moreover the style leaves no doubt as to Haydn's authorship. The newly discovered Cello Concerto represents one of the composer's best works from the 1760s.

In the six decades since its discovery, the work has become a concert favorite, alongside Haydn's Cello Concerto No. 2 in D major, composed 20 years later.

Unlike the later Concerto, which is a fully Classical work, the Concerto in C is very much a product of the “pre-Classical” world of the 1760s, the period in which the playful Rococo utterances of the late Baroque still held sway.

**Compelled to Innovate** In 1761 Haydn, not yet 30 years old, began the job that was to form his livelihood for most of his career: as court musician for the Esterházy princes, first at their Eisenstadt castle near Vienna and later at the splendid Eszterháza Palace in what is now northwestern Hungary. Among the challenges presented to Haydn was to provide new music for the court orchestra. The composer immediately found that the contrapuntal training he had received as a choirboy in Vienna was not adequate for the practical task of composing symphonic music—so he began to innovate.

A concerto for cello was in fact a relatively new concept when Haydn composed the present work sometime between 1761 and 1765. Composers of the Baroque era had favored violins, woodwind, and keyboard instruments when writing concertos. Still, Vivaldi had composed concertos with solo cello, as had C.P.E. Bach and a number of others; there is some question, however, as to how many of these Haydn might have known. More likely, he was inspired to compose his first known cello concerto by the presence at the Esterházy court of a first-rate cellist by the name of Joseph Weigl. The latter had come to Eisenstadt in 1761, and not only was he close friends with Haydn, but he also apparently shared a drafty apartment in Eisenstadt with the composer and with court violinist Luigi Tomasini.

**A Closer Look** The C-major Concerto’s light instrumentation reveals its pre-Classical origins. The orchestral cello line is to be taken by the soloist when he/she is not playing the solo line; Esterházy court records reveal, in fact, the presence of only one cellist in the chapel orchestra during this period: Weigl. Most of the orchestral music at the court was played in chamber-like fashion, with one on a part except for violins (three firsts and three seconds) and violas (two).

The **Moderato** that opens the Concerto is cast in a three-part form that resembles a Baroque work as much as it does a Classical concerto—though it does contain elements of a rudimentary “sonata form,” such as a modulatory middle section and a decisive return to the main theme and the main key. Even in the 1760s Haydn was an inveterate experimenter in matters of form, and his early symphonies also contain sonata-like structures long before that procedure was firmly articulated during the 1770s and ’80s.

The second movement (**Adagio**) spins out a lyrical solo melody that hearkens to Haydn’s operatic style. Vocal music was central to the composer’s activities in the service at Eszterháza, and it is easy to envision this charming melody as a tenor vocal solo. The light-hearted wit of the **Finale: Allegro molto** presages the merry dash and humor that were later to form an important part of Haydn’s mature realization of the Classical style.

—Paul J. Horsley

*Haydn composed the C-major Cello Concerto ca. 1761 to 1765.*

*The first performance of the work by The Philadelphia Orchestra was in March 1970, with Jacqueline Du Pré as soloist and Eugene Ormandy conducting. Most recently on subscription Jean-Guihen Queyras performed it in December 2014, with Yannick Nézet-Séguin on the podium.*

*The Concerto is scored for solo cello, two oboes, two horns, harpsichord, and strings.*

*The work runs approximately 25 minutes in performance.*

# The Music

## Symphony No. 6 ("Pastoral")

Ludwig van Beethoven

Born in Bonn, probably December 16, 1770

Died in Vienna, March 26, 1827



On December 22, 1808, an audience gathered in an unheated Vienna hall for a winter concert that has since become legendary in the story of Beethoven's life and career. During that one remarkable event, Beethoven directed the premiere performances of his Fourth Piano Concerto, the Fifth and Sixth ("Pastoral") symphonies, half of the Mass in C, and the "Choral" Fantasy, along with assorted shorter works. The four-hour performance was painfully under-rehearsed, and not well-received.

This was a difficult period for Beethoven—personally, politically, financially, relationally, and with the increasing severity of his deafness, musically. He had been working on both the Fifth and Sixth symphonies simultaneously. Sketches for the Sixth actually date back to 1802, earlier than for the Fifth (whose sketches begin in 1804). And the Sixth was first on the program that evening—the Fifth came after intermission—making their eventual numbering a bit of an enigma. But while the Fifth Symphony might more closely parallel Beethoven's own anxieties at the time, the Sixth shows that there was another side to the composer. Just as much the "real Beethoven" as the popularized image of the impulsive curmudgeon was the Beethoven who loved nature, enjoyed quiet walks in the woods, and who had already demonstrated in numerous sonata slow movements his facility with expressing peaceful repose in music.

**Blending Classical and Romantic Ideas** Typical of Beethoven's middle-period works, the Symphony No. 6 blends the larger outlines of Classical form with some newer traits of the burgeoning musical Romanticism that he almost single-handedly affected. But even more typically, he makes some traditional characteristics in this Symphony only seem "new," and he grounds his actual novelties firmly in Classical practice.

The novelties are immediately apparent on the work's surface. This Symphony's five movements are a departure from the traditional four-movement format. And its quasi-programmatic movement headings prefigure the fashion for more authentically programmatic works later in the Romantic era. Beethoven includes trombones in the symphony orchestra for the first time ever (predating the famous trombone entry in the finale of the Fifth Symphony by a couple of hours).

And with the composer's desire to unify symphonic movements, he elides the final three movements into one interconnected passage.

What is less obvious—and this is one of Beethoven's ingenious plays—is that this Symphony's four main movements (not counting the "Storm") are actually cast in the standard movement types of a Classical symphony. The first movement is in sonata form, the second a typical slow movement, the third a scherzo, and the finale a sonata rondo. And that "extra" fourth movement actually functions as a slow introduction to the finale, an idea that Mozart had already employed 20 years earlier in his String Quintet No. 3 in G minor, K. 516.

**"More an Expression of Feeling than Painting"** Even the notion of presenting a non-musical narrative through instruments alone was not new to Beethoven but had been thoroughly explored throughout the 18th century in famous works by Vivaldi, Handel, and Haydn, and less famous compositions by lesser composers. Beethoven's explanation, printed in the program for that mammoth concert, was that this Symphony was "more an expression of feeling than painting." While 18th-century composers had attempted to "represent" nature in music, Beethoven desired to express his own emotions about being in the countryside, a pastime he enjoyed immensely. "No one can love the country as much as I do," he wrote to a friend. "For surely woods, trees, and rocks produce the echo that man desires to hear."

So while this work's Romantic aspirations are couched in traditional forms and spring from long musical precedent, its poetry was entirely new. It was a musical expression of Wordsworth's 1800 definition of poetry: "the spontaneous overflow of powerful feelings ... emotion recollected in tranquility."

**A Closer Look** The Symphony opens gently ("**Awakening of Cheerful Feelings upon Arriving in the Country**": **Allegro ma non troppo**), as if the melody had already been playing and we've simply stumbled upon it mid-phrase. And, surprisingly for Beethoven, the first movement remains relatively calm throughout. This is not the rustic vigor of country life—that will come later—but instead an appreciation of nature as a tonic, a refuge from the bustle of Vienna city life. Harmonies linger in repose, avoiding dissonance, and unhurried repetitions of the simple musical motifs slow down the apparent passage of time until we are suspended in pastoral serenity.

In the "**Scene by the Brook**" (**Andante molto moto**) it's primarily the water that moves (and even then, not very much) while everything else relaxes into a drowsy midday languor. A woodwind trio of birds—nightingale, quail, and cuckoo—provide a little nature-inspired cadenza to the ambling movement. The scherzo that follows ("**Merry Gathering of Country Folk**": **Allegro—Presto**) is a lusty dance for the picnickers, with a bit of village band thrown in for the trio section. But the rumblings of a "**Tempest, Storm**" (**Allegro**) cut short the revelry, and pattering raindrops soon break into a thunderous deluge with piccolo, trombones,

and timpani adding dramatic emphasis. Without a break, the storm begins to clear, thunder recedes into the distance, and the woodwinds—or are they birds again?—herald the restoration of a pastoral, paradisiacal tranquility ("**Shepherds' hymn—Happy and thankful feelings after the storm": Allegretto**).

—Luke Howard

*The "Pastoral" Symphony was composed from 1803 to 1808.*

*Fritz Scheel conducted the first Philadelphia Orchestra performances of the Sixth, in December 1901. Yannick Nézet-Séguin was on the podium for the most recent subscription performances, in October 2021. Some of the conductors who have led the work with the Orchestra include Leopold Stokowski, Eugene Ormandy, Arturo Toscanini, Bruno Walter, George Szell, Otto Klemperer, Georg Solti, Riccardo Muti, Wolfgang Sawallisch, Christoph Eschenbach, and Simon Rattle.*

*The Orchestra has recorded Beethoven's Sixth Symphony five times: in 1939 in an abridged version with Stokowski for RCA; in 1946 with Walter for CBS; in 1966 with Ormandy for CBS; and in 1978 and 1987 with Muti for EMI. A live recording from 2006 with Eschenbach is available as a digital download.*

*The "Pastoral" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings.*

*Performance time is approximately 40 minutes.*

# Musical Terms

## GENERAL TERMS

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

**Chord:** The simultaneous sounding of three or more tones

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

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

**Contrapuntal:** See counterpoint

**Counterpoint:** The combination of simultaneously sounding musical lines

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

**Dissonance:** A combination of two or more tones requiring resolution

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

**Mode:** Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

**Modulate:** To pass from one key or mode into another

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

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

**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." 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:** An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

**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.

**Tonic:** The keynote of a scale

**Trio:** See scherzo

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Andante:** Walking speed

**Moderato:** A moderate tempo, neither fast nor slow

**Moto:** Motion, speed, movement

**Presto:** Very fast

## TEMPO MODIFIERS

**Ma non troppo:** But not too much

**Molto:** Very

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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 and through intermission):**  
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](http://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](http://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](http://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](http://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.