

2023–2024 | 124th Season

The Philadelphia Orchestra

Friday, December 1, at 2:00

Saturday, December 2, at 8:00

Sunday, December 3, at 2:00

Rafael Payare Conductor

Javier Perianes Piano

López Bellido *Ephemerae*, Concerto for Piano and Orchestra

I. Bloom

II. Primal Forest

III. Spice Bazaar

United States premiere—Philadelphia Orchestra co-commission

Intermission

Mahler Symphony No. 1 in D major

I. Langsam. Schleppend. Wie ein Naturlaut—Immer sehr gemächlich

II. Kräftig bewegt, doch nicht zu schnell—Trio: Recht gemächlich—
Tempo primo

III. Feierlich und gemessen, ohne zu schleppen—

IV. Stürmisch bewegt

This program runs approximately 1 hour, 50 minutes.

These concerts are sponsored by **John McFadden and Lisa Kabnick**.

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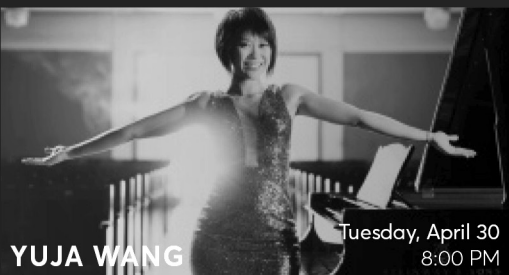
The
Philadelphia
Orchestra
Yannick Nézet-Séguin
Music and Artistic Director

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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.

Conductor



BGE

Conductor **Rafael Payare** is in his second season as music director of the Montreal Symphony and his fifth as music director of the San Diego Symphony. From 2014 to 2019 he was principal conductor and music director of the Ulster Orchestra, where he now holds the title of conductor laureate in recognition of his artistic contributions to the orchestra and to the city of Belfast during his five-year tenure. He works with the world's leading orchestras including

the Vienna, Munich, and New York philharmonics; the Chicago and London symphonies; the Staatskapelle Berlin; the Orchestra dell'Accademia Nazionale di Santa Cecilia; the Chamber Orchestra of Europe; and the Cleveland Orchestra. He made his Philadelphia Orchestra debut in 2021. Soloists with whom he has enjoyed collaborations include pianists Daniil Trifonov, Jean-Yves Thibaudet, Piotr Anderszewski, Emanuel Ax, and Yefim Bronfman; violinists Frank Peter Zimmermann, Vilde Frang, Hilary Hahn, Gil Shaham, and Sergey Khachatryan; cellist Alisa Weilerstein; and soprano Dorothea Röschmann.

As an opera conductor, Mr. Payare has led productions at the Glyndebourne Festival, the Royal Opera House Covent Garden, the Staatsoper Berlin, the Royal Stockholm Opera, and the Royal Danish Opera. In July 2012 he was personally invited by his mentor, the late Lorin Maazel, to conduct at his Castleton Festival in Virginia; in July 2015 he was appointed principal conductor of the Festival, leading performances of Gounod's *Romeo and Juliet* and Beethoven's *Symphony No. 9* in memory of Mr. Maazel. In addition to these current performances, highlights of this season include return visits to Zurich's Tonhalle Orchestra, the Orchestre National de France, and the Royal Stockholm Philharmonic.

An inspiration to young musicians, Mr. Payare has forged a close relationship with the Royal College of Music in London where he visits every season to lead its orchestra. He has also led projects with the Chicago Civic Orchestra, the Orchestra of the Americas, and the Filarmónica Joven de Colombia. Born in 1980, Mr. Payare is a graduate of the celebrated El Sistema program in Venezuela. He began his formal conducting studies in 2004 with José Antonio Abreu. He has conducted all the major orchestras including the Simón Bolívar Symphony, where he also served as principal horn. He has toured and recorded with many prestigious conductors including Giuseppe Sinopoli, Claudio Abbado, Simon Rattle, and Mr. Maazel. In May 2012 he was awarded first prize at the Nicolai Malko Competition for Young Conductors.



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

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Photo: Jeff Fusco

Soloist



Igor Studio

Pianist **Javier Perianes** is making his Philadelphia Orchestra debut. He has performed in the most prestigious concert halls, with the world's foremost orchestras, working with celebrated conductors including Daniel Barenboim, Zubin Mehta, Gustavo Dudamel, Klaus Mäkelä, Gianandrea Noseda, Gustavo Gimeno, Santtu-Matias Rouvali, Simone Young, Vladimir Jurowski, and François-Xavier Roth. In addition to these current performances, highlights of

the 2023–24 season include the Canadian premiere of Jimmy López Bellido's *Ephemerae* with the Montreal Symphony, and the world premiere of a new concerto by Francisco Coll with the London Philharmonic and the Canadian premiere with the Toronto Symphony. Other highlights include appearances with the Royal Concertgebouw Orchestra; the Spanish National Orchestra; the Brussels Philharmonic; the NDR Radio Philharmonie; the Bern, Norrköping, and Iceland symphonies; and playing/directing the Orchestre de Chambre de Paris, the City of Granada Orchestra, the Franz Liszt Chamber Orchestra, and the Orquesta Sinfonica del Principado de Asturias. His Beethoven cycle with the Sydney Symphony continues in summer 2024 with the Piano Concerto No.1.

Mr. Perianes frequently appears in recital across the globe, with performances this season in Bilbao, Frankfurt, Regensburg, San Francisco, Montreal, Vancouver, and at the Canary Island Festival. A keen chamber musician, he regularly collaborates with violist Tabea Zimmermann and the Quiroga Quartet, and appears at festivals such as the BBC Proms, Lucerne, the Argerich Festival, Salzburg Whitsun, La Roque d'Anthéron, Grafenegg, Prague Spring, Ravello, Stresa, San Sebastian, Santander, Granada, Vail, Blossom, and Ravinia. This season he tours with Ms. Zimmermann to the Boulez Saal, SPOT Groningen, and the Heidelberg Festival.

Recording exclusively for Harmonia Mundi, Mr. Perianes has developed a diverse discography ranging from Beethoven, Mendelssohn, Schubert, Grieg, Chopin, Debussy, Ravel, and Bartók to Blasco de Nebra, Mompou, Falla, Granados, and Turina. Recent albums pay tribute to Claude Debussy on the centenary of his death with a recording of the first book of his Preludes and *Estampes*, and *Les Trois Sonates—The Late Works* with cellist Jean-Guihen Queyras, which won a Gramophone Award in 2019. In July 2021 Mr. Perianes released his latest album featuring Chopin's Second and Third sonatas interspersed with the three Op. 63 mazurkas. He was awarded the National Music Prize in 2012 by the Ministry of Culture of Spain and named Artist of the Year at the International Classical Music Awards in 2019.

Framing the Program

Parallel Events

1888

Mahler

Symphony

No. 1

Music

Tchaikovsky

Symphony

No. 5

Literature

Zola

La Terre

Art

Van Gogh

The Yellow Chair

History

Jack the

Ripper

murders in

London

Beginning with studies at the National Conservatory in his native Peru, then moving to Finland, and ultimately receiving a doctorate in Berkeley, Jimmy López Bellido has drawn from a wide range of sources in his compositions. Synesthesia informs *Ephemeræ*, but rather than colors, this three-movement work evokes a spectrum of perfumes, capturing scents ranging from spring to a primal forest, and finally to the exoticism of a spice bazaar.

Gustav Mahler started composing his First Symphony in his mid-20s and it is one of the most imaginative debut pieces ever written in the genre. When he conducted the premiere in Budapest in 1889 he presented it as a five-movement “Symphonic Poem” and many listeners were bewildered. Mahler decided to add titles and explanations and name it *Titan*. He eventually eliminated one movement entirely, banished the titles, and just called it Symphony No. 1 in D major. In this work we already find Mahler exploring the sounds of nature and juxtaposing popular and elevated styles.

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

Ephemeræ, Concerto for Piano and Orchestra

Jimmy López Bellido

Born in Lima, Peru, October 21, 1978

Now living in Berkeley, California



Called “one of the most interesting young composers anywhere today,” Jimmy López Bellido has been commended for his “virtuoso mastery of the modern orchestra.” He began studying piano at the age of five, but it was the music of Johann Sebastian Bach that changed him. “I don’t know what it did in my brain, or in my soul, but it completely transfixed me and made me want to understand what kind of music this was.” He began composing at age 12, and when introduced to

the symphony orchestra at age 16, he knew that composition was his destiny.

López Bellido was educated at the National Conservatory of Music in Lima, Peru, and received a master’s degree in music from the Sibelius Academy in Helsinki, Finland, and a Ph.D. in music from the University of California, Berkeley. He found inspiration in the musical tradition of Finland and was captivated by the range of innovative composers coming from that region and the esteem with which contemporary music is held. He has won numerous international awards and received particular acclaim for his 2015 opera *Bel Canto*, commissioned by the Lyric Opera of Chicago. Recent compositions include the 2019 oratorio *Dreams*; Symphony No. 4, commissioned by the Houston Symphony; an orchestral tone poem, *Aino*; and the orchestral work *Rise*, written for the 50th anniversary of the UC Berkeley Symphony Orchestra. In the spring of 2020, he completed a three-year tenure as the Houston Symphony’s composer-in-residence.

A Composer in Constant Change To López Bellido, a composer is in constant evolution. “It’s a little bit like cleaning up your room. When you are young, you have a lot of ideas and a lot of things you want to try, but as you mature, you start realizing that there are things you don’t really need, or you start becoming more economical. That’s how you define your style.” He has described his music as cosmopolitan and “definitely rooted in Peru.”

Composed in 2021, *Ephemeræ* is infused with López Bellido’s fascination with synesthesia, but rather than suggesting colors, the piece evokes a spectrum of perfumes, capturing scents ranging from floral to sensuously dusky. As he writes, “Fragrances may be amongst the most fleeting and ethereal sensations that most sentient beings experience in their daily lives. Although elusive, they are

capable of making lasting impressions and remaining in our memory long after they are gone."

López Bellido has blended these fragrance impressions into an expansive auditory event. *Ephemerae* was premiered on February 23, 2022, by the London Philharmonic Orchestra with Spanish pianist Javier Perianes (for whom the piece was written) as soloist. It was co-commissioned by the London Philharmonic Orchestra, the Oslo Philharmonic, the São Paulo State Symphony Orchestra, and The Philadelphia Orchestra, with the Philadelphia performances representing the United States premiere. López Bellido dedicated the work to Perianes, noting that his "exceptional sensibility and artistry have not ceased to astonish me."

A Closer Look *Ephemerae* is divided into three movements, each encompassing a different range of scents along the fragrance spectrum. Opening with a subdued motif on the piano, the first movement, **Bloom**, is devoted to the freshness of spring and the first scents after winter, displaying what López Bellido describes as "a splash of orchestral colors mirroring the piano's relentless energy, zest, and effervescence." The middle movement explores the "lush and dark dwellings of musk and wooden undertones" of a **Primal Forest**. López Bellido depicts an ancient realm, suggesting aromas of times past and exploring regions of the orchestra and piano where one can experience that earthy feeling.

The ancient realm meets exotic and spicy scents in the closing **Spice Bazaar**. In this whirlwind movement, López Bellido mixes sensuous instrumental textures and rhythms to seduce the audience into a trance with "an intoxicating musical mix of cinnamon, sandalwood, incense, patchouli, and jasmine," driven by an ostinato from the timpani. Brass plays a prominent role as the music captures the animated frenzy of an outdoor market. The closing solo piano cadenza is symphonic, capitalizing on Perianes's gift for extracting a wide range of colors from the instrument.

Over the past two decades, López Bellido's compositional repertory has incorporated his far-reaching travels, education, and assimilation of a multicultural world. "It's taken a long time to understand who I am as a composer and to shed everything I am not. I love being able to surprise. I love you not knowing what to expect when you hear a piece of mine; I love to have that liberty."

—Nancy Plum

Ephemerae was composed in 2021.

These are the United States premiere performances of the piece.

The score calls for solo piano, three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongos, cabasa, castanets, crash cymbals, glockenspiel, güiro, maracas, mark tree, snare drum, suspended cymbal, tambourine, tam-tam, temple blocks, tom-toms, triangle, tubular bells, vibraphone, whip, woodblocks, xylophone), and strings.

Performance time is approximately 30 minutes.

The Music

Symphony No. 1

Gustav Mahler

Born in Kalischt (Kaliště), Bohemia, July 7, 1860

Died in Vienna, May 18, 1911



When Mozart wrote his First Symphony, at the tender age of eight, he was probably not much concerned with his place in music history. For the Romantics, however, the symphony was the proving ground of greatness. Expectations were intense, which led some composers, like Brahms and Bruckner, to delay for many years the public presentation of a symphony. Others tried to reinvent the genre, writing not a traditional Symphony No. 1, but rather a symphonic poem or some other kind

of large orchestral work, often with an extramusical program based on literature, history, or nature.

Gustav Mahler began confronting this challenge in his 20s. There are what appear to be apocryphal stories of earlier "student" symphonies now lost or destroyed, and he tried his hand at chamber music, songs, a large cantata (*Das Klagende Lied*), theater music, and opera (a completion of Carl Maria von Weber's *Die Drei Pintos*). Most of the First Symphony was composed during the spring of 1888; Mahler remarked that it "virtually gushed like a mountain stream." By the time that piece was performed in the final form we know today, in Berlin in March 1896, Mahler was 35 years old and already a celebrated conductor.

From Symphonic Poem to Symphony The Symphony went through various incarnations before reaching the four-movement version performed today. In November 1889 Mahler premiered a "Symphonic Poem in Two Parts" in Budapest, where he served at the time as director of the Royal Hungarian Opera. This five-movement composition was greeted with some bewilderment and hostility. Mahler set about revising the work, now calling it *Titan*, "A Tone Poem in the Form of a Symphony." (The title probably alludes to a once-famous novel by Jean Paul Richter.) Still in five movements split in two parts, each one now had a specific title. Mahler further provided some programmatic explanations, generally quite minimal except for the innovative fourth movement, a "funeral march" that had most puzzled the first listeners. The program for Mahler's concert on October 27, 1893, in Hamburg announced the following:

"TITAN" A Tone Poem in the Form of a Symphony

Part I. *From the Days of Youth: Flower-, Fruit-, and Thorn-pieces*

1. "Spring without End" (Introduction and Allegro comodo).

The introduction presents the awakening of nature from a long winter's sleep.

2. "Blumine" (Andante)

3. "Under Full Sail" (Scherzo).

Part II. *Commedia humana*

4. "Stranded!" (A Funeral March "in the manner of Callot").

The following may serve as an explanation: The external stimulus for this piece of music came to the composer from the satirical picture, known to all Austrian children, "The Hunter's Funeral Procession," from an old book of children's fairy tales: The beasts of the forest accompany the dead woodman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, deer, foxes, and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as the expression of a mood now ironically merry, now weirdly brooding, which is then suddenly followed by:

5. "Dall' Inferno [al Paradiso]" (Allegro furioso)

The sudden outburst of the despair of a deeply wounded heart.

Mahler conducted this five-movement *Titan* two times, in Hamburg and in Weimar the following year. In 1896, however, he decided to drop the second movement, a lilting andante he had originally written as part of the incidental music to accompany Joseph Viktor von Scheffel's poem *Der Trompeter von Säkkingen* (The Trumpeter from Säkkingen). He now called the work simply Symphony No. 1 in D major. The "Blumine" movement was gone (it sometimes appears as a separate concert piece), as were the two-part format, the titles, and the other extramusical clues. By this time Mahler was increasingly moving away from wanting to divulge what was behind his works.

The Viennese Response Opinion was divided in 1900 when Mahler conducted the First Symphony in Vienna's Musikverein with the Vienna Philharmonic. Theodor Helm reported that the work "was truly a bone of contention for the public as well as for the critics. This is not to say that the piece wasn't superficially a success: A large majority of the audience applauded, and Mahler was repeatedly called out. But there were also startled faces all around, and some hissing was heard. When leaving the concert hall, on the stairs and in the coatroom, one couldn't have heard more contradictory comments about the new work." For many, apparently, the issue was Mahler's suppression of all background

information. Helm stated that Mahler was "not well served by this veil of mystery ... it was cruel of the composer to deprive his unprepared Philharmonic audience of not only the program book but also any technical guide to this labyrinth of sound."

The most powerful critic of the day, Eduard Hanslick, champion of Brahms and absolute music, foe of Wagner and all things programmatic, called himself a "sincere admirer" of Mahler the conductor, the man who had accomplished such great feats with the Vienna Court Opera and Philharmonic Orchestra. Although Hanslick did not wish to rush to judgment about this "strange symphony," he felt he had the responsibility to tell his readers that the work was for him that "kind of music that is not music." He was placed in the awkward position of wanting to know more about what was behind the work:

Mahler's symphony would hardly have pleased us more *with* a program than without. But we cannot remain indifferent to knowing what an ingenious man like Mahler had in mind with each of these movements and how he would have explained the puzzling coherence. Thus we lack a guide to show the correct path in the darkness. What does it mean when a cataclysmic finale suddenly breaks forth, or when a funeral march on the old student canon "Frère Jacques" is interrupted by a section entitled "parody?" To be sure, the music itself would have neither gained nor lost anything with a program; still, the composer's intentions would have become clearer and the work therefore more comprehensible. Without such aid, we had to be satisfied with some witty details and stunningly brilliant orchestral technique.

Listeners like Hanslick were baffled by Mahler's ingenious juxtapositions of irony and sublimity, of parody and exultation, as well as by his merging of the genres of song and symphony. One young critic, Max Graf, perceived that this was the start of something new in music history and believed that only a new "generation can feel the work's great emotional rapture, pleasure in intensely colored sound, and ecstasy of passion; only they can enjoy its parody and distortion of sacred emotion. I myself am far too close to this generation not to empathize with the work as if it were my own. Yet I can almost understand that an older generation finds it alien." And indeed the next generation of composers, Alexander Zemlinsky, Arnold Schoenberg, Anton Webern, Alban Berg, and others came to worship Mahler.

A Closer Look Mahler marked the mysterious and extraordinary introduction to the first movement *Wie ein Naturlaut*—"Like a sound from nature." The music seems to grow organically from the interval of a falling fourth. (As critics have long noted, this sound of a cuckoo is "unnatural." Mahler did not use the interval of the minor third that Beethoven had in his "Pastoral" Symphony.) The two notes are in fact the opening of the main theme, derived from one of Mahler's own songs, "Ging heut' Morgens über's Feld" (This morning I went out o'er the fields),

the second in his cycle *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). The scherzo movement (*Kräftig bewegt, doch nicht zu schnell*) is a *Ländler*, an Austrian folk-dance that was to become one of Mahler's favorites. Once again, he uses an earlier song, "Hans und Grethe," to provide melodic material.

The third movement (**Feierlich und gemessen**) is the one that Mahler felt most needed explanation. It opens with a solo double bass playing in a high register a minor-key version of the popular song "Bruder Martin" (Brother Martin, better known in its French version as "Frère Jacques"). With the feeling of a funeral march (as found in so many of Mahler's symphonies), it is first presented as a round but interrupted by what sounds like spirited dance music in a Bohemian style such as Mahler had heard played in village squares while growing up in the Czech lands. Another contrast comes in the middle of the movement when Mahler uses the fourth *Wayfarer* song, "Die zwei blauen Augen" (The two blue eyes). The finale (**Stürmisch bewegt**) moves from fiery defiance to reconciliation, from Hell to Paradise as the original title had it. Natalie Bauer-Lechner, a confidant of Mahler's, informed a Viennese critic that in the end the hero of the work becomes the master of his fate: "Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand: and there is a great victorious chorale!"

—Christopher H. Gibbs

Mahler's Symphony No. 1 was composed from 1885 to 1888.

The first Philadelphia Orchestra performances of the First Symphony were not until December 1946, with Dimitri Mitropoulos conducting. The most recent appearances of the work were those with Stéphane Denève in October 2017.

The Symphony has been recorded twice by the Philadelphians: in 1969 with Ormandy (including the "Blumine" movement) for RCA, and in 1984 with Muti for EMI. A digital download from performances in 2004 with Christoph Eschenbach is also available.

The work is scored for four flutes (II, III, and IV doubling piccolo), four oboes (III doubling English horn), three clarinets (III doubling bass clarinet and second E-flat clarinet), E-flat clarinet, three bassoons (III doubling contrabassoon), seven horns, five trumpets, four trombones, tuba, two timpanists, percussion (bass drum, cymbals, tam-tam, triangle), harp, and strings.

The First Symphony runs approximately one hour in performance.

Musical Terms

GENERAL TERMS

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

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

Canon: A device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts

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

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Ostinato: A steady bass accompaniment, repeated over and over

Recitative: Declamatory singing, free in tempo and rhythm

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.

Symphonic poem: See tone poem

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

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

Trio: See scherzo

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Bewegt: Animated, with motion

Comodo: Comfortable, easy, unhurried

Feierlich: Solemn, stately

Furioso: Wild, passionate

Gemächlich: Comfortable, leisurely

Gemessen: At a regular pace, in steady rhythm

Kräftig: Vigorously, forcefully

Langsam: Slow

Ohne zu schleppen: Without being too slow

Schleppend: Dragging, slow

Schnell: Fast

Stürmisch: Stormy, violent, passionate

Tempo primo: The original tempo

Wie ein Naturlaut: Like a sound from nature

TEMPO MODIFIERS

Doch nicht zu: But not too

Immer: Always

Recht: Quite, rather

Sehr: Very



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Photos: Jeff Fusco, Bowie Verschuuren



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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.