

Season 2014-2015

Thursday, March 5, at 8:00

Friday, March 6, at 2:00

Saturday, March 7, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Emanuel Ax Piano

Haydn Symphony No. 92 in G major (“Oxford”)

I. Adagio—Allegro spiritoso

II. Adagio cantabile

III. Menuetto: Allegretto

IV. Presto

Beethoven Piano Concerto No. 3 in C minor, Op. 37

I. Allegro con brio

II. Largo

III. Rondo: Allegro—Presto

Intermission

Vaughan Williams Symphony No. 4 in F minor ^{40/40}

I. Allegro

II. Andante moderato

III. Scherzo

IV. Finale con epilogo fugato

This program runs approximately 2 hours, 10 minutes.

These concerts are sponsored by the

Vaughan Williams Charitable Trust.

^{40/40} designates a work that is part of the 40/40 Project, which features pieces not performed on subscription concerts in at least 40 years.

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The Philadelphia Orchestra



Jessica Griffin

The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike since his inaugural season in 2012. Under his leadership the Orchestra returned to recording with a celebrated CD of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions on the Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home, and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's other area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The ensemble annually performs at Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra has a decades-long tradition of presenting learning and community engagement opportunities for listeners of all ages. The Orchestra's recent initiative, the Fabulous Philadelphians Offstage, Philly Style!, has taken musicians off the traditional concert stage and into the community, including highly-successful Pop-Up concerts, PlayINs, SingINs, and ConductINs. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

The Philadelphia Orchestra

Yannick Nézet-Séguin

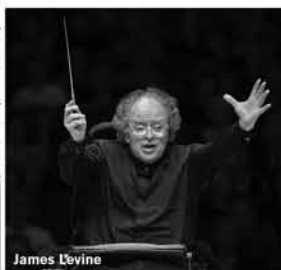
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Soloist



Lisa Marie Mazzocco

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

Mr. Ax also performs with The Philadelphia Orchestra and Yannick Nézet-Séguin this season at Carnegie Hall and on a tour of Europe. Other highlights include a two-week "Celebrate the Piano" festival with the Toronto Symphony, curated by Mr. Ax; return visits to the orchestras of New York, Los Angeles, San Francisco, Boston, Cincinnati, Dallas, Washington, Nashville, Atlanta, St. Louis, Montreal, and Ottawa; and recitals in Vancouver, San Francisco, and New York, where he also appears in duo with baritone Simon Keenlyside at Lincoln Center's Alice Tully Hall. European highlights include a return to the Berlin Philharmonic; a tour to Vienna, Salzburg, Graz, and London performing Schubert's *Winterreise* with Mr. Keenlyside; both Brahms piano concertos in Amsterdam and Paris with the Chamber Orchestra of Europe under Bernard Haitink; and performances with the London Symphony, the Czech Philharmonic, Zurich's Tonhalle Orchestra, and the National Orchestras of Toulouse and Lyon.

Mr. Ax is a Grammy-winning recording artist exclusive to Sony Classical since 1987. His recent releases include Mendelssohn Trios with cellist Yo-Yo Ma and violinist Itzhak Perlman; Strauss's *Enoch Arden* narrated by Patrick Stewart; discs of two-piano music by Brahms and Rachmaninoff with Yefim Bronfman; and *Variations*, which received the 2013 Echo Klassik Award for Solo Recording of the Year/Piano. Mr. Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates from Yale and Columbia universities. He resides in New York City with his wife, pianist Yoko Nozaki. They have two children, Joseph and Sarah.

Framing the Program

Parallel Events

1789

Haydn

Symphony
No. 92

Music

Mozart

Così fan tutte

Literature

Blake

Songs of

Innocence

Art

Reynolds

Puck

History

First U.S.

Congress meets

1802

Beethoven

Piano Concerto
No. 3

Music

Cimarosa

I due baroni

Literature

Chateaubriand

René

Art

Canova

Napoleon

Bonaparte

History

Herschel

discovers binary

stars

1934

**Vaughan
Williams**

Symphony
No. 4

Music

Schoenberg

Violin Concerto

Literature

Fitzgerald

Tender is the

Night

Art

Balthus

Guitar Lesson

History

John Dillinger

shot

With the composition of more than 100 symphonies during a long and distinguished career Franz Joseph Haydn brought the genre to new heights and prominence. He wrote most of them for private performances at the palaces of his employer, Prince Nikolaus Esterházy, but also produced his late ones for public concert series in Paris and London. Today we hear one of Haydn's greatest and most ambitious essays, the Symphony No. 92, known as the "Oxford" because he conducted a performance at the illustrious University in July 1791 when he was awarded an honorary Doctor of Music.

It was during this time that Haydn first got to know the young Beethoven, who became his intermittent student for several years. Beethoven was just beginning to make a name for himself in Vienna and his piano concertos were a crucial part of this process. On this concert Philadelphia favorite Emanuel Ax plays the Third Concerto, a transitional composition between his early years as heir to Mozart and Haydn and his new, so-called heroic, middle period.

Like Beethoven, the great English composer Ralph Vaughan Williams wrote nine symphonies. Today we hear the Fourth, which his colleague William Walton proclaimed the greatest symphony since Beethoven. Unlike Vaughan Williams's first three symphonies, this one carried no title or declared program and its Modernism proved a departure from the English pastoralism of his earlier pieces. The abstract work was written during increasingly turbulent times as Fascism loomed large in Europe.

The Music

Symphony No. 92 (“Oxford”)



Franz Joseph Haydn
Born in Rohrau, Lower
Austria, March 31, 1732
Died in Vienna, May 31, 1809

Franz Joseph Haydn's reputation as the “Father of the Symphony” registers a historical stature that trumps chronological accuracy. In other words, while he hardly invented the genre, Haydn was undoubtedly the one who made symphonies really matter. He composed at least 106 of them.

Haydn spent most of his career in the service of Prince Nikolaus Esterházy, who employed his own private orchestra. But in September 1790, when the Prince died, he found that Prince Anton did not share his father's musical passions. Although he retained the title of *Kapellmeister* (music director) to the family, the orchestra was disbanded and Haydn was free to do as he pleased. At age 58 it would have been perfectly reasonable for him to retire, but new opportunities and challenges quickly emerged that sustained him for nearly two more decades of brilliant and influential activity.

A New Career An entrepreneur deserves much of the credit for making it all happen. Johann Peter Salomon, a German violinist turned English impresario, offered fame and quite considerable fortune. He showed up in Vienna and declared: “I am Salomon of London; I have come to fetch you to England; tomorrow we will make an *accord*”—that is, a contract but also a musically pleasant sound, a pun Haydn evidently appreciated. And so in December 1790 Haydn bid Vienna farewell—his friend Mozart saw him off—and undertook the long journey to London, arriving just after New Year's Day. He stayed for two enormously successful seasons and eventually made a second trip as well in 1794–95.

By this point in his career Haydn had written some 90 symphonies, most of them for the Esterházy's but more recently six for Paris (Nos. 82–87). Their success led the Count d'Ogny, patron of a prestigious concert series in Paris, to commission three more in 1788. Seeking to maximize profits, Haydn also sent these new works to the Bavarian Prince Krafft-Ernst, who had his own orchestra in Wallerstein. These were Haydn's last symphonies before his final dozen written in and for England, known as the “London” or “Salomon” symphonies (Nos. 93–104).

Doctor Haydn Thus the Symphony we hear today still belongs to Haydn's Vienna years, although its fame is

Haydn's Symphony No. 92 was composed in 1789.

Bruno Walter was on the podium for the first Philadelphia Orchestra performances of the Symphony, in January 1946. Most recently on subscription it was led by Dean Dixon in April 1975.

The score calls for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 30 minutes.

connected to England and more specifically to Oxford. In mid-May 1791, five-and-a-half months after his arrival, Haydn was supposed to conduct a benefit concert in Oxford but was unable to make the trip because of rehearsals in London. His absence proved a considerable disappointment for the assembled audience, which prompted the composer to issue a public apology in the *Oxford Journal*: "The University of Oxford, whose great Reputation I heard abroad, is too great an object for me not to see before I leave England, and I shall take the earliest opportunity of paying it a visit"

That opportunity came in July, at which time Haydn was given the honorary degree of Doctor of Music. On the second of his three concerts at the Sheldonian Theatre he conducted his recent Symphony in G major, now numbered 92 and known as the "Oxford." A review published the next day noted that the work had been rehearsed the morning of the concert and "a more wonderful composition was never heard. The applause given to HAYDN, who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the Musicians present, exceeded all praise."

A Closer Look When employed as a court composer Haydn had to please one person above all—the prince. He also knew personally all of the orchestral musicians for whom he was writing, their strengths and weakness, and what would be most effective. With his symphonies for Paris and London Haydn needed to appeal to a general public and could not be sure of the level of the players. The symphonies became grander statements—for the "Oxford" he eventually added trumpets and timpani.

Like the majority of Haydn's later symphonies, the "Oxford" begins with a slow introduction (**Adagio**), although in this case a soft rather than majestic one, very polite. The **Allegro spiritoso** that follows, starting with a simple downward scale, uses unassuming melodic material that is brilliantly transformed and generates much that follows. The three-part **Adagio** has a song-like opening, a powerfully intense middle section in minor, and ultimately a touchingly intimate coda. Like many of Haydn's **Minuet** movements, the one here would be somewhat tricky to dance to because of rhythmic irregularities, especially in the middle Trio section beginning with horns and bassoons. The playful finale (**Presto**) features brilliant counterpoint, a tour-de-force to conclude.

—Christopher H. Gibbs

The Music

Piano Concerto No. 3



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

At age 16 Beethoven left his native Bonn to go to Vienna in the hopes of studying with his idol, Mozart. He is said to have played for him and allegedly earned his approving remark, "Keep your eyes on him; someday he will give the world something to talk about." Beethoven was soon called home, however, to tend to his gravely ill mother and remained in Bonn for the next five years. In 1792, with assistance from the Elector Maximilian Franz and Count Waldstein, Beethoven won the chance to return to Vienna. Mozart had recently died and Haydn would be his teacher. Waldstein informed Beethoven, "With the help of assiduous labor you shall receive *Mozart's spirit from Haydn's hands.*"

The Virtuoso as Composer After studies with Haydn and others, Beethoven began to mold his public career. As Mozart had found some two decades earlier, piano concertos offered the ideal vehicle to display performing and composing gifts. Beethoven put off publication of his piano concertos, reserving them for his private use. The conductor and composer Ignaz Ritter von Seyfried relates an anecdote with respect to the Third Piano Concerto that highlights its function for the composer. At the premiere, Beethoven asked his friend to turn pages for him. But Seyfried reports:

Heaven help me! That was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passage and my scarcely concealable anxiety not to miss the decisive moment amused him greatly.

In April 1801 the 30-year-old Beethoven wrote to the publishers Breitkopf & Härtel in Leipzig: "In this connection I wish to add that one of my first concertos [the B-flat major, Op. 19] and therefore not one of my best works, is to be published by Hofmeister, and that Mollo is to publish a concerto [the C major, Op. 15] which indeed

was written later, but which also does not rank among the best of my works in this form." After playing his first two concertos for years in many places, Beethoven was clearly becoming dissatisfied. He had progressed considerably in his musical thinking. He may have already begun his next piano concerto, a work that was long thought to have been composed around the turn of the century, but that recent research suggests took shape mostly in 1802 and early 1803, around the time of the "Eroica" Symphony and the Heiligenstadt Testament, the remarkable letter (never sent) that Beethoven wrote to his brothers in which he despaired over encroaching deafness.

First Impressions The confusion over the time of the Third Concerto's genesis seems appropriate because the work is transitional between Beethoven's so-called early and middle styles. He premiered the Concerto in April 1803, at a concert that also included the First and Second symphonies and the oratorio *Christ on the Mount of Olives*. (Concerts in Vienna, especially Beethoven's, were often quite long in those days.) While the initial reaction to this performance was decidedly mixed, within a few years the Concerto was regarded as one of the composer's finest creations: "It will and must have the greatest and most beautiful effect everywhere that it can be well performed," noted the prestigious Leipzig *Allgemeine musikalische Zeitung*.

This same lengthy review concluded with an observation about surface virtuosity and compositional depth that quite vividly indicates how some critics were already recognizing that Beethoven was breaking new ground:

The Concerto demands an orchestra that is capable of much, wants the best, and, in order also to accomplish that truly, understands what it plays. It also demands a capable soloist, who, in addition to all that is customarily called virtuosity, also has knowledge in his head and a heart in his breast—otherwise, even with the most extraordinary skill and assurance, exactly that which is most excellent will be left behind.

This keen perception points to the changes in the stature and conception of instrumental music that the mature Beethoven helped to bring about. Music was not simply to be enjoyed, but also understood, and this required new attitudes on the part of performers and audience alike.

A Closer Look While many Classical features of his earlier piano concertos remain, the Third Concerto is a

Beethoven composed his Piano Concerto No. 3 from 1802 to 1803.

The Third Concerto was first performed by The Philadelphia Orchestra in December 1914, with pianist Leonard Borwick and Carl Pohlig on the podium. Most recently on subscription concerts, Lang Lang performed the work in May 2013, with Simon Rattle conducting.

The Philadelphia Orchestra has recorded the Concerto three times: in 1947 for CBS, with Claudio Arrau and Eugene Ormandy; in 1953 for CBS, with Rudolf Serkin and Ormandy; and in 1971 for RCA, with Van Cliburn and Ormandy.

The score calls for an orchestra of solo piano, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 35 minutes.

darker, subtler piece. It is in C minor—the key of the Fifth Symphony and the *Coriolan* Overture—and also of Mozart's great Piano Concerto No. 24, K. 491. The openings of both concertos are, in fact, remarkably similar: Strings softly outline the chords of the C-minor triad, followed by woodwinds and then the full, loud orchestra (**Allegro con brio**). We most associate military music with Beethoven's final piano concerto, the "Emperor," but as musicologist Leon Plantinga has remarked, all of the concertos make use of military elements, here beginning with this imposing opening, which contrasts with a more brooding, lyrical second theme, which it seems was based on a theme by the long-forgotten composer Johann Sterkel.

The **Largo** begins with the solo piano intoning rich chords with a hymn-like character evoking an Arcadian realm. The movement becomes increasingly free and improvisatory. The piano also initiates the playful **Allegro–Presto** finale. Beethoven's amusing conclusion to the piece slows down the pace momentarily as the piano, in an effect Beethoven had earlier used in the introduction to the last movement of the First Symphony, teasingly presents a series of scales, the last one of which tips over into a lively coda in a new key, meter, and tempo.

—Christopher H. Gibbs

The Music

Symphony No. 4



Ralph Vaughan Williams
Born in Down Ampney,
Gloucestershire, October 12,
1872
Died in London, August 26,
1958

"I met Willy Walton on my way to the Hall and he said—having been to rehearsals—that we are going to hear the greatest symphony since Beethoven," wrote the composer Arthur Benjamin just before the premiere of Vaughan Williams's Symphony No. 4 in F minor. Walton's casual comment is insightful because he shrewdly coupled Vaughan Williams's Symphony with the formal logic and emotional intensity of Beethoven. At its first performance by Adrian Boult and the BBC Symphony at Queen's Hall, London, on April 10, 1935, most listeners and critics sat stunned by the uncompromising Modernism of the score. Walton, however, had the cool discernment to recognize that the Fourth Symphony was an example of Vaughan Williams's ambivalent engagement with the Beethovenian symphonic tradition.

A Complicated Relationship with Beethoven

Vaughan Williams tried unsuccessfully to blur his conflicted relationship with Beethoven's symphonic oeuvre. In her biography of her husband, the composer's second wife, Ursula, propagated the composer's own flippant history of the work's origin: "[Ralph] had read an account of one of the 'Freak Festivals' in which a symphony, he couldn't remember who had written it, was described in some detail. Like the myth of Beethoven and *Fidelio*, his breakfast-time reaction was an immediate '*il faut que je compose cela*.' So, without any philosophical, prophetic, or political germ, No. 4 took its life from a paragraph in the *Times*." In fact, that paragraph exists. The anonymous critic of the *London Times* reviewed Vladimir Dukelsky's Second Symphony on July 28, 1931, characterizing that piece as "an elaborate work in which a single theme predominates and is worked up to a tremendous climax in the finale, quite in the old-fashioned style." (A noted Russian-born composer, Vladimir Dukelsky wrote popular music under the *nom-de-plume* "Vernon Duke," and is best remembered today for his hit song "April in Paris.")

While Ursula Vaughan Williams wrote that there was no "philosophical, prophetic, or political" implication to the creation of the Fourth Symphony, it is revealing that

she nevertheless cited Beethoven and his opera *Fidelio* in her retelling of her husband's anecdote. Eventually letting the cat out of the bag, Vaughan Williams himself once revealed that he took "the opening of my F-minor Symphony deliberately from the finale of [Beethoven's] Ninth Symphony." The Fourth Symphony, however, negates the Enlightenment idealism that pervades Beethoven's Ninth. As Oliver Neighbour writes, "Whereas Beethoven is able to dismiss his cacophony and turn to the brotherhood of man, Vaughan Williams's own symphony ends where it began." The British music critic Frank Howes confronted the terrible modernity of the Symphony head on: "If this symphony has a message it is minatory in that it is a revelation of the essential nature of violence." Some listeners were put off by the uncompromising nature of the work as well as by its truculence. Defending his Symphony against the criticisms of one such listener, the composer wrote, "When you say you do not think my F min.[or] symph.[ony] beautiful my answer *must* be that *I* do think it is beautiful ... because we know that beauty can come from unbeautiful things (e.g. *King Lear*, Rembrandt's *School of Anatomy*, Wagner's *Nibelungs*, etc.)."

A Closer Look Vaughan Williams cast his Fourth Symphony in four movements. The piece begins (**Allegro**) with a shattering dissonance, a grinding scream of rage. After this savage opening, Vaughan Williams presents two motifs: The first is a chromatic fragment that turns back upon itself, while the second is a rising series of fourths that explodes upward like a missile. These two terse motifs are the basis for the rest of the Symphony's thematic material, reappearing in a cyclical manner throughout each movement. For the rest of the sonata-form first movement, the composer develops his thematic material with an obsessive logic that recalls Beethoven. As James Day observed, "Syncopations, rhythmic foreshortenings and expansions ... and abrupt changes of harmonic direction all contribute to a seething turmoil of conflicting rhythms within a steady onward metrical thrust." The quiet coda that concludes the movement provides a subdued preparation for the deeply introspective second movement.

The **Andante moderato** commences with a theme derived from the rising-fourth motif, played by the brass and winds, the same motif that was announced at the beginning of the previous movement. The somberness of this opening passage gives way to a ghostly procession, during which mournful counterpoint in the upper strings

Vaughan Williams composed his Fourth Symphony from 1931 to 1934.

These are the first Philadelphia Orchestra performances of the Symphony.

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

The Symphony runs approximately 30 minutes in performance.

unfolds as a dolorous pizzicato figure in the lower strings plods onward beneath. The music gradually rises to a harrowing climax, only to dissolve gradually into a coda expressive of numbness and exhaustion. The **Scherzo** third movement begins unceremoniously with a variant of the propulsive rising-fourth motif—followed closely by the four-note twisting chromatic figure played sardonically by muted brass—that rockets upward precipitously, setting the tone for this dangerously exuberant movement. The trio consists of a folk-like transformation of the rising-fourth motif that is rudely cast aside by the return of the Scherzo's opening material.

The eerie transition between the Scherzo and **Finale con epilogo fugato** is obviously modeled on a similar transition in Beethoven's Fifth Symphony. Unlike Beethoven, however, Vaughan Williams does not move from darkness into light but rather from suppressed terror into a biting, sardonic parody of a triumphal march. The march's bluster is interrupted by a passage of subdued but wrenching mourning, after which the bitterly ironic march reasserts itself. The relentless momentum is ratcheted up as the march hurtles into a fugal epilogue in which the two opening motifs battle each other for dominance. The Fourth Symphony concludes by returning inexorably to the dissonant scream of protest with which it began: It is as if a never-ending cycle of anger, brutality, and despair is not so much ended as it is cut off by a single brusque, dismissive chord.

—Byron Adams

Musical Terms

GENERAL TERMS

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

Counterpoint: A term that describes the combination of simultaneously sounding musical lines

Dissonance: A combination of two or more tones requiring resolution

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

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

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

composer's output

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

Pizzicato: Plucked

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Scherzo: Literally "a joke." 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 in triple time, 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.

Syncopation: A shift of rhythmic emphasis off the beat

Triad: A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the 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

Cantabile: In a singing style, lyrical, melodious, flowing

Con brio: Vigorously, with fire

Largo: Broad

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Spiritoso: Spirited, lively

March

The Philadelphia Orchestra

Jessica Griffin

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Jorge Federico Osorio Piano

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The Planets

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Saturday, March 21 8 PM

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Nadja Salerno-Sonnenberg Violin

Women of the Philadelphia Singers Choral

Respighi Ancient Airs and Dances for the Lute, Suite No. 2

Mendelssohn Violin Concerto

Holst *The Planets*

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

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, guaranteed seat renewal for the following season, discounts on individual tickets, and many other benefits. For more information, please call 215.893.1955 or visit www.philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Tickets may be turned in any time up to the start of the concert. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets.

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. Call Ticket Philadelphia at 215.893.1999 or stop by the Kimmel Center Box Office.

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