

# Season 2017-2018

**Friday, January 5, at 2:00**  
**Saturday, January 6,**  
**at 8:00**

## The Philadelphia Orchestra

**Pablo Heras-Casado** Conductor  
**Jeffrey Khaner** Flute

**Schubert** Overture to *Rosamunde*

**Jones** Flute Concerto

I. Lament

II. Interludio

III. Dream Montage—The Great Bell: America  
 Marching

*World premiere—Philadelphia Orchestra commission*

### Intermission

**Brahms** Symphony No. 2 in D major, Op. 73

I. Allegro non troppo

II. Adagio non troppo—L'istesso tempo, ma  
 grazioso

III. Allegretto grazioso (quasi andantino)—  
 Presto ma non assai—Tempo I—Presto ma  
 non assai—Tempo I

IV. Allegro con spirito

This program runs approximately 1 hour, 50 minutes.

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 90.1 FM on Sunday afternoons at 1 PM. Visit [www.wrti.org](http://www.wrti.org)  
 to listen live or for more details.

Please join us following the January 5 concert for a free Chamber Postlude featuring members of The Philadelphia Orchestra.

**Schubert** String Quartet No. 13 in A minor, D. 804

I. Allegro ma non troppo

II. Andante

III. Menuetto (Allegretto)—Trio—Menuetto da capo

IV. Allegro moderato

**Kimberly Fisher** Violin

**Yiyang Li** Violin

**Meng Wang** Viola

**Yumi Kendall** Cello

# The Philadelphia Orchestra

Jeffrey 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 inspiring the future and 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 connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious 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 continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's 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, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

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Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director

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Photo: Jessica Griffin

# Conductor

Dario Acosta



Spanish conductor **Pablo Heras-Casado** made his Philadelphia Orchestra debut in 2016. Named Musical America's 2014 Conductor of the Year, he enjoys an unusually varied career encompassing the great symphonic and operatic repertoire, historically informed performances, and contemporary scores. He is the principal guest conductor of Teatro Real in Madrid and in 2018 becomes the director of the Granada Festival in his hometown. His long-term collaboration with the Freiburg Baroque Orchestra includes extensive touring and recording projects. Marking another important milestone in his career, this season he also becomes the first-ever conductor laureate of the Orchestra of St. Luke's in New York, having previously been its principal conductor from 2011 to 2017.

In addition to these current performances, highlights of the 2017-18 season include Mr. Heras-Casado's return to the Staatskapelle Berlin for his debut at the new Pierre Boulez Saal. He also returns to the London Philharmonia, the San Francisco Symphony, the Mozarteum Orchestra Salzburg, the Tonhalle Orchestra in Zurich, the NDR Elbphilharmonie Orchestra in Hamburg, and the Munich Philharmonic, and makes debuts with the Dallas Symphony and the Verbier Festival Orchestra. In the opera arena he conducts the Spanish premiere of Zimmermann's *Die Soldaten* at the Teatro Real. In recent seasons he has conducted the Berlin, Vienna, Rotterdam, Israel, New York, and Los Angeles philharmonics; the London, Vienna, Bavarian Radio, Boston, and Chicago symphonies; the Gewandhaus Orchestra in Leipzig; the Royal Concertgebouw Orchestra; and the Orchestra dell'Accademia Nazionale di Santa Cecilia; as well as at the Metropolitan Opera.

With an extensive discography, Mr. Heras-Casado is the recipient of numerous prizes, including three ECHO Klassik awards, two Diapason d'Or awards, the German Record Critics' Award, and a Latin Grammy. Recent releases include a focus on symphonies and concertos of Mendelssohn and Schumann with the Freiburg Baroque Orchestra and acclaimed soloists, and Tchaikovsky's Symphony No. 1 and *The Tempest* with the Orchestra of St. Luke's, all on the Harmonia Mundi label. He is a global ambassador for the Spanish charity Ayuda en Acción, supporting the eradication of poverty and injustice in the world.

# Soloist



Jessica Griffin

Canadian-born **Jeffrey Khaner** has been principal flute of The Philadelphia Orchestra since 1990. From 1982 to 1990 he was principal flute of the Cleveland Orchestra, and he has also served as principal of the New York Mostly Mozart Festival and the Atlantic Symphony in Halifax, and as co-principal of the Pittsburgh Symphony. He has performed concertos throughout the U.S., Canada, and Asia. His repertoire is extensive, and he has premiered many works, including concertos by Ned Rorem, Behzad Ranjbaran, Jonathan Leshnoff, Eric Sessler, and David Chesky, all written for him. As a recitalist, Mr. Khaner has appeared with pianists Charles Abramovic, Christoph Eschenbach, Lowell Liebermann, Wolfgang Sawallisch, Hugh Sung, and others. He is a founding member of the Syrinx Trio (with violist Roberto Diaz and Philadelphia Orchestra Principal Harp Elizabeth Hainen), which made its Carnegie Hall debut in 2001.

A graduate of the Juilliard School, Mr. Khaner was named to the faculty in 2004, holding the position formerly occupied by his mentor, Julius Baker. Since 1985 he has been a faculty member of the Curtis Institute of Music; he is also professor of flute at Lynn University in Boca Raton. Mr. Khaner has participated as a performer and teacher at many summer festivals and seminars, including the Solti Orchestral Project at Carnegie Hall, the New World Symphony, the Pacific Music and Hamamatsu festivals in Japan, the Sarasota and Grand Teton festivals, and the Lake Placid Institute. In 1995 he was selected by Georg Solti to be principal flute of the World Orchestra for Peace, celebrating the 50th anniversary of the United Nations; the orchestra regularly reconvenes throughout the world.

In addition to his orchestral recordings, Mr. Khaner has extensively recorded solo flute repertoire. He has released seven critically acclaimed solo CDs on the Avie label—American, British, Czech, French, German, and Romantic Flute Music, and Brahms and Schumann sonatas and romances. His recording of Mr. Chesky's Flute Concerto appears on Chesky Records, and his recording of Mr. Rorem's Concerto is on Naxos. Mr. Khaner's editions of repertoire, including the Brahms sonatas, are published by the Theodore Presser Company. He is a Yamaha performing artist and clinician. For more information on Mr. Khaner, please visit [www.iflute.com](http://www.iflute.com).

# Framing the Program

## Parallel Events

**1820**

**Schubert**

Overture to  
*Rosamunde*

**Music**

Weber  
*Der Freischütz*

**Literature**

Shelley  
*Prometheus  
Unbound*

**Art**

Constable  
*Harwich  
Lighthouse*

**History**

Maine becomes  
the 23rd state

**1877**

**Brahms**

Symphony  
No. 2

**Music**

Saint-Saëns  
*Samson and  
Delilah*

**Literature**

James  
*The American*

**Art**

Homer  
*The Cotton  
Pickers*

**History**

Edison invents  
the phonograph

Although Franz Schubert achieved great acclaim during his lifetime for intimate, small-scale works, particularly songs, he longed for success with large dramatic and orchestral compositions. One such piece that did make it to the stage successfully was incidental music that he wrote for a play called *Rosamunde*. The charming Overture that opens today's concert was not actually used in the production but was later published to introduce the music and has been known by the title ever since.

The world premiere of American composer Samuel Jones's Flute Concerto, written for Principal Flute Jeffrey Khaner, continues The Philadelphia Orchestra's tradition of commissioning new works for its stellar players. The three-movement piece begins with a lament commemorating the unexpected death of the composer's brother, followed by a scherzo-like interlude recalling happier times. The Concerto ends with a movement titled "Dream Montage—The Great Bell: America Marching," which offers a "dreamlike vision of that unique procession in human history that began with our Founding Fathers in 1776 in Philadelphia," and that progresses through time to the present day by quoting patriotic songs.

After taking decades to complete a symphony, which finally premiered in 1876, Brahms wrote his next one easily the following summer and it, too, won immediate success. If the First Symphony is initially dark and brooding, the Second is largely bright and joyful. Brahms once remarked concerning another pair of his orchestral pieces, "one weeps, the other laughs," an apt description of his first two symphonies as well.

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# The Music

## Overture to *Rosamunde*



**Franz Schubert**  
Born in Vienna,  
January 31, 1797  
Died there, November 19,  
1828

Franz Schubert produced the incidental music for a Viennese production of Wilhelmine von Chézy's *Rosamunde*, an ultimately disastrous high-Romantic play, in a very brief period during late 1823: One account suggests he composed it in five days. This was indeed a fecund period for the 26 year old. During the three previous years he had composed several dramatic works (including *Die Zauberharfe*, *Die Zwillingbrüder*, *Alfonso und Estrella*, and *Fierabras*), the "Unfinished" Symphony, the great Mass in A-flat, the "Wanderer" Fantasy for piano, and numerous songs. And all this while he was fighting the chronic illnesses that were to claim his life quite soon.

His overriding concern during 1823, despite all this, was to bring his beloved opera *Alfonso* to the stage. Disagreements with the influential composer Carl Maria von Weber ultimately precluded the latter's help in mounting a performance of the work. But in the middle of these intrigues Schubert received a commission from Vienna's Theater an der Wien for music to accompany *Rosamunde*, and since he had by now all but given up on *Alfonso* (it was never performed during his lifetime), used the overture he had already sketched out for the opera. He composed 10 additional numbers, including an Entr'acte in B minor that some have speculated might have been an aborted movement for the "Unfinished" Symphony. The Theater an der Wien mounted the bizarre play in December 1823—and only Schubert's music was received warmly.

The *Alfonso* Overture "stolen" for use in this performance of *Rosamunde*—the piece that Schubert himself continually referred to as "my *Rosamunde* Overture"—is not the work that we hear today bearing the same title. Through an accident of publishing, the Overture to Schubert's earlier *Die Zauberharfe* (The Magic Harp) was inadvertently printed as a prelude to the *Rosamunde* music (since Schubert's original incidental music contained no overture of its own), and this soon came to be played under the latter title. Thus the piece we now know as the *Rosamunde* Overture is actually the prelude originally composed for *Die Zauberharfe*. In any case, it is one of the composer's most sparkling symphonic sonata-forms, with a brooding introduction in C minor followed by a succession of limpid

*Schubert composed the Rosamunde Overture in 1820.*

*The first Philadelphia Orchestra performances of the piece were in November 1905, with Fritz Scheel conducting. Most recently on subscription, Neeme Järvi led the work in November 2006.*

*Schubert scored the Overture for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

*The Overture to Rosamunde runs approximately 10 minutes in performance.*

themes that bring nothing to mind so much as Rossini's overtures.

—Paul J. Horsley

# The Music

## Flute Concerto



**Samuel Jones**  
**Born in Inverness,**  
**Mississippi, June 2, 1935**  
**Now living in Seattle**

Mississippi native Samuel Jones received his undergraduate degree at Millsaps College in Jackson, MI, and went on to earn the M.A. and Ph.D. degrees in theory and composition from the Eastman School of Music under the guidance of American composer Howard Hanson. Also trained as a conductor, Jones progressed through regional orchestras to lead the Rochester (NY) Philharmonic for seven years, advancing from assistant to full conductor. In 1973 he became the founding dean of the Shepherd School of Music of Rice University, which has become one of the nation's preeminent music schools. He retired from Rice in 1997 and became composer-in-residence for the Seattle Symphony, a one-year appointment that lasted for 14 years. During this time he wrote more than a dozen major works premiered by the ensemble. His compositions have won many honors, among them a Grammy nomination, and have been performed by many major U.S. orchestras, including The Philadelphia Orchestra, which performed his Elegy in the late 1970s.

**A Brotherly Inspiration** The Philadelphia Orchestra commissioned the Flute Concerto for Principal Flute Jeffrey Khaner, whom Jones initially met through Gerard Schwarz's All-Star Orchestra. As principal flute of that ensemble, Khaner performed in Jones's concertos for both cello and violin, and a collaboration evolved between composer and flutist for the new work. The commission was made possible through generous support from Alan Benaroya, Jerry Farley, David E. Gannett, Dr. Kennan Hollingsworth, Darby Langdon and Kea Krause, Bruce and Jeanne McNae, Steven and Kathy Nichols, Ralph and Marlys Palumbo, Charlie and Benita Staadecker, and Betty Lou Treiger.

In composing this piece, Jones was deeply influenced by the unexpected death of his brother, whom he describes as "like a twin as we grew up together." As he composed the work, he was saddened to learn from Khaner that he, too, was dealing with the impending loss of a brother. Jones describes the Concerto as a showpiece for both solo flutist and the flute section as a whole, spotlighting the "incredible flute section, which The Philadelphia Orchestra has maintained for many years." Khaner describes the Concerto

as easily accessible for audiences, and “full of wonderful melodies and harmonies.”

**A Closer Look** Jones has imbued the first movement, **Lament**, with feelings of loss, opening with a “Phrygian sigh”—falling half-step figures that have served as a depiction of grief throughout music history. This musical figure becomes central to both the movement and the work as a whole, with the music including both expressive and technically demanding passages for soloist and orchestra.

A contrasting **Interludio** exhibits a complete change of mood and pace for the second movement, recalling characteristics of Jones’s brother, including quick turns of phrase and moments of wit. The interval of a perfect fourth is key to this virtuosic scherzo-like movement.

Jones has described the third movement, **Dream Montage—The Great Bell: America Marching**, as a “phantasmagorical, dreamlike vision of that unique procession in human history that began with our Founding Fathers in 1776 in Philadelphia.” After a brief introduction, the movement opens with rapidly repeating notes and rotational flourishes from the solo flute, giving the image of a military march major. Jones quotes Martin Luther King, Jr., in the score: “The arc of the Moral Universe is long, but it bends toward Justice,” as the procession’s drum major, portrayed by the solo flute, leads the musicians through several centuries of the people’s music on this march toward justice. Into this procession Jones has incorporated patriotic songs from the 18th through 21st centuries, including the “Battle Hymn of the Republic,” “Battle Cry of Freedom,” the popular Civil War song “Tramp, Tramp, Tramp,” and the 20th-century protest song “We Shall Overcome.”

The procession culminates in Jones’s original hymn “The Great Bell Rings for All.” He initially composed this tune for the 100th anniversary of the Seattle Symphony, now adding new words, which although unsung are strongly felt in the music and which convey both remembrance and rededication:

The Great Bell rings for all. We answer with our voices,  
Equality, Life, Liberty, we hear the distant call.  
The Great Bell rings for all.

We’re marching through the night, toward dignity for all.  
All souls must free and equal be, this is our God-giv’n  
Right.  
We’re marching through the night.

*The Flute Concerto was composed from 2016 to 2017.*

*These are the world premiere performances of the piece.*

*The score calls for solo flute, two flutes (I doubling alto flute and piccolo, II doubling piccolo), oboe, English horn, clarinet, bass clarinet, two bassoons, two horns, two trumpets, tuba, timpani, percussion (bass drum, church bell, field drum, glockenspiel, marching blocks, sandpaper blocks, snare drum, suspended cymbal, tambourine, xylophone), harp, and strings.*

*Performance time is approximately 25 minutes.*

The moral arc is long, but yet it bends toward justice.  
Let Freedom ring as free we sing ... though moral arc  
be long ...  
The Universe's Song!

Jones incorporates three repetitions of this hymn, heralded by a Great Bell (reminiscent of Philadelphia's Liberty Bell) summoning listeners to a "unifying call for All Americans to return to the spirit of Philadelphia—the spirit of Brotherhood that so characterizes the daring American experiment and must be remembered and regained."

—Nancy Plum

# The Music

## Symphony No. 2



**Johannes Brahms**  
**Born in Hamburg, May 7,**  
**1833**  
**Died in Vienna, April 3,**  
**1897**

"All you need to do is sit down, place your little feet alternately on both pedals, and strike an F-minor chord for a good while, alternately low and high . . . then you will gradually gain the most accurate picture of the 'latest!'" With typical heavy-handed facetiousness, Johannes Brahms announced the existence of his Second Symphony to his friend Elisabet von Herzogenberg. In a letter sent to her a few days later, he continued by writing that the musicians were wearing black armbands to perform the Symphony because "it sounds so very mournful; it will also be printed with a black border." He similarly told his publisher, Fritz Simrock, that the score "is so melancholy that you will not be able to bear it"

**A Cheerful Work** Although Brahms was joking in his ponderous way, his statements about his Second Symphony in D major, Op. 77, reveal how starkly the work differs from his First Symphony premiered the previous year. While the latter work has a portentous introduction complete with throbbing timpani, the Second begins immediately without introduction. The First Symphony's tense opening movement was clearly composed under Beethoven's shadow. By contrast, the first movement of the Second Symphony evinces Schubert's beneficent and liberating influence. The First is in the somber key of C minor, while the Second is cast in a radiant D major.

Musicologists point to a number of reasons why the Second Symphony is more cheerful than the First. The success of the Symphony No. 1 had undeniably lifted a great weight from Brahms's shoulders by helping to establish him as a worthy successor to the Beethovenian symphonic tradition. Commentators have also noted that Brahms wrote the Symphony No. 2 during a protracted summer holiday in the idyllic Austrian village of Pörschach on the banks of the Wörthersee in the Styrian Alps. While the natural beauty of this locale certainly contributed to the Symphony's warmth and lyricism, an equally important reason for Brahms's good mood during 1877 was largely the result of gaining complete financial independence, which allowed him to concentrate exclusively on composition. The year ended on a triumphant note with the first performance of the Second Symphony by the Vienna Philharmonic conducted by Hans Richter on December 30.

Brahms composed his *Symphony No. 2* in 1877.

The Philadelphia Orchestra's first performance of the *Symphony* was in December 1900, under Fritz Scheel's direction. The most recent appearance on the Orchestra's subscription concerts was in November 2016, with Louis Langrée on the podium.

The Philadelphia Orchestra has recorded Brahms's *Second Symphony* four times: with Leopold Stokowski in 1929 for RCA Victor; with Eugene Ormandy in 1939 for RCA Victor; with Ormandy in 1953 for CBS; and in 1988 with Riccardo Muti for Philips. A live recording from 1995 with Wolfgang Sawallisch is also available by digital download.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

The *Symphony* runs approximately 40 minutes in performance.

The premiere was a complete success; the *Symphony's* piquant scherzo had to be encored.

**A Closer Look** The opening measures of Brahms's *Second Symphony* are unforgettable: Four quiet notes are played by the cellos and basses and then the French horns intone a theme that is reminiscent of alphorns heard from the distance. By the time he wrote the work, the composer, who had settled in Vienna in 1863, had been seduced by Austrian *Gemütlichkeit*, an untranslatable word with connotations of winsome charm and coziness. Cast in a meter of three beats to a measure, this movement (**Allegro non troppo**) recalls both the waltz and its predecessor, the Austrian folk dance known as the *Ländler*. Many commentators have noticed the resemblance of the second theme to the composer's own "Wiegenlied," Op. 49, No. 4 (1868), best known in Anglophone countries as "Brahms's Lullaby." As is characteristic of Brahms, however, this music is not an expression of undiluted happiness: Troubled passages redolent of darkness and even pain pass over the surface of the music like clouds across a verdant landscape.

The slow movement that follows (**Adagio non troppo—L'istesso tempo, ma grazioso**) is introverted and somber. This movement puzzled early listeners. The Viennese music critic Eduard Hanslick, usually one of Brahms's partisans, quipped that this *Adagio* was "more conspicuous for the development of the themes than the themes themselves." In fact, the eloquent opening theme is one of the composer's finest achievements, at once complex and memorable. This deeply introspective movement is an example of what Arnold Schoenberg called "developing variation"—thematic materials that are constantly developed—while also using an ingenious adaptation of sonata form.

The charming scherzo with its two trios, **Allegretto grazioso (quasi andantino)—Presto ma non assai**, banishes the brooding seriousness of the preceding movement with a burst of musical sunshine. Even here in this lighthearted movement, however, Brahms deploys his ingenuity, subjecting each section to constant variation. He finishes off the *Symphony* with a rambunctious final movement (**Allegro con spirito**), some of the most joyous music of his career. Only the finale of his *Violin Concerto* rivals the last movement of the *Second Symphony* for extroverted high spirits. The finale is yet another example of sonata form, and it is a study in the skillful contrast of exuberance with mystery. The movement concludes with an exultant coda that hurtles forward to its conclusion.

# Musical Terms

## GENERAL TERMS

**Cadence:** The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

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

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

**D.:** Abbreviation for Deutsch, the chronological list of all the works of Schubert made by Otto Erich Deutsch

**Da capo:** Repeated from the beginning

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

**Fantasy:** A composition free in form and more or less fantastic in character

**Harmonic:** Pertaining to chords and to the theory and practice of harmony

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

**Ländler:** A dance similar to a slow waltz

**Meter:** The symmetrical grouping of musical rhythms

**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.

**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.

**Serenade:** An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

**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.

**Suite:** A set or series of pieces in various dance forms

**Trio:** A division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and style

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

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

**Allegro:** Bright, fast

**Andante:** Walking speed

**Andantino:** Slightly quicker than walking speed

**Con spirito:** With spirit

**Grazioso:** Graceful and easy

**L'istesso tempo:** At the same tempo

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

**Presto:** Very fast

## TEMPO MODIFIERS

**Ma non assai:** But not much

**Non troppo:** Not too much

**Quasi:** Almost

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