

Season 2018-2019

Thursday, November 1,
at 7:30
Friday, November 2,
at 2:00
Saturday, November 3,
at 8:00

The Philadelphia Orchestra

David Afkham Conductor
Seong-Jin Cho Piano

Beethoven *Coriolan* Overture, Op. 62

Mozart Piano Concerto No. 20 in D minor, K. 466
I. Allegro
II. Romance
III. Rondo: Allegro assai

Intermission

Brahms Symphony No. 1 C minor, Op. 68 
I. Un poco sostenuto—Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio—Più andante—Allegro non troppo,
ma con brio—Più allegro

This program runs approximately 1 hour, 55 minutes.

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The November 1 concert is sponsored by
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Please join us following the November 2 concert for a free Chamber Postlude featuring members of The Philadelphia Orchestra.

Brahms Trio in E-flat major, Op. 40, for horn, violin, and piano

I. Andante—Poco più animato—Tempo I—
Poco più animato—Tempo I

II. Scherzo (Allegro)—Molto meno allegro—
Scherzo da capo

III. Adagio mesto

IV. Finale: Allegro con brio

Jeffrey Lang Horn

Juliette Kang Violin

Nathalie Zhu Piano (Guest)

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The season will feature collaborations with esteemed guest conductors including Cristian Măcelaru, Esa-Pekka Salonen, Bramwell Tovey, and Emmanuelle Haïm.

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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 four 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 broadcasts on WRTI-FM and SiriusXM.

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 **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Conductor



Greer Schenker

Conductor **David Afkham** is in his fifth season as principal conductor of the Spanish National Orchestra and Chorus. Highlights of his 2018-19 season with the ensemble include performances of Haydn's *The Creation*, Schoenberg's *Gurrelieder*, Mahler's Symphony No. 6, and Shostakovich's Symphony No. 7. Semi-staged concert performances of major opera and choral works have become an acclaimed feature of his seasons in Madrid: Wagner's *The Flying Dutchman* in 2016; Strauss's *Elektra* in 2017; and Bach's St. Matthew Passion and Bartók's *Bluebeard's Castle* in 2018.

Mr. Afkham makes his Philadelphia Orchestra debut with these performances. Future highlights as a symphonic guest conductor also include debuts with the Montreal Symphony, the Chamber Orchestra of Europe, and the Czech Philharmonic, and returns to the Chicago, NHK, Frankfurt Radio, and Swedish Radio symphonies; the Munich and Oslo philharmonics; the Deutsche Kammerphilharmonie Bremen; and the Orchestra dell'Accademia Nazionale di Santa Cecilia. On the opera stage this season he debuts at Frankfurt Opera with Humperdinck's *Hansel and Gretel* and at Stuttgart Opera with *The Flying Dutchman*. He made his Glyndebourne Festival Opera debut in 2014 with Verdi's *La traviata*, later reviving the production for performances around the UK and Ireland for Glyndebourne on Tour. In 2017 he conducted Ginastera's *Bomarzo* in a new production at the Teatro Real in Madrid. Future opera plans include Wagner's *Parsifal*, Dvořák's *Rusalka*, Weinberg's *The Passenger*, and Strauss's *Arabella*.

Mr. Afkham was born in Freiburg, Germany, in 1983 and began piano and violin lessons at the age of six. At 15 he entered the city's University of Music, continuing his studies at the Liszt School of Music in Weimar. He was the first recipient of the Bernard Haitink Fund for Young Talent and assisted the conductor in a number of major projects, including symphony cycles with the Chicago and London symphonies and the Royal Concertgebouw Orchestra. He was also the inaugural recipient of the Nestlé and Salzburg Festival Young Conductors Award in 2010. From 2009 to 2012 he served as assistant conductor of the Gustav Mahler Youth Orchestra.

Soloist



Harald Hoffmann/DG

Pianist **Seong-Jin Cho** was brought to the world's attention in 2015 when he won First Prize at the Chopin International Competition in Warsaw. In January 2016 he signed an exclusive recording contract with Deutsche Grammophon. His first CD features Chopin's Concerto No. 1 with the London Symphony and Gianandrea Noseda and the Four Ballades. A solo Debussy recording was released in November 2017. This month a Mozart program with sonatas and the D-minor Concerto with Yannick Nézet-Séguin and the Chamber Orchestra of Europe will be released. He makes his Philadelphia Orchestra debut with these current performances.

An active recitalist, Mr. Cho performs in many of the world's most prestigious concert halls. In the 2018-19 season he returns to the main stage of Carnegie Hall as part of the Keyboard Virtuoso series, and to Amsterdam's Concertgebouw in the Master Pianists series. He also plays recitals in Berlin, Frankfurt, Los Angeles, Zurich, Stockholm, Munich, Chicago, and Lyon, and at the Verbier, La Roque d'Anthéron, Gstaad Menuhin, and Rheingau festivals. During the next two seasons he will appear with the London and Pittsburgh symphonies; the Radio France, La Scala, and Hong Kong philharmonics; and the Gewandhaus and Finnish Radio orchestras. He will also tour with the European Union Youth Orchestra and Mr. Noseda in venues including the Concertgebouw, Royal Albert Hall, and the Konzerthaus Berlin. In November 2017 Mr. Cho stepped in for Lang Lang with the Berlin Philharmonic for concerts in Berlin, Frankfurt, Hong Kong, and Seoul. Other major orchestral appearances include the Royal Concertgebouw, Philharmonia, and Mariinsky orchestras; the Orchestre de Paris; the Munich, Seoul, and Royal Liverpool philharmonics; and the NHK and Berlin Radio symphonies.

Born in 1994 in Seoul, Mr. Cho started learning the piano at age six and gave his first public recital when he was 11. In 2009 he became the youngest-ever winner of Japan's Hamamatsu International Piano Competition. In 2011 he won Third Prize at the Tchaikovsky Competition in Moscow at the age of 17. In 2012 he moved to Paris to study with Michel Béroff at the Paris Conservatoire National Supérieur de Musique. He is now based in Berlin.

Framing the Program

Parallel Events

1785

Mozart

Piano Concerto
No. 20

Music

J.C. Bach
Cello Concerto
in C minor

Literature

Cowper
John Gilpin

Art

Reynolds
*The Infant
Hercules*

History

Dollar chosen as
U.S. money unit

1807

Beethoven

Coriolan
Overture

Music

Spontini
La vestale

Literature

Byron
*Hours of
Idleness*

Art

Turner
*Sun Rising in a
Mist*

History

Britain abolishes
slave trade

1876

Brahms

Symphony
No. 1

Music

Ponchielli
La gioconda

Literature

Mallarmé
*L'Après-midi d'un
faune*

Art

Renoir
In the Garden

History

World Exhibition
in Philadelphia

The connections between and among the three masters featured on the program today helped to forge a powerful musical lineage. Beethoven revered Mozart and at age 16 went to Vienna to study with him, although he remained only briefly due to his mother's health. Brahms in turn found Beethoven an inspiring yet imposing model, allegedly remarking about how difficult it was to write a symphony "in the footsteps of a giant."

Beethoven was inspired to compose the *Coriolan* Overture by a contemporaneous Viennese play written by a friend. As with Shakespeare's more famous version, it tells the story of the heroic struggles of a Roman general. The piece is in C minor—the key of the Fifth Symphony and of some of Beethoven's other most intense compositions.

A crucial component of Mozart's freelance career in Vienna was composing piano concertos to perform at his own concerts and to display his abundant gifts as both composer and pianist. We hear the second of three piano concertos he wrote in 1785 and one of only two in his career in a minor key—this one in D minor, also the key of *Don Giovanni*. Beethoven particularly admired the D-minor Concerto and wrote the cadenzas we hear today for its first and last movements.

Soon after Robert Schumann discovered the 20-year-old Brahms and declared him Beethoven's successor, the young composer began to write a symphony. But the giant's "footsteps," as well as other factors, kept him from realizing the project for nearly a quarter century. When his magnificent First Symphony was finally unveiled in 1876 it was immediately hailed as "Beethoven's Tenth."

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

Coriolan Overture



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

It is unclear whether Beethoven was inspired to compose his *Coriolan* Overture after reading the play of the same name by his friend Heinrich Joseph von Collin, or because he anticipated a new production of the drama. In any case, the composition itself is self-sufficient. Collin's drama from 1802 had not sustained its initial success and fell from the repertory within a few years. Beethoven composed his Overture early in 1807 and dedicated it to Collin, with whom he frequently discussed collaborating on an opera. The Overture was performed at one of Prince Lobkowitz's palaces in March and used for a revival of the play in April.

Like his other famous tragic overture, *Egmont*, the work deals with a heroic figure whose struggles resonated with Beethoven's own. The composer Johann Friedrich Reichardt, who heard an early performance of *Coriolan*, believed that Beethoven portrayed himself in the work. The story is better known through Shakespeare's telling in his last tragedy. (Wagner believed the Overture was meant for the English play, a work Beethoven most likely also knew.) The Roman general Coriolan is overthrown and exiled by the people. Taken in by the Volscians, the vengeful Coriolan leads these enemy forces against his native Romans, who are forced to plead for mercy. They ultimately call upon Coriolan's mother, wife, and children to appease his anger. He yields to their entreaties and eventually commits suicide.

A Closer Look The Overture begins with three resolute chords suggesting Coriolan's power and resolve. The key is C minor—the same as the Fifth Symphony as well as some of Beethoven's other most intense works. Although the tempo is marked *Allegro con brio*, extended note values make the opening sound as if it were written at a slower tempo. It is a cliché of 19th-century writing about music to talk of bold, loud, “masculine” first themes and softer, lyrical, “feminine” second ones. This gendered language has recently received a lot of critical attention from musicologists, but in the case of this piece it might be just what Beethoven had in mind. Commentators have long thought Beethoven was inspired by the scene in the play in which the women ask for Coriolan to exercise restraint. The opening theme, which returns at crucial structural points in the Overture, would therefore represent the hero,

Beethoven composed his Coriolan Overture in 1807.

The Overture was first heard on a Philadelphia Orchestra concert on November 28, 1902, led by Fritz Scheel. It was heard about every other year until 1920 and then not again until 1944, when Eugene Ormandy conducted it in New York. Charles Dutoit conducted the most recent subscription performances, in May 2009.

Coriolan was recorded by the Philadelphians in 1951, for CBS with Ormandy.

The work is scored for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately eight minutes.

and the contrasting second theme, first presented by the strings, the women's entreaties. A final plea is heard in the coda and Coriolan's theme returns in an altogether more subdued and resigned mood.

—Christopher H. Gibbs

The Music

Piano Concerto No. 20



Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

“Believe me, my sole purpose is to make as much money as possible; for after good health it is the best thing to have.” This is how Wolfgang Amadè Mozart explained to his pragmatically minded father why he had left his native Salzburg and moved to Vienna in 1781. The elderly Leopold was perhaps justifiably resistant to the idea of his 25-year-old son going to the largest city of the Hapsburg Empire in order to attempt a career as a freelance musician and composer. There was certainly a great deal of risk involved, something both father and son knew. One of the attendees to Mozart’s former employer, the Archbishop of Salzburg, had warned the young composer of the fickleness of Viennese taste: “At first you are overwhelmed with praises and make a great deal of money into the bargain—but how long does that last? After a few months the Viennese want something new.”

Vienna, the Land of the Piano Mozart had a plan, however, one that he related to his father just before moving: “It is perfectly true that the Viennese are apt to change their affections, but *only in the theater*; and my special line is too popular not to enable me to support myself. Vienna is certainly the land of the piano! And, even granted that they do get tired of me, they will not do so for a few years, certainly not before then. In the meantime I shall have gained both honor and money.” Thus, it was his abilities as a pianist that Mozart planned to leverage in order to gain entry to Vienna’s burgeoning public music market.

Mozart’s time in Vienna coincided with the city’s gradual transition away from the traditional system of court patronage and toward a more open, competitive market. Composers had usually been employed as *Kapellmeisters* (court-masters) for wealthy aristocrats, working as little more than servants and writing new works upon their patron’s request. This system began to unravel in part because of the small but growing power of the emerging bourgeoisie, who were ready and willing to purchase music composed for public, rather than aristocratic, consumption.

Mozart succeeded in first establishing a reputation as a pianist, composing and performing for aristocratic soirées, and teaching private lessons. Before long, however,

The D-minor Concerto was composed in 1785.

Ossip Gabrilowitsch was soloist in the first Philadelphia Orchestra performances of the work, in January 1915; Leopold Stokowski conducted. The most recent subscription appearance featured pianist Jan Lisiecki and conductor Yannick Nézet-Séguin in April 2014.

The Orchestra recorded the Concerto No. 20 in 1951 for CBS, with pianist Rudolf Serkin and Eugene Ormandy.

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

The Concerto runs approximately 28 minutes in performance.

he organized a series of benefit concerts for himself, so-called because the proceeds of the concerts would go entirely to the composer. For these entrepreneurial ventures he wrote the majority of his mature Vienna piano concertos, with the D-minor Concerto, K. 466, completed for the 1785 Lenten season. The concert proved remunerative, as most of them did at first: Mozart netted over 150 subscribers for his 1785 concert series, each of whom paid a relatively high price. This almost certainly made a good impression on Leopold, who came to visit his son in Vienna for the first time a few weeks before the Concerto's premiere. Writing home to his daughter, Leopold crowed, "the concert was magnificent and the orchestra played splendidly."

A Closer Look It is often remarked that the first movement (**Allegro**) opens not so much with a discernible theme as with an atmosphere. The upper strings play agitated, off-beat chords while the cellos growl out chromatic runs below, and the whole complex grows in tension until a forte outburst by the full orchestra. The solo piano, for its part, has a remarkable entrance as well, as it does not take up the orchestra's thematic material, as would be expected, but rather introduces a new, plaintive theme of its own. After this theme's delicate contours are briefly explored, the unnerving mood from the opening returns and the piano and orchestra engage in thematic dialogue throughout the remainder of the movement.

The second movement is marked as a **Romance**, a genre influenced by vernacular singing practices and usually defined by simple, unadorned melodies. The fact that this movement begins with unaccompanied piano in a major key suggests not only a contrast with the preceding movement's mood, but also its power dynamics: Here the piano is able to begin independently of the orchestra, establishing the tone and themes for this movement on its own. The finale is a lively Rondo (**Allegro assai**) that begins in minor but ultimately ends in major, dispelling the darkness of the opening movement and perhaps intended to offer the Viennese their traditional crowd-pleasing finale rather than the darker conclusion that would seem to have been promised by the choice of minor key.

—Sean Colonna

The Music

Symphony No. 1



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

As a young composer, Johannes Brahms enjoyed the close friendship and enthusiastic support of Robert and Clara Schumann, two of the most influential musical figures of their day. In 1853, when Brahms was only 20 years old (and with merely a handful of songs, piano solos, and chamber pieces under his belt), Robert Schumann proclaimed to the world that his young friend's piano sonatas were "veiled symphonies," and that this composer was the rightful heir to Beethoven's stupendous musical legacy.

Schumann's enthusiastic promotion of Brahms was a double-edged sword. While it was flattering to be regarded as the savior of German music, Brahms was intimidated by the pressure to write symphonies worthy of the standard Beethoven had established. It would take him another 23 anxious years, and several abandoned attempts, before he could bring himself to tackle a symphony "after Beethoven," as he put it. And even then he worried it would not be good enough.

The Path to a First Symphony Brahms began sketches for a first symphony as early as 1854, though subsequent progress was slow and sporadic. In 1862 he showed the first movement of a proposed symphony in C minor to some friends. Then, six years later, he sent to Clara Schumann a copy of the alhorn melody that would eventually find its way into the finale of his Symphony No. 1 in C minor. But by the early 1870s Brahms despaired of completing the work, lamenting to a friend, "I shall never write a symphony! You have no idea how it feels for someone like me always to hear the footsteps of such a giant as Beethoven marching along behind me!"

Still, the specter of a first symphony didn't prevent Brahms from writing other orchestral works in the meantime. He produced two orchestral serenades, a piano concerto, and the masterly *German Requiem*, all of which had started out with symphonic aspirations. And in 1873 his orchestral Variations on a Theme of Haydn enjoyed enough success to convince him that perhaps a real symphony was not as impossible as it had once seemed. So by 1876 Brahms had completed his Symphony No. 1, at the relatively advanced age of 43.

An Homage to Beethoven Brahms tackled the looming shadow of Beethoven by making his own symphony an

Brahms composed his Symphony No. 1 from 1862 to 1876.

The first Philadelphia Orchestra performances were led by Fritz Scheel in November 1902.

The most recent subscription performances were in October 2016, with Alain Altinoglu on the podium.

The Orchestra has recorded the piece five times: in 1927 and 1936 for RCA with Leopold Stokowski; in 1950 and 1959 for CBS with Eugene Ormandy; and in 1989 for Philips with Riccardo Muti. A live recording from 2006 with Rossen Milanov is currently available as a digital download.

Brahms scored the work for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

Performance time is approximately 45 minutes.

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homage to the master. While Wagner claimed that the only possible path after Beethoven was the music drama and the single-movement symphonic poem, Brahms attempted to show that the four-movement model of the Classical symphony was still ripe for development, and he used Beethoven's own symphonies as a springboard. Indeed, Brahms's First Symphony has frequently been referred to as "Beethoven's Tenth."

A primary inspiration for Brahms's First Symphony was Beethoven's legendary Fifth. Brahms chose the same key, C minor, and used both the rhythm of its famous "fate" motif and the final apotheosis into C major at the conclusion of his own symphony. The main theme in the finale of Brahms's First bears a striking resemblance, however, to the "Ode to Joy" theme from Beethoven's Ninth. Brahms meant for these references to be overt—when it was mentioned to him that this work shared some resemblances to Beethoven, he reportedly shot back with indignation, "Well, of course! Any idiot can see that!"

A Closer Look The Symphony's first movement opens with ominous drum beats (**Un poco sostenuto**), over which chromatic lines in the strings and woodwinds weave an anxious tapestry. The drumbeat echoes continue throughout the slow introduction before giving way to the dramatically agitated **Allegro**. A gentler second theme adds the contrast that provides the musical light and shadow in this movement.

Brahms's natural gift for lyrical melody and rich harmonizations are evident in the opening of the second movement (**Andante sostenuto**), which then proceeds through a restless middle section before reprising the sumptuous melody in a new scoring for oboe, horn, and solo violin. The brief third movement (**Un poco allegretto e grazioso**) functions as a kind of intermezzo, with a rustic freshness that recalls some of Brahms's earlier orchestral serenades.

The final movement begins like the first, with a slow introduction (**Adagio**) that reintroduces the portentous timpani drumbeats and sinuous chromaticism. But the "alphorn" theme soon clears away the lingering melancholy, turning the harmony towards a triumphant C major (**Più andante**). The strings then present a stately hymn (**Allegro non troppo, ma con brio**) that, together with a majestic trombone chorale, forms the basis for a variety of thematic iterations before reaching a glorious, even euphoric coda (**Più allegro**).

—Luke Howard

Musical Terms

GENERAL TERMS

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

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

Da capo: Repeated from the beginning

Divertimento: A piece of entertaining music in several movements, often scored for a mixed ensemble and having no fixed form

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

Intermezzo: A short movement connecting the main divisions of a symphony

Kapellmeister: Conductor of an orchestra (historically one attached to a German court)

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.

Romance: Originally a ballad, or popular tale in verse; now a title for epico-lyrical songs or of short instrumental pieces of sentimental or romantic nature, and without special form

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

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. 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

Suite: A set or series of pieces in various dance forms. The modern

orchestral suite is more like a divertimento.

Symphonic poem:

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

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Animato: Lively, animated

Con brio: Vigorously, with fire

Grazioso: Graceful and easy

Mesto: Sad, mournful

Sostenuto: Sustained

TEMPO MODIFIERS

Assai: Much

Meno: Less

Molto: Very

Non troppo: Not too much

Più: More

Un poco: A little

DYNAMIC MARKS

Forte (f): Loud

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