

Season 2017-2018

Thursday, January 18,
at 7:30

Friday, January 19, at 2:00

Saturday, January 20,
at 8:00

The Philadelphia Orchestra

British Isles Festival: Week 2

Yannick Nézet-Séguin Conductor

Juliette Kang Violin

Maxwell Davies *An Orkney Wedding, with Sunrise*
Bagpipers from the Philadelphia Police and
Fire Pipes and Drums:
Timothy Linahan (Thursday)
Gary Hughes (Friday)
Mark O'Donnell (Saturday)
First Philadelphia Orchestra performances

Bruch *Scottish Fantasy, Op. 46*
Introduction: Grave—
I. Adagio cantabile—
II. Allegro—Adagio—
III. Andante sostenuto—Più animato—Tempo I
IV. Finale: Allegro guerriero

Intermission

Mendelssohn *Symphony No. 3 in A minor, Op. 56*
("Scottish")
I. Andante con moto—Allegro un poco
agitato—Assai animato—Andante
come I—
II. Vivace non troppo—
III. Adagio—
IV. Allegro vivacissimo—Allegro maestoso
assai

This program runs approximately 1 hour, 55 minutes.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Janine Jansen



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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 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

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, 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 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.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes the third music director of the Metropolitan Opera beginning with the 2021-22 season, and from 2017-18 is music director designate. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely 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. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He is in his 10th and final season as music director of the Rotterdam Philharmonic, and he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are a appointment as Companion of the Order of Canada; *Musical America’s* 2016 Artist of the Year; Canada’s National Arts Centre Award; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick’s full bio, please visit philorch.org/conductor.

Soloist



Appointed first associate concertmaster of The Philadelphia Orchestra in 2005, Canadian violinist **Juliette Kang**, who holds the Joseph and Marie Field Chair, enjoys an active and varied career. Previously assistant concertmaster of the Boston Symphony and a member of the Metropolitan Opera Orchestra, her solo engagements have included the San Francisco, Baltimore, Omaha, and Syracuse symphonies; l'Orchestre National de France; the Boston Pops; and every major orchestra in Canada. Internationally she has performed with the Czech and Hong Kong philharmonics; the Vienna Chamber Orchestra; and the Singapore and Seoul's KBS symphonies. She has given recitals in Philadelphia, Paris, Tokyo, and Boston. In 1994 she won first prize at the 1994 International Violin Competition of Indianapolis and was presented at New York's Carnegie Hall in a recital that was recorded live and released on CD. She has also recorded the Schumann and Wieniawski concertos with the Vancouver Symphony for CBC Records.

In 2012 Ms. Kang was again a featured soloist at Carnegie Hall for the visit of her hometown orchestra, the Edmonton Symphony, and that season she made her Philadelphia Orchestra subscription debut with guest conductor Gianandrea Noseda. She has been involved with chamber music since studying at the Curtis Institute of Music. Festivals she has participated in include Bravo! Vail, Bridgehampton, Kingston, Marlboro, Moab, Skaneateles, and Spoleto USA. She has performed with the Chamber Music Society of Lincoln Center; at the Mostly Mozart Festival with her husband, cellist Thomas Kraines; and at the Bard Music Festival. With Philadelphia Orchestra violist Che-Hung Chen, pianist Natalie Zhu, and cellist Clancy Newman she is a member of the Clarosa Quartet.

After receiving a Bachelor of Music degree at age 15 from Curtis as a student of Jascha Brodsky, Ms. Kang earned a master's degree at the Juilliard School, studying with Dorothy Delay and Robert Mann. She was a winner of the 1989 Young Concert Artists Auditions, and she subsequently received first prize at the Menuhin Violin Competition of Paris in 1992. She serves on the Central Board of Trustees at Philadelphia's Settlement Music School. She lives in Queen Village with her husband and two daughters.

Framing the Program

Parallel Events

1842

Mendelssohn

Symphony
No. 3

Music

Glinka
*Ruslan and
Lyudmila*

Literature

Longfellow
Poems of Slavery

Art

Turner
Snowstorm

History

Treaty of
Nanking ends
Opium War

1879

Bruch

Scottish
Fantasy

Music

Tchaikovsky
Eugene Onegin

Literature

Ibsen
A Doll's House

Art

Rodin
John the Baptist

History

British Zulu War

1984

**Maxwell
Davies**

*An Orkney
Wedding*

Music

Takemitsu
riverrun

Literature

Updike
*The Witches of
Eastwick*

Art

Lichtenstein
*Brushstrokes in
Flight*

History

Indira Gandhi
assassinated

The second week of The Philadelphia Orchestra's "British Isles Festival" offers three views of Scotland, land of mist and mystery.

Peter Maxwell Davies composed *An Orkney Wedding, with Sunrise* as a commission from John Williams and the Boston Pops. He drew inspiration from a wedding he had attended in 1979 in Orkney, an archipelago in the Northern eastern Scottish Isles. Maxwell Davies had fallen in love with this wild, ancient outpost a decade earlier and decided to live in a nearly deserted village there, where he attended the wedding of a local fisherman.

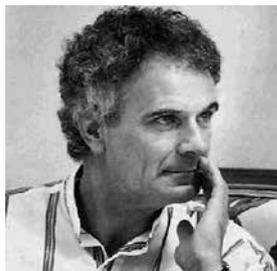
The full title of Max Bruch's continuous four-movement violin concerto we hear today is "Fantasia for the Violin and Orchestra with Harp, freely using Scottish Folk Melodies," but it is known more simply as the Scottish Fantasy. In addition to Scottish folk tunes, Bruch was influenced in this piece by popular novels of Sir Walter Scott.

Mendelssohn's Symphony No. 3 is also nicknamed the "Scottish," which is what the composer called it in letters although not on the actual score or in performance. It is the last of his five mature symphonies (two of which were published later). The work offers a brilliant musical travelogue of the composer's impressions of Scotland as a young man.

Listen to The Philadelphia Orchestra on SiriusXM's Symphony Hall, Channel 76.

The Music

An Orkney Wedding, with Sunrise



Peter Maxwell Davies
Born in Salford, England,
September 8, 1934
Died in Sanday, Orkney
Islands, Scotland,
March 14, 2016

Among leading composers of his generation, Peter Maxwell Davies was unique in his willingness—and his ability—to write music for all kinds of purposes. By the time he was 50, he had composed film scores and elementary-school operas, church music and beginners' piano pieces, in addition to a hefty output of concert music and theater works. A request, then, for an orchestral novelty item was something he would take seriously, and did. It was John Williams who asked him, and who conducted the first performance, at a Boston Pops concert on May 10, 1985. Since then, the piece has had close to a thousand performances, played in this country by the symphonies of Ashland (OH) and Livermore (CA), of Yakima (WA) and Ocala (FL). Now Philadelphia falls.

A Wedding in a Very Remote Location Orkney, where the music had its origins in the composer's imagination, is an archipelago off the north coast of Scotland. Underpopulated for millennia, it has retained visible traces of its Neolithic population: stone circles, tombs, and even part of a village. Most of the islands are low: thin strips between sky and sea. So far north, on a level with Juneau, the place has long summer evenings and short winter days. Maxwell Davies, on a first visit in the early 1970s, fell in love with this wild, ancient outpost and decided to live there, choosing its remotest spot: an isolated cottage above the almost deserted village of Rackwick. Previously, the only inhabitant was a farmer and fisherman, Jack Rendall, and it was his wedding to his wife, Dorothy, in 1979, that Maxwell Davies remembered when the invitation from John Williams came along.

Maxwell Davies's own note on the piece explains the course of events:

At the outset, we hear the guests arriving, out of extremely bad weather, at the hall. This is followed by the processional, where the guests are solemnly received by the bride and bridegroom, and presented with their first glass of whisky. The band tunes up, and we get on with the dancing proper. This becomes ever wilder, as all concerned feel the results of the whisky, until the lead fiddle can hardly hold the band

An Orkney Wedding, with Sunrise was composed from 1984 to 1985.

These are the first Philadelphia Orchestra performances of the piece and the first time the Orchestra has performed any work by the composer.

The score calls for two flutes, two oboes, two clarinets (II doubling bass clarinet), two bassoons, four horns, two trumpets, two trombones, tuba, timpani, percussion (bass drum, crotales, cymbals, glockenspiel, marimba, side drum, slap stick, swanee whistle, tambourine, wood blocks), strings, and bagpipes.

The work runs approximately 13 minutes in performance.

together any more. We leave the hall into the cold night, with echoes of the processional music in our ears, and as we walk home across the island, the sun rises, over Caithness, to a glorious dawn. The sun is represented by the highland bagpipes, in full traditional splendour.

A Closer Look The bitter weather—in Orkney, unsheltered from the Atlantic, the rain comes horizontally—is there at once, in fortissimo swirls from the violins. Soon, however, the door is shut and we go inside for the first in a succession of dances. Probably only three or four musicians would be got together for a real Orkney wedding, but Maxwell Davies uses the full resources of his symphony orchestra, beginning with oboe, clarinet, and flute soloists. After a little while, the oboe sustains the A to which an orchestra tunes, and there follows a rather raucous tuning session. Then the dancing becomes more boisterous, and more than a touch jazzy. As the whisky flows, the musicians get a hiccough out of time, until a slower tempo eases things. A more up-tempo number leads to a passage of musical cross-purposes suggesting Charles Ives.

Attention suddenly focuses on a solo violin, rapidly feeling the effects of the whisky, as are the other instruments round about. Though they can still rouse themselves to make a good show, they are much more likely to slip and slide. Only the oboe, coming back from much earlier on, still seems to be in good shape, but it's been a long night, and pretty soon it's time to go home. (One might alternatively imagine, with the horns calling out softly, that everyone is sleeping it off.) By now the hours of darkness are almost over, and there is a spectacular sunrise. As Maxwell Davies admits in a note to the score, the Scottish highland bagpipes are not truly native to Orkney, but the opportunity to use them here was thoroughly irresistible.

—Paul Griffiths

The Music

Scottish Fantasy



Max Bruch
Born in Cologne,
January 6, 1838
Died in Friedenau, near
Berlin, October 2, 1920

The composer, conductor, and teacher Max Bruch is principally remembered today for just three of his many compositions in a wide variety of genres: the haunting *Kol Nidrei* for cello and orchestra, the *Scottish Fantasy* for violin and orchestra, and the *First Violin Concerto*. It is perhaps no coincidence that all three are works featuring a melodic string instrument and orchestra (the *Kol Nidrei* is championed by violinists as well as cellists), for Bruch had a special affinity for the vocal, specifically the bel canto, capacities of these instruments.

Arthur Abell, a friend of the composer, remarked that he “once asked Bruch why he, a pianist, had taken such an interest in the violin. He replied, ‘Because the violin can *sing* a melody better than the piano can, and melody is the soul of music.’” Bruch’s *First Violin Concerto* (he wrote nine works for violin and orchestra) became so famous that he once remarked that “violins play the piece by themselves.” The quip does not hide the fact that he eventually resented how that single composition so came to eclipse the rest of his output of operas, oratorios, symphonies, and other works.

Folk Affinities “The *Fantasia for the Violin and Orchestra with Harp*, freely using *Scottish Folk Melodies*”—to give the work its full title—is a continuous four-movement concerto in all but name. Bruch wanted its individual movements listed so that audiences would know it was a substantial work, not some trifle that “only lasts ten minutes,” and on various occasions during his lifetime it was in fact billed as his “*Third Violin Concerto*.” Bruch composed it during the late 1870s, a time during which he was based in Berlin, and the *Kol Nidrei* immediately followed. Both works show Bruch’s intense interest in folk materials, which he drew from a broad range of sources. He learned the Hebrew melodies he used in the *Kol Nidrei* from Jewish members of a singing society. (Bruch, whose given name was Christian Friedrich, was not Jewish, although he was often so identified, he surmised, because of this particular piece.)

As was the case with his famous *First Violin Concerto*, Bruch wrote the *Scottish Fantasy* for the celebrated violinist Joseph Joachim. Schumann, Brahms, Dvořák, and others composed works for him as well, and Joachim, himself an

excellent composer, often contributed substantially to the final product through the suggestions he offered about how to craft the most effective solo part. The relationship between Bruch and Joachim became strained around the time of the composition of the Fantasy (as it did also between Joachim and his close friend Brahms) over a nasty divorce in which friends sided with the estranged wife.

Bruch dedicated the Fantasy “to his friend” Pablo de Sarasate, whose playing he compared with that of Joachim. Bruch wrote of a performance he conducted in Liverpool in 1881:

Joachim played the Scottish Fantasy here on 22 February carelessly, with no modesty, very nervously, and with quite insufficient technique—and ruined it. On the one hand he praises it all over the place, and yet, given this opportunity, he proves himself to be the old enemy and the old hypocrite. He calls Sarasate a clown, and makes fun of our relationship. It was exactly Joachim’s untrustworthiness and partisanship that drove me directly into Sarasate’s arms.

Bruch’s attraction to things Scottish was something he shared with quite a few other composers. Haydn and Beethoven arranged folk songs, Mendelssohn found inspiration in the landscape for his *Hebrides Overture* and Third Symphony, the “Scottish,” and Schubert set poems by Sir Walter Scott, who also inspired Donizetti’s opera *Lucia di Lammermoor*. Berlioz looked to Scott for his *Waverly* and *Rob Roy* overtures, and Bruch himself had earlier drawn upon *Lady of the Lake* for a choral work, *Das Feuerkreuz*, and also published arrangements for voice and piano of 12 Scottish Folk Songs, as well as others for chorus.

A Closer Look Bruch told Wilhelm Altmann that Scott was behind the Scottish Fantasy as well, the slow introduction (**Grave**) was meant to convey “an old bard, who contemplates a ruined castle and laments the glorious times of old.” The bardic element is evoked not only in the character of the music, but also in the prominence given to the harp. This extended introduction leads directly into the first movement proper (**Adagio cantabile**) that offers the folk melody “Auld Rob Morris,” warmly projected by the violin and harp, instruments that Bruch particularly associated with Scotland.

Bruch described the scherzo (**Allegro**) that follows as a dance—it makes use of the air “The Dusty Miller” and also imitates the sound of bagpipes by open fifth drones in the bass. Near the end there is a reminiscence of “Auld Rob Morris,” which also returns at the very end of the

The Scottish Fantasy was composed from 1879 to 1880.

Violinist Eddy Brown was the soloist in the first complete Philadelphia Orchestra performances of Bruch's Scottish Fantasy in April 1920; Leopold Stokowski was the conductor. Achille Cocozza performed the first and fourth movements only with the Orchestra in December 1910, with Carl Pohlig on the podium. The most recent subscription performances were in February 2007, with David Kim as soloist and Vladimir Jurowski conducting.

Bruch scored the work for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals), harp, and strings.

The Scottish Fantasy runs approximately 30 minutes in performance.

entire piece. Without a break comes the third movement (**Andante sostenuto**), which offers variations on the tune "I'm Down for Lack of Johnnie." The lively finale is marked **Allegro guerriero** and appropriately incorporates the battle song "Scots wha hae," a tune Berlioz had earlier used in his *Rob Roy Overture*.

—Christopher H. Gibbs

The Music

Symphony No. 3 (“Scottish”)



Felix Mendelssohn
Born in Hamburg,
February 3, 1809
Died in Leipzig,
November 4, 1847

In the mid-19th-century musical “War of the Romantics,” the “progressive” composers, notably Berlioz, Liszt, and Wagner, championed programmatic approaches. The “conservatives,” preeminently Mendelssohn, Schumann, and Brahms, were content to further develop Classical traditions. In large measure this opposition related to genre and form, somewhat less to music’s relationship to the extra-musical. No one denied that music was connected to life or that it could convey emotions. But while the “New German” camp concentrated on writing operas and single-movement program music, their opponents produced multi-movement orchestral and chamber works, usually without titles or realistic effects. They were inclined to Beethoven’s famous declaration concerning his “Pastoral” Symphony, that it was “more an expression of feeling than painting.”

Mendelssohn’s Symphonies After dispatching 12 youthful string symphonies by the age of 14, Mendelssohn composed five mature ones for full orchestra. (The numbering does not reflect their chronology due to the posthumous publication of two of them.) These symphonies are less “absolute” than Brahms’s austere four, which give few clues to any extra-musical connections. Mendelssohn wrote his Symphony No. 1 in C minor (1824) at age 15, initially labeling it *Sinfonia XIII*. His Second Symphony, the “Lobgesang” (Hymn of Praise, 1840), descends from Beethoven’s Ninth by employing an extended choral last movement setting biblical verses. The Third Symphony (1842) we hear today was actually the last one that Mendelssohn completed and was connected with early travels to Scotland, just as the Fourth (1833) related to time he spent soon thereafter in Italy. The Fifth Symphony (1830) is known as the “Reformation,” inspired by the 300th anniversary of the Augsburg Confession, a crucial document connected to the founding of the Lutheran Church.

When Mendelssohn, who was a great pioneering conductor, led the 1842 premiere of the Third Symphony in Leipzig with his Gewandhaus Orchestra he did not divulge a title, nor did he indicate one in the manuscript or published score, although he referred to it as the

“Scottish” in letters. Schumann, a good friend, wrote an infamous review in which he confused the piece with the unpublished “Italian” Symphony, finding in the opening “ancient melodies sung in lovely Italy” and that Mendelssohn “places us under the heaven of Italy.”

Fruits of a Grand Tour In 1829 the 20-year-old Mendelssohn was already a greatly accomplished artist when he embarked on a nearly five-year “Grand Tour” of Europe. In addition to being a virtuosic piano prodigy, the precocious youth had already composed dramatic pieces, symphonies, and concertos; chamber and piano music; and such staggering masterpieces as the Octet and *A Midsummer Night’s Dream Overture*. His financially comfortable parents insisted that he make an extended tour of the Continent, during which time he rubbed shoulders with Europe’s leading artistic and intellectual figures. Just as important as whom he met and what he heard were the impressions of the sights he saw. Mendelssohn recorded those impressions in a variety of artistic media: in marvelously vivid letters, in accomplished drawings, and, of course, in music.

The exact chronology of the “Scottish,” generally considered his symphonic masterpiece, is unclear as it dates back to near the start of his tour, with his first trip to England, a country that embraced him and to which he returned many times. After giving several concerts, conducting his First Symphony among other works, the 20 year old embarked on a vacation to Scotland in July. He visited Holyrood Palace in Edinburgh, where Mary, Queen of Scots, had lived, and remarked in a letter to his parents: “I believe I found today the beginning of my ‘Scottish’ Symphony.” He lost the thread, however, when he moved on to sunny Italy, remarking “Who can blame me if I am unable to put myself back into the foggy mood of Scotland?” He returned to the project in Berlin over a decade later, completing the score in January 1842. A couple months after conducting the Leipzig premiere, he led a performance in London during his seventh trip to England. He dedicated the score to his great admirer Queen Victoria.

A Closer Look R. Larry Todd, a leading Mendelssohn biographer, has observed some similarities with the *Hebrides Overture*, also inspired by the initial Scottish sojourn and alternatively known as *Fingal’s Cave*, in its “open spaced chords, dronelike fifths, rough-hewn harmonic progressions, darkly hued scorings, and sequential repetitions.”

Mendelssohn composed his Symphony No. 3 in 1842.

The first Philadelphia Orchestra performances of the “Scottish” Symphony took place in December 1905, with Fritz Scheel on the podium. Since then the work has appeared sporadically on subscription series (it was absent from 1930-46 and then again until 1971). Most recently on subscription it was led by Gianandrea Noseda in March 2012.

The Philadelphians recorded the Symphony in 1977 for RCA with Eugene Ormandy.

Mendelssohn scored the work for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Performance time is approximately 40 minutes.

Mendelssohn indicates in the score that “the movements of this symphony must follow one another immediately, and must not be separated by the customary long pauses.” The brooding introduction (**Andante con moto**), which presents the principal theme that will appear in various guises over the course of the entire Symphony, leads to a lively **Allegro un poco agitato** with a sea-storm section near the end. A return of the somber opening Andante serves as the bridge to a brilliant scherzo—a Mendelssohnian specialty (**Vivace non troppo**). The slow movement (**Adagio**) offers one of Mendelssohn’s characteristic “songs without words,” although here perhaps more a hymn. The composer initially marked the energetic finale (**Allegro vivacissimo**) as “guerriero” (warlike)—a rather unusual indication that Max Bruch used for his Scottish Fantasy heard earlier on this concert. The Symphony is capped with a majestic and hopeful major-key conclusion in 6/8 meter (**Allegro maestoso assai**) that Mendelssohn once remarked should sound like a men’s chorus.

—Christopher H. Gibbs

The Philadelphia Orchestra

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Musical Terms

GENERAL TERMS

Bel canto: Literally, “beautiful singing.” A term that refers to the Italian vocal style of the 18th and early 19th centuries that emphasized beauty of tone in the delivery of highly florid music.

Chord: The simultaneous sounding of three or more tones

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

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

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

Fifth: An interval of five diatonic degrees

Legato: Smooth, even, without any break between notes

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.

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.

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.

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Agitato: Excited

Allegro: Bright, fast

Andante: Walking speed

Animato: Lively, animated

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

Con moto: With motion

Grave: Heavy, slow

Guerriero: Warlike

Maestoso: Majestic

Sostenuto: Sustained

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Non troppo: Not too much

Più: More

Un poco: A little

MODIFYING SUFFIXES

-issimo: Very

DYNAMIC MARKS

Fortissimo (ff): Very loud

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Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever 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. The exception would be our LiveNote™ performances. Please visit philorch.org/livenote for more information.

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