

Season 2018-2019

**Thursday, February 28,
at 7:30**

Friday, March 1, at 2:00

Saturday, March 2, at 8:00

The Philadelphia Orchestra

Nathalie Stutzmann Conductor

Benjamin Grosvenor Piano

Haydn Symphony No. 94 in G major (“Surprise”)

I. Adagio cantabile—Vivace assai

II. Andante

III. Menuetto: Allegro molto

IV. Allegro di molto

Beethoven Piano Concerto No. 1 in C major, Op. 15

I. Allegro con brio

II. Largo

III. Rondo: Allegro

Intermission

Beethoven Symphony No. 4 in B-flat major, Op. 60

I. Adagio—Allegro vivace

II. Adagio

III. Allegro vivace

IV. Allegro ma non troppo

This program runs approximately 2 hours.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

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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 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



Simon Fowler

French-born **Nathalie Stutzmann** has parallel careers as a world-renowned contralto and as a rising-star conductor. She makes her Philadelphia Orchestra subscription conducting debut with these performances. She made her non-subscription conducting debut in 2016; her performing debut was in 1997. The 2018-19 season marks the beginning of her tenure as chief conductor of the Kristiansand Symphony in Norway. She has been principal conductor of the RTÉ National Symphony of Ireland since September 2017 and is also associate artist of the São Paulo State Symphony.

Ms. Stutzmann's core conducting repertoire is focused on the Romantic era—ranging from Beethoven, Brahms, and Dvořák through to the larger symphonic scores of Mahler, Strauss, Tchaikovsky, and Wagner, as well as French Impressionism. In addition to these current performances, highlights as a guest conductor this season include return engagements with the Rotterdam Philharmonic, the Royal Liverpool Philharmonic, the St. Louis Symphony, the Royal Stockholm Philharmonic, and the National Symphony in Washington, DC, for a six-concert series. Further ahead she returns to the Gothenburg Symphony, the Oslo Philharmonic, and the Minnesota Orchestra, and debuts with the London and Seattle symphonies. Ms. Stutzmann is also establishing a strong reputation as an opera conductor. She recently led critically acclaimed performances of Boito's *Mefistofele* at the 2018 Chorégies d'Orange festival in Provence. This followed an equally noted 2017 production of Wagner's *Tannhäuser* at Monte Carlo Opera.

Ms. Stutzmann studied conducting with the legendary Finnish teacher Jorma Panula and was mentored by Seiji Ozawa and Simon Rattle. She now devotes most of her singing season to song recitals and to the chamber orchestra she founded, Orfeo 55, which is currently in residence at the Opéra National de Montpellier. She has received France's Chevalier de l'Ordre National du Mérite and in the spring of 2015 was appointed an Officier de l'Ordre des Arts et des Lettres. She is an exclusive Warner Classics/Erato recording artist as both singer and conductor.

Soloist



Patrick Allen

British pianist **Benjamin Grosvenor** makes his Philadelphia Orchestra debut with these performances. He first came to prominence as the winner of the Keyboard Final of the 2004 BBC Young Musician Competition, at the age of 11. At age 19 he was invited to perform with the BBC Symphony at the First Night of the 2011 BBC Proms. He was announced as the inaugural recipient of the Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic in 2016.

Mr. Grosvenor's recent and upcoming concerto highlights include engagements with the Boston, Chicago, San Francisco, National, London, Melbourne, and Finnish Radio symphonies; the New York and London philharmonics; and the Orchestre National de Lyon. He has worked with such esteemed conductors as Vladimir Ashkenazy, Semyon Bychkov, Alan Gilbert, Vladimir Jurowski, Gianandrea Noseda, Esa-Pekka Salonen, and Michael Tilson Thomas. Mr. Grosvenor's major recital dates this season include London's Barbican Hall, the Théâtre des Champs-Élysées in Paris, Madrid's Ciclo Grandes Intérpretes, San Francisco Performances, the Sydney Symphony's recital series, Munich's Herkulesaal, Milan's Società dei Concerti, and the Palau de la Música Catalana in Barcelona. Also a keen chamber musician, he joins violist Tabea Zimmermann and others for a performance of Schubert's "Trout" Quintet at Bonn's Beethovenwoche 2019. With the Doric String Quartet he performs piano quintets by Fauré and Dvořák, as well as chamber settings of Chopin's piano concertos, as part of his concert series at London's Barbican.

In 2011 Mr. Grosvenor signed to Decca Classics, becoming the youngest British musician ever, and the first British pianist in almost 60 years, to sign to the label. His fourth CD on the label, *Homages*, explores a number of works in which great composers pay tribute to their predecessors, including Busoni's transcription of Bach's Chaconne; Franck's Prelude, Chorale, and Fugue; and Liszt's tribute to Italian folk song, *Venezia e Napoli*. Named Instrumental Recording of the Month in *BBC Music Magazine*, the disc was also awarded a Diapason d'Or.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Itzhak Perlman Performs One Night Only!

The Philadelphia Orchestra is pleased to welcome back four-time Emmy Award- and 16-time Grammy Award-winning violinist **Itzhak Perlman** for a special one-night-only concert, conducted by **Marin Alsop**.



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Photo: Lisa-Marie Mazzucco

Framing the Program

Parallel Events

1791

Haydn

Symphony
No. 94

Music

Cherubini
Lodoiska

Literature

Boswell
Life of Johnson

Art

Morland
The Stable

History

U.S. Bill of
Rights ratified

After a long career working for an extraordinarily wealthy family, Joseph Haydn began a second, far more public one, focused largely in England. His Symphony No. 94, called the "Surprise" because of its shocking loud chord in the second movement, was one of 12 late symphonies he composed for legendary concerts in London.

The program continues with two works by Haydn's most famous student: Beethoven. Mozart's piano concertos served as the model for Beethoven as he attempted to make his name in Vienna both as a virtuoso pianist and brilliant composer. Today we hear what was chronologically his second piano concerto, although it was published, and has been known ever since, as his first.

1795

Beethoven

Piano Concerto
No. 1

Music

Salieri
Palmyra

Literature

Goethe
*Wilhelm Meisters
Lehrjahre*

Art

Goya
*The Duchess of
Alba*

History

Bread riots
and White
Terror in Paris

Robert Schumann remarked that Beethoven's Fourth Symphony was like a "slender Grecian maiden between two Nordic giants." The work certainly is overshadowed by its mighty neighbors, the heroic Third Symphony and the monumental Fifth. It is the least often performed of Beethoven's symphonies (of course, one of his nine has to be) yet is wonderfully engaging in ways that Haydn might well have taken pride in.

1806

Beethoven

Symphony
No. 4

Music

Weber
Symphony No. 1

Literature

Scott
*Ballads and
Lyrical Pieces*

Art

Thorvaldsen
Hebe

History

Napoleonic wars

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 6 PM.

The Music

Symphony No. 94 (“Surprise”)



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

Joseph Haydn's repute as the “Father of the Symphony” reflects a historical stature that trumps chronological accuracy. In other words, while he did not actually invent the genre of the symphony, he was undoubtedly the composer who made it matter. Haydn spent most of his career in the service of Prince Nikolaus Esterházy, who employed his own orchestra and opera company. But in 1790, when the Prince died, Haydn found that Prince Anton did not share his father's musical passions. And so while he retained the title of Kapellmeister to the family, he was, in essence, free to do as he pleased. At age 58 it would have been perfectly reasonable for him to retire and rest on his laurels, but new opportunities and challenges quickly emerged that sustained him for nearly two more decades.

An Offer Haydn Couldn't Refuse Johann Peter Salomon, a German violinist turned English impresario, offered further fame and quite considerable fortune if only Haydn would give concerts in London. In December 1790 Haydn bid Vienna farewell—his friend Mozart saw him off—and made the arduous journey, arriving just after New Year's Day. He stayed in England for two enormously successful seasons. Others tried unsuccessfully to lure Haydn away from Salomon with lucrative offers. A rival concert series promoted his former student, Ignaz Pleyel, but the public and critics recognized greater genius when they heard it.

After returning a richer man to Vienna, where he taught the young Beethoven, Haydn agreed to a second trip to London in early 1794 for two more seasons. The greatest fruit of these years are the 12 “London” symphonies (Numbers 93-104). Although masterpieces in other genres were to follow, notably the oratorios *The Creation* and *The Seasons*, Haydn never wrote another symphony.

Why “Surprise?” The “Surprise” Symphony immediately made its mark. The fortissimo chord heard near the beginning of the second movement has surprised and delighted—and awakened—generations of audiences. The title was applied early on, but not by the composer. Andrew Ashe, a flutist in Salomon's orchestra, credits himself with naming the work, although one of the reviews of the premiere, on March 23, 1792, called this movement “equal to the happiest of this great Master's conceptions”

Haydn composed the Symphony No. 94 in 1791.

The Philadelphia Orchestra first performed the work in January 1927, with Artur Rodzinski conducting. The most recent subscription performances were in January 2010, with Bernard Labadie on the podium.

The "Surprise" Symphony is scored for pairs of flutes, oboes, clarinets, bassoons, trumpets, and horns, timpani, and strings.

Performance time is approximately 20 minutes.

and commented in particular on the "surprise"—the loud, unexpected, chord for the full orchestra supported by a stroke on the kettledrum. (Germans have long referred to this work as the *Symphonie mit dem Paukenschlag*.)

While the stories of why Haydn wrote the piece as he did may not be accurate, that has not stopped their endless repetition. One early biographer noted that Haydn's London concerts were typically lengthy affairs and that after audience members had stuffed themselves with the customary food and drink they often fell asleep. The infamous chord was Haydn's revenge: "That will make the ladies jump!," he is reported to have said. Carl August Griesinger, Haydn's first biographer and a more reliable source, explicitly asked the composer if the chord was intended to arouse the sleepy, and got the following response: "No, rather it was my wish to surprise the public with something new, and to make a debut in a brilliant manner so as not to be outdone by my pupil Pleyel ... the enthusiasm reached its highest point in the Andante with the kettledrum beat. 'Encore, Encore' sounded from every throat, and even Pleyel complimented me on my idea."

A Closer Look As he did in most of his late symphonies, Haydn begins the first movement with a slow introduction. The **Adagio cantabile** here sets a calm pastoral tone that leads directly into a sonata-form **Vivace assai**.

The famous second movement (**Andante**) is a set of variations on a folk-like tune, one rather similar to "Twinkle, Twinkle, Little Star." Haydn wittily sets up the surprise by presenting this C-major theme in a subdued, indeed boring, way with bass notes plodding along underneath. But just as a listener might think, "well, this is pretty dull, a good chance to sleep," Haydn pounces with his surprise. Four variations follow, including a virtuoso one, another in a minor key, one with repeated notes ticking like a clock, and ends with a gentle coda in which the theme appears once more over new harmonies.

Following a third movement Minuet and Trio, for which Haydn specifies a faster than usual tempo (**Allegro molto**), a lively sonata-rondo finale, **Allegro di molto**, brings the Symphony to a brilliant conclusion. The perpetual motion virtuosity of this last movement gives a good indication of the technical abilities of the players Haydn had at his disposal in London. While employed by the Esterházy family Haydn wrote for an ensemble of about 20 musicians; Salomon's orchestra was about twice that size.

—Christopher H. Gibbs

The Music

Piano Concerto No. 1



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

Ludwig van Beethoven was a heck of an improviser. From all accounts he sat for long stretches noodling on the keyboard and captivated listeners with spontaneous musical chattiness. Wenzel Johann Tomaschek, a prominent Czech musician, writes that in 1798 he heard Beethoven play a concert in Prague: "Beethoven's magnificent playing and particularly daring flights of improvisation stirred me strangely to the depths of my soul."

Improvisation in Compositions Although the word improvisation is most often associated with jazz, classical musicians worth their salt were well known for winging it. They improvised fugues and sonata forms, genres that appear to come to fruition only on paper, like a theory exercise. Beethoven's "Moonlight" Sonata, subtitled "Quasi un fantasia," for example, is "like a fantasy," notes floating in space captured in the mind and heart of the composer and then set to ink on paper. Even the Ninth Symphony, which seems as difficult to keep in one's head as a mathematical theorem, appears to have evolved like a fantasy. Listen to each movement like jazz and you will hear Beethoven composing in real time. He even competed in an improvisation contest in 1800 in Vienna with Daniel Steibelt, a pianist from Berlin. Aristocrats sponsored each pianist, like betting on a racehorse, and a musical duel ensued: this won by Beethoven, who played circles around Steibelt's four-note theme. As a result, Steibelt agreed never to return to Vienna.

One finds improvisation in Beethoven's Piano Concerto No. 1 in C major, namely in the cadenza. He premiered the work in Vienna in 1795 and evidently improvised the two cadenzas, since the original autograph score of the work, dated 1800, has the words "senza" (without) cadenza. In what musicologist Geoffrey Block has called his "cadenza year," Beethoven, in a fit of artistic control, put to paper 11 cadenzas in 1809, including three for the first movement of the First Piano Concerto and even one for the Mozart D-minor Concerto, thus drafting a "substantial body of improvisations frozen in time." While the C-major Concerto is listed as No. 1, it was actually composed after his Piano Concerto No. 2 in B-flat major. The C major is known as the First because it was published before the Second, in 1801.

Beethoven composed his *Piano Concerto No. 1* in 1795 and revised it from 1800 to 1801.

The work was first performed by The Philadelphia Orchestra in December 1918, with Alfred Cortot and conductor Leopold Stokowski. The most recent subscription performances were in November 2014, with André Watts as soloist and Jakub Hruša.

The *First Concerto* was recorded twice by the Orchestra: in 1954 and 1965, both for the CBS label, and both with Rudolf Serkin and Eugene Ormandy.

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

Beethoven's *First Piano Concerto* runs approximately 35 minutes in performance.

A Closer Look The first movement (**Allegro con brio**) begins in diatonic C-major brilliance, like the last movement of his Fifth Symphony. Beethoven was riding a wave of popularity in Vienna and was yet to express any foreboding of hearing loss. Chords announce scales, scales morph into themes, all of them not particularly tuneful, but utilitarian in their ability to easily move from first theme to bridge to second theme in a straightforward double exposition form. The second theme is predictably quiet, and the closing theme takes the listener hunting in the country outside Vienna. The piano starts on cue, no games, though it begins to joust with the orchestra fairly quickly with running scales. Beethoven's feisty virtuosity jumps quickly into the foreground mixed with a kind of faux sensitivity. A minor return of the orchestra interrupts the preening and an echo of Mozart sneaks through before the improvised cadenza. Knowing Beethoven's proclivity for long windedness one can imagine him going on for a while, to the delight of many, until the orchestra probably started squeaking on their violins, an indication that they had other things to do.

The second movement **Largo** is in a rather distant A-flat major key, a cheeky harmonic move that reappears in the first movement of Beethoven's "Waldstein" Piano Sonata, another C-major gem. Beethoven is at home in slow movements despite his impetuosity. The piano is thoroughly in control with its spindly melody over an acquiescent orchestra. He does not skimp on the slow stuff here, as he does later in the slow movement of his Fourth Concerto, all of 72 measures.

Rondos are the ear worms of classical music. Just think of Mozart's Rondo "Alla turca" or the final movement of Mozart's Third Horn Concerto. Beethoven's third movement rondo theme (**Allegro**) will playfully rattle in your head for a while after the work is over. The pianist introduces the rollicking rondo, followed dutifully by the orchestra, which must keep up with the brisk tempo or risk getting lost in the circular work. The orchestra reasserts itself after the cadenza, otherwise playing second fiddle most of the time. But the piano quickly elbows its way back into the texture. In Beethoven's early Concerto we hear the seeds of assertiveness and improvisation that will mark so much of his music, even its most melancholic moments.

—Eleonora Beck

The Music

Symphony No. 4



Ludwig van Beethoven

For listeners today, many of whom know all of Beethoven's symphonies, it takes some historical imagination to appreciate how his contemporaries first received them. From our perspective, the startling brilliance of the Third, Fifth, and Ninth in particular may eclipse the other six symphonies and obscure how novel they all were when first performed. Beethoven continually challenged his audience's expectations.

The challenges began with his First Symphony, with its "wrong key" opening. The Second Symphony was in no way a retreat, as later commentary often suggests; rather, Beethoven continued experimenting. The Third, the mighty "Eroica," clearly marked a turning point in his compositional development because of its length, complexity, extra-musical program, and aesthetic ambition. People thought: What would—what could—Beethoven do next? One critic at the time offered the following opinion about the Fourth: "That the composer follows an individual path in his works can be seen again in this work; just how far this path is the correct one, and not a deviation, may be decided by others. To me the great master seems here, as in several of his recent works, now and then excessively bizarre, and thus, even for knowledgeable friends of art, easily incomprehensible and forbidding."

A Neglected Work Biographical and historical accounts often tend to skip over the Fourth, jumping ahead to the famous Fifth. Indeed, the Fourth is the least known and performed of all of Beethoven's symphonies (of course, one of the nine has to be). It would probably turn up even less frequently were it not for the sake of comprehensiveness on recordings and in performance cycles.

This relative neglect of the work began in Beethoven's own time. In 1814, when he was at the height of his popularity and success, a critic for the leading music journal in Europe commented that there were extended discussions available concerning most of his works, adding "the master's [Fourth] Symphony in B-flat major has certainly already been briefly and strikingly described several times, but has never been exhaustively reviewed. Does it deserve less than any of the others?" It seems that then, as now, the Fourth was overshadowed. As a

Beethoven composed his Symphony No. 4 in 1806.

The Philadelphia Orchestra's first performances of the Fourth Symphony took place during its first season, in January 1901, with Fritz Scheel conducting. The most recent subscription performances of the piece were under Paul Goodwin's baton, in April 2015.

The Orchestra recorded the Symphony twice: in 1965 with Eugene Ormandy for CBS and in 1985 with Riccardo Muti for EMI.

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

Performance time is approximately 30 minutes.

perceptive critic remarked in 1811: "On the whole, the work is cheerful, understandable, and engaging, and is closer to the composer's justly beloved First and Second Symphonies than to the Fifth and Sixth. In the overall inspiration we may place it closer to the Second."

Beethoven wrote the Fourth Symphony during the late summer and fall of 1806, while staying in the palace of Count Franz von Oppersdorff in upper Silesia, far from the bustle of Vienna. The count's private orchestra performed the Second Symphony for Beethoven, who soon agreed to write a new one. The Fourth was premiered at the Lobkowitz Palace in Vienna in March 1807. Over the coming years Beethoven's contemporaries became accustomed to how far the composer was expanding the boundaries of music; to them, the Fourth was viewed as Classical fare. One critic opined: "There are no words to describe the deep, powerful spirit of this work from his earlier and most beautiful period."

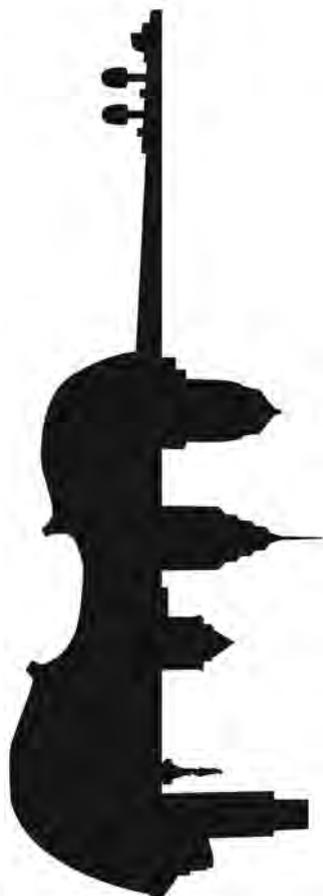
A Closer Look Although Beethoven had not used a slow introduction in the Third Symphony, for the Fourth he returned to one (**Adagio**), as he had in his first two symphonies and as were often found in the later symphonies of Haydn, his former teacher. (The introduction in this case is particularly similar to Haydn's Symphony No. 102, in the same key.) An example of the kind of feature some critics found "bizarre" was the jabbing dissonances that build up in the introduction before a rousing **Allegro vivace**, rich with melodies.

The second movement **Adagio** is an expressive and relaxed rondo in E-flat major. The third movement (**Allegro vivace**) combines elements of scherzo and minuet and has the trio section played twice, which creates a five-part structure instead of the usual three-part form. The Symphony concludes with a dazzling perpetual motion **Allegro ma non troppo** that nods again to Haydn.

—Christopher H. Gibbs

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Musical Terms

GENERAL TERMS

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

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

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

Exposition: See sonata form

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

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

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

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

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

Perpetual motion:

A musical device in which rapid figuration is persistently maintained

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.

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.

Tonic: The keynote of a scale

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

Allegro: Bright, fast

Andante: Walking speed

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

Con brio: Vigorously, with fire

Largo: Broad

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Ma non troppo: But not too much

Molto: Very

DYNAMIC MARKS

Fortissimo (ff): Very loud

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