

Season 2017-2018

**Saturday, February 17,
at 8:00**

The Philadelphia Orchestra

Cristian Măcelaru Conductor

Joshua Bell Violin

Beethoven *Leonore* Overture No. 3, Op. 72b

Wieniawski Violin Concerto No. 2 in D minor, Op. 22

I. Allegro moderato

II. Romance: Andante non troppo

III. Allegro con fuoco—Allegro moderato
(à la Zingara)

Intermission

Dvořák Symphony No. 8 in G major, Op. 88

I. Allegro con brio

II. Adagio—Poco più animato—Tempo I. Meno
mosso

III. Allegretto grazioso—Coda: Molto vivace

IV. Allegro ma non troppo

This program runs approximately 1 hour, 45 minutes.

The February 17 concert is sponsored by

Judith Broudy.

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

Yannick Nézet-Séguin Music Director



Join us for the 2018-19 Season

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

Highlights include Prokofiev's *Romeo and Juliet*, Yannick leading Handel's *Messiah*, and a spectacular season finale of Bernstein's sparkling operetta *Candide*.

Subscribe Today!

215.893.1999 www.philorch.org

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 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**health, 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 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.

Conductor

Adriane White



Newly appointed music director and conductor of the Cabrillo Festival of Contemporary Music, **Cristian Măcelaru** has established himself as one of the fast-rising stars of the conducting world. He launched his inaugural season at Cabrillo in the summer of 2017 with programs of new works and fresh re-orchestrations, including seven world premieres, 11 composers-in-residence, and two special tributes—one to commemorate Lou Harrison's centenary and another honoring John Adams's 70th birthday. He recently completed his tenure with The Philadelphia Orchestra as conductor-in-residence, a title he held for three seasons until August 2017. Prior to that he was the Orchestra's associate conductor for two seasons and assistant conductor for one season. He made his Philadelphia Orchestra subscription debut in April 2013 and continues a close relationship with the ensemble, leading annual subscription programs and other special concerts.

Mr. Măcelaru regularly conducts other top orchestras in North America, including the Chicago, National, St. Louis, Detroit, and Toronto symphonies, and the New York and Los Angeles philharmonics. Highlights of the 2017-18 season include opening the National Symphony's season in Washington D.C. and returning to The Philadelphia Orchestra for two subscription programs in addition to Handel's *Messiah*. He also guest conducts the symphony orchestras of Dallas, Pittsburgh, St. Louis, Atlanta, Seattle, Cincinnati, Milwaukee, San Diego, and Vancouver. Internationally he leads the Deutsches Symphonie-Orchester Berlin; the Swedish Radio and Danish National symphonies; and the Royal Scottish National Orchestra. In summer 2017 he made his debut with the Cleveland Orchestra at the Blossom Festival, returned to the Grand Teton and Interlochen festivals, and led The Philadelphia Orchestra in two programs at the Mann Center.

An accomplished violinist from an early age, Mr. Măcelaru was the youngest concertmaster in the history of the Miami Symphony; he made his Carnegie Hall debut with that orchestra at the age of 19. Today he resides in Philadelphia with his wife, Cheryl, and children, Benjamin and Maria.

Soloist



Richard Ascroft

With a career spanning more than 30 years as a soloist, chamber musician, recording artist, and conductor, **Joshua Bell** is one of the most celebrated violinists of his era. An exclusive Sony Classical artist, he has recorded more than 40 albums garnering Grammy, Mercury, *Gramophone*, and Echo Klassik awards, and he is a recipient of the Avery Fisher Prize. Named music director of the Academy of St. Martin in the Fields in 2011, he is the only person to hold this post following Neville Marriner, who formed the orchestra in 1958.

Mr. Bell made his Philadelphia Orchestra debut under the baton of Riccardo Muti at age 14 and has since made more than 30 appearances with the ensemble. In addition to these current performances, highlights of the 2017-18 season include tours with the Academy of St. Martin in the Fields in the U.K., Germany, the U.S., and Asia; recitals with pianist Sam Haywood in Europe and the U.S.; a reunion with pianist Jeremy Denk for a recital broadcast live from Carnegie Hall; performances with the Danish National Symphony; and an all-Beethoven play/direct program with the Orchestre National de Lyon. Sony Classical recently released *Joshua Bell—The Classical Collection*, a 14-CD set of albums of classical repertoire. Mr. Bell's recording with the Academy of Bruch's *Scottish Fantasy* and *First Concerto* is slated for release in April.

Mr. Bell recently engaged in two tech projects: With Embertone, the leading virtual instrument sampling company, the Joshua Bell Virtual Violin was created for producers, artists, engineers, and composers; and with Sony, the Joshua Bell VR Experience features Mr. Bell performing Brahms's *Hungarian Dance No. 1* in full 360-degree virtual reality. Convinced of the value of music as a diplomatic and educational tool, Mr. Bell participated in President Obama's Committee on the Arts and Humanities' first cultural mission to Cuba. He is involved in Turnaround Arts, administered by the Kennedy Center, providing arts education to low-performing elementary and middle schools. He has also devoted himself to several charitable causes, most notably Education through Music, which puts instruments in the hands of thousands of children in America's inner cities. Mr. Bell performs on the 1713 Huberman Stradivarius violin.

Framing the Program

Parallel Events

1806

Beethoven

Leonore

Overture No. 3

Music

Boieldieu

Télémaque

Literature

Armin &

Brentano

Des Knaben

Wunderhorn

Art

Thorvaldsen

Hebe

History

Napoleonic

Wars

1862

Wieniawski

Violin Concerto

No. 2

Music

Berlioz

Beatrice and

Benedict

Literature

Turgenev

Fathers and

Sons

Art

Ingres

The Turkish Bath

History

Paper currency

introduced in the

U.S.

1889

Dvořák

Symphony

No. 8

Music

Tchaikovsky

The Sleeping

Beauty

Literature

Stevenson

The Master of

Ballantrae

Art

Gauguin

The Yellow

Christ

History

London Dock

Strike

Over the course of a decade Beethoven composed four overtures for his lone opera *Fidelio*. One reason he may have ultimately rejected the first three, terrific pieces in their own right, in favor of the brief final version is that they revealed too much of the drama to follow. Especially in the case of the most famous of them, the *Leonore* Overture No. 3 that opens tonight's concert, the dramatic and emotional journey compressed into some 13 minutes makes anything that might follow almost unnecessary. It includes key thematic moments in the opera, most famously the offstage trumpet call that proclaims liberation from political tyranny.

Although the virtuoso violinist and composer Henryk Wieniawski was born in Poland and largely trained in Paris, he spent many years of his life in St. Petersburg and is credited as one of the founders of the "Russian school of violinists." His Second Concerto, considered his masterpiece, premiered in the city with the composer as soloist.

Antonín Dvořák won initial fame in his mid-30s with his beloved Slavonic Dances, works whose nationalist mood, sparkle, and color quickly captured the imagination of audiences well beyond the Czech lands. But Dvořák aspired to join the ranks of great composers who were viewed as universal (even if most were German), not just enjoyed as an exotic nationalist with a limited and limiting reputation bound to a particular place. His eternally fresh Symphony No. 8 magnificently and successfully shows his ambition.

The Philadelphia Orchestra is the only American orchestra with weekly broadcasts on Sirius XM's *Symphony Hall*, Channel 76, made possible through support from the Damon Runyon Cancer Research Foundation on behalf of David and Sandy Marshall. Broadcasts are heard on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Leonore Overture No. 3



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

The most famous of the four overtures that Beethoven wrote for his lone opera *Fidelio*, the so-called *Leonore* Overture No. 3, summarizes in the space of some 13 minutes the dramatic and emotional trajectory of the entire opera, from the dark depths of the orchestra to the ultimate triumph of the thrilling coda. In the midst of the Overture a trumpet sounds from the distance, just as it will in the crucial scene near the end of the opera announcing the arrival of the enlightened minister Don Fernando that secures freedom for the unjustly imprisoned political hero Florestan. The urgency of the Overture, especially of this signal of liberation, resonates with Beethoven's own deeply held political beliefs.

Beethoven and Enlightenment Values Throughout his career, Beethoven was a fervent believer in Enlightenment values and found various ways to express them in his music, as he did in letters and other writings. He grew up during the American and French revolutions and experienced war firsthand when Napoleon's troops invaded Vienna in 1805 and 1809. His first large composition, written at the age of 19, was an impressive 40-minute cantata for chorus, orchestra, and soloists commemorating the death of Emperor Joseph II, who had done a great deal to liberalize the Austrian empire in the 1780s. Enlightenment ideals would later find expression in the political messages of *Fidelio*, *Egmont*, and the larger humanistic vision of the Ninth Symphony.

Beethoven in fact recycled some of the Joseph Cantata music years later in *Fidelio*, a work he struggled with for years. The opera's premiere in November 1805 (with the *Leonore* Overture No. 2) was unsuccessful for various reasons, some artistic and some political. For one thing, Napoleon's troops had just invaded the city and they accounted for much of the audience. Beethoven revised the opera the next year, shortening its three acts to two, and for the new production wrote the Third *Leonore* Overture, a recasting of the earlier one, which also contains the trumpet call. (He wrote the First *Leonore* Overture in 1807, probably for a planned production in Prague that never materialized.)

In 1814, when Beethoven was at the height of his popular and critical success, he revised the opera yet again and wrote yet another new overture, this one quite short, omitting the trumpet call, and, unlike the previous three *Leonore* overtures, one without any direct musical allusions to melodies in the opera. The most likely reason Beethoven ultimately substituted the *Fidelio* Overture that opens the opera as we know it today is that the *Leonore* Third in particular does such an effective job of conveying the dramatic sweep of the opera in purely orchestral terms—he may have felt it lessened the power of the following theatrical representation. Donald Francis Tovey, the brilliant English music critic, argued that the revision of the Overture “profited in a fatal way, which raised it to one of the greatest instrumental works in existence, and at the same time ensured that it would absolutely kill the first act ... it is about ten times as dramatic as anything that could possibly be put on the stage.”

A Closer Look Beethoven’s opera is today the best known of the once popular genre of “rescue operas.” Leonore, disguised as Fidelio, apprentices herself to the jailer, Rocco, in the hope that she will be able to free her husband, Florestan, an unjustly condemned political prisoner. Although she is not even sure he is still alive, she heroically risks her life to save his. On orders from the evil Pizarro, she and Rocco descend to the dungeon to kill Florestan, but she reveals her identity, to the amazement of everyone, just as he is to die. At this moment the trumpet sounds in the distance, indicating the arrival of Don Fernando. It later became the custom in many productions of *Fidelio*, popularized by Mahler, Toscanini, and other conductors, to insert the *Leonore* Third Overture at this point. (In some instances the addition serves the practical purpose of filling time as the scenery changes from the dungeon to the triumphal concluding scene outdoors where evil is exposed, Florestan liberated, and Leonore praised.)

The Overture begins with a slow descending scale that may relate in some way to Florestan’s imprisonment; in any case, out of this follows a theme alluding to his aria “In des Lebens Frühlingstagen” (In the springtime of my life), in which he sings of the price he paid for speaking the truth and envisions an angel resembling Leonore leading him to freedom in heaven. This theme is transformed later in the Overture, in the allegro section, and yet again in the triumphant presto coda that concludes the work. The trumpet call interrupts twice in the middle of the

Beethoven composed the Leonore Overture No. 3 in 1806.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the work in December 1900. Most recently on a subscription program it was performed with Wolfgang Sawallisch in September 2002.

The Philadelphia Orchestra recorded the Third Leonore Overture in 1988 with Riccardo Muti for EMI. A live performance from the 2005 Opening Night Concert with Christoph Eschenbach is also currently available as a digital download.

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

Performance time is approximately 13 minutes.

development section, separated by music derived from the thankful music Leonore and Florestan sing immediately after the trumpet announcing their salvation at the end of the first scene of act 2 ("Ach! Du bist gerettet! Grosser Gott!" [Ah! You are saved! Almighty God!]). A thrilling coda brings the Overture to a triumphant close.

—Christopher H. Gibbs

The Music

Violin Concerto No. 2



Henryk Wieniawski
Born in Lublin, Poland,
July 10, 1835
Died in Moscow,
March 31, 1880

One of the founders of the “Russian school” of violin playing was not Russian at all, but the Polish virtuoso and composer Henryk Wieniawski, who was among the 19th century’s great masters of the violin. It was he who, in 1862, joined the string faculty of the recently founded St. Petersburg Conservatory, which during the course of the next half-century formed a tradition whose influence is still being felt. To realize just how vital this approach to violin playing has remained for us, one need only point out that Wieniawski’s successor at the Conservatory was Leopold Auer, whose pupils—most notably Mischa Elman, Efrem Zimbalist, and Jascha Heifetz—pretty much determined the way the 20th century would think about the violin. Not coincidentally, it was chiefly through Heifetz’s advocacy of Wieniawski’s Second Concerto—and his two recordings of it—that the piece gained a secure place in the contemporary repertory.

If this Concerto and others like it (such as those by Niccolò Paganini, Édouard Lalo, Henri Vieuxtemps, and Alexander Glazunov) are heard less today than they might have been 50 years ago, our concert life is poorer for the lack. No picture of the 19th century is complete without the lyrical and vaguely cornball sweep of the Glazunov Concerto, the jaw-dropping virtuosity of the Paganini concertos, the rich symphonic interplay of the Vieuxtemps Fourth and Fifth concertos, or the intensity and exoticism of the Wieniawski Second.

“The Greatest Violinist of His Time” Born into a cultured, musical family, Wieniawski was taken to Paris at the age of eight, where after three years of study he graduated from the Conservatory with first prize in violin, a previously unheard-of achievement for one so young. After a concert debut in Paris in 1848, he appeared extensively in Europe and Russia, often with his brother Józef on piano. He quickly became a favorite of the Russian court, and in 1860 he was named solo violinist to the czar and concertmaster of the court orchestra. During the 1870s he made tours of Europe and the U.S., performing recitals with the celebrated composer and pianist Anton Rubinstein, who declared him “without a doubt the greatest violinist of his time.”

Wieniawski composed his *Second Concerto* in 1862.

John Witzemann was soloist in the first Philadelphia Orchestra performances of the work, in January 1904 with Fritz Scheel on the podium. More recently on subscription, Julian Rachlin played the work with Yuri Temirkanov, in October/November 1998.

The Philadelphians recorded the *Concerto* with violinist Isaac Stern and Eugene Ormandy conducting, in 1957 for CBS.

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

Performance time is approximately 22 minutes.

Wieniawski composed prodigiously throughout his career, producing two concertos and numerous solo pieces for violin. The Violin Concerto No. 2 in D minor is by far the most admired of these; its slow movement, in particular, has long been a favorite of violinists because of its peerless melodicism. Composed in 1862, the Concerto was first performed in St. Petersburg on November 27, with Wieniawski as soloist. It was published in 1870, with a dedication to the Spanish virtuoso Pablo Sarasate.

A Closer Look The three movements are composed as a continuous gesture, with only slight pauses in between. The initial **Allegro moderato** is built from a big-hearted theme with an expansive nature that immediately brings to mind Boris Schwarz's characterization of the Russian school of playing: "classical purity without dryness, intensity without sentimentality."

The **Romance (Andante non troppo)** is conceived from the simplest of melodic contours; it could be an aria from a *bel canto* opera of the period. An infectious finale (**Allegro con fuoco—Allegro moderato, à la Zingara**) uses the Hungarian gypsy style as a point of departure, yet creates a sense of unity by bringing back bits of the first movement's principal subject.

—Paul J. Horsley

The Music

Symphony No. 8



Antonín Dvořák
Born in Nelahozeves,
Bohemia, September 8, 1841
Died in Prague, May 1, 1904

Antonín Dvořák is justly hailed as the quintessential Czech composer and undoubtedly proud nationalist sentiment was central to his self-definition, music, and success. Yet he was far from provincial: He actively sought an international reputation and brilliantly achieved one. In 1874 the young composer applied for an Austrian state stipend to benefit needy young artists. He was awarded a grant and the next year, when Johannes Brahms joined the jury, won again, as he did in later years. Early success gradually led to international fame, especially after Brahms recommended him to his own German publisher, Fritz Simrock, who published his Moravian Duets and Slavonic Dances. While these small pieces proved a “goldmine,” Dvořák wanted to move on to bigger works—symphonies, concertos, and operas—that would be judged as part of the great Western tradition, not merely as a colorful local phenomenon.

An International Career Dvořák succeeded best in this regard with his symphonies but the confusion surrounding their numbering points to the fitful progress of his career. He initiated some of the problems himself because he thought his First Symphony, which he wrote in a matter of weeks at age 24, had been forever lost after he sent it off to a competition in Germany. (It was only discovered 20 years after his death.) In 1881 Simrock released what is known today as the effervescent Sixth Symphony in D major as No. 1, and four years later the brooding Seventh Symphony in D minor as No. 2. The success of these and other pieces led the publisher to request ever more music from Dvořák, who responded with unpublished compositions written years earlier, including his Fifth Symphony from 1875 that was released as No. 3 in 1888.

The circumstances around the publication of Dvořák's next symphony, the one we hear tonight, marked the turning point in his relationship with Simrock. The German publisher, who had undoubtedly helped build the Czech's career, was understandably much more interested in releasing the small goldmine pieces aimed for domestic consumption than he was in big, costly symphonies. It was what we now know as the Eighth Symphony in G major, Op. 88, that caused a permanent break and was in the end released as Symphony No. 4 by Vincent Novello in England.

There is a good bit of poetic justice in this because England was increasingly embracing Dvořák's music. He travelled there frequently and in 1891 was awarded an honorary doctorate from Cambridge, on which occasion the Eighth Symphony was performed. America extended this fame even further when Dvořák was recruited to run the National Conservatory. His next and final Ninth Symphony ("From the New World") dates from the three years Dvořák lived and taught in New York City during the early 1890s.

Dvořák composed the Eighth Symphony in just over two months in the late summer of 1889 at his country home in Vysoká, some 40 miles south of Prague. The dedication explains a recent honor bestowed on the composer: "To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election." Dvořák toyed with the idea of premiering the work in Russia for a tour Tchaikovsky had arranged (he opted for the Sixth Symphony instead), and conducted the first performance himself in Prague's Rudolfinum in February 1890. The next success came when one of his great advocates, the celebrated conductor Hans Richter, led the piece in London and Vienna. About the latter performance, he informed Dvořák: "You would certainly have been pleased with his performance. All of us felt that it is a magnificent work, and so were all enthusiastic. Brahms dined with me after the performance and we drank to the health of the unfortunately absent 'father' of the [the Symphony]. ... The success was warm and heartfelt"

A Closer Look The G-major Symphony is one of Dvořák's freshest works, often projecting a pastoral character appropriate to the radiant Bohemian countryside in which he wrote it. The piece begins with a solemn and noble theme stated by clarinets, bassoons, horns, and cellos that will return at key moments in the movement (**Allegro con brio**). Without a change in tempo this introductory section turns to the tonic major key as a solo flute presents the principal folk-like theme that the full orchestra soon joyously declaims. The **Adagio** is particularly pastoral and traverses many moods, from a passionate beginning to the sound of bird calls, the happy music-making of village bands, and grandly triumphant passages.

While Dvořák often wrote fast scherzo-like third movements, this Symphony offers a more leisurely **Allegretto grazioso** with a waltz character in G minor. In the middle is a rustic major-key trio featuring music that will return in an accelerated duple-meter version for the movement's coda. Trumpets proclaim a festive fanfare to

Dvořák's Eighth Symphony was composed in 1889.

The first Philadelphia Orchestra performances of the Eighth Symphony took place in January 1955, with Thor Johnson on the podium. Most recently on subscription it was played in November 2014, under the baton of Jakub Hrůša.

The Orchestra has recorded the Eighth twice: in 1977 with Eugene Ormandy for RCA and in 1989 with Wolfgang Sawallisch for EMI.

The Symphony is scored for two flutes (fl doubling piccolo), two oboes (fl doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Performance time is approximately 35 minutes.

open the finale (**Allegro ma non troppo**), which then unfolds as a set of variations on a theme stated by the cellos. The theme looks back to the flute melody of the first movement, and undergoes a variety of variations with wonderful effects along the way, including raucous trills from the French horns and virtuoso flute decorations.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

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.

Cantata: A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

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

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.

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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

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.

Ternary: A musical form

in three sections, ABA, in which the middle section is different than the outer sections

Tonic: The keynote of a scale

Trill: A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half-tone above it

THE SPEED OF MUSIC (Tempo)

À la Zingara: In the gypsy style

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

Con fuoco: With fire, passionately, excited

Grazioso: Graceful and easy

Meno mosso: Less moved (slower)

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS (Ma) non troppo: (But) not too much

Molto: Very

Più: More

Poco: Little, a bit

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronservices@philorch.org.

Subscriber Services:
215.893.1955, M-F, 9 AM-5 PM

Patron Services:
215.893.1999, Daily, 9 AM-8 PM

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

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers,

and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend.

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.

Ticket Philadelphia Staff
Linda Forlini, Vice President
Rebecca Farnham,
Director, Patron Services
Brandon Yaconis,
Director, Client Relations
Dan Ahearn, Jr.,
Box Office Manager
Jayson Bucy,
Program and Web Manager
Meg Hackney,
Patron Services Manager
Gregory McCormick,
Training Manager
Bridget Morgan, Accounting
Manager
Catherine Pappas,
Project Manager
Michelle Carter Messa,
Assistant Box Office Manager
Robin Lee, Staff Accountant
Alex Heicher,
Program and Web Coordinator
Lindsay Kreig,
Business Operations Coordinator
Dani Rose, Patron Services
Supervisor and Access Services
Specialist
Elizabeth Jackson,
Philadelphia Orchestra Priority
Services Representative
Treasurers, Box Office:
Tad Dynakowski
Thomas Sharkey
James Shelley
Mike Walsh