

Season 2017-2018

**Thursday, February 15,
at 7:30**

Friday, February 16, at 2:00

**Sunday, February 18,
at 2:00**

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Joshua Bell Violin

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

Shostakovich Symphony No. 7 in C major, Op. 60
("Leningrad") 

I. Allegretto

II. Moderato (poco allegretto)

III. Adagio—

IV. Allegro non troppo

This program runs approximately 2 hours.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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LiveNote was funded by the John S. and James L. Knight Foundation, the National Endowment for the Arts, and the William Penn Foundation.

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 **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.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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

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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

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.

1941
Shostakovich
Symphony
No. 7

Music
Tippett
*A Child of Our
Time*

Literature
Fitzgerald
The Last Tycoon

Art
Léger
*Divers against
Yellow
Background*

History
Manhattan
Project of
intensive atomic
research begins

The program today is deeply tied to St. Petersburg, or Leningrad as it was known during most of the Soviet era.

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

For nearly a year, in 1942, Dmitri Shostakovich’s Seventh Symphony was the most famous piece of classical music in the world. He composed the work under harrowing circumstances. German troops invaded the Soviet Union in June 1941 and were sweeping inexorably toward his hometown of Leningrad, which came under particularly fierce attack. Shostakovich engaged with the conflict both practically and artistically. He served as fire warden and a trench digger and began to write his longest symphony in honor of the beleaguered city.

Much as Shostakovich wanted for the “Leningrad” Symphony to premiere in the place to which it is dedicated, circumstances made that impossible. The first performance took place elsewhere in March 1942 with the exiled orchestra of Moscow’s Bolshoi Theater. Conductors abroad vied for the chance to conduct the work. In America, Arturo Toscanini gave the premiere in a national broadcast with the NBC Symphony on July 19, 1942, the week Shostakovich appeared on the cover of *Time* magazine. In the months to follow nearly every major American orchestra and conductor presented the work to eager American audiences, including Eugene Ormandy and The Philadelphia Orchestra.

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

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. 7 (“Leningrad”)



Dmitri Shostakovich
Born in St. Petersburg,
September 25, 1906
Died in Moscow,
August 9, 1975

“Heralded by more blare and fanfare of publicity than any other musical work has had in all time, the Seventh or ‘Leningrad’ Symphony of Dmitri Shostakovich was given its first Philadelphia Orchestra performance at the concert in the Academy yesterday.” Commenting as he was at the height of the Second World War, *Philadelphia Inquirer* critic Linton Martin may be excused the hyperbole—or he may just have been right. The attention Shostakovich’s new symphony received throughout the world in 1942 was possibly without precedent in the history of music. And yet this interest was not, one is quick to add, for purely musical reasons.

Amid an array of serious and popular novels, poems, movies, and other art works that also confronted the perilous times, Shostakovich’s Symphony No. 7 in particular captured international attention. The week that Arturo Toscanini gave the American premiere with the NBC Symphony, Shostakovich appeared on the cover of *Time* magazine. The “Leningrad” Symphony merged art and politics in the most vivid ways during the war, and it is fascinating how over 75 years later the work continues to raise important aesthetic and political issues.

Shostakovich started to write the Symphony in July 1941 in Leningrad, where he lived with his wife and their two children. German troops had invaded the Soviet Union the preceding month and were sweeping inexorably eastward toward the cities of Leningrad and Moscow. Leningrad came under attack and was soon surrounded, beginning a siege that would last for two-and-one-half years. By autumn Shostakovich had finished the Symphony’s first three movements, but was then ordered by the Soviet government to leave for a safer location. On October 1 he and his family flew to Moscow, where they stayed for two weeks before taking a painfully protracted train trip to Kuybyshev, the temporary capital of the Soviet Union. Other prominent Russians were also relocated to this city on the Volga for their protection. Shostakovich finished the Symphony on December 27.

The Premieres The composer would have liked nothing more than to premiere this symphonic testimonial in his

native Leningrad with its famed Philharmonic and his favorite conductor, Evgeny Mravinsky, but conditions in the besieged city proved too difficult. Samuil Samosud conducted the successful first performance in Kuybyshev in March 1942 with the exiled orchestra of Moscow's Bolshoi Theater. The same forces performed the work later that month in Moscow. In August, after heroic efforts to augment an orchestra that had drastically dwindled in size, Leningrad got the chance to hear its "Leningrad" Symphony.

Sir Henry Wood led the first foreign performances in a radio broadcast with the London Symphony in June. The English, also under attack from the Germans, responded enthusiastically, although a dissenting voice came from the prominent music critic Ernest Newman, who quipped that to locate the piece "on the musical map one should look along the 70th degree of longitude and the last degree of platitude." (The German premiere, not surprisingly, came after the war, late in 1946, when Sergiu Celibidache conducted the Berlin Philharmonic.)

The first performance in wartime America generated an extraordinary amount of attention, beginning with the contest over which city, which orchestra, and which conductor would have the honor of presenting the work. Perhaps the most eager was Leopold Stokowski, who had already done so much to promote Shostakovich's music, including conducting the first performances in the United States of the First, Third, and Sixth symphonies with The Philadelphia Orchestra. He urged NBC, with which he had recently signed on as co-conductor of the NBC Symphony, to secure the rights. NBC took the advice, but bowed to their celebrated Italian maestro, Toscanini, who wrote to Stokowski: "Don't you think, my dear Stokowski, it would be very interesting for everybody, and yourself, too, to hear the old Italian conductor (one of the first artists who strenuously fought against fascism) play this work of a young Russian anti-Nazi composer?"

And so the drama continued as a microfilm of the score made its way to New York City. Toscanini's broadcast performance reached millions of homes on Sunday afternoon, July 19, 1942, and was later released on record. In August Serge Koussevitzky performed the work with the Berkshire Music Center Orchestra and in short order the orchestras of Boston, Cleveland, Chicago, New York, Washington, and elsewhere offered the famous work to their audiences.

Philadelphia's turn came on November 27, 1942. Before playing "The Star-Spangled Banner" on the all-Shostakovich concert, Eugene Ormandy requested the audience stand to sing the Soviet National Anthem, the "Internationale," as "a tribute to our Russian allies." The next day, a critic remarked on "the incongruity of yesterday's fur-clad, swank audience of Main Line matrons standing for the hymn whose words begin 'Arise, ye prisoner of starvation.'" Political correctness indeed.

Responses to the Symphony in Philadelphia were divided. As elsewhere, the laudatory reviews often made explicit political observations. Arthur Bronson wrote in the *Philadelphia Record*: "As Shostakovich's picture of the Soviet people today, struggling in battle, confident of victory, it is a remarkable work, titanic and stirring. It has a fine opening movement of imposing stature and a magnificent close. What today appears a tribute to a gallant fighting race tomorrow will be a monument."

The Program Although Shostakovich withdrew the titles he initially devised for each of the Symphony's four movements ("War," "Memories," "The Expanses of our Native Country," and "Victory"), the circumstances of its genesis and premiere were trumpeted before each performance. Lengthy program notes informed the Philadelphia audience about the career of the 35-year-old composer and gave details about his intentions in the work. This was the most openly programmatic of his purely instrumental symphonies thus far—although the nickname "Leningrad" derives from its dedication, not from a formal title. Shortly before being forced to leave the city, Shostakovich promised, "Never have I dedicated any of my works, but this Symphony, if my work meets with success, I intend to dedicate to Leningrad. Every note in it, everything I have put into it, is linked with my native city and with these historic days of its defense against the fascist barbarians."

Over the years Shostakovich made other remarks about the circumstances of the Symphony's composition and the programmatic elements contained within. A typical comment explains, "The first movement tells how our pleasant and peaceful life was disrupted by the ominous force of war. ... The exposition portrays the happy life led by the people. ... The theme of war governs the middle passages. The second movement is a lyrical Scherzo recalling times and events that were happy. It is tinged by melancholy. The Third movement, a pathetic Adagio expressing ecstatic love of life and the beauties

of nature, passes uninterrupted into the finale. ... The first movement is expressive of struggle, the fourth of approaching victory." Yet victory was still years off when Shostakovich wrote the magnificent C-major blaze of glory that concludes his longest symphony.

Given the intense interest in Shostakovich's political views in recent years, it comes as no surprise that these rather obvious programmatic crutches are now being revised and amplified. Even if this particular symphony is no longer in the spotlight, intense debates about so many of his important compositions continue to make Shostakovich a political pawn more than 40 years after his death.

A Closer Look The first movement (**Allegretto**) opens with optimistic music that leads to a more subdued pastoral mood—so far so good with respect to Shostakovich's stated goal of depicting "pleasant and peaceful life." About seven minutes into the movement, at the point where the development section should begin, piccolo and solo violin melodies trail off, revealing the subdued presence of the snare drum. A new theme plucked and tapped by the strings suggests an approaching march. This so-called invasion theme is deceptively cheerful and at the same time uncannily ominous. Alexei Tolstoy found in it "a sudden outbreak of war, the pattern of iron rats dancing to the tune of a rat catcher." As for the tune itself, it bears a close resemblance to the aria "Da geh' ich zu Maxim" (I go off to Maxim's where fun and frolic beams) from Franz Lehár's *The Merry Widow* and was parodied by Béla Bartók in his Concerto for Orchestra. During the next 10 minutes or so the theme is repeated (12 times altogether), growing gradually in instrumentation and dynamics. The most obvious model, as many early reviews noted, is Ravel's *Bolero*. Shostakovich had already predicted the response: "Idle critics will surely rebuke me for imitating *Bolero*. Well, let them; that is how I hear the war." As in Ravel's work, the inexorable crescendo leads to a thrilling modulation and brilliantly scored climax, after which the Symphony presents a mournful bassoon melody that honors the victims of the carnage and ushers in a tranquil conclusion that contains continual allusions to the "invasion" theme.

The **Moderato (poco allegretto)** second movement is much shorter and although ostensibly light-hearted, possesses more than the "tinge of melancholy" the composer acknowledged. As in the next movement as well, Mahlerian irony and somberness are combined. The third movement (**Adagio**) begins with an impressive chorale

Shostakovich composed his "Leningrad" Symphony in 1941.

Since the Orchestra's first performances of the Seventh Symphony in November 1942 with Eugene Ormandy, the work has been heard only three other times before this week's concerts: with Yuri Temirkanov in March 1977 and November/December 2000, and with Vladimir Jurowski in November 2011.

The Symphony is scored for three flutes (II doubling alto flute, III doubling piccolo), two oboes, English horn, three clarinets (III doubling E-flat clarinet), bass clarinet, two bassoons, contrabassoon, eight horns, six trumpets, six trombones, tuba, timpani, percussion (bass drum, cymbals, snare drums, tam-tam, tambourine, triangle, xylophone), two harps, piano, and strings.

Performance time is approximately 70 minutes.

presented with the sonorities of a great cathedral organ, which gives way to a lush D-major theme in the strings. These elements alternate and advance without pause into the "Victory" finale (**Allegro non troppo**). The transition owes more than a little to Beethoven's Fifth Symphony, which likewise connects the two final movements and ends with a stunning C-major affirmation. The final minute of the Symphony must be among the loudest in the orchestral literature. While many moments in the work relish the sparseness of protracted, thinly-scored passages, the sheer volume of this conclusion, featuring 21 brass instruments, is overwhelming. Victory is secure.

—Christopher H. Gibbs

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Musical 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.

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

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

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

Chord: The simultaneous sounding of three or more tones

Development: See sonata form

Dissonance: A combination of two or more tones requiring resolution

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

Harmony: The combination of simultaneously sounded

musical notes to produce chords and chord progressions

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Modulate: To pass from one key or mode into another

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer’s output

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

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 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.

Ternary: A musical form in three sections, ABA, in which the middle section is different than the outer sections

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

Con fuoco: With fire, passionately, excited

Moderato: A moderate tempo, neither fast nor slow

TEMPO MODIFIERS

Non troppo: Not too much

Poco: Little, a bit

DYNAMIC MARKS

Crescendo: Increasing volume

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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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