

# Season 2017-2018

**Thursday, March 1, at 7:30**

**Friday, March 2, at 8:00**

**Saturday, March 3, at 8:00**

## The Philadelphia Orchestra

**Michael Tilson Thomas** Conductor

**Measha Brueggergosman** Soprano

**Tilson Thomas** *Four Preludes on Playthings of the Wind*

*First Philadelphia Orchestra performances*

*Mikaela Bennett, vocalist*

*Kara Dugan, vocalist*

### Intermission

**Tchaikovsky** Symphony No. 6 in B minor, Op. 74  
("Pathétique")

I. Adagio—Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Adagio lamentoso

This program runs approximately 1 hour, 50 minutes.

The March 1 concert is sponsored by the  
**Hassel Foundation.**

The March 1 concert is also sponsored by  
**Constance Smukler.**

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](http://www.wrti.org) to listen live or for more details.

Please join us following the March 2 and 3 concerts for a free Organ Postlude with Peter Richard Conte.

**Rachmaninoff/** Prelude in C-sharp minor, Op. 3, No. 2  
**transcr. Lemare**

**Widor** from Symphonie gothique, Op. 70:  
II. Andante sostenuto

**Karg-Elert** Chorale Improvisation on “Nearer My God,  
to Thee”

The Organ Postludes are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation.**

# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director



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# The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly 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](http://www.philorch.org).

# Conductor

Art Steinhilber



**Michael Tilson Thomas** is music director of the San Francisco Symphony, founder and artistic director of the New World Symphony, and principal guest conductor of the London Symphony. Born in Los Angeles, he is the third generation of his family to follow an artistic career. He studied piano, conducting, and composition at the University of Southern California and at the age of 19 was named music director of the Young Musicians Foundation Debut Orchestra, where he worked with Stravinsky, Boulez, Stockhausen, and Copland. He became music director of the San Francisco Symphony in 1995, and his tenure has been broadly covered by the international press. In 1988 he inaugurated the New World Symphony, an orchestral academy for graduates of prestigious music programs. He made his Philadelphia Orchestra debut in 1971.

Mr. Tilson Thomas's recorded repertoire of more than 120 discs includes works by Bach, Beethoven, Mahler, Prokofiev, and Stravinsky, as well as his own pioneering work with the music of Charles Ives, Carl Ruggles, Steve Reich, John Cage, Ingolf Dahl, Morton Feldman, George Gershwin, John McLaughlin, and Elvis Costello. Most recently he completed the orchestral works of Mahler and Bernstein's *West Side Story*, both with the San Francisco Symphony on its label, SFS Media. His television work includes a series with the London Symphony for BBC Television, the television broadcasts of the New York Philharmonic Young People's Concerts from 1971 to 1977, and numerous productions on PBS' *Great Performances*. He and the San Francisco Symphony also produced a multi-tiered media project, *Keeping Score*, which includes a television series, websites, radio programs, and programs in schools.

Mr. Tilson Thomas is a Chevalier dans l'Ordre des Arts et des Lettres of France, was *Musical America's* Musician of the Year and Conductor of the Year, and *Gramophone* magazine's Artist of the Year. He has been profiled on CBS' *60 Minutes* and ABC's *Nightline*. He has won 11 Grammy awards for his recordings and in 2008 received the Peabody Award for his radio series for SFS Media, *The MTT Files*. In 2010 President Obama awarded him the National Medal of Arts, the highest award given to artists by the United States.

# Soloist



Hiep Wu

Soprano **Measha Brueggergosman** made her Philadelphia Orchestra debut in 2007 at the Marian Anderson Award Concert and makes her subscription debut with these current performances. On the opera stage, recent highlights include Giulietta and Antonia in Offenbach's *The Tales of Hoffman*, Elettra in Mozart's *Idomeneo*, Madame Lidoine in Poulenc's *Dialogues of the Carmelites*, Jenny in Weill's *Mahagonny*, Emilia Marty in Janáček's *The Makropulos Case*, Hannah in Miroslav Srnka's *Make No Noise*, and Sister Rose in Jake Heggie's *Dead Man Walking*. On the concert stage she has appeared with the San Francisco and New World symphonies, working with conductors including Daniel Barenboim, Michael Tilson Thomas, Franz Welser-Möst, Andrew Davis, Gustavo Dudamel, and Daniel Harding.

Ms. Brueggergosman began her career predominantly committed to the art of the song recital and has presented innovative programs at Carnegie Hall, the Kennedy Center, London's Wigmore Hall, both the Konzerthaus and Musikverein in Vienna, and Madrid's Teatro Real. She has also appeared at the Schwarzenberg, Edinburgh, Verbier, and Bergen festivals with celebrated pianists Justus Zeyen, Roger Vignoles, Julius Drake, and Simon Lepper. Highlights of the current season and beyond include her Australian debut with the Melbourne Symphony and in recital at the Sydney Opera House; returns to the Teatro Real and to London's Barbican with the BBC Symphony; and performances with the Royal Liverpool Philharmonic and Vasily Petrenko and the Los Angeles Philharmonic and Mr. Tilson Thomas.

Ms. Brueggergosman's first recording for Deutsche Grammophon, *Surprise*, includes works by Schoenberg, Satie, and Bolcom, and her subsequent disc, *Night and Dreams*, features songs by Mozart, Brahms, Strauss, Schubert, Debussy, Duparc, and Fauré. Her recording of Wagner's *Wesendonck-Lieder* with Mr. Welser-Möst and the Cleveland Orchestra earned a Grammy nomination. She has just released her memoir, *Something Is Always on Fire*, published by Harper Collins. She regularly appears on television, most recently advocating on behalf of contemporary literature in her native Canada.

# Framing the Program

## Parallel Events

**1893**

**Tchaikovsky**

Symphony

No. 6

**Music**

Verdi

*Falstaff*

**Literature**

Wilde

*A Woman of*

*No Importance*

**Art**

Munch

*The Scream*

**History**

Ford builds his

first car

Michael Tilson Thomas is widely hailed as one of the leading conductors that America has ever produced. He is also an accomplished composer, represented on this concert with his *Four Preludes on Playthings of the Wind*. This recent piece is scored for a chamber orchestra, bar band, soprano, and two backup singers. It is a setting of a text, nearly a century old, by the prominent American poet Carl Sandburg.

Although Tchaikovsky's final symphony, which he initially called the "Pathétique," has the expected four movements, they seemingly unfold in the wrong order. The emotional work ends with a despairing slow movement that became a model for Gustav Mahler and later symphonists. Tchaikovsky conducted its premiere just days before his unexpected death at age 53. The second performance a few weeks later garnered a good deal more attention, with many viewing the Symphony as the composer's own Requiem. Tchaikovsky was enormously proud of the piece, remarking that he thought it his best: "I love it as I have never loved any of my other musical offspring."

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

## *Four Preludes on Playthings of the Wind*



Art Strehler

**Michael Tilson Thomas**  
**Born in Los Angeles,**  
**December 21, 1944**  
**Now living in San**  
**Francisco and Miami**  
**Beach**

Michael Tilson Thomas, our great American conductor, composer, and educator, has composed a cabaret for the classical stage with his setting of Carl Sandburg's 1920 poem *Four Preludes on Playthings of the Wind*. For soprano, two backup singers, bar band, and chamber orchestra, *Four Preludes on Playthings of the Wind* sounds like Duke Ellington meets Alban Berg meets Gustav Mahler. The song cycle follows in the footsteps of such Modernist masterpieces as Arnold Schoenberg's kooky cabaret *Pierrot Lunaire* and John Cage's far-out *Aria*.

**Reaching a Wide Audience** The 20th century was a playground for nasty public feuds about what "good" music is, with Pierre Boulez announcing that "Schoenberg is dead" because he did not take 12-tone serialism to its limits, and Philip Glass straying from dissonant atonal writing because the music could make people feel as if they were dying. Tilson Thomas creates chameleon-like works that cross over from the classical concert hall to the cabaret stage, reaching a wider audience. A master orchestrator, he helped save classical music from its demise in the hands of various challenging 20th-century composers, including some whose music, ironically, he has programmed and championed.

Tilson Thomas's paternal grandparents, Boris and Bessie Thomashefsky, helped establish Yiddish theater in America, and Boris (1866-1939) was known as the "matinee idol of the Yiddish stage." Tilson Thomas was born in Los Angeles in 1944 to parents in the entertainment industry. He studied piano and composition at the University of Southern California, not far from where expat composers Schoenberg and Stravinsky lived. (As a young conductor, he met Stravinsky.) Tilson Thomas recently announced that he will retire as music director of the San Francisco Symphony in 2020, his 25th season at its helm. He will be able to complete a cornucopia of projects. He mused, "For years I've been thinking that if I'm going to be able to devote time to making sure that these things are in good shape before I'm outta here, this would be a kind of good moment to think about doing that"

Tilson Thomas worked on *Four Preludes on Playthings of the Wind* for almost 40 years. He recounts its genesis:

Four Preludes on Playthings of the Wind was composed in 2003 and from 2015 to 2016.

*These are the first Philadelphia Orchestra performances of the piece, and the first time the Orchestra is performing anything by the composer.*

*The score calls for flute (doubling piccolo and alto flute), oboe (doubling English horn), two clarinets (I doubling E-flat clarinet, II doubling bass clarinet), bassoon, horn, trumpet, bass trombone, percussion (bass drum, chimes, congas, crotales, cymbals, glockenspiel, lion's roar, marimba, tam-tam, tambourine, vibraphone, wind machine, xylophone), harp, piano (doubling celesta and upright piano), strings, soprano soloist, two backup singers, and a bar band consisting of alto saxophone, tenor saxophone (doubling baritone saxophone), trumpet, trombone, electric keyboard, lead guitar, rhythm guitar, electric bass guitar, and drum set.*

*Performance time is approximately 32 minutes.*

Musical ideas for *Four Preludes on Playthings of the Wind* first sprang into my mind in 1976. The American Bicentennial was producing a great many sprawling self-congratulatory pieces. I remembered Carl Sandburg's acerbic poem from his early collection *Smoke and Steel* and thought its honky-tonk "Ozymandias" kind of message might be a cautionary contrast to all the celebratory hullabaloo. The startling mixture of styles was right there from the beginning and a few times I even sang it as an improvisation at parties around Los Angeles. It fit in with the big concept album pieces that were still being created at the time. The ideas got noted down in a sketchbook and were there until around 2003 when during a summer in Santa Fe I brought the ideas further forward into a kind of short score form. Then in 2015-16 I brought it the rest of the way into a piece for solo soprano, backup singers, bar band, and chamber orchestra.

**A Closer Look** *Four Preludes on Playthings of the Wind* swerves in and out of Modernism like a carefree driver on an LA freeway. The piece opens with a bass clarinet blues lick followed by the bar band, guitar, and piano solos. Like Mahler, Tilson Thomas handles instruments as if they were soloing, rather than filling in parts of a gargantuan section. The voice enters after a long introduction with the words "The past is a bucket of ashes" and slides effortlessly between notes, each syllable clearly articulated. The bar band returns in the second poem, swinging with the brass. The backup singers enrich the texture in this ABA section.

Capturing Modernism's expressionistic zaniness, the third poem's setting sounds most like the music of Berg. Soon the backup singers articulate extended ostinatos lightening the mood. The orchestra punctuates the singing with colorful flourishes and the piece shifts to 6/8 time at "we are the greatest city." Eschewing an instrumental prelude, Tilson Thomas begins straight away with the words in the fourth poem. A nod to the singer Cathy Berberian, a celebrated practitioner of Modernist music, this section features extended vocal techniques and scat singing. Echoing the poem, the notes run around like rats. Nearing the end, the texture calms down to a grand held pitch, like a drone, and fades to quiet. Tilson Thomas remarked that the piece is an "exploration of what actually happens at the party the night before civilization ends." He concludes, "It's fun, a bit outrageous I would say, too."

—Eleonora M. Beck

**Four Preludes on Playthings of the Wind**  
(Carl Sandburg)

*"The past is a bucket of ashes."*

**1**

The woman named Tomorrow  
sits with a hairpin in her teeth  
and takes her time  
and does her hair the way she wants it  
and fastens at last the last braid and coil  
and puts the hairpin where it belongs  
and turns and drawls: Well, what of it?  
My grandmother, Yesterday, is gone.  
What of it? Let the dead be dead.

**2**

The doors were cedar  
and the panels strips of gold  
and the girls were golden girls  
and the panels read and the girls chanted:

We are the greatest city,  
the greatest nation:  
nothing like us ever was.

The doors are twisted on broken hinges.  
Sheets of rain swish through on the wind  
where the golden girls ran and the panels read:  
We are the greatest city,  
the greatest nation,  
nothing like us ever was.

**3**

It has happened before.  
Strong men put up a city and got  
a nation together,  
And paid singers to sing and women  
to warble: We are the greatest city,  
the greatest nation,  
nothing like us ever was.

And while the singers sang  
and the strong men listened  
and paid the singers well  
and felt good about it all,  
there were rats and lizards who listened  
... and the only listeners left now  
... are ... the rats ... and the lizards.

And there are black crows  
 crying, "Caw, caw,"  
 bringing mud and sticks  
 building a nest  
 over the words carved  
 on the doors where the panels were cedar  
 and the strips on the panels were gold  
 and the golden girls came singing:  
 We are the greatest city,  
 the greatest nation:  
 nothing like us ever was.

The only singers now are crows crying, "Caw, caw,"  
 And the sheets of rain whine in the wind and doorways.  
 And the only listeners now are ... the rats ... and the lizards.

#### 4

The feet of the rats  
 scribble on the door sills;  
 the hieroglyphs of the rat footprints  
 chatter the pedigrees of the rats  
 and babble of the blood  
 and gabble of the breed  
 of the grandfathers and the great-grandfathers  
 of the rats.

And the wind shifts  
 and the dust on a door sill shifts  
 and even the writing of the rat footprints  
 tells us nothing, nothing at all  
 about the greatest city, the greatest nation  
 where the strong men listened  
 and the women warbled: Nothing like us ever was.

# The Music

## Symphony No. 6 (“Pathétique”)



**Pyotr Ilyich Tchaikovsky**  
**Born in Kamsko-Votkinsk,**  
**Russia, May 7, 1840**  
**Died in St. Petersburg,**  
**November 6, 1893**

Pyotr Ilyich Tchaikovsky died just 10 days after the premiere of his Sixth Symphony in October 1893. While speculation continues to swirl over the cause of death—theories include suicide (motivated either by feelings of guilt or the decree of a secret judicial panel), poisoning, cholera, or other misfortune—scholars have perpetually sought for clues in this, his last great masterpiece. Does the Symphony portend the composer’s tragic end? If so, how? If not, why not?

What is certain is that when Tchaikovsky sketched the Sixth Symphony in early 1893, he had no idea he would be dead before the year was out. This makes the work’s origins, its pervasive melancholy, and intimations of death (even if not the composer’s own) more difficult to account for, but in the end provide a wider range of interpretive possibilities.

**What Is the Sixth Symphony About?** Admitting that all his symphonies were loosely programmatic, Tchaikovsky once observed, “I should be sorry if symphonies that mean nothing should flow from my pen.” The Sixth does indeed have a hidden message in it, but one that the composer never revealed. He told his nephew Vladimir Davidov, whom he called Bob, that the program to the Sixth Symphony would remain “an enigma.” “Let them try and guess it!” he teased, and that challenge has proven both compelling and formidable. Tchaikovsky scholar R. John Wiley suggests that rather than prophesying the composer’s death, the Sixth Symphony is part of a grand cycle, beginning with the ballet *The Sleeping Beauty*, in which the composer alternated between works that explore a quality of fantasy and ones that address the sadder realities of life in the late 19th century. This Symphony just happened to be the next in this series, he proposes.

But the Sixth Symphony’s private program was obviously close to Tchaikovsky’s heart. He felt the work so personally that he frequently shed tears as he thought about the main themes. And as the orchestration neared completion in August 1893, he informed Davidov, “I can tell you in all sincerity that I consider this symphony the best thing I

have done. . . . And I love it as I have never loved any of my compositions.”

Despite quoting from the Orthodox Requiem at the climax of the despairing first movement, and composing a gradual diminishing of light at the work’s conclusion, Tchaikovsky was as robust and high-spirited during the Symphony’s genesis as he had been at any time in his life. In the week between the premiere and his death, he even remarked casually to his brother, “I feel I shall live a long time.”

**A Closer Look** The first movement’s ominous **Adagio** introduction establishes the prevailing mood. The melodic contour of a rising phrase that then collapses downward has led many to interpret this theme, and the entire Symphony, as a symbol of struggle and failure. The popular second theme (**Allegro non troppo**) is a broad, lyrical melody of the intensely Romantic variety heard so often in Tchaikovsky’s ballets, but this brief moment of consolation does little to soothe the pervasive mood of despair. The exposition is unusually long, taking up half of the first movement in performance time, and ends with a dynamic marking of *ppppp*—the quietest of the whole Symphony. The compression of the sometimes frightening development section and recapitulation boldly intensifies the drama.

The second movement (**Allegro con grazia**) is a waltz: a genre in which Tchaikovsky excelled when writing for the Imperial Theatre. But the unusual 5/4 meter makes it a waltz like no other he had ever composed. It is meant to be played gracefully, and the movement proceeds with surprising elegance despite the metric quirk. Critics have responded to it as either delightful and childlike or intentionally distorted and macabre, depending on the interpretation of the work as a whole.

Instead of a scherzo, Tchaikovsky wrote a lighthearted, rollicking march for the third movement (**Allegro molto vivace**), cast in a sonata form without a development section. Wholly within the sound world of *The Nutcracker*, the verve and grandeur of the string writing is exceptional, and the joy it expresses is real, not illusory or ironic (as so many commentators are eager to make it).

The long, slow finale (**Adagio lamentoso**) is a significant departure from the standard model. The poignant opening theme and the more consolatory second theme are both fashioned from downward scales which, through repetition and development, reach a painful emotional climax.

*Tchaikovsky composed his Sixth Symphony in 1893.*

*The first Philadelphia Orchestra performances of the Symphony took place in March 1901, with Fritz Scheel conducting. Most recently on subscription, Fabio Luisi led the Orchestra in the work in January 2016. The Symphony is one of the more frequently performed works in the Orchestra's history and has been led here by such conductors as Leopold Stokowski, Eugene Ormandy, Arturo Toscanini, Igor Markevitch, Lorin Maazel, Bernard Haitink, Seiji Ozawa, Claudio Abbado, Riccardo Muti, Klaus Tennstedt, Wolfgang Sawallisch, Christoph Eschenbach, and Yannick Nézet-Séguin.*

*The "Pathétique" has been recorded seven times by The Philadelphia Orchestra: in 1936 with Ormandy for RCA; in 1942 with Toscanini for RCA; in 1952 and 1960 with Ormandy for CBS; in 1968 with Ormandy for RCA; in 1981 with Ormandy for Delos; in 1989 with Muti for EMI; and in 2008 with Eschenbach for Ondine. The Orchestra also recorded the third movement only in 1921 with Stokowski for RCA.*

*The score calls for three flutes (III doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam), and strings.*

*The work runs approximately 50 minutes in performance.*

Tchaikovsky harmonizes the themes in parallel triads, mostly voiced in inversion without a stabilizing root in the bass. In the recapitulation the second theme is restated in a slow and gradual diminuendo, with a reference at the end to the Symphony's disconsolate introductory motif.

—Luke Howard

# Musical Terms

## GENERAL TERMS

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

**Chord:** The simultaneous sounding of three or more tones

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

**Development:** See sonata form

**Dissonance:** A combination of two or more tones requiring resolution

**Exposition:** See sonata form

**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

**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.

**Ostinato:** A steady bass accompaniment, repeated over and over

**Recapitulation:** See sonata 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.

**Serialism:** Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

**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

**Triad:** A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Con grazia:** With grace, prettily

**Lamentoso:** Mournfully, plaintively

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very

**Non troppo:** Not too much

## DYNAMIC MARKS

**Diminuendo:** Decreasing volume

**Pianissimo (pp):** Very soft

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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,

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**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.

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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](http://philorch.org/livenote) for more information.

## **Ticket Philadelphia Staff**

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 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