

# Season 2012-2013

**Thursday, November 8,  
at 8:00**

**Friday, November 9, at 2:00**

**Saturday, November 10,  
at 8:00**

## The Philadelphia Orchestra

**Emmanuel Krivine** Conductor

**Christina and Michelle Naughton** Pianos

**Franck** Symphony in D minor

I. Lento—Allegro non troppo—Lento

II. Allegretto

III. Allegro non troppo—Più lento—Tempo I

### Intermission

**Poulenc** Concerto in D minor for Two Pianos and Orchestra

I. Allegro ma non troppo—Le double plus lent—  
Subito tempo I—Le double plus lent—Très calme

II. Larghetto—Plus allant—Tempo I

III. Finale: Allegro molto—Agité—Plus calme

**Bach/orch. Stokowski** Toccata and Fugue in D minor,  
BWV 565

This program runs approximately 1 hour, 45 minutes.

The November 10 concert is sponsored by

**Medcomp.**

# The Philadelphia Orchestra



Jessica Griffin

Renowned for its distinctive sound, beloved for its keen ability to capture the hearts and imaginations of audiences, and admired for an unrivaled legacy of “firsts” in music-making, The Philadelphia Orchestra is one of the preeminent orchestras in the world.

The Philadelphia Orchestra has cultivated an extraordinary history of artistic leaders in its 112 seasons, including music directors Fritz Scheel, Carl Pohlig, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Christoph Eschenbach, and Charles Dutoit, who served as chief conductor from 2008 to 2012. With the 2012-13 season, Yannick Nézet-Séguin becomes the eighth music director of The Philadelphia Orchestra. Named music director designate in 2010, Nézet-Séguin brings a vision that extends beyond symphonic music into the

vivid world of opera and choral music.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center for the Performing Arts but also those who enjoy the Orchestra’s other area performances at the Mann Center, Penn’s Landing, and other venues. The Philadelphia Orchestra Association also continues to own the Academy of Music—a National Historic Landmark—as it has since 1957.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, today The Philadelphia

Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall and the Kennedy Center while also enjoying a three-week residency in Saratoga Springs, N.Y., and a strong partnership with the Bravo! Vail Valley Music Festival.

The ensemble maintains an important Philadelphia tradition of presenting educational programs for students of all ages. Today the Orchestra executes a myriad of education and community partnership programs serving nearly 50,000 annually, including its Neighborhood Concert Series, Sound All Around and Family Concerts, and eZseatU.

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# Conductor



Since 2006 **Emmanuel Krivine** has held the position of music director of the Orchestre Philharmonique du Luxembourg, performing with leading international soloists on tour and at the orchestra's residence, the Philharmonic Hall. He is also principal conductor of La Chambre Philharmonique, a period instrument ensemble he helped create with a group of musicians from all over Europe to research and interpret the Classical and Romantic repertoire up to the present day, using instruments that are adapted to the compositions and the period. The ensemble's recently released recording of a complete cycle of Beethoven's symphonies was honored as an Editor's Choice in *Gramophone* magazine.

Mr. Krivine made his conducting debut with The Philadelphia Orchestra in June 2001 at the Mann Center for the Performing Arts; these current concerts mark his subscription debut. He conducts many of the world's leading international orchestras, including the Berlin Philharmonic, the Royal Concertgebouw Orchestra, the London Symphony, the London Philharmonic, the Leipzig Gewandhaus Orchestra, the Tonhalle Orchestra in Zurich, the RAI in Turin, and the Czech Philharmonic. In North America he has conducted the Cleveland Orchestra, the Los Angeles Philharmonic, and the Boston, Montreal, and Toronto symphonies. In Asia and Australia he has worked with the Sydney, Melbourne, NHK, and Yomiuri Nippon symphonies.

Of Russian and Polish descent from his father and mother respectively, Mr. Krivine began his career as a violinist. Awarded the Premier Prix of the Paris Conservatory at the age of 16, he was a scholar at the Chapelle Musicale de la Reine Elisabeth de Belgique. He studied with violinists Henryk Szeryng and Yehudi Menuhin, taking part in multiple international competitions. Mr. Krivine was always fascinated by organ and symphonic music and after a decisive meeting with Karl Böhm in 1965 devoted himself to conducting orchestras. He became permanent guest conductor of the Radio France Philharmonic in 1976, serving until 1983. From 1987 to 2000 he was music director of the Orchestre National de Lyon. He also served as music director of the Orchestre Français des Jeunes for 11 years. He regularly conducts youth orchestras, passing on his skills to the younger generations.

# Soloists



Lisa-Marie Mazzucco

Graduates of the Curtis Institute of Music, pianists **Christina and Michelle Naughton** made their Philadelphia Orchestra debut in 2009 at the Mann Center and make their subscription debut with these current concerts. The *Philadelphia Inquirer* has described their playing as "paired to perfection." It helps, the identical twins say, to have hands that are exactly the same size.

The Naughtons made their European debut at the Herkulesaal in Munich and their Asian debut with the Hong Kong Philharmonic. They have performed with the Milwaukee, New Jersey, North Carolina, Delaware, El Paso, and Napa Valley symphonies; the Wisconsin Chamber Orchestra; Cleveland's Red Orchestra; Chicago's Ars Viva Symphony; and the Erie Philharmonic. International performances have included the Parc du Château de Florans at France's La Roque d'Anthéron Festival, the Concert Series in Ludwigshafen, in Hannover's NDR Kleiner Sendesaal, the Bremen Music Festival, and with the Hamburg Chorus. They have also appeared at the Kennedy Center's Terrace Theater, the Kravis Center in West Palm Beach, the Schubert Club in St. Paul, the Wharton Center and Interlochen in Michigan, and Ramsey Hall in Athens, GA. Their performances have been broadcast on Philadelphia's WHYY, Chicago's WFMT, on American Public Media's *Performance Today*, Hong Kong's RTHK, NDR Radio, Germany's Bayerischen Rundfunks, and Nordwestradio Bremen. The Naughtons's first album, recorded at the Sendesaal in Bremen, was released this fall by ORFEO.

The Naughtons are Steinway artists and currently reside in New York City. This season they perform in the U.S. with the Buffalo Philharmonic and the Madison Symphony, and abroad with the Mahler Chamber Orchestra and the Kiel Philharmonic. They will also be touring with the Cameristi della Scala of Milan. Upcoming recital appearances include New York City's Le Poisson Rouge, the Detroit Chamber Music Society, the Harriman-Jewell Series in Kansas City, Germany's Bad Kissingen Festival, Munich's Herkulesaal, Berlin's Kammermusiksaal, and the Sociedad de Conciertos de Valencia in Spain. They return to Verizon Hall with a performance of Saint-Saëns's *Carnival of the Animals* for a Family Concert with The Philadelphia Orchestra in February.

# Framing the Program

## Parallel Events

**1708**

**Bach**

Toccata and  
Fugue in  
D minor

**Music**

A. Marcello  
Oboe Concerto

**Literature**

Curll  
*The Charitable  
Surgeon*

**Art**

Watteau  
*Quellnymphé*

**History**

English capture  
Sardinia

**1887**

**Franck**

Symphony in  
D minor

**Music**

Verdi  
*Otello*

**Literature**

Hardy  
*The  
Woodlanders*

**Art**

Van Gogh  
*Moulin de la  
Galette*

**History**

Queen Victoria  
celebrates  
Golden Jubilee

**1932**

**Poulenc**

Concerto for  
Two Pianos

**Music**

Grofé  
*Grand Canyon  
Suite*

**Literature**

Huxley  
*Brave New  
World*

**Art**

Picasso  
*Head of a  
Woman*

**History**

Gandhi arrested

In 1912 the 30-year-old Leopold Stokowski became the third music director of the 12-year-old Philadelphia Orchestra. This season celebrates the centennial of the conductor's appointment with a variety of tributes, including today's concert entitled "The Stokowski Legacy."

The order of the program may seem unfamiliar, indeed backwards: It begins with César Franck's Symphony in D minor (a Stokowski favorite and an Orchestra specialty) and is followed by Francis Poulenc's Concerto for Two Pianos and Johann Sebastian Bach's Toccata and Fugue in D minor as transfigured in Stokowski's imaginative orchestration.

We are used today to concerts beginning with a short overture or transcription followed by a concerto and ending with a symphony—a three-course meal of sorts. In the first half of the 20th century the approach was often different. Today's program is inspired by one Stokowski conducted with The Philadelphia Orchestra on December 27 and 28, 1935. The concert began with the Franck Symphony, was followed by the American premiere of Poulenc's Double Concerto, and concluded with two shorter works (Debussy's *Prelude to the Afternoon of a Faun* and Albéniz's "Fête-Dieu à Seville," from *Iberia*). Stokowski's masterful Bach orchestration, made world famous through its inclusion in Disney's *Fantasia*, is substituted today to bring the concert to a dramatic close.

# The Music

## Symphony in D minor



**César Franck**  
**Born in Liège, December 10,**  
**1822**  
**Died in Paris, November 8,**  
**1890**

Born of a French-Belgian father and a German mother, Franck moved to Paris with his family at the age of 12 and built his musical career in that city. Initially refused admission to the Paris Conservatory because of his nationality, he remained somewhat of an outsider for much of his life. Like Liszt, he made his career partly as a touring virtuoso pianist, and eventually as one of France's leading organists as well. An important milestone in his career was his appointment, in 1858, as organist in Ste. Clotilde, from which vantage point he composed most of his sacred choral works and his influential compositions for organ. With the exception of a youthful attempt at a Symphony in G, however, Franck did not approach the symphonic form until he was in his 60s.

The history of the French symphony up to that time had not been a long one. Not until Berlioz, in fact, did symphonies form a substantial part of the Parisian concertgoer's musical diet—though related forms such as the concerto-style *symphonie concertante* had achieved prominence during the 18th century. In Paris mighty opera ruled; instrumental music was a poor cousin. Between Berlioz and Franck, the important French composers of symphonies can be counted on one hand: Gounod, Bizet, Saint-Saëns, and Lalo.

**Harshly Criticized at First, Beloved Later** Franck's Symphony became the greatest of them all, and yet few works that have made it into the canon of orchestral concert repertory have been as vigorously reviled during the early years of their history. Composed from 1886 to 1888, just after his symphonic poem *Psyché* and the incomparable A-major Violin Sonata, this Symphony began to garner contempt immediately after its first performance at the Paris Conservatory in February 1889. The critic Camille Bellaigue wrote of its "arid and gray" melodies that were "devoid of grace or charm," and "destined to vanish at once."

Charles Gounod characterized the piece as an example of "incompetence pushed to dogmatic lengths." The composer Vincent d'Indy, a friend and pupil of Franck, quoted one Conservatory colleague as protesting against

Franck composed his *D-minor Symphony from 1886 to 1888*.

*The Symphony received its first Philadelphia Orchestra performances in January 1905, under Fritz Scheel's baton. The most recent subscription performances took place in December 2009, with Yannick Nézet-Séguin on the podium.*

*The Orchestra has recorded the work five times: in 1927 and 1935 with Leopold Stokowski for RCA; in 1953 and 1961 with Eugene Ormandy for CBS; and in 1981 with Riccardo Muti for EMI.*

*The score calls for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, harp, and strings.*

*The Symphony runs approximately 40 minutes in performance.*

the Symphony's use of solo English horn. "Just name a single symphony by Haydn or Beethoven that uses the English horn!" the reactionary professor is said to have remarked. "There, you see: Your Franck's music may be whatever you please, but it will certainly never be a symphony!" (There had been, in fact, several earlier symphonies employing English horn; Haydn's Symphony No. 22 even calls for two!)

The harshness of this criticism, aimed at a well-respected composer at the height of his creative powers, is partly to be explained by the musical-political climate at the Conservatory, where tastes always seemed to lag behind the "real world" of music-making by about a hundred years. Symphonies were supposed to sound "Classical," preferably like Haydn or Cherubini—certainly no more modern than Beethoven. That Franck had employed sonata-like structures in the Symphony was no amelioration; his techniques were considered too avant-garde (the work has three movements, for example, instead of four), its harmonies too Lisztian.

**A Closer Look** The echoes of a number of composers are heard here, including Beethoven and Liszt, but the work's inspiration is unique. Like Berlioz's *idée fixe* in the *Symphonie fantastique*, Franck's forceful "motto" theme is heard throughout the three movements, in various guises; it is first presented as the substance of the second theme of the first movement. The **Lento** and the first theme (which begins **Allegro non troppo**) are built from an elusive subject in D minor heard at the opening in the violas, cellos, and contrabasses. The modulatory second movement, **Allegretto**, with its lyrical opening English horn solo, serves the function of both slow movement and scherzo. It is by far the best movement of the work, containing a variety of textures and rhythmic enrichment; only fragments of the "motto" are heard here, which comes as somewhat of a relief. The finale (**Allegro non troppo**), cast in D major, reworks material from the first movement in an exultant mood; the motto returns in triumph to close the work.

—Paul J. Horsley

# The Music

## Concerto for Two Pianos and Orchestra



**Francis Poulenc**  
**Born in Paris, January 7,**  
**1899**  
**Died there, January 30,**  
**1963**

It seems somehow appropriate that this music of quick pulsation and brilliance should have owed its existence to sewing machines. The commission came from the widowed Princesse Edmond de Polignac, the former Winnaretta Singer, daughter of the rambunctious and colossally wealthy inventor Isaac Singer. She had married for a title and a place in Parisian society (other pleasures she found with partners of the same sex, as did her husband), and had already favored Stravinsky, Fauré, Falla, and Satie with her patronage. Poulenc, with excellent connections in artistic-aristocratic Paris, numbered among his friends one of the heiress-princess's nieces, the Comtesse Charles de Polignac, and it was through her that the commission was arranged, in August 1931. The nature of the new work was soon agreed, and everybody was looking forward to a premiere the following winter or spring, at the Princesse de Polignac's grand Paris residence.

At that stage, however, Poulenc accepted a commission coming directly from another well-born friend, Marie-Laure de Noailles, and turned his attention to a work for her: *Le Bal masqué*, for baritone and chamber orchestra. Only when that piece had been finished and performed, in April 1932, was he able to concentrate on the Concerto, working at full speed through July and August as a new deadline approached. Not Paris but Venice would be the venue, since the annual festival of the International Society for Contemporary Music was to take place there at the end of the summer, and the Princesse de Polignac was expecting Poulenc's Concerto for her palazzo on the Grand Canal.

**An Ecstatic Composer** She was not disappointed. The performance took place on September 5, with the composer and his long-time friend Jacques Février as soloists and the orchestra of La Scala conducted by Désiré Defauw, subsequently music director of the Montreal and Chicago symphonies. Poulenc was very happy with his maestro, with Février, and with his own performance, but was specially delighted by the Scala musicians: "Toscanini's orchestra!!!! It is quite simply a miracle at every moment," he wrote back to one friend. To

another he offered more details: “The violins are heavenly in the high register, the clarinets loving, the oboes sweet and cheerful.” In yet another comment from soon after the first performance, this time in a letter to the critic Paul Collaer, he noted: “You will see for yourself what an enormous step forward it is from my previous work”—a judgement based, perhaps, on the score’s sure form and orchestral expertise. He kept the Concerto in his repertory throughout the next three decades, most often performing with Février at the second piano, as on two phonograph recordings and also a French television production that has made its way to YouTube.

Having created a work of such aplomb, Poulenc had nothing to fear from acknowledging his sources. The concertos of Mozart, Liszt, and Ravel, he said, had been on his piano as he composed; Ravel’s brilliant and jazzy G-major Concerto he had heard at its first performance, in January 1932. Hardly less important was a different kind of music he had encountered in Paris the previous year: that of a Balinese gamelan—an ensemble of tuned gongs and metallophones—brought over for the Exposition Coloniale. Around the same time, John Cage was listening to the gamelan installed at UCLA and Colin McPhee was setting up home on Bali to study the island’s music. Poulenc’s urbane Concerto thus has its place in the long unfolding story of the world learning about itself.

**A Closer Look** The Balinese sound comes in right away (***Allegro ma non troppo***), when, after two chords have cracked out like a starting pistol, the first piano ripples up and down a Balinese scale, *selisir*. Soon the second piano changes this to a Western scale, and then the flurrying activity is joined by a four-note pattern hopping between the pianos, as well as between them and the orchestra. Interpolations of simple tunes—children’s songs, one might imagine—make one wonder if the composer’s entertainments in 1931-32 did not also include early sound animation. Suddenly the pace changes for a foxtrot middle section, initially with the pair of bassoons recalling the Balinese scale motif at this slower tempo. The opening material duly returns, but not for long. Now Bali becomes a gilded paradise, under the marking “mysterious and calm at the same time,” with what could easily be a languorous popular song floating in the tropical sky.

Further sweet strains evoking the cafés and music halls of Paris in the 1930s drift into the slow movement (***Larghetto***), but the opening, for the first pianist alone, is

*The Concerto for Two Pianos and Orchestra was composed in 1932.*

*The Philadelphia Orchestra, pianists Jeanne Behrend and Alexander Kelberine, and Leopold Stokowski gave the United States premiere performances of Poulenc's Two-Piano Concerto, in December 1935. Most recently on subscription the work was performed by Katie and Marielle Labèque in March/April 2000, with Luis Biava conducting.*

*The Concerto is scored for an orchestra of piccolo, flute, two oboes (II doubling English horn), two clarinets, two bassoons, two horns, two trumpets, two trombones, tuba, percussion (bass drum, castanets, cymbals, military drum, shallow snare drum, snare drum, suspended cymbal, triangle), strings, and two piano soloists.*

*Performance time is approximately 20 minutes.*

an *hommage à Mozart*—a homage specifically to the child Mozart, or to the child in Mozart. Later, the atmosphere may suggest the serenity of some of Mozart's concerto slow movements, and at least one cadential gesture is Mozartian to the life. The faster middle section brings us more fully forward to interwar Paris, before the first piano introduces a reprise of the slower music. Just before the end, the second piano remembers the Balinese scale.

For the finale (**Allegro molto**), Poulenc offers not so much a rondo, but more a medley of tunes that again summon the spirit of Parisian popular song and dance, now in the major key and distinctly brighter—though the mood is often in the borderlands of cheerful regret. We are here in the borderlands, too, between East and West, for often Poulenc emphasizes scales that, like *selisir*, have five notes—as, for instance, in the beautiful slow episode about four and a half minutes in. From here the movement rushes for home, but is stopped in its tracks by the strongest imprint yet from Bali, home of this music's dreams.

—Paul Griffiths

# The Music

## Toccatà and Fugue in D minor



**Johann Sebastian Bach**  
**Born in Eisenach, March 21,**  
**1685**  
**Died in Leipzig, July 28,**  
**1750**

Leopold Stokowski, whose appointment a century ago as music director of The Philadelphia Orchestra is celebrated this season, wonderfully transformed music he loved into vibrantly colored orchestrations of his own. The compositions that inspired him varied widely, ranging from pieces by Baroque masters to Romantic opera arias, from medieval plainchant to the piano music of Chopin and Debussy. Partly through the influence of Walt Disney's *Fantasia* (1940)—which begins with a striking image of Stokowski conducting Johann Sebastian Bach's Toccata and Fugue in D minor (and later with him shaking hands with Mickey Mouse)—these transcriptions became emblems of the conductor's long relationship with Philadelphia and its Orchestra.

### **From Baroque Organ to Modern Orchestra**

Stokowski was particularly drawn to the music of Bach and over the years arranged some three dozen organ, instrumental, and vocal pieces. The largest number were those for organ, which was Stokowski's own instrument; when he emigrated from England to America he served as organist at St. Bartholomew's Church in New York City. This attraction seems natural as well because the organ is itself an orchestra in the sounds and instrumental colors it can produce.

In his study *Stokowski and the Organ*, Rollin Smith notes that Stokowski's orchestrations, unlike those of others who arranged Bach's works in the first decades of the 20th century, do "not stray far from the organ or its effects. The conductor's orchestration emulates the organist's registration." The organs of Bach's time, especially early in his career, were manually pumped pipe instruments that produced nowhere near the volume of sound we now associate with great cathedral organs, let alone with a modern symphony orchestra. Yet some of Bach's organ pieces, notably this Toccata and Fugue, anticipate such a sonic future. As Stokowski himself declared: "Bach foresaw ... this immense volume that a modern organ or orchestra can produce. That showed foresight of a tremendous nature."

Stokowski's advocacy of Bach's organ music helped to make this music known; he was not capitalizing on the fame of beloved pieces, but rather helping to make them beloved. As the pianist Oscar Levant observed: "The highly polished and iridescent playing of the orchestra—as slick, colorful, and vibrant as the audience it attracted—virtually put Bach, for the first time, on the Hit Parade." This was especially the case with the Toccata and Fugue in D minor, which some pianists played in piano transcriptions by virtuosos like Carl Tausig and Ferruccio Busoni but which was generally not well known. Disney's landmark *Fantasia* changed all that and made the Toccata and Fugue in D minor one of Bach's most famous works.

**A Closer Look** Toccata means a "touch piece" and in the Baroque era usually signaled a fast and free piece with a good amount of virtuoso scales and arpeggiation. Bach's piece opens with a dramatic flourish, an ornament that then leads through various sections of free writing before a four-voice fugue. The work concludes with a toccata-like coda. In the preface to the score Stokowski wrote:

Of all the music of Bach this Toccata and Fugue is among the freest in form and expression. Bach was in the habit of improvising on the organ and harpsichord, and this Toccata probably began as an organ improvisation in the church of St. Thomas in Leipzig. In this lengthy, narrow, high church the thundering harmonies must have echoed long and tempestuously, for this music has a power and majesty that is cosmic. One of its main characteristics is immense freedom of rhythm, and plasticity of melodic outline. In the sequence of harmonies it is bold and path-breaking. Its tonal architecture is irregular and asymmetric. Of all the creations of Bach this is one of the most original. Its inspiration flows unendingly. Its spirit is universal so that it will always be contemporary and have a direct message for all men.

Stokowski seems to have gotten the chronology wrong—some more recent scholarship suggests the work dates from early in Bach's career, long before he moved to Leipzig in 1723. That is, if Bach wrote the piece in the first place. A number of prominent Bach scholars don't think he did. There would certainly be some irony if one of Bach's most famous compositions turned out not to be by Bach, but this is not infrequent with early music. (And even more so in the visual arts—surely not all the "Rembrandts" in the world are by Rembrandt.)

*Bach composed the D-minor Toccata and Fugue probably around 1708. Stokowski orchestrated the work in 1925.*

*The first Philadelphia Orchestra performance of the Toccata and Fugue in Stokowski's orchestration was in February 1926, led by Stokowski. Most recently on subscription, the work was heard in February 2000, with Wolfgang Sawallisch.*

*This orchestration was recorded by the Orchestra and Sawallisch in 1995 for EMI.*

*The score for Stokowski's orchestration calls for four flutes (III and IV doubling piccolo), three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, four trombones, tuba, timpani, two harps, celesta, and strings.*

*The Toccata and Fugue runs approximately 10 minutes in performance.*

In any case, Stokowski's observation about the freedom and boldness of the music is right on the mark. In a letter he likened the piece to

A vast upheaval of nature. It gives the impression of great white thunderclouds—like those that float so often over the valley of the Seine—or the towering majesty of the Himalayas. The Fugue is set in the frame of the Toccata, which comes before and after. This work is one of Bach's supreme inspirations—the final cadence is like massive Doric columns of white marble.

—Christopher H. Gibbs

# Musical Terms

## GENERAL TERMS

**Arpeggio:** A broken chord (with notes played in succession instead of together)

**BWV:** The thematic catalogue of all the works of J.S. Bach. The initials stand for *Bach-Werke-Verzeichnis* (Bach-Works-Catalogue).

**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

**Coda:** A concluding section or passage added in order to confirm the impression of finality

**Concerto grosso:** A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

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

**Fugue:** A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout

the entire piece in all the voices at different places

**Idée fixe:** A term coined by Berlioz to denote a musical idea used obsessively

**Modulate:** To pass from one key or mode into another

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

**Scale:** The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

**Scherzo:** Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts.

**Sonata 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.

## Symphonie

**concertante:** An instrumental piece that combines features of the concerto grosso and the symphony

**Toccata:** Literally "to touch." A piece intended as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument.

## THE SPEED OF MUSIC (Tempo)

**Agité:** Excited

**Allant:** Lively, bustling

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Calme:** Tranquil, still, quiet

**Le double plus lent:**

Twice as slow

**Larghetto:** A slow tempo

**Lent:** Slow

**Lento:** Slow

## TEMPO MODIFIERS

**Ma non troppo:** But not too much

**Molto:** Very

**Più:** More

**Plus:** More

**Subito:** Suddenly, immediately, at once

**Très:** Very

# November

## The Philadelphia Orchestra

Jessica Griffin

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

## Large-Print Programs:

Large-print programs for every subscription concert are available on each level of the Kimmel Center. Please ask an usher for assistance.

## PreConcert Conversations:

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before curtain. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Wells Fargo Foundation.

**Lost and Found:** Please call 215.670.2321.

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [www.philorch.org](http://www.philorch.org).

**Subscriptions:** The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, guaranteed seat renewal for the following season, discounts on individual tickets, and many other benefits. For more information, please call 215.893.1955 or visit [www.philorch.org](http://www.philorch.org).

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Tickets may be turned in any time up to the start of the concert. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets.

**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 Ticket Philadelphia at 215.893.1999 or stop by the Kimmel Center Box Office.

## Ticket Philadelphia Staff

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