

Season 2013-2014

**Friday, November 29,
at 8:00**

**Saturday, November 30,
at 8:00**

**Sunday, December 1,
at 2:00**

The Philadelphia Orchestra

Richard Egarr Conductor and Harpsichord
Giuliano Carmignola Violin

Vivaldi *The Four Seasons*

- I. *Spring*, Concerto in E major, RV 269
 - a. Allegro
 - b. Largo
 - c. Allegro
- II. *Summer*, Concerto in G minor, RV 315
 - a. Allegro non molto
 - b. Adagio *alternating with* Presto
 - c. Presto
- III. *Autumn*, Concerto in F major, RV 293
 - a. Allegro
 - b. Adagio molto
 - c. Allegro
- IV. *Winter*, Concerto in F minor, RV 297
 - a. Allegro non molto
 - b. Largo
 - c. Allegro

Intermission

Purcell Suite No. 1 from *The Fairy Queen*

- I. Prelude
- II. Rondeau
- III. Jig
- IV. Hornpipe
- V. Dance for the Fairies

Haydn Symphony No. 101 in D major ("The Clock")

- I. Adagio—Presto
- II. Andante
- III. Menuetto (Allegretto)—Trio—Menuetto da capo
- IV. Vivace

This program runs approximately 1 hour, 40 minutes.

The November 29 concert is sponsored by
Medcomp.

The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of innovation in music-making. 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 triumphantly opened his inaugural season as the eighth artistic leader of the Orchestra in fall 2012. His highly 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. Yannick has been embraced by the musicians of the Orchestra, audiences, and the

community itself. His concerts of diverse repertoire attract sold-out houses, and he has established a regular forum for connecting with concert-goers through Post-Concert Conversations.

Under Yannick's leadership the Orchestra returns to recording with a newly-released CD on the Deutsche Grammophon label of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions. In Yannick's inaugural season the Orchestra has also returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center but also those who enjoy the Orchestra's other area performances at the Mann Center, Penn's Landing, and other venues. The Orchestra is also a global ambassador for Philadelphia and for the U.S. 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 while also enjoying annual residencies in Saratoga Springs, N.Y., and at the Bravo! Vail festival.

Musician-led initiatives, including highly-successful Cello and Violin Play-Ins, shine a spotlight on the Orchestra's musicians, as they spread out from the stage into the community. The Orchestra's commitment to its education and community partnership initiatives manifests itself in numerous other ways, including concerts for families and students, and eZseatU, a program that allows full-time college students to attend an unlimited number of Orchestra concerts for a \$25 annual membership fee. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Nigel Parry/CFP



Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. His highly 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 Yannick “phenomenal,” adding that under his baton “the ensemble ... has never sounded better.” In his first season he took the Orchestra to new musical heights. His second builds on that momentum with highlights that include a Philadelphia Commissions Micro-Festival, for which three leading composers have been commissioned to write solo works for three of the Orchestra’s principal players; the next installment in his multi-season focus on requiems with Fauré’s Requiem; and a unique, theatrically-staged presentation of Strauss’s revolutionary opera *Salome*, a first-ever co-production with Opera Philadelphia.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. 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 Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership the Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s *Rite of Spring* and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, one of the country’s highest civilian honors; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

To read Yannick’s full bio, please visit www.philorch.org/conductor.

Conductor



Marco Boggiore

Early-music specialist **Richard Egarr** is equally happy conducting, directing from the keyboard, or performing—on organ, harpsichord, fortepiano, or modern piano. Music director of the Academy of Ancient Music (AAM) since 2006 (with his contract extending to 2017), Mr. Egarr established the Choir of the AAM early in his tenure with operas and oratorios at the heart of his repertoire. In September 2012 AAM began a new relationship as Associate Ensemble at the Barbican Centre, where plans include a cycle of Monteverdi operas. In 2010 Mr. Egarr conducted Mozart's opera *La finta giardiniera* in concert at the Barbican Centre and the Théâtre des Champs-Élysées. He made his Glyndebourne debut in 2007 conducting a staged version of Bach's St. Matthew Passion. These current performances mark his Philadelphia Orchestra debut.

Mr. Egarr maintains regular relationships at the Amsterdam Conservatory, the Britten Pears Foundation, and the Netherlands Opera Academy, and he is a visiting artist at the Juilliard School in New York. He was recently named principal guest conductor of the Residentie Orchestra in the Hague; each season he will conduct three projects exploring 18th- and 19th-century performance practices, launching with a performance of Haydn's *Creation* in December 2013. Mr. Egarr has a flourishing career as a guest conductor with orchestras including Boston's Handel and Haydn Society where he is an annual guest, the London Symphony, and the Royal Concertgebouw Orchestra. In 2011 he was appointed associate artist of the Scottish Chamber Orchestra in recognition of his growing relationship with that ensemble. He plays recitals across the world and returns to Wigmore Hall in January 2014 for a solo harpsichord recital.

In January 2013 Mr. Egarr played the Bach English Suites in London and Cambridge to coincide with his latest Harmonia Mundi release. His discography also includes Bach's Goldberg Variations and Well-Tempered Clavier, Mozart fantasias and rondos, and the complete harpsichord works of Louis Couperin, as well as many award-winning duo recordings with violinist Andrew Manze. Mr. Egarr's growing list of recordings directing the AAM includes seven Handel discs; Bach's complete Brandenburg Concertos; and *Birth of the Symphony*, the first recording released on the AAM's own label.

Soloist



Anna Carmignola/DG

Italian violinist **Giuliano Carmignola**, who is making his Philadelphia Orchestra debut, was born in Treviso and studied first with his father, who encouraged his son's passion for music; then with Luigi Ferro at the Venice Conservatory; and afterwards with Nathan Milstein and Franco Gulli at the Accademia Chigiana in Siena and Henryk Szeryng at the Geneva Conservatory. Mr. Carmignola's career was launched in 1973 when he was a prizewinner at the International Paganini Competition in Genoa. He went on to perform the major violin works of the 19th and 20th centuries under such conductors as Claudio Abbado, Elisha Inbal, Peter Maag, and Giuseppe Sinopoli. He gave the Italian premiere of Henri Dutilleux's *Violin Concerto*.

Mr. Carmignola collaborated extensively with the Virtuosi of Rome during the 1970s and later with the Sonatori de la Gioiosa Marca, the Orchestre des Champs-Élysées, the Basel Chamber Orchestra, Il Giardino Armonico, and the Zurich Chamber Orchestra. He made his U.S. debut at the Mostly Mozart Festival at Lincoln Center in 2001 and his BBC Proms debut at Royal Albert Hall in 2002. He has toured and performed throughout Europe and the U.K. with the Academy of Ancient Music; in the U.S., Europe, South America, and Asia with the Venice Baroque Orchestra; and with Mr. Abbado and Orchestra Mozart. Festival appearances include Musikfest Bremen as well as the Salzburg Whitsun, Rheingau Music, Lucerne, and Boston Early Music festivals.

Mr. Carmignola has taught courses at the Accademia Musicale Chigiana and Lucerne's Hochschule, and he has been awarded the titles of Academician of the Royal Philharmonic Academy of Bologna and Academician of Santa Cecilia. He has recorded for labels including Erato, DivoX Antiqua, Sony, and Deutsche Grammophon, with which he currently has an exclusive contract. Mr. Carmignola's recordings have won many awards, most notably the Diapason d'Or and the Choc du Monde. Recent recordings include the concertos for two violins by Vivaldi with Viktoria Mullova and the Venice Baroque Orchestra; the complete Mozart concertos with Mr. Abbado and Orchestra Mozart; and Haydn violin concertos with the Orchestre des Champs-Élysées. His latest CD, *Vivaldi con moto*, features violin concertos by Vivaldi and was released in March 2013.

Framing the Program

Parallel Events

1692

Purcell

The Fairy Queen

Music

Charpentier

Te Deum

Literature

Congreve

Incognita

Art

Dusart

The Pedlar

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Salem Witch

Hunt begins

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Notebook

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Four Views of

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History

Peter the Great

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1793

Haydn

Symphony No. 101

Music

Stamitz

Clarinet

Concerto

Literature

Sade

La Philosophie

dans le boudoir

Art

David

The Murder of

Marat

History

Louis XVI

executed

Antonio Vivaldi was phenomenally prolific, even considering the formidable productivity associated with other Baroque masters such as Bach, Handel, and Telemann. He composed in all genres, including dozens of operas, but is most remembered for his more than 500 concertos. Amongst this wealth of music, four violin concertos stand out as his signature compositions: the collection published in 1725 as *The Four Seasons*. Unlike most nicknames applied to pieces that are later inventions unsanctioned by the composer, Vivaldi not only provided the titles himself but also poems running alongside the music that serve as a guide through the changes of the year.

Henry Purcell is undoubtedly the greatest English composer of the 17th century; indeed, many would argue that he's the towering musical figure his country has produced. In his brief 36 years he too produced a large quantity of music, much of it connected with the theater. *The Fairy Queen* is a so-called semi-opera—a combination of spoken play and music, in this case an anonymous adaptation of Shakespeare's *A Midsummer Night's Dream* to which Purcell added songs, dances, and choruses. We hear a suite of five brief pieces drawn from the purely instrumental sections of the work.

With over 100 symphonies to his credit, Franz Joseph Haydn is justly hailed as “the father of symphony” even though lesser lights could more legitimately claim paternity. The concert today concludes with one of Haydn's last symphonies, written for the second of his two triumphant tours to England in the 1790s. The nickname “The Clock” was not his own but it aptly captures the “ticking” rhythm of the second movement.

The Music

The Four Seasons



Antonio Vivaldi
Born in Venice, March 4,
1678
Died in Vienna, July 28,
1741

The idea of depicting the seasons through music did not originate with Vivaldi—indeed, spring's sensuous languor and winter's icy chill had been favorite topics of the Renaissance madrigalists—but the notion reached one of its most eloquent expressions in the four concertos that constitute what Vivaldi called *The Four Seasons*. Since 1725, when these works first appeared in print in Amsterdam, dozens of composers have followed suit, not only in works intended to depict all four seasons (symphonies of Hadley and Malipiero, a ballet by Glazunov, a piano suite of Tchaikovsky, an oratorio by Haydn), but also in compositions that characterize the mood or activities of a single season (Berlioz's *Les Nuits d'été*, Schumann's "Spring" Symphony, Stravinsky's *Rite of Spring*, Copland's *Appalachian Spring*, Grieg's *Im Herbst*).

Vivaldi's set of four concertos remains among the most popular of these—indeed, among the most celebrated programmatic music of all time. They were initially published as part of the composer's Op. 8, a set of 12 concertos released in 1725 as *The Contest of Harmony and Invention*. The provocative title hinted at the composer's challenge of creating works that were musically powerful but also poetically interesting. The concertos bore colorful titles, including not only the names of the four seasons (for the first four concertos), but others such as "The Hunt," "The Storm at Sea," and "Pleasure." Dedicated to Count Václav Morzin of Bohemia, a frequent visitor to Venice, Op. 8 contains some of the most dazzling instrumental music of the Baroque era.

A Prolific Composer Yet these concertos form but a tiny part of a vast *oeuvre*. Few composers can begin to match the sheer volume of Vivaldi's output, much less its peerless consistency. In addition to 50 operas, 150 vocal works, and more than 100 solo sonatas, the Venetian cleric and composer known as the Red Priest (because of his hair) wrote more than 500 concertos, for all manner of soloistic instruments. The variety of this concerto output is fascinating enough: In addition to 250 concertos for solo violin, there are works for oboe, bassoon, flute, recorder, cello, viola d'amore, mandolin, lute, and sundry other instruments. There are also some 80 ensemble concertos

The Four Seasons was published in 1725.

Carlo Maria Giulini led the first Philadelphia Orchestra performances of the complete Four Seasons in December 1973; Norman Carol was the soloist. Eugene Ormandy and violinist Anshel Brusilow premiered three of the four movements with the Orchestra: "Spring" in March 1960, "April" in April 1960, and "Autumn" in December 1959. "Winter" was first performed in January 1958, with Ormandy and Jacob Krachmalnick. Most recently on subscription the piece was performed in January 2007, with Christoph Eschenbach and four different soloists on each movement: David Kim, Juliette Kang, Kimberly Fisher, and Paul Roby.

The Orchestra, Ormandy, and Brusilow recorded the complete Four Seasons in 1959 for CBS.

The score calls for harpsichord, strings, and solo violin.

Running time is approximately 40 minutes.

for two or more soloists, cast in various combinations. Considering the lightning-speed at which they must have been written, it is amazing that so many are absolutely first-rate pieces. Despite the fact that even during his lifetime Vivaldi was criticized for assembly-line-style composition (the same trait that has given rise, more recently, to the quip that he "wrote the same concerto 500 times"), a large number of these works have durably withstood the test of time. Like his younger contemporary Handel, Vivaldi was born with an extraordinary facility: He could compose a piece faster than others could copy it.

A Closer Look For the publication of Op. 8 Vivaldi appended a poem for each of the concertos of *The Four Seasons*; though the verses are not signed, many scholars have assumed that they are from Vivaldi's own pen, largely because of the meticulous detail with which the programmatic elements of the poetry follow the musical events of the concertos. Vivaldi's expression of the mood of each season is quite ingenious, in fact, and even led him to a new approach to the *ritornello* concerto (a term chosen to describe the manner in which full-orchestra material returns again and again, lending cohesiveness to an otherwise fairly fluid design). The orchestral *tuttis* are often used to depict the overall mood of the season (such as the frozen landscape at the beginning of "Winter," or the melting heat of "Summer"), while the soloistic passages evoke more specific elements—such as the bird songs at the opening of "Spring," or the Bacchic harvest-revelry at the opening of new wine, as expressed in the opening solo passagework of "Autumn."

—Paul J. Horsley

Spring

Spring has come, and
joyfully
the birds welcome it with
cheerful song,
and the streams, at the
breath of zephyrs,
flow swiftly with sweet
murmurings.

But now the sky is cloaked
in black
and thunder and lightning
announce themselves;
when they die away, the
little birds

Summer

In the torrid heat of the
blazing sun,
man and beast alike
languish,
and even the pine trees
scorch;
the cuckoo raises his voice,
and soon after
the turtledove and finch join
in song.

Sweet zephyrs blow, but
then
the fierce north wind
intervenes;

turn afresh to their sweet
song.

Then on the pleasant
flower-strewn meadow,
to the gentle rustle of the
leaves and branches
the goatherd rests, his
faithful dog at his side.

To the rustic bagpipe's gay
sound,
nymph and shepherd dance
beneath
the fair spring sky in all its
glory.

Autumn

The peasant celebrates
with song and dance
his joy in a fine harvest
and with generous draughts
of Bacchus' cup
his efforts end in sleep.

Song and dance are done,
the gentle, pleasant air
and the season invite one
and all
to the delights of sweetest
sleep.

At first light a huntsman
sets out
with horns, guns, and dogs,
putting his prey to flight and
following its tracks;

Terrified and exhausted by
the great clamor
of guns and dogs, wounded
and afraid,
the prey tries to flee but is
caught and dies.

the shepherd weeps,
anxious for his fate
from the harsh, menacing
gusts;

He rouses his weary limbs
from rest
in fear of the lightning, the
fierce thunder
and the angry swarms of
gnats and flies.

Alas! his fears are justified,
for furious thunder
irradiates the heavens,
bowing down the trees and
flattening the crops.

Winter

To shiver icily in the freezing
dark
in the teeth of a cruel wind,
to stamp your feet
continually,
so chilled that your teeth
chatter;

To remain in quiet
contentment by the fireside
while outside the rain soaks
people by the hundreds;
to walk on the ice, with slow
steps
in fear of falling, advance
with care.

Then to step forth strongly,
fall to the ground,
and again run boldly on
the ice
until it cracks and breaks;

To listen as from the iron
portals
winds rush from south and
north,
and all the winds in contest;
such is winter, such the joys
it brings.

The Music

Suite No. 1 from *The Fairy Queen*



Henry Purcell
Born probably in London,
September 10 (?), 1659
Died there, November 21,
1695

The plays of William Shakespeare—the glories of the English language—have inspired an astonishing quantity and quality of music over the past 400 years. The Bard's literary preeminence, however, seems as well to cut off some musical options, at least in his native England.

Opera arose in Italy around 1600 and gradually spread its tentacles abroad. One consequence, for example, was that more than a century later Handel, a German, ended up spending most of his career in London writing operas in Italian for audiences that did not know the language. While composers in France usually wrote in French, the English seemed much more reluctant to embrace opera in their native tongue and so used Italian. For this situation Shakespeare and other great Elizabethan playwrights may partly be blamed: Spoken theater there was so accomplished that adding music seemed largely beside the point. Samuel Johnson's famous 1783 definition of opera as "an exotic and irrational entertainment" captures something of the wariness.

Part Play, Part Opera For a variety of reasons, therefore, English operas did not flourish; native products were hard pressed to compete with those coming out of Italy and France. This does not mean, however, that theater and music were completely at odds in England—the compromise was either modest works or "semi-operas" in which instrumental music, songs, dances, and choruses were interspersed as extended sections, called *masques*, within a spoken play.

Henry Purcell made the most lasting contributions in both areas. He wrote just one complete opera, the marvelous *Dido and Aeneas* (1689), which is sung throughout, but lasts less than an hour and is relatively undemanding in its vocal and instrumental demands. In addition to incidental music he provided for various theater productions, he also wrote semi-operas, including *Dioclesian* (1690), *King Arthur* (1691 with a text by John Dryden), and *The Fairy Queen* (1692), for an adaptation of Shakespeare's *A Midsummer Night's Dream*.

Augmenting Shakespeare *The Fairy Queen* was the third semi-opera Purcell wrote for the Theatre Royal,

The Fairy Queen was composed in 1692.

These are the first Philadelphia Orchestra performances of any music from The Fairy Queen.

The score calls for strings and harpsichord.

Performance time is approximately six minutes.

where it premiered in an extravagant production in May 1692. He revised and expanded the piece the following year but died in 1695 at age 36 before it was published. The score was lost—in 1701 newspaper advertisements offered a cash reward for the return of this prized item—and the music only surfaced in the early 20th century. It is his longest and most substantial semi-opera, but rather confusing when it comes to figuring out the placement of the surviving sources.

Purcell's initial assignment for *The Fairy Queen* was to compose the opening instrumental music (a suite that would get the audience's attention) and then four self-contained musical entertainments—the masques—performed within the acts of an abridged presentation of *A Midsummer's Night Dream*. Such “musicals within a play” offered songs and dances in what all came together as an impressive production that spared little expense. (Elaborate stage machinery was part of the attraction for audiences.) To recoup the large costs of the original production Purcell added another masque when it was revived. This all made for a popular and wonderful evening (if a long one), bringing together many different elements of theater, song, dance, and spectacle.

Purcell did not actually set Shakespeare's words but rather used those of an anonymous author whose interpolations take off from themes in the play, notably those around the supernatural characters (hence the name of the piece). Musicologist Curtis Price concludes: “*The Fairy Queen* is not a corruption of Shakespeare's play but rather an extended meditation on the spell it casts.”

Although there is no definitive score, some 60 or so pieces survive, mostly vocal ones, but many are purely instrumental. We hear today a selection of five of the latter as edited by W.L. Reed for a string orchestra: the regal **Prelude** that opens the entire piece, initiating a set of dances played before an overture proper. One of these initial dances is the slower and more polite **Rondeau**. The **Jig** (marked in the score as First Act Tune) is a fast dance. The last two excerpts come from the third act: the **Hornpipe** (Third Act Tune) and **Dance for the Fairies**.

—Christopher H. Gibbs

The Music

Symphony No. 101 (“The Clock”)



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

Haydn was already a celebrity when he arrived in London for his second visit in 1794, having earlier delighted the English public in 1791-92 with such works as the “Surprise” and “Miracle” symphonies. When the impresario and orchestra director Johann Peter Salomon invited him back, Haydn composed six new symphonies that, with the six from the previous visit, established a fresh standard for symphonic music that in some respects has never been equaled. Few composers of any era have matched the richness of irony and organicism found in these 12 symphonies (Nos. 93-104)—the crowning achievement of the composer’s long career as symphonist, which would exert a profound influence on subsequent generations.

Early Praise Salomon’s orchestra, which had presented the first six of these works during the composer’s earlier visit, also performed the first three symphonies of the second set, Nos. 99-101. They were played in the Hanover Square Rooms during February and March 1794, with No. 101 appearing on the program of March 3, 1794. The composer conducted from the keyboard (a fortepiano, not a harpsichord). “It is truly wonderful what sublime and august thoughts this master weaves into his works,” wrote the London correspondent of the Weimar-based *Journal des Luxus und der Moden*, lending a view of the intensity with which Haydn was lionized by the public at these concerts. “Passages often occur which render it quite impossible to listen to them without becoming excited. We are altogether carried away by admiration, and forced to applaud with hand and mouth.” The very first critics writing on the D-major Symphony now known as No. 101 commented on the unusual accompaniment of the second movement—though the characterization of it as “clock-like” did not arise until the 19th century. It was Salomon who arranged for the first edition of the Symphony, which appeared in print around 1800 simultaneously at Simrock, Gombart, and André.

The Symphony No. 101 is one of the great products of the Classical period, perfectly poised and balanced at every elegant turn of phrase and through every breathless modulation. Even the London critics of the day recognized this. The *Morning Chronicle* of March 5 wrote:

Haydn composed his *Symphony No. 101* from 1793 to 1794.

The “Clock” received its Philadelphia Orchestra premiere in March 1930, with Tullio Serafin on the podium. Most recently on subscription concerts, Neeme Järvi led the piece in March 2007.

The *Symphony* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 29 minutes.

The most delicious part of the entertainment was a new grand Overture by Haydn, the inexhaustible, the wonderful, the sublime Haydn! The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy. ... Nothing can be more original than the subject of the first movement; and having found a happy subject, no man knows like Haydn how to produce incessant variety, without once departing from it. The management of the accompaniments of the *andante*, though perfectly simple, was masterly; and we never heard a more charming effect than was produced by the trio to the minuet. It was Haydn; what can we, what need we say more?

A Closer Look The first movement (**Adagio–Presto**) opens with the somberest of slow introductions in the tonic minor key, an effect that Haydn would repeat in the thunderous introduction to his last symphony, No. 104, which is also cast in the keys of D major and D minor. The 6/8 **Presto** witnesses the unfolding of a dazzling variety of transmutations and transformations of the simple opening subject. The famous “Clock” movement (**Andante**) is actually a splendid set of variations, showcasing various instruments and sections, concluding with a sextuplet variation that takes us back to the flowing rhythm of the opening movement. The London journalist cited above has already alluded to the charming wit of the **Menuetto (Allegretto)**, a striding dance movement whose central Trio features a flute solo accompanied by string players who, during the tune’s first occurrence, “forget” to change harmonies. (The second time around, the strings “get it right,” causing us to wonder whether we had only imagined the mishap.) The finale (**Vivace**) is a virtually monothematic movement consisting primarily of *fugato*, and shot through with effervescent brilliance.

—Paul J. Horsley

Musical Terms

GENERAL TERMS

Chord: The simultaneous sounding of three or more tones

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

Contrapuntal: See counterpoint

Counterpoint: A term that describes the combination of simultaneously sounding musical lines

Da capo: Repeated from the beginning

Divertimento: A piece of entertaining music in several movements, often scored for a mixed ensemble and having no fixed form

Fugato: A passage or movement consisting of fugal imitations, but not worked out as a regular fugue

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

Hornpipe: An old English dance in lively tempo

Jig: A kind of country dance, with many modifications of step and

gesture, in rapid tempo

Madrigal: A vocal setting of a short lyric poem, in from three to eight parts, contrapuntal

Menuetto: See minuet

Meter: The symmetrical grouping of musical rhythms

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

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. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Ritornello: Literally "a little thing that returns." Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloist(s).

Rondeau: A term used in France for a composition, instrumental or vocal, based on the alternation of a main section with subsidiary sections

RV: The thematic catalogue of all the works of Vivaldi, first compiled by P. Ryom

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

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Suite: A set or series of pieces in various dance-forms. The modern orchestral suite is more like a divertimento.

Tonic: The keynote of a scale

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Presto: Broad

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Non molto: Not very

December

The Philadelphia Orchestra

Pete Cheschia

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December 5 & 7 8 PM

December 8 2 PM

Yannick Nézet-Séguin Conductor

Hélène Grimaud Piano

Brahms Piano Concerto No. 2

Berlioz *Symphonie fantastique*

The December 7 concert is sponsored by the Louis N. Cassett Foundation.

David Kim Plays Tchaikovsky

December 12 & 14 8 PM

December 13 2 PM

Pablo Heras-Casado Conductor

David Kim Violin

Ravel *Rapsodie espagnole*

Tchaikovsky *Sérénade mélancolique*, for violin and orchestra

Tchaikovsky Valse-scherzo, for violin and orchestra

Stravinsky *Petrushka*

TICKETS Call 215.893.1999 or log on to www.philorch.org

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning 1 hour before curtain.

All artists, dates, programs, and prices subject to change. All tickets subject to availability.

Tickets & Patron Services

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Subscriber Services:
215.893.1955
Call Center: 215.893.1999

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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.

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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 in the House Management Office in Commonwealth Plaza. 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.

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

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.

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