

Season 2013-2014

Thursday, March 20, at 8:00

Friday, March 21, at 8:00

Saturday, March 22, at 8:00

The Philadelphia Orchestra

Herbert Blomstedt Conductor

Mozart Serenade in B-flat major, K. 361 ("Gran Partita")

- I. Largo—Molto allegro
- II. Menuetto
- III. Adagio
- IV. Menuetto: Allegretto
- V. Romance: Adagio—Allegretto—Adagio
- VI. Tema con variazioni: Andante
- VII. Finale: Molto allegro

Intermission

Brahms Symphony No. 1 in C minor, Op. 68

- I. Un poco sostenuto—Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio—Più andante—Allegro non troppo,
ma con brio—Più allegro

This program runs approximately 1 hour, 55 minutes.

The March 20 concert is sponsored by

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The Philadelphia Orchestra

Yannick Nézet-Séguin

Music Director



2014-15 Season

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Photo: Chris Lee

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 Play!Ns, 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



Martin Ljungman

Herbert Blomstedt made his Philadelphia Orchestra debut in 1987 and these performances mark the fifth subscription appearance for the 86-year-old conductor. Born in the U.S. to Swedish parents, he began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He studied conducting at the Juilliard School and worked with Igor Markevitch in Salzburg and Leonard Bernstein at Tanglewood. Sixty years ago, in February 1954, Mr. Blomstedt made his debut as conductor with the Stockholm Philharmonic; in February 2014 he returned to Stockholm for a repeat performance of his debut program. He has served as chief conductor of the Oslo Philharmonic and the Swedish and Danish radio orchestras. From 1975 to 1985 he was chief conductor of the Staatskapelle Dresden and toured over 20 European countries, the U.S., and Japan; he continues his collaboration with this orchestra and was awarded its Golden Badge of Honor in 2007.

Mr. Blomstedt is conductor laureate of the San Francisco Symphony, where he served as music director from 1985 to 1995. From 1996 to 1998 he was music director of the NDR Symphony in Hamburg. From 1998 to 2005 he served as music director of the Leipzig Gewandhaus Orchestra, and now returns regularly as honorary conductor. He also holds the title of honorary conductor with the NHK, Danish National, Swedish Radio, and Bamberg symphonies. He continues guest conducting the world's preeminent orchestras, including the Berlin, Israel, Los Angeles, and New York philharmonics; the Bavarian Radio, Chicago, and Boston symphonies; the Royal Concertgebouw and Cleveland orchestras; and the Orchestre de Paris. He made his late debut with the Vienna Philharmonic in 2011 and now enjoys a regular collaboration with the ensemble.

Mr. Blomstedt's extensive discography includes over 130 works with the Dresden Staatskapelle. The German label Querstand offers a selection of live concert recordings covering his tenure in Leipzig; his most recent release for the label is Beethoven's *Missa solemnis*. Mr. Blomstedt has received several honorary doctorates and is an elected member of the Royal Swedish Music Academy. In 2003 he was awarded the German Federal Cross of Merit.

Framing the Program

Parallel Events

1784

Mozart

"Gran Partita"

Serenade

Music

Salieri

Les Danaïdes

Literature

Beaumarchais

The Marriage of

Figaro

Art

Goya

Don Manuel de

Zuniga

History

Treaty of

Constantinople

1876

Brahms

Symphony

No. 1

Music

Ponchielli

La gioconda

Literature

Mallarmé

L'Après-midi d'un

faune

Art

Renoir

In the Garden

History

World Exhibition

in Philadelphia

Great music for string ensembles is featured fairly often on orchestral concerts, especially here in Philadelphia where all can luxuriate in the Orchestra's lush and virtuosic sound. Pieces for wind ensembles are less frequently heard and come in more varieties. The concert tonight begins with a magnificent example in Mozart's Serenade in B-flat major, the "Gran Partita," scored for 12 wind instruments and double bass. In Mozart's time such pieces were called *Harmoniemusik* and became a favored precursor to later military and symphonic wind bands. With the "Gran Partita" The Philadelphia Orchestra concludes its exploration this season of notable serenades, which earlier featured ones by Richard Strauss, Dvořák, and Tchaikovsky.

In 1853 Robert Schumann hailed the 20-year-old Johannes Brahms as the potential savior of German instrumental music. Great expectations weighed heavily on the young composer, especially with regard to the genre of the symphony. Ever since Beethoven's death in 1827 musicians had debated what the proper form and style of symphonies should be—Brahms's answer was eagerly awaited. At age 43 he finally completed his First Symphony, which was immediately hailed as "Beethoven's Tenth." Without programmatic titles, a chorus, or obvious extramusical references, Brahms's masterpiece helped to reinvent the symphony.

The Music

Serenade in B-flat major (“Gran Partita”)



Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

This concert opens with the piece many musicians and critics consider the greatest example of *Harmoniemusik* ever written, and certainly Mozart's longest, grandest, and most ambitious engagement with this kind of music. Harmony, of course, is the term for tones sounding together simultaneously, and composers for centuries aspired to make beautiful harmony, even to imitate the “harmony of the spheres.”

In Mozart's day, *Harmoniemusik* meant something quite specific: multi-movement works written for wind ensembles. As a teenager Mozart composed some such pieces, although they are not among his more ambitious efforts. These works were sometimes heard outdoors, associated with eating, military events, or court functions, and were more likely to serve the purpose of practical entertainment than an uplifting aesthetic one. *Harmonie* arrangements of popular pieces, especially of operas, were particularly common. Mozart even crafted a medley of tunes from his own *Abduction from the Seraglio*, as did various other arrangers of that favorite opera and other ones.

The Vienna Wind Serenades Not long after Mozart broke out on his own in 1781, at last leaving behind his domineering father and oppressive Salzburg job to move to Vienna, he wrote three altogether more serious and exalted serenades for wind ensemble. The impetus seems to have been largely strategic. Vienna did not have the tradition of aristocratic *Harmonie* ensembles favored elsewhere, but Emperor Joseph II decided that should change. Mozart hoped his works would attract Imperial attention.

The make-up of wind groups is far more varied than it is for string ensembles, which blend together with greater ease. At their core, usually, are two French horns, supported by a pair of bassoons to play the fundamental bass notes. Against these anchoring instruments, analogous in some respects to the viola and cello of a string quartet, would be an additional pair of treble instruments, most often clarinets or oboes. Soon after arriving in Vienna, Mozart composed his Serenade in E-flat, K. 375, for such a sextet (in this case with clarinets on top), and yet it turned out that the Emperor had grander plans, not for a wind sextet, but for

an octet. Mozart duly added a pair of oboes to the E-flat Serenade and also wrote a new Octet in C minor, K. 388.

Breaking All Bounds The third of Mozart's Vienna wind serenades broke all bounds: 13 instruments, seven movements, and nearly 50 minutes of music. One consequence of the Emperor's interest in this type of music was the presence in Vienna of excellent musicians to play in his ensemble, while also performing in the orchestra of the Burgtheater, the principal court theater. The clarinetists in his employ were the Stadler brothers, and for the elder, Anton, Mozart wrote some of his greatest late works, including the Clarinet Trio, Quintet, and Concerto.

The Serenade in B-flat, K. 361, or rather four movements from it, was played at a concert given by Anton Stadler at the Burgtheater on March 23, 1784. One enthusiastic listener, Johann Friedrich Schink, commended both the piece and the expert performers: "At each instrument sat a master—Oh, what an effect it made—glorious and grand, excellent and sublime." Mozart, by the way, could not attend the concert as he was performing elsewhere in Vienna that same night.

Although it is often assumed that Mozart wrote the piece specifically for this concert, recent studies of the type of music paper on which he composed indicate that it may date from some years earlier, perhaps 1781 or 1782. This finding has lent support to the report, previously viewed with some skepticism, that the Serenade was played at Mozart's wedding. The name "gran Partitta" (sic) appears on the title page of the manuscript, but not in Mozart's handwriting and does not seem to have authority with the composer.

The piece exceeds the scope of anything Mozart wrote for winds. Two pairs of horns, in different keys to allow more harmonic variety, are supported not only by the pair of bassoons, but also by a lower instrument. Sometimes a contrabassoon provides this foundation, although that instrument was not yet in common use in Vienna. Mozart specified a string double bass and he marks *pizzicato* (to pluck the strings) at various points. For the treble instruments, Mozart goes beyond the pair of clarinets used in K. 375, or clarinets and oboes in K. 388, also including a pair of basset horns. (This is a type of bass clarinet, with "basset" keys to provide extra low notes. Mozart later used the instrument to great effect in *The Magic Flute* and Requiem.)

A Closer Look The first movement opens with an extended slow introduction (**Largo**), which immediately signals the seriousness of this piece and its symphonic

Mozart probably composed the B-flat major Serenade sometime between 1783 and 1784.

István Kertész was the conductor for The Philadelphia Orchestra's first performances of work, in February 1970.

The only other complete performances of the work by the Orchestra before the current ones were in May 2002, with Wolfgang Sawallisch.

The score calls for an orchestra of two oboes, two clarinets, two basset horns, two bassoons, four horns, and double bass.

Performance time is approximately 50 minutes.

proportions. The subsequent **Molto allegro** uses a theme adapted from an opera by the contemporary French composer François-André Philidor, a work Mozart might have heard while in Paris.

Then follows a **Menuetto**, the first of two such movements, in which Mozart revels in dynamic contrasts. Both minuets have two trio sections, which explore other moods in a typically spare and more soloistic fashion. A third-movement **Adagio** features the interplay of principal oboe, clarinet, and basset horn against a pulsating and repetitive rhythmic accompaniment. The second **Menuetto (Allegretto)** conveys a more dance-like character than the previous one. Once again, the minuet sections alternate with two trios to create an overall A-B-A-C-A structure.

A **Romance (Adagio)** appears as the fifth movement, which was a term Mozart used infrequently and that brings vocal music to mind. The movement explores contrasts between an uplifting E-flat major opening section and a faster moving central part (Allegretto) in C minor, featuring a bubbling bassoon part. The sixth movement is a theme and variations (**Andante**), the last of which is a *Ländler* dance. The **Finale: Molto allegro**, a brief rondo form, is the fastest, loudest, and brightest movement and brings the composition to a happy conclusion, much in the spirit of a comic opera finale.

—Christopher H. Gibbs

The Music

Symphony No. 1



Johannes Brahms
Born in Hamburg, May 7,
1833
Died in Vienna, April 3,
1897

Despite eventually composing some of the greatest symphonies, overtures, and concertos of his century, Brahms came late to writing orchestral music. He faced a particular burden in producing a symphony, a dilemma he shared with nearly all Romantic composers after Beethoven: how to write a symphony following the master's Ninth. Schubert allegedly once remarked to a friend, "Secretly, in my heart of hearts, I still hope to be able to make something out of myself, but who can do anything after Beethoven?" In a similar vein, Brahms famously told the conductor Hermann Levi: "You don't know what it is like to walk in the footsteps of a giant." But while Schubert, Schumann, Mendelssohn, and other early Romantics struggled with the legacy of Beethoven's symphonies, Brahms, a generation younger, additionally faced unusually weighty expectations.

Great Expectations This second burden was partially created by Robert Schumann, whom the 20-year-old Brahms first met through violinist Joseph Joachim in 1853. The older composer's mental health was declining and early the next year he attempted suicide by throwing himself in the Rhine River. He would spend his remaining two years in a sanatorium, where Brahms visited regularly. But prior to these sad events, Robert and Clara Schumann took the young composer into their home and hearts. Robert, who had been a brilliant and powerful music critic, came out of journalistic retirement and submitted a brief review of Brahms's first publications to the *Neue Zeitschrift für Musik*, the prominent music periodical he had helped start nearly 20 years earlier.

Schumann's article, "Neue Bahnen" (New Paths), hailed Brahms as the musical messiah the artistic world had been awaiting since Beethoven's death. It was a dream review, especially from the pen of one of the leading musical figures of the era, but also one that created extraordinary expectations that put severe pressure on the young Brahms. Schumann in fact based his praise on relatively few works, mainly ones for piano. The piano sonatas already were "like disguised symphonies," Schumann wrote, and gave hope for greater things to come. So while Brahms's early piano and chamber music earned

the admiration of musicians, critics, and audiences alike, everyone wondered when he would turn to what really mattered: symphonies and operas. Of course, Brahms never did write an opera, and his First Symphony took more than another 20 years to arrive.

The Path to a First Symphony Brahms's path to creating a symphony worthy of Beethoven's heritage was littered with musical materials that he diverted to other projects. The mighty orchestral opening of his Piano Concerto No. 1 in D minor was for a while intended for a symphony, as were parts of *A German Requiem*. The closest Brahms got in his 20s to composing an actual symphony were two orchestral serenades published in 1860. (The First Serenade, in D major, Op. 11, at one point even bore the title "Symphony-Serenade.") The triumphant reception of his Variations on a Theme by Haydn in 1873 may have given him more confidence in his orchestral prowess and also encouragement to stick with a classicizing aesthetic agenda very much in contrast to the programmatic works of Hector Berlioz, Franz Liszt, and other "progressive" figures.

Although parts of the First Symphony may date back to the 1850s, the opening movement (without the slow introduction) was apparently written around 1862, when Clara Schumann informed Joachim that Brahms had sent it to her. Some dozen years followed before he picked up the thread, revising that movement and composing the others. Otto Dessoff conducted the premiere in provincial Karlsruhe (gaining confidence, Brahms's next two symphonies would debut in Vienna). The early responses were generally admiring, mixed with some puzzlement over the work's austerity.

The prominent conductor Hans von Bülow hailed the Symphony as "The Tenth," implying that Brahms had indeed fulfilled the prophesy Schumann had made so many years before. Eduard Hanslick, the formidable Viennese critic who was Brahms's advocate and Wagner's nemesis, commented on this legacy as well: "Seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation—testimony that the unusual was expected of Brahms in this supreme and ultimately difficult form. . . . If I say that no composer has come so close to the style of late Beethoven as Brahms has in this finale, I don't mean it as a paradoxical pronouncement, but rather as a simple statement of indisputable fact."

And indeed that finale seems almost to "correct" the path Beethoven had chosen in his Ninth Symphony, where,

Brahms composed his Symphony No. 1 from 1862 to 1876.

The first Philadelphia Orchestra performances of Brahms's First Symphony were led by Fritz Scheel in November 1902.

The most recent subscription performances were in February 2012, with Rafael Frühbeck de Burgos on the podium.

The Orchestra has recorded the piece five times: in 1927 and 1936 for RCA with Leopold Stokowski; in 1950 and 1959 for CBS with Eugene Ormandy; and in 1989 for Philips with Riccardo Muti.

Brahms's score calls for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

The First Symphony runs approximately 45 minutes in performance.

not long after presenting a beautiful lyric string melody, he added voices and the words to Friedrich Schiller's "Ode to Joy." For Wagner, this pointed to the "music of the future" (which is to say, his own operas). But Brahms, after introducing his own lyrical string melody, rejected voices and words. His Symphony remains in the realm of the purely instrumental.

A Closer Look The imposing **Un poco sostenuto** introduction sets the tone for the seriousness of the Symphony, followed by an **Allegro** rich in thematic material and dense in its scoring and motivic unfolding. (One of the many motifs alludes to the famous opening of Beethoven's Fifth Symphony, also in C minor.) The second movement (**Andante sostenuto**) is in an A-B-A form, with an agitated middle section, framed by the outer parts that feature the oboe and in the reprise a lyrical solo for the violin. As with most of Brahms's third movements, the **Un poco allegretto e grazioso** provides a brief interlude.

The finale, like the first movement, opens with a slow introduction, here in two sections. An **Adagio** (the very beginning of which presents the main string theme of the movement in ultra slow motion and in a very high register) accelerates and grows increasingly turbulent—it is not quite clear where this all is heading until a dramatic timpani roll is sounded and the music shifts from minor to major. As if the sun were breaking through threatening clouds, a majestic horn call sounds forth (**Più andante**). Brahms had written this theme on a postcard he sent to Clara years before and it may have carried some personal meaning between them. A brass chorale—slow and at a moderate dynamic level—follows, which will be transformed into a thrilling and triumphant apotheosis at the end of the movement. After all this introductory material—and at about the same point as in the last movement of Beethoven's Ninth—the tempo changes to **Allegro non troppo, ma con brio** and we hear the hymn-like tune so much like Beethoven's "Ode to Joy." The similarity was immediately remarked upon by listeners and critics, to which Brahms allegedly replied, "Any jackass can see that." What posterity has been able to see even better is how brilliantly Brahms revitalized the genre of the symphony.

—Christopher H. Gibbs

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

“Signs are bright for Mr. Nézet-Séguin’s work with this great orchestra.”

—The New York Times

Mozart Celebration

April 24-26

Bruckner’s Final Symphony

May 1 & 3

Salome

May 8 & 10

The Philadelphia Orchestra joins forces with Opera Philadelphia for this co-production.

These performances are made possible in part by the generous support of the Andrew W. Mellon Foundation, the Wyncote Foundation, and the Presser Foundation.

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All artists, dates, prices, and programs subject to change. All tickets are subject to availability. Photo: Nigel Parry/CPi

Musical Terms

GENERAL TERMS

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

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

Chord: The simultaneous sounding of three or more tones

Dissonance: A combination of two or more tones requiring resolution

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

Harmoniemusik: A term denoting a form of 18th-century chamber music almost exclusively for wind instruments

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Ländler: A dance similar to a slow waltz

Minuet: A dance in triple time commonly used up to the beginning of the 19th

century as the lightest movement of a symphony

Pizzicato: Plucked

Romance: Originally a ballad, or popular tale in verse; now a title for epico-lyrical songs or of short instrumental pieces of sentimental or romantic nature, and without special form

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.).

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. Also an instrumental piece of a light, piquant, humorous character.

Serenade: An instrumental composition written for a small ensemble and having

characteristics of the suite and the sonata

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.

Treble: A high vocal or instrumental part

Trio: See scherzo

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Con brio: Vigorously, with fire

Grazioso: Graceful and easy

Largo: Broad

Menuetto: A minuet

Sostenuto: Sustained

TEMPO MODIFIERS

Molto: Very

Non troppo: Not too much

Più: More

Un poco: A little

Orchestra Headlines

Philadelphia Orchestra Musicians in Concert

Principal Flute Jeffrey Khaner is the guest artist in the Chamber Orchestra of Philadelphia's concerts on Sunday, March 23, at 2:30 PM and Monday, March 24, at 7:30 PM, in Perelman Theater. The all-Mozart program includes the Symphony No. 17, Flute Concerto No. 2, and Symphony No. 40. For more information visit www.chamberorchestra.org.

The Wister Quartet, which includes former Orchestra Assistant Concertmaster Nancy Bean, Orchestra violinist Davyd Booth, former Assistant Principal Cello Lloyd Smith, and violist Pamela Fay, presents a concert at the German Society of Pennsylvania on Sunday, March 23, at 3:00 PM. The program includes works by Rachmaninoff, Schubert, and Dvořák. Single tickets are \$20.00. For more information call 215.627.2332 or visit www.germansociety.org.

The Philadelphia Chamber Ensemble, comprised of current or retired Philadelphia Orchestra members, presents concerts on Friday, March 28, at 8:00 PM and Sunday, March 30, at 2:00 PM at Old Pine Street Church, 412 Pine Street, Philadelphia. The program includes works by Dvořák, Nielsen, and Françaix. Single tickets are \$25.00. For more information call 215.542.4890, e-mail info@peccconcerts.org, or visit www.pceconcerts.org.

On Sunday, April 27, at 3:00 PM, Orchestra musicians Jonathan Beiler and Renard Edwards participate in the 20th annual Woodford Serenade for Wildlife concert, which includes works by Brahms, Ravel, and Sarasate. The concert takes place at Lord of Life Lutheran Church in Tabernacle, NJ. Tickets are \$15.00 in advance and \$20.00 at the door, and all proceeds benefit the Woodford Cedar Run Wildlife Refuge. For ticket/additional information e-mail info@cedarrun.org or call 856.983.3329.

The Dolce Suono Ensemble, whose roster includes many Philadelphia Orchestra musicians, presents a concert on Sunday, April 27, at 3:00 PM, at Old Pine Street Church, 412 Pine Street, Philadelphia. The concert features music by Dowland, Handel, Mozart, Beethoven, Rachmaninoff, Martin, and Piazzolla. Tickets are \$25.00 general, \$20.00 senior, \$10.00 student. For more information, call 267.252.1803 or visit www.dolcesuono.com.

March/April

The Philadelphia Orchestra

Jessica Griffin

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Mozart's "Linz"

March 27 & 29 8 PM

March 28 2 PM

Donald Runnicles Conductor

Janine Jansen Violin

Britten Four Sea Interludes, from *Peter Grimes*

Britten Violin Concerto

Pärt Cantus in Memory of Benjamin Britten

Mozart Symphony No. 36 ("Linz")

Beethoven's Seventh

April 3 & 5 8 PM

April 4 2 PM

Christoph von Dohnányi Conductor

Ricardo Morales Clarinet

Brahms Variations on a Theme of Haydn

Weber Clarinet Concerto No. 1

Beethoven Symphony No. 7

The "Organ" Symphony

April 11 & 12 8 PM

April 13 2 PM

Gianandrea Noseda Conductor

James Ehnes Violin

Casella Symphonic Fragments from *La donna serpente*

Prokofiev Violin Concerto No. 2

Saint-Saëns Symphony No. 3 ("Organ")

The April 11 concert is sponsored by MedComp.

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.

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TICKETS & PATRON SERVICES

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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.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

Late Seating: Latecomers will not be seated until an appropriate time in the concert.

Accessible Seating: Accessible seating is available for every performance. Please call Ticket Philadelphia at 215.893.1999 for more information. You may also purchase accessible seating online at www.philorch.org.

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.

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.

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.

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.

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