

# Season 2014-2015

Thursday, January 22, at 8:00

Friday, January 23, at 8:00

## The Philadelphia Orchestra

**Yannick Nézet-Séguin** Conductor

**Marc-André Hamelin** Piano

**Rachmaninoff/** Prelude in C-sharp minor, Op. 3, No. 2 <sup>40/40</sup>  
orch. **Stokowski**

**Turnage** Piano Concerto <sup>40/40</sup>

I. Rondo-Variations

II. Last Lullaby for Hans

III. A Grotesque Burlesque

*North American premiere*

### Intermission

**Rachmaninoff** Symphony No. 2 in E minor, Op. 27

I. Largo—Allegro moderato

II. Allegro molto

III. Adagio

IV. Allegro vivace

This program runs approximately 2 hours.

<sup>40/40</sup> designates a work that is part of the 40/40 Project, which features pieces not performed on subscription concerts in at least 40 years.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit [www.wrti.org](http://www.wrti.org) to listen live or for more details.

# 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 imagination and innovation on and off the concert stage. The Orchestra is transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's 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 since his inaugural season in 2012. Under his leadership the Orchestra returned to recording with a celebrated CD of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions on the Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home, and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's other area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level.

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 ensemble annually performs at Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra has a decades-long tradition of presenting learning and community engagement opportunities for listeners of all ages. The Orchestra's recent initiative, the Fabulous Philadelphians Offstage, Philly Style!, has taken musicians off the traditional concert stage and into the community, including highly-successful Pop-Up concerts, PlayINs, SingINs, and ConductINs. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

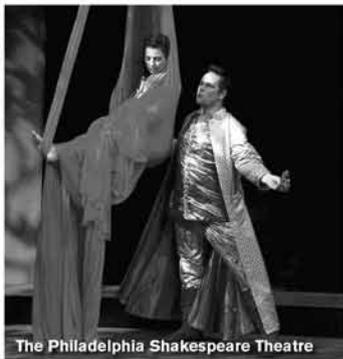
# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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All tickets are subject to availability. All artists, prices, and programs subject to change. Photo: Jessica Griffin

# Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** continues his inspired leadership of The Philadelphia Orchestra, which began in the fall of 2012. His highly collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, have been heralded by critics and audiences alike. The *New York Times* has called Nézet-Séguin “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” He has taken the Orchestra to new musical heights. Highlights of his third season as music director include an Art of the Pipe Organ festival; the 40/40 Project, in which 40 great compositions that haven’t been heard on subscription concerts in at least 40 years will be performed; and Bernstein’s *MASS*, the pinnacle of the Orchestra’s five-season requiem cycle.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world’s most revered ensembles, and he 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 Philadelphia Orchestra returned to recording with a CD on that label of Stravinsky’s *The Rite of Spring* and Leopold Stokowski transcriptions. He continues a fruitful recording relationship with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir 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; and honorary doctorates from the University of Quebec in Montreal and the Curtis Institute of Music in Philadelphia.

To read Yannick’s full bio, please visit [www.philorch.org/conductor](http://www.philorch.org/conductor).

# Soloist



Fran Kaufman

Pianist **Marc-André Hamelin** made his Philadelphia Orchestra debut in 1986 and has performed with the ensemble on numerous occasions. He gave the world premiere of Mark-Anthony Turnage's Piano Concerto, which was written for him, in 2013 with the Rotterdam Philharmonic and Yannick Nézet-Séguin conducting. "It was an immediate success when we performed it in Rotterdam," says Nézet-Séguin, predicting "at least that success" as he and the acclaimed pianist join forces again for these performances with The Philadelphia Orchestra, which mark the work's North American premiere.

Highlights of Mr. Hamelin's current season include appearances with Kent Nagano and the Montreal Symphony, at the Hollywood Bowl with Stéphane Denève and the Los Angeles Philharmonic, and with the Danish National Symphony and the Cleveland Orchestra. This spring Mr. Hamelin plays the Haydn Concerto in D major on a 10-concert North American tour with Les Violons du Roy. Engagements abroad include a tour in France with the Orchestre National d'Île de France; performances in Turin with Gianandrea Noseda and in London with the Royal Philharmonic and Charles Dutoit; and recitals in Amsterdam, Berlin, Birmingham, Copenhagen, Lucerne, Moscow, and Munich.

Mr. Hamelin records exclusively for Hyperion Records. His most recent release, featuring Schumann's *Waldszenen* and *Kinderszenen* and Janáček's *On the Overgrown Path*, was the June 2014 Album of the Month in both *Gramophone* and the *BBC Music Magazine*. Other recent recordings include the late piano works of Busoni; Haydn concertos with Les Violons du Roy and Bernard Labadie; a solo disc of works by Liszt; and an album of his own compositions, *Études*, which received a 2010 Grammy nomination (his ninth). Born in Montreal and currently a resident of Boston, Mr. Hamelin is the recipient of a lifetime achievement award from the German Record Critics' Association. He is an Officer of the Order of Canada, a Chevalier de l'Ordre du Québec, and a member of the Royal Society of Canada.

# Framing the Program

## Parallel Events

**1892**

**Rachmaninoff**

Prelude in  
C-sharp minor

**Music**

Debussy  
*Prelude to the  
Afternoon of a  
Faun*

**Literature**

Doyle  
*The Adventures  
of Sherlock  
Holmes*

**Art**

Eakins  
*The Concert  
Singer*

**History**

Sampson  
patents clothes  
dryer

**1907**

**Rachmaninoff**

Symphony  
No. 2

**Music**

Bartók  
Violin Concerto  
No. 1

**Literature**

Conrad  
*The Secret  
Agent*

**Art**

Chagall  
*Peasant Women*

**History**

Bank Panic of  
1907

The Philadelphia Orchestra continues its three-week St. Petersburg Festival with this concert focusing on Sergei Rachmaninoff. The composer's relationship with the ensemble was a close and long-lasting one. It began with his first trip to America, in 1909, when he conducted his new Second Symphony, which concludes the program this evening. Thirty years later he conducted the Philadelphians again, but many times in between he appeared as piano soloist and he made legendary recordings here as well.

The Prelude in C-sharp minor, which Rachmaninoff composed at age 18, is the work that brought him international fame and that he could rarely escape playing on recitals for the rest of his career. The concert opens with Leopold Stokowski's imaginative orchestration of the piano original.

Rachmaninoff remarked that The Philadelphia Orchestra represented his ideal and that he composed with its sound in mind. Although the Second Symphony was written before his first encounter with the ensemble, it nonetheless has been at the core of the Orchestra's repertory for more than a century.

The Orchestra's long tradition of world and American premieres (including of eight works by Rachmaninoff) continues tonight with the North American premiere of Mark-Anthony Turnage's vibrant new Piano Concerto. Soloist Marc-André Hamelin premiered the work in 2013 with Yannick Nézet-Séguin and the Rotterdam Philharmonic.

# The Music

Prelude in C-sharp minor (orch. by Leopold Stokowski)



**Sergei Rachmaninoff**  
**Born in Semyonovo,**  
**Russia, April 1, 1873**  
**Died in Beverly Hills,**  
**California, March 28, 1943**

It may seem odd for a composer to complain about anything having to do with success and huge popularity, but sometimes a specific piece gets such enormous attention that it leads to frustration. Beethoven resented how his Septet, Op. 20, overshadowed much greater later pieces and Prokofiev became annoyed that he was constantly asked to play the march from his opera *The Love for Three Oranges*. ("I can't bear to hear it anymore," he once remarked.) Rachmaninoff found himself in the similar situation with his Prelude in C-sharp minor, which we hear today in an imaginative orchestration by Leopold Stokowski.

Around the time of Rachmaninoff's first trip to America in 1909 (during which he conducted The Philadelphia Orchestra), he remarked "One thing which I hope to achieve by my visit to this country will be the disclosure that I have other claims for my standing in the musical world beyond the fact that I once wrote a Prelude in the key of C-sharp minor." Rachmaninoff's predicament came quite early as the Prelude was one of his first serious pieces, written at age 18. For the rest of his long career he rarely escaped playing it in concert—if the Prelude was not on a recital it was demanded as an encore, usually the final one. Alfred Swan, the first professor of Music at Haverford College, recalled a concert Rachmaninoff gave in Philadelphia in March 1933: "When he had played his Humoresque and the 'Daisies' as encores, the applause would not subside. He came out again, sat down at the piano and looked pensively at the keys. Then he turned round to the public and made a bewildered gesture with these hands as if to say 'I don't seem to remember anything else!' This scene was so charming, so human, so intimate, after the glamour of the concert, that the people went wild over it. A voice shouted 'C-sharp minor!' Rachmaninoff smiled, nodded, and played the Prelude."

**Early Success** Rachmaninoff came from a wealthy family that cultivated his musical gifts as both a pianist and composer. He initially attended the St. Petersburg Conservatory, but floundered there. The family finances were declining, as was his parents' marriage, and he transferred to the Moscow Conservatory, where he

thrived. He met leading Russian musicians and won the support of Tchaikovsky. Soon after graduating from the Conservatory in the spring of 1892 he wrote the Prelude, which scored an immediate triumph when he premiered it at the Moscow Electronic Exhibition in September 1892. He eventually composed a set of 10 more preludes (Op. 23 in 1902-03) and then another 13 (Op. 32 in 1910), thus totaling 24 in all major and minor keys, as Bach, Chopin, and others had done before him.

The C-sharp minor Prelude was published in 1893 as the second of five *Morceaux de fantaisie* (Fantasy Pieces), Op. 3, that also included Elegy, Melody, Pulcinella, and Serenade. Rachmaninoff dedicated the set to Anton Arensky, a prominent composer (his Piano Trio No. 1 in D minor remains popular) who had taught him harmony. By the late 1890s Alexander Siloti, another of his teachers (as well as his cousin), was championing the Prelude in concert tours across Europe and America. The fame of the work, and with it Rachmaninoff's name, began to spread. Since Russia had not participated in an international copyright pact, he received only his initial fee—200 rubles for the set of five pieces. Yet in the end the work established his fame and he earned fees not only from performances but also from three recordings, a piano roll, and an arrangement for two pianos.

**A Closer Look** Many others arranged the piece as well—they could do so without having to pay Rachmaninoff any royalties—and did so for nearly every conceivable instrumentation, including vocal adaptations with words added. A version for male chorus was published in New York in 1929 with the title “The Bells of Eventide.” Rachmaninoff said the Prelude was a piece of “absolute” music and rejected the many titles affixed to it. The idea of bells, however, seems relevant and the composer acknowledged that all his life he took “pleasure in the differing moods and music of gladly chiming and mournfully tolling bells. This love of bells is inherent in every Russian.” Bells are indeed hard to escape in Russia and play important roles in the tradition of the Russian Orthodox Church that found its way into compositions by Musorgsky, Tchaikovsky, Stravinsky, and others. (Rachmaninoff wrote a choral symphony called *The Bells* in 1913: Leopold Stokowski and the Philadelphians gave the work's U.S. premiere in 1920.)

The brief Prelude is in ABA form, beginning with a dramatic descending three-note motif pounded out in octaves against which are juxtaposed very soft and

*Rachmaninoff composed his Prelude in C-sharp minor in 1892.*

*The first, and only other, Philadelphia Orchestra performance of the Stokowski orchestration was on a benefit concert in December 1962, led by Stokowski.*

*Wolfgang Sawallisch and the Orchestra recorded the Stokowski orchestration of Rachmaninoff's Prelude in 1995 for EMI.*

*Stokowski's score calls for four flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, eight horns, four trumpets, four trombones, tuba, timpani, percussion (bass drum, chimes, cymbal, gong, vibraharp), harp, celesta, and strings.*

*Performance time is approximately five minutes.*

mysterious chords (Lento). The contrasting middle section is marked *Agitato*, with rapidly moving triplets that build in intensity and volume to climatic bell-like chords. The opening section returns in abbreviated form, the initial material this time sounding loudly across a much larger range. A soft coda of chiming chords concludes the brief work. Stokowski's orchestration emphasizes the mysterious, sometimes even sinister elements of the original piano piece, and fully brings out the association with bells at the end.

—Christopher H. Gibbs

# The Music

## Piano Concerto



Philip Galbraith

**Mark-Anthony Turnage**  
**Born in Corringham,**  
**United Kingdom, June 10,**  
**1960**  
**Now living in London**

The drama and display of the concerto form—and the possibility of intimacy within a crowd scene—have appealed to Mark-Anthony Turnage repeatedly over the years, ever since he wrote his saxophone concerto *Your Rockaby* some two decades ago. Among his most recent works are concertos for cello (2010) and for drum kit (2013). The latter year was when he also wrote the Piano Concerto we hear on this concert, specifically for tonight's soloist, who gave the world premiere in Rotterdam in October that year, similarly with Yannick Nézet-Séguin conducting. The work is quite compact, lasting just over 20 minutes, and is in the fast-slow-fast form that the concerto as a genre almost demands.

"The title of the opening movement," **Rondo-Variations**, Turnage has said, "sounds positively classical and rather decorative, but this is a little misleading, because the material really undergoes continual variation as it moves forward, like in most of my pieces. It doesn't become over-florid, like Liszt—which isn't really me—but there are plenty of tricky things for the fingers in other respects."

So it proves. The movement's basic theme—a short motif, a slant on that motif, and a repercussion—is introduced right away by the piano alone, and then repeated with a concluding touch of variation as the orchestra starts to arrive. The orchestra learns fast, and as the theme slips back and forth between piano and orchestra it keeps mutating. Even a staccato burst from the orchestra is just another variation, as the piano recognizes in working this new take into the mix. More alien, as it seems, is a blast from the jazz club next door, coming in on a band led by the brass, the piano responding. However, the whole orchestra except brass, with the piano busy inside, then breaks in to lay out the theme grandly.

In the next episode, the piano turns the theme blue, with light support from lower strings and woodwinds. The solo instrument then proposes a restoration of rhythmic energy with a swing, which the returning violins happily join, in combination with woodwinds and celesta. Breaks from brass and percussion now seem more in keeping, and the piano, replying, eventually opens the door to something

Mark-Anthony Turnage  
composed his *Piano Concerto*  
from 2012 to 2013.

*These current performances*  
mark the North American  
premiere of the work.

*The score calls for solo*  
*piano, three flutes, two*  
*oboes, English horn, two*  
*clarinets, bass clarinet, two*  
*bassoons, contrabassoon, four*  
*horns, three trumpets, three*  
*trombones, tuba, percussion*  
*(almglocken, bass drum*  
*with pedal, large bass drum,*  
*cowbell, gongs, handbells,*  
*hi-hat, marimba, vibraphone),*  
*harp, celesta, and strings.*

*The Concerto runs*  
*approximately 22 minutes in*  
*performance.*

like a reprise of the original theme, highly accented, on woodwinds and pizzicato strings. Through cross-cuts and interchanges—and a replay of the theme as grand orchestral melody—the movement courses on, to an ending that may be a surprise, snuffing out the theme in the bass register.

As slow movement, Turnage offers a memorial to the eminent German composer Hans Werner Henze (1926-2012), who gave him great encouragement when he was starting out—and a crucial commission, for his first opera. In 2006, as a present for Henze's 80th birthday, he had written a piece for strings, *Lullaby for Hans*. Now comes a "**Last Lullaby for Hans**," which he "composed immediately after I heard Hans Werner Henze had died—it was completed in short score by the time of the funeral and then fully orchestrated afterwards. It's a straightforward tribute because I wanted it to be direct, simple, and lyrical."

All this it is. The lullaby-lament melody—rising, then slowly stepping down, through a repeated note—belongs to the orchestra, the piano coming in with gentle bell sounds whose tripartite shape, AAB, might suggest that the first movement's theme has not finished its variations. Left to itself, the piano moves into a slow waltz before taking up the main melody, alone and then with the orchestra. The final page has piano and orchestra remembering together—and it is to Henze's memory that the whole Concerto is dedicated.

The finale (**A Grotesque Burlesque**) brings a complete change of tone, but in a direction Henze would surely have approved, toward exuberance, dance, and an engagement with popular culture. Latin syncopation marks the principal idea (though the composer also notes here "hints of Brahmsian finger patterns"), which is presented first by the soloist and again has an AAB shape recalling the first movement's theme. When the carnival procession has gone into the distance, slower music takes over, but still with echoes of what went before. Jerky music from the piano, over a mysterious drone, is then intercut with other music, leading to a stride-piano cadenza. Soon after the orchestra has re-entered, the Latin music is back, but only as one element in a revolving kaleidoscope. There is another break for the solo piano, which comes out of it into anxious alacrity as the orchestra seems about to freeze to a standstill. The end is in sight, and cannot be avoided.

# The Music

## Symphony No. 2



**Sergei Rachmaninoff**

So many of Sergei Rachmaninoff's Russian contemporaries came to music only after abandoning plans to study law, medicine, or some other profession. But Rachmaninoff was always going to be a musician—his background and connections virtually demanded it. His parents were both musical, and his grandfather had studied with the legendary Irish pianist John Field. His cousin, Alexander Siloti, was a former pupil of Liszt and one of the most important musical figures in Russia at the time. And while Rachmaninoff was still a teenager he became a protégé of Tchaikovsky, who didn't hesitate to proclaim him an equal.

**A Composer Clinging to the Past** Rachmaninoff left Russia after the October 1917 Revolution and never returned, shuttling for the next two decades between New York and Switzerland. In 1935 he settled in Beverly Hills, CA, and became a United States citizen just before he died in 1943. It was during this post-Russia period that he cemented his reputation as a piano performer, and actually composed relatively little. But Rachmaninoff always considered himself primarily a composer, not a pianist. And as a composer he was completely unmoved by the modernist musical experiments of the early 20th century, clinging steadfastly instead to the opulent and lyrical Romanticism of the 19th century. While this pleased his audiences, it failed to impress the music historians and modernist critics who at first regarded his works as little more than stale, uninteresting echoes of a past era. It was only after his death that Rachmaninoff's reputation as a composer rose to match his standing as one of the pre-eminent pianists of his day.

Rachmaninoff wrote two of his three symphonies before leaving Russia. The first, a youthful work from 1895, was dynamic and energetic, but failed dismally with the audience and critics at its premiere. This was a demoralizing blow for Rachmaninoff, whose confidence as a composer remained fragile throughout his career. Although his Piano Concerto No. 2 from 1901 was a stunning success, he still felt anxious about attempting another major orchestral piece. In 1906 he took a leave

of absence from his position as an opera conductor at the Imperial Theater in Moscow and started work on his Second Symphony in Dresden, Germany, finishing it the following summer after returning to Russia. It was premiered in February 1908, with the composer himself directing the orchestra. The score is dedicated to Sergei Taneyev, Rachmaninoff's old composition teacher.

**A Closer Look** Rachmaninoff unifies the movements of this symphony by recycling the principal themes and motifs. The first motif, heard in the lower strings at the start of the extended slow introduction (**Lento**), is recalled throughout the entire work, and its step-wise motion also characterizes the soaring melodic themes that follow. After a solo by the English horn, the movement proper (**Allegro moderato**) gets under way with a principal theme that refers back to the introduction. A relaxed and expressive secondary theme in G major provides some contrast before solos from the violin and clarinet in the development section expound again on the main theme. The development section builds to a new, dramatic climax, but in the recapitulation it is the more relaxed melody that dominates, heard this time in E major.

Rachmaninoff reverses the classical order of a symphony's interior movements by putting the scherzo (**Allegro molto**) before the slow movement, but doesn't really break any "rules" by doing so—there are plenty of 19th-century precedents for this practice. Even in this bustling scherzo the composer can't resist inserting a lyrical, nostalgic secondary theme, which shares many traits with the opening movement's main theme. A fugue-like trio section in the middle of the movement morphs into a march before the two opening melodies return to complete the symmetrical form.

The yearning phrases of the ultra-Romantic third movement (**Adagio**) connote the lyricism of vocal music rather than specifically instrumental inspirations. The violins' opening theme, which returns throughout this movement and again in the finale, was in fact re-used as the tune of a pop song from 1976, Eric Carmen's "Never Gonna Fall in Love Again." (Carmen had earlier used another Rachmaninoff melody, from the Second Piano Concerto, in his hit song "All By Myself" from 1975.) A silent pause after the impassioned development section creates a sense of dramatic expectancy before the solo woodwinds bring back the main theme in the recapitulation.

*Rachmaninoff composed his Symphony No. 2 from 1906 to 1907.*

*The Second Symphony has been a favorite of The Philadelphia Orchestra ever since its first performances in November 1909, under the composer's direction. The most recent subscription performances were led by Jaap van Zweden, in November 2010.*

*The Orchestra has recorded the Symphony four times: in 1951 and 1959 with Eugene Ormandy for CBS; in 1973 with Ormandy for RCA; and in 1993 with Charles Dutoit for London.*

*The work is scored for three flutes (III doubling piccolo), three oboes (III doubling English horn), two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum), and strings.*

*Performance time is approximately one hour.*

An **Allegro vivace** opening to the last movement suggests a vigorous, triumphant finale in E major. Here the composer restates fragments of sumptuous melodies from previous movements, and it is not always quite so optimistic. Sinister moments and intense interludes are interspersed among the recollections, but at the conclusion the arching melodies are combined with vitalizing accompanimental figures, leading to an emphatic, exultant finish.

—Luke Howard

# Musical Terms

## GENERAL TERMS

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

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

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

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

**Development:** See sonata form

**Diatonic:** Melody or harmony drawn from the tones of the major or minor scale

**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

**Harmony:** The combination of simultaneously sounded musical notes to produce chords and chord progressions

**Octave:** The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

**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.

**Pizzicato:** Plucked  
**Recapitulation:** See sonata 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.

**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.

**Staccato:** Detached, with each note separated from the next and quickly released

**Syncopation:** A shift of rhythmic emphasis off the beat

**Trio:** See scherzo

**Triplet:** A group of three equal notes to be performed in the time of two of like value in the established rhythm

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Agitato:** Excited

**Allegro:** Bright, fast

**Largo:** Broad

**Lento:** Slow

**Moderato:** A moderate tempo, neither fast nor slow

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very

# January/February

## The Philadelphia Orchestra

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**Beethoven** Symphony No. 5

**Shostakovich** Piano Concerto No. 2

**Shostakovich** Selections from Suite from *The Gadfly*

The January 28 concert is sponsored by MEDCOMP.

### Beethoven Piano Concerto No. 2

**Thursday, February 5** 8 PM

**Friday, February 6** 2 PM

**Saturday, February 7** 8 PM

**David Kim** Leader

**Imogen Cooper** Piano and Leader

**Grieg** "Holberg" Suite

**Beethoven** Piano Concerto No. 2

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# Tickets & Patron Services

Thank you for joining us in Verizon Hall. We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and are happy to answer any questions you may have. Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or by e-mail at [patronservices@philorch.org](mailto:patronservices@philorch.org).

**Subscriber Services:**  
215.893.1955

**Patron Services: 215.893.1999**

**Fire Notice:** The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

**No Smoking:** All public space in the Kimmel Center is smoke-free.

**Cameras and Recorders:** The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited.

**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:** Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated as quickly as possible by the usher staff.

**Accessible Seating:** Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 for more information. You may also purchase accessible seating online at [www.philorch.org](http://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](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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