Season 2015-2016

Thursday, February 4, at 8:00
Friday, February 5, at 2:00
Saturday, February 6, at 8:00

The Philadelphia Orchestra

Andrés Orozco-Estrada Conductor
Augustin Hadelich Violin

Barber Overture to *The School for Scandal,* Op. 5

Brahms Violin Concerto in D major, Op. 77
I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace—
Poco più presto

Intermission

Dvořák Symphony No. 7 in D minor, Op. 70
I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace
IV. Finale: Allegro

This program runs approximately 2 hours.

The February 4 concert is sponsored by **Robert E. Mortensen**.

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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 two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly 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 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, The Philadelphia Orchestra today 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 serves as a catalyst for cultural activity across Philadelphia's many communities, as it builds an offstage presence as strong as its onstage one. The Orchestra's award-winning Collaborative Learning initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUp concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad. 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.

Music Director


Chris Lee

Music Director **Yannick Nézet-Séguin**, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra, and he has renewed his commitment to the ensemble through the 2021-22 season. 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 him "phenomenal," adding that under his baton, "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better." Highlights of his fourth season include a year-long exploration of works that exemplify the famous Philadelphia Sound, including Mahler's Symphony No. 8 and other pieces premiered by the Orchestra; a Music of Vienna Festival; and the continuation of a commissioning project for principal players.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling 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 two CDs on that label; the second, Rachmaninoff's Rhapsody on a Theme of Paganini with pianist Daniil Trifonov, was released in August 2015. He continues fruitful recording relationships 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 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 appointments as Companion of the Order of Canada and Officer of the National Order of Quebec, a Royal Philharmonic Society Award, Canada's National Arts Centre Award, the Prix Denise-Pelletier, Musical America's 2016 Artist of the Year, and honorary doctorates from the University of Quebec, the Curtis Institute of Music, and Westminster Choir College.

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

Conductor


Martin Sigmund

Born in Colombia and trained in Vienna, conductor **Andrés Orozco-Estrada** is making his Philadelphia Orchestra debut with this week's concerts. In 2014 he took up the positions of music director of the Houston Symphony and chief conductor of the Frankfurt Radio Symphony, and this past fall he became principal guest conductor of the London Philharmonic. Highlights of this current season include his debut with the Cleveland Orchestra and a return to the Gothenburg Symphony following a highly successful debut in 2014.

Mr. Orozco-Estrada first came to international attention in 2004 when he took over a concert with the Tonkünstler Orchestra at Vienna's Musikverein and was celebrated by the Viennese press as a "wonder from Vienna." He became music director of that ensemble at the start of the 2009-10 season, serving until 2015. Between 2009 and 2013 he was also principal conductor of the Basque National Orchestra. Other recent performance highlights include returns to the Orchestre National de France, the Orchestra dell'Accademia Nazionale di Santa Cecilia, and the Vienna Philharmonic; debuts with the Pittsburgh and St. Louis symphonies, the Royal Concertgebouw Orchestra, and the Oslo Philharmonic; and his conducting debut at the Glyndebourne Festival Opera with a production of Mozart's *Don Giovanni.* Mr. Orozco-Estrada has also worked with such leading orchestras as the Munich and Royal Stockholm philharmonics, the Leipzig Gewandhaus and Mahler Chamber orchestras, and the City of Birmingham and Hamburg's NDR symphonies.

Born in 1977 in Medellín, Mr. Orozco-Estrada began his musical studies on the violin and had his first conducting lessons at the age of 15. In 1997 he moved to Vienna, where he joined the conducting class of Uroš Lajovic, pupil of Hans Swarowsky, at the Vienna Music Academy, completing his degree with distinction by conducting the Vienna Radio Symphony at the Musikverein. While the emphasis of his artistic work lies in the Romantic repertoire and Viennese classics, he also shows a keen interest in contemporary music and regularly performs premieres of Austrian composers as well as new compositions of Spanish and South American origin. Mr. Orozco-Estrada currently lives in Vienna.

Soloist


Paul Glickman

Violinist **Augustin Hadelich** made his Philadelphia Orchestra debut in 2013 and most recently performed with the ensemble in the summer of 2015 at the Bravo! Vail festival. In addition to these current performances, highlights of his 2015-16 season include debuts with the Chicago and Pittsburgh symphonies, the Orpheus Chamber Orchestra in Carnegie Hall, and the Finnish Radio Orchestra, and return performances with the London Philharmonic and the symphonies of Atlanta, Cincinnati, Detroit, Louisville, Milwaukee, New Jersey, Oregon, Seattle, Utah, and Vancouver. Other projects include a return to Wigmore Hall in London, a recording with the London Philharmonic, a residency with the Bournemouth Symphony, and numerous recital appearances in Germany.

Mr. Hadelich's first major orchestral recording, featuring the violin concertos of Sibelius and Thomas Adès (*Concentric Paths*) with Hannu Lintu conducting the Royal Liverpool Philharmonic, was released in 2014 on the AVIE label. He has recorded three previous albums for AVIE: *Flying Solo,* masterworks for solo violin; *Echoes of Paris,* featuring French and Russian repertoire; and *Histoire du Tango,* violin-guitar works in collaboration with Pablo Villegas. A recent recording of the Mendelssohn Concerto and Bartók's Second Concerto with the Norwegian Radio Orchestra under Miguel Harth-Bedoya was released on AVIE in 2015. For the Seattle Symphony with Ludovic Morlot, Mr. Hadelich has recorded Dutilleux's *L'Arbre des songes* (Seattle Symphony MEDIA), recently nominated in the Best Classical Instrumental Solo category for a 2016 Grammy Award.

The son of German parents, Mr. Hadelich was born in Italy in 1984. A resident of New York City since 2004 and now an American citizen, he holds an artist diploma from the Juilliard School. The 2006 gold medalist of the International Violin Competition of Indianapolis, Mr. Hadelich is also the recipient of the inaugural Warner Music Prize (2015), Lincoln Center's Martin E. Segal Award (2012), a Borletti-Buitoni Trust Fellowship in the U.K. (2011), and an Avery Fisher Career Grant (2009). He plays the 1723 "Ex-Kiesewetter" Stradivarius violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

Framing the Program

Parallel Events

1878 **Brahms** Violin Concerto	**Music** Sullivan *H.M.S. Pinafore* **Literature** Hardy *The Return of the Native* **Art** Rodin *Saint John the Baptist Preaching* **History** Paris World Exhibition
1884 **Dvořák** Symphony No. 7	**Music** Debussy *L'Enfant prodique* **Literature** Ibsen *The Wild Duck* **Art** Seurat *Une Baignade, Asnières* **History** First subway, in London
1931 **Barber** Overture to *The School for Scandal*	**Music** Varèse *Ionisation* **Literature** Buck *The Good Earth* **Art** Brancusi *Mlle. Pogany* **History** First trans-African railroad line completed

Johannes Brahms, whose magnificent Violin Concerto forms the centerpiece of today's concert, proved a generous and inspiring mentor to his younger Czech contemporary Antonín Dvořák, whose Seventh Symphony closes the program. Both composers wrote violin concertos for the celebrated Hungarian violinist Joseph Joachim, who helped Brahms mold the solo part of his and gave the premiere performance on New Year's Day 1879 in Leipzig with the composer conducting.

In 1884 Dvořák heard a performance of Brahms's most recent symphony, the brooding Third in F major. The piece provided inspiration for him to write a new one of his own, the Seventh in D minor. The next year Dvořák conducted its premiere in London.

Amidst the confrontational music of so much 20th-century Modernism Samuel Barber stood out as a composer who furthered Brahms's lush Romantic legacy. The concert opens with Barber's first orchestral work, written at age 21 when he was a student at the Curtis Institute of Music. The vibrant Overture to *The School for Scandal* was inspired by Richard Brinsley Sheridan's charming comedy of manners, which premiered in London in 1777.

The Music

Overture to *The School for Scandal*

Samuel Barber
Born in West Chester, Pennsylvania, March 9, 1910
Died in New York City, January 23, 1981

The precocious son of a talented pianist and nephew of the celebrated Metropolitan Opera contralto Louise Homer, Samuel Barber entered the Curtis Institute of Music at age 14. By his early 20s he was making a brilliant career as a composer with such works as *The School for Scandal* Overture, the *Music for a Scene from Shelley,* and the First Symphony. Two Pulitzer scholarships and a Prix de Rome facilitated long periods in Italy, where he made the acquaintance of Arturo Toscanini. The great conductor cemented Barber's fame in November 1938 when he conducted the first Essay for Orchestra and the Adagio for Strings in a nationally broadcast concert.

Barber was a genuine Romantic who remained true to himself, and whose music has stood up—through its solid construction and innate lyricism—to some rather severe criticism from academic circles. As tonality and Romanticism regained acceptance in the late 20th century, the value of his musical "stock" has risen considerably. Viewed as old-fashioned by critics during the composer's lifetime, Barber's music has always been embraced by audiences as delightfully lush and marvelously reassuring.

The buoyant *School for Scandal* Overture, his first orchestral work, shows how his gifts were already evident at age 21. He began composing the eight-minute piece during the summer of 1931 in Italy, where he was studying with his Curtis teacher, Rosario Scalero. The piece won the Columbia University James H. Bearns Prize in 1933 and was first performed in August of that year by The Philadelphia Orchestra at the Robin Hood Dell series (the spiritual if not the actual predecessor of the current Mann Center series) with Alexander Smallens conducting.

Love of Literature The 1930s was a decade in which creative Americans were still avid readers of world literature—and among composers, Barber had perhaps the keenest literary sense of any artist of his generation. At Curtis he studied not only music but also English and French literature, and he took courses in German and Spanish as well. His journals suggest that during these years he read widely from Shakespeare, Marlowe, Swift,

The Overture to The School for Scandal *was composed in 1931.*

The Overture received its premiere in August 1933 at a concert of the Robin Hood Dell series, with Alexander Smallens conducting The Philadelphia Orchestra. The first subscription performances were in November 1956 with Eugene Ormandy on the podium. Most recently on subscription the piece was performed in February 2010 with Rossen Milanov.

Barber's score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, suspended cymbals, triangle), harp, celesta, and strings.

Performance time is approximately eight minutes.

Sterne, Dickens, Shelley, Keats, Pope, Yeats, Carlyle, Turgenev, Chekov—and the list goes on and on.

The School for Scandal Overture we hear today, as well as many later works, is evidence of his literary passions. It was inspired by Richard Brinsley Sheridan's charming comedy of manners, which premiered in London in 1777. The great English critic William Hazlitt, writing in the early 19th century, observed that the play was

> if not the most original, perhaps the most finished and faultless comedy which we have. When it is acted, you hear people all around you exclaiming, "Surely it is impossible for anything to be cleverer." … Besides the wit and ingenuity of this play, there is a genial spirit of frankness and generosity about it, that relieves the heart as well as clears the lungs. It professes a faith in the natural goodness, as well as habitual depravity of human nature. While it strips off the mask of hypocrisy, it inspires a confidence between man and man.

Although Barber called the work an overture, it was not intended for performance with the play but was actually more of "a musical reflection of the play's *spirit*." In this youthful composition there is a sureness of design (it is cast in straightforward sonata form) and a melodic facility and sweetness that does not preclude a certain toughness and rigor.

—Paul J. Horsley/Christopher H. Gibbs

The Music

Violin Concerto

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

The year 1878 was relatively calm for the restless Johannes Brahms. After coming to terms with Beethoven's shadow—publishing his First Symphony in 1877 after many years of working on it—he set out with friends on a long-awaited first trip to Italy in the spring. He learned some Italian and spent four weeks visiting Venice, Florence, Rome, and Naples, among other cities. He sent his longtime confidant, Clara Schumann, an update: "How often do I not think of you, and wish that your eyes and heart might know the delight which the eye and heart experiences here." Upon his return to the tiny town of Pörtschach on Lake Wörth, 200 miles southwest of Vienna, Brahms spent a felicitous summer composing his massive Violin Concerto in D major and completing his Piano Pieces, Op. 76.

An "Unplayable" Work At the end of August, Brahms sent his violinist friend Joseph Joachim two brief letters revealing that he was busy composing a concerto. With typical modesty, Brahms asked Joachim if he might consider playing it: "Naturally, I was going to ask you to make corrections, thought you should have no excuse either way—neither respect for music that is too good, nor the excuse that the score isn't worth the trouble." Joachim received the final solo parts only on December 12, leaving him little time to shape the music before its New Year's premiere at the Leipzig Gewandhaus with Brahms conducting. Infamous early reactions included Joseph Hellmesberger's "it wasn't for, but against the violin" and Henryk Wieniawski's "unplayable." Sentiments quickly changed after Joachim performed it in Vienna on January 14, 1879, with his own cadenza. Brahms remarked, "The cadenza went so magnificently at our concert here that the people clapped right on into my coda." The two spent the next six months perfecting the work, which is now a concert hall staple.

Brahms initially intended his Violin Concerto to have four movements like a symphony but by November 1878 conceded, "The middle movements have fallen out—naturally they were the best! I have replaced them with a poor adagio." In 1853, when Brahms was only 20 years old, Robert Schumann created epic expectations for him by naming him the heir to Beethoven and calling his early piano sonatas "veiled symphonies." But perhaps one should

Brahms composed his Violin Concerto in 1878.

Fritz Kreisler was the soloist in the first Philadelphia Orchestra performances of the piece, in 1907 with Carl Pohlig on the podium. Most recently the work was performed at subscription concerts with Gil Shaham and Yannick Nézet-Séguin in May 2013.

The Orchestra has recorded the Concerto three times, all for CBS: in 1945 with Eugene Ormandy and Joseph Szigeti; in 1956 with Ormandy and Zino Francescatti; and in 1960 with Ormandy and Isaac Stern.

The score calls for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Brahms's Violin Concerto runs approximately 40 minutes in performance.

understand Brahms's Violin Concerto as a veiled piano sonata. It sparkles with witty pianistic thirds, beefy chords, and two-against-three rhythms. Written for pairs of flutes, oboes, clarinets, bassoons, trumpets, four horns, timpani, and strings, the work features traditional orchestration, more typical of Romantic Schubert than early modern Mahler. Austrian violinist Fritz Kreisler, who championed the work in the 20th century, donated a copy of the score in Brahms's hand to the Library of Congress in 1948.

A Closer Look The Concerto contains a range of musical elements reflecting the vast Austro-Hungarian Empire ruled by Franz Joseph I and his stylish wife, Elisabeth. The opening movement (**Allegro non troppo**) suggests a conflict between the external opulence and internal loneliness of Schönbrunn—the Habsburg's Viennese country palace surrounded by graveled paths, pedestaled sculptures, and manicured gardens. The piece is written in double-exposition concerto form, and begins with strings and woodwinds in a carefree triple meter. The first theme's arpeggios capture a sense of security and pride, much like the first measures of Beethoven's "Eroica" Symphony. Soon unison strings in a loud dynamic provide a contrasting mood. An oboe announces a more introspective timbre, which will repeat in the second movement. A sudden dotted rhythm in minor presupposes the arrival of the soloist, who enters tempestuously and attacks this mercurial movement, challenging the most virtuosic of violinists.

The **Adagio** leads the listener into the Austrian countryside. Echoing Beethoven's struggle against fate in the Fifth Symphony, a plaintive oboe momentarily steals the show, once prompting Pablo de Sarasate, the Spanish virtuoso, to quip that he refused to "stand on the rostrum, violin in hand and listen to the oboe playing the only tune in the adagio." Before long though, the violinist spins the tune into different layers of splendid melody. The third movement (**Allegro giocoso, ma non troppo vivace—Poco più presto**) starts with an understandably impatient soloist, as in Beethoven's Fifth Piano Concerto. Dicey double stops and hammering hemiolas add variety to the rapid rondo. Brahms did not include a cadenza here, as the soloist has enough knotty passages in Hungarian style to satisfy any player. A humble decrescendo precedes the final loud chords, one more nod to the unshakable Beethoven.

—Eleonora M. Beck

The Music

Symphony No. 7

Antonín Dvořák
Born in Nelahozeves, Bohemia, September 8, 1841
Died in Prague, May 1, 1904

In a 1941 article entitled "Dvořák the Craftsman," the British composer and conductor Victor Hely-Hutchinson wrote, "To begin with, Dvořák was not a miniaturist, nor an epigrammatist, but a composer in the true sense of the word: he had from the outset that sense of musical construction and development on a big scale which distinguished the great masters. … He is a master of the terse expository style, and equally of discursive development; and he can also perorate at the end of a movement with real oratorical power." He continued, "Among the symphonies the 'New World' is obviously the most popular, while the tragic and impassioned [Seventh] Symphony in D minor has, at any rate, until recent years been comparatively seldom performed." Hely-Hutchinson was joined in his admiration of the Seventh Symphony by the composer, conductor, and music analyst Donald Francis Tovey, who was quite impressed by this majestic score: "I have no hesitation in setting Dvořák's [Seventh] Symphony along with the C-major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples of this art-form since Beethoven." He concluded, "There should be no difficulty at this time of day in recognizing its greatness."

A Connection with England It is unsurprising that two British musicians should laud Dvořák in such terms considering the exalted reputation the Czech composer enjoyed in Britain during his lifetime and thereafter. The picturesque tale of Dvořák's time in America has overshadowed his many successful visits to England: Indeed, British musicians were greatly responsible for widening Dvořák's international reputation. In 1883 the choral conductor Joseph Barnaby presented the composer's Stabat Mater to sensational acclaim in London. In the wake of this performance, Dvořák was commissioned to write large choral scores for festivals in Birmingham and Leeds. In 1884 a young Edward Elgar played in the first violin section when Dvořák conducted his Stabat Mater at the Three Choirs Festival in Worcester. Elgar wrote to a friend, "I wish you could hear Dvořák's music. It is simply ravishing, so tuneful & clever & the orchestration is wonderful." The Czech composer's esteem in Britain was confirmed in 1891 when he was awarded an honorary doctorate from Cambridge University.

Dvořák's Seventh Symphony was composed from 1884 to 1885.

The first Philadelphia Orchestra performances of the Seventh were not until February 1965, when Hans Schmidt-Isserstedt conducted the work. Its most recent appearance on subscription concerts was in March 2012 with James Conlon.

The Philadelphians have recorded the Symphony twice: in 1976 with Eugene Ormandy for RCA and in 1989 with Wolfgang Sawallisch for Angel/EMI.

Dvořák scored the piece for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Performance time is approximately 40 minutes.

In response to the ecstatic reception accorded to Dvořák's Sixth Symphony at its British premiere in 1884, the Royal Philharmonic Society made him an honorary fellow. It also commissioned him to write a symphony to be presented in the following season. During that same year, the composer had heard a performance of his friend Johannes Brahms's new Third Symphony and was determined to meet its high symphonic standard. Dvořák began to sketch his Seventh Symphony on December 13, 1884; he later recalled that the first theme "flashed into my mind on the arrival of the festive train bringing our countrymen from Pest." As he wrote to a friend later that month, "a new symphony (for London) occupies me, and wherever I go I think of nothing but my work, which must be capable of stirring the world, and God grant me that it will!" The Seventh Symphony was completed on March 17, 1885, and Dvořák conducted the premiere in London on April 22. It was a resounding success among audience members and music critics alike.

A Closer Look Cast in the somber key of D minor, the Seventh Symphony is one of Dvořák's towering achievements. The evidence of his labor can be seen on every page: His sketches evince a constant process of evaluation and revision. As the composer's English biographer, John Clapham, noted, "His inspiration came through hard work." The Symphony itself is brilliantly scored; Hely-Hutchinson observed that as an orchestrator Dvořák possessed an "unerring sense, born of a combination of imagination and experience, of apt and arresting tone-quality."

The first movement (**Allegro maestoso**) is cast as a taut sonata form, the material of which is derived solely from the brooding opening theme. The second movement (**Poco adagio**) begins serenely with a chorale in the woodwinds, but this otherworldly music is soon interrupted by eruptions of sweeping heroic tragedy and deep emotion. The **Scherzo (Vivace)** is a *furiant,* a wild Czech dance that is characterized by constant syncopation; it is paired with a lyrical and pastoral trio in order to offer a respite from the whirling fervor of the dance. The music of the **Finale (Allegro)** is barely contained within a modified sonata form, dark, impassioned music hurtling forward to a coda of overwhelming tragic grandeur.

—Byron Adams

Musical Terms

GENERAL TERMS

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

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

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

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

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

Dissonance: A combination of two or more tones requiring resolution

Double-stop: In violin playing, to stop two strings together, thus obtaining two-part harmony

Furiant: A rapid Bohemian dance, with alternating rhythms and changing accentuation

Harmonic: Pertaining to chords and to the theory and practice of harmony

Hemiola: The articulation of two units of triple meter as if they were notated as three units of duple meter

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

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

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.

Syncopation: A shift of rhythmic emphasis off the beat

Trio: See scherzo

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Giocoso: Humorous

Maestoso: Majestic

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

(Ma) non troppo: (But) not too much

Più: More

Poco: Little, a bit

DYNAMIC MARKS

Decrescendo: Decreasing volume

February

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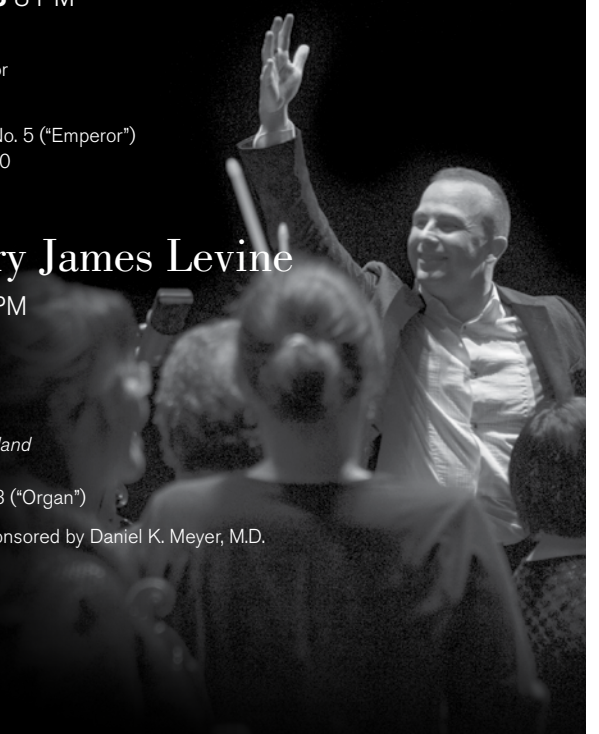

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PreConcert Conversations: PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend

Lost and Found: Please call 215.670.2321.

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 or visit www.philorch.org for more information.

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.

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.

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