

Season 2015-2016

Thursday, March 3, at 8:00

Friday, March 4, at 2:00

Saturday, March 5, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Hélène Grimaud Piano

Brahms Piano Concerto No. 2 in B-flat major, Op. 83

I. Allegro non troppo

II. Allegro appassionato

III. Andante—Più adagio—Tempo I

IV. Allegretto grazioso—Un poco più presto

Intermission

Schumann Symphony No. 1 in B-flat major, Op. 38
("Spring")

I. Andante un poco maestoso—Allegro
molto vivace

II. Larghetto—

III. Scherzo (Molto vivace)—Trio I (Molto più
vivace)—Tempo I—Trio II—

IV. Allegro animato e grazioso

This program runs approximately 1 hour, 50 minutes.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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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.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Yo-Yo Ma

April 28-May 1



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Soloist



MAT HEINER

French pianist **Hélène Grimaud** was born in 1969 in Aix-en-Provence where she began her piano studies. She was accepted into the Paris Conservatory at age 13 and in 1987 made her recital debut in Tokyo. That same year Daniel Barenboim invited her to perform with the Orchestre de Paris, marking the launch of Ms. Grimaud's musical career, one highlighted by concerts with most of the world's major orchestras and many celebrated conductors. She made her Philadelphia Orchestra debut in 2000. She has been an exclusive Deutsche Grammophon artist since 2002, and her recordings have been awarded numerous accolades, among them the Cannes Classical Recording of the Year, the Choc du Monde de la Musique, the Diapason d'Or, the Grand Prix du Disque, and the ECHO Klassik Award. Her latest recording, *Water*, brings together works by nine composers and was released in January.

Ms. Grimaud's recent performance highlights include two collaborations with the Turner Prize-winning artist Douglas Gordon. She also appeared at the opening night gala of the new Philharmonie de Paris and gave two summer concerts at the Caramoor Center for Music and the Arts in Katonah, NY, in her role as 2015 artist-in-residence. In addition to these current performances, highlights of the 2015-16 season include appearances with Valery Gergiev and the Mariinsky Orchestra at St. Petersburg's White Nights Festival; performances of works by Beethoven with the Orchestra dell'Accademia Nazionale di Santa Cecilia under Antonio Pappano; and tours of Asia and Europe, playing concertos by Ravel, Brahms, and Mozart.

Ms. Grimaud has established herself as a committed wildlife conservationist, a compassionate human rights activist, and a writer. Between her debut in 1995 with the Berlin Philharmonic under Claudio Abbado and her first performance with the New York Philharmonic under Kurt Masur in 1999, she established the Wolf Conservation Center in New York State. Her love for the endangered species was sparked by a chance encounter with a wolf in northern Florida. Ms. Grimaud is a member of Musicians for Human Rights, a worldwide network of people working in the music field to promote a culture of social change. She is also the author of three books.

Framing the Program

Parallel Events

1841

Schumann

Symphony

No. 1

Music

Rossini

Stabat Mater

Literature

Tolstoy

The Vampire

Art

Cole

The Voyage of

Life: Childhood

History

Britain occupies

Hong Kong

1881

Brahms

Piano Concerto

No. 2

Music

Borodin

String Quartet

No. 2

Literature

James

The Portrait of a

Lady

Art

Böcklin

The Isle of the

Dead

History

Vatican archives

opened to

scholars

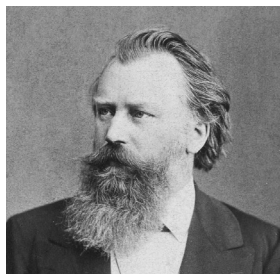
The two composers featured today, born a generation apart, enjoyed a brief but enormously significant friendship. Robert Schumann immediately spotted a genius when he was introduced to the 20-year-old Johannes Brahms and used his influence to promote him. Sadly this advocacy would not last long as Schumann attempted suicide the following year and was in an asylum for two years after that. Clara Wieck, his widow and a brilliant musician, continued to offer Brahms support and guidance in a relationship that lasted until their deaths less than a year apart.

Schumann called some of Brahms's early pieces "symphonies in disguise," which aptly describes the monumental Piano Concerto No. 2. Like most symphonies, it has four movements and begins memorably with a solo horn passage to which the pianist responds. The great music critic Eduard Hanslick, an ardent Brahms supporter, called the work a "symphony with piano obbligato."

Schumann composed his vibrant Symphony No. 1 not long after hearing performances of Schubert's "Great" C-major Symphony, which gave him added courage to tackle the genre Beethoven so dominated. The nickname "Spring" originated with the composer, who was inspired by a poem of Adolph Böttger in which the last couplet reads: "O turn from this, your present course/springtime blossoms in the valley!"

The Music

Piano Concerto No. 2



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

"My concerto here has been a brilliant and decisive—flop." So Brahms informed his close friend Joseph Joachim, the celebrated violinist, after the premiere of the First Piano Concerto in January 1859. He went on to predict: "In spite of it all, the Concerto will be well liked some day when I have improved its anatomy, and a second one will certainly sound different." Although Brahms did not do any major surgery on the work, it nonetheless went on as he predicted to achieve great popularity. Moreover, he did produce a Second Piano Concerto that sounds quite different, even if it took him some 22 years to do so.

The fiasco with the First Piano Concerto generally soured Brahms on orchestral music for quite some time and proved to be one of the various contributing factors for his long delay in composing a symphony. In the late 1870s, after finally having written his first two symphonies and the Violin Concerto, Brahms took up the challenge of another piano concerto, completing it in the summer of 1881.

First Reactions With typical humorous self-deprecation Brahms informed his friend Elisabet von Herzogenberg that he had "written a tiny, tiny piano concerto, with a tiny, tiny wisp of a scherzo." In fact, the Concerto was the longest ever written to that point and remains one of the most demanding in the standard repertory. The scherzo, moreover, is one of its most unusual features—an added second movement that lends the work notable symphonic dimensions. The famous conductor and pianist Hans von Bülow put his Meiningen Court Orchestra at Brahms's disposal to test out the Concerto before the public premiere with another orchestra and conductor in Budapest on November 9, 1881, with the composer as soloist.

The English composer Charles Stanford heard an early performance and commented that Brahms's playing "was not so much that of a finished pianist as that of a composer who despised virtuosity." The notoriously difficult Concerto appears to have defeated the composer to a certain extent: "There were handfuls of wrong notes." Yet Stanford discerned deeper qualities in Brahms's performance: "Never since have I heard such a rendering of the Concerto, so complete in its outlook or so big in its interpretation.

Brahms composed his Second Piano Concerto from 1878 to 1881.

Richard Buhlig was the soloist and Carl Pohlig the conductor in the first Philadelphia Orchestra performances of the B-flat Concerto, in November 1907; the most recent performances on a subscription concert were in October 2009, with pianist Yefim Bronfman and Charles Dutoit. Some of the great pianists who have performed it in Philadelphia include Olga Samaroff, Vladimir Horowitz, Arthur Rubinstein, Rudolf Serkin, Claudio Arrau, Van Cliburn, Gary Graffman, Maurizio Pollini, Vladimir Ashkenazy, Alfred Brendel, Emanuel Ax, André Watts, and Leif Ove Andsnes.

The Orchestra has recorded the work five times, all with Eugene Ormandy: in 1945, 1956, and 1960 with Serkin for CBS; in 1965 with Eugene Istomin for CBS; and in 1971 with Rubinstein for RCA.

The score calls for two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, two trumpets, timpani, and strings, in addition to the solo piano.

The Second Concerto runs approximately 50 minutes in performance.

The wrong notes did not really matter, they did not disturb the audience any more than it did the composer." Bülow, who conducted the performance, was completely won over and stated that the "new piano concerto is absolutely first rate and sounds wonderful, and, moreover, he plays it with matchless beauty—with clarity, weight, and richness."

Not long after this Franz Liszt, representative of almost everything Brahms felt was wrong with music at that time, got a copy of the published score and wrote admiringly to the composer: "I beg you to forgive my delay in thanking you for so kindly sending me your Concerto. If I may speak frankly, at first reading this work seemed to me a little grey in tone; I have, however, gradually come to understand it. It possesses the pregnant character of a distinguished work of art in which thought and feeling move in noble harmony."

A Closer Look Eduard Hanslick, the noted Viennese music critic and ardent Brahms supporter, called the Concerto a "symphony with piano obbligato." While the four-movement structure may indeed point toward the genre of the symphony, the hallmark of concerto form—interaction between soloist and ensemble—is unforgettably established at the very opening of the first movement (**Allegro non troppo**), when a lyric horn melody is gracefully answered by the piano. The dialogue between the dreamlike horn and the subtle keyboard soloist leads to a mighty piano cadenza that sets up the energetic drama of much of the movement, balancing the intimacy of the recurring opening material with the fierce intensity of the contrasting themes.

The added scherzo (**Allegro appassionato**) also has an abundance of moods, especially in the middle section where elegant Handelian counterpoint seamlessly shifts to Lisztian chromatic passagework, back to shades of the Baroque, and then on to a dreamy texture one might find in a Chopin nocturne. The third movement **Andante** begins with a memorable song without words for the solo cello—a melody that is related to Brahms's later song "Immer leiser wird mein Schlummer" (Ever fainter grows my slumber). As musicologist Constantin Floros has noted, there is a brief reference to another song, "Todessehnen" (Yearning for death), which may support an autobiographical reading of the Concerto that some scholars have proposed. The sparkling finale (**Allegretto grazioso**) makes passing use of the Hungarian style that Brahms employed in most of his concertos and in various chamber compositions, not to mention in his famous Hungarian Dances.

The Music

Symphony No. 1 (“Spring”)



Robert Schumann
Born in Zwickau,
Saxony, June 8, 1810
Died in Endenich,
July 29, 1856

Composing symphonies was no easy task for the composers who reached maturity in the 1830s and afterwards. In 1839 the 29-year-old Robert Schumann expressed his astonishment over the fact that despite the high regard in which Beethoven's symphonies were held, these masterpieces had failed to elicit enduring responses from the younger generation of composers. According to Schumann, most of the symphonic works of the recent past amounted to little more than “pale imitations” of Beethoven; all too rarely did he detect signs of “a genuine preservation or mastery of the grand form, where musical ideas alternate in rapid succession and yet are linked by an inner spiritual bond.”

The aspiring symphonic composers of the mid-19th century experienced such difficulties in fulfilling their ambitions because they were faced with an almost insurmountable challenge. On the one hand, they were compelled to produce symphonies worthy of taking a place next to those of an imposing model; on the other hand, the demand for originality prevented them from merely copying that model. Schumann was one of a select group—including Mendelssohn, Berlioz, Brahms, Dvořák, and Tchaikovsky—who rose to the challenge. But for Schumann, as for many others, the road to “mastery of the grand form” proved to be a rocky one.

Toward the First Symphony Schumann's first symphonic attempts date back to the late 1820s, while he was half-heartedly pursuing legal studies in Leipzig. Having nearly finished a Piano Quartet in C minor at the time, he shelved the work with the intention of eventually recasting it as a symphony—a project that never came to fruition. Although his subsequent plan to write an opera based on Shakespeare's *Hamlet* also failed to materialize, he recycled some of the sketches in his first large-scale effort for orchestra, a Symphony in G minor that occupied him between October 1832 and May 1833. Commonly known as the “Zwickau” Symphony, owing to the November 1832 premiere of its first movement in Schumann's hometown, the work remained a torso, consisting of preliminary versions for the opening pair of movements and lapidary sketches for the third movement

and finale. Despite its incomplete state, the Symphony bears unmistakable traces of Schumann's study of Beethoven's orchestral works. The solemn tread of the second movement's principal melody in particular calls to mind the celebrated Allegretto of Beethoven's Seventh Symphony, the theme of which had recently provided Schumann with the point of departure for a set of variations for piano.

In the ensuing years, Schumann's symphonic impulses went underground, so to speak, manifesting themselves in the rich textures of piano works such as the Symphonic Etudes (Op. 13), the *Concert sans orchestre* (Op. 14), and the *Fantasie* (Op. 17). One of the major catalysts for Schumann's renewed interest in the symphony *per se* came during the course of his stay in Vienna between October 1838 and April 1839, when he was introduced to Schubert's Symphony in C major (D. 944; known as the "Great") by the composer's brother Ferdinand. Mightily impressed by Schubert's demonstration that it was indeed possible to make an original contribution to the symphonic repertoire in the wake of Beethoven, Schumann arranged for a performance of the virtually unknown masterpiece by the Leipzig Gewandhaus Orchestra under Mendelssohn's direction. On December 11, 1839, a day after hearing the orchestra read through the work, Schumann dispatched a breathless report to Clara Wieck. "Schubert's symphony," he wrote, "is beyond description. The instruments are made to sound like *human voices* ... and this length, this heavenly length like a novel in four volumes. ... I was totally happy, and wished only that you were my wife and that I too could write such symphonies." Both wishes would come true—though not as quickly as Schumann hoped.

Victors in a protracted and emotionally draining legal battle with Friedrich Wieck, Clara's father and Schumann's old piano teacher, the couple were finally wed on September 12, 1840. For the better part of the previous year, Schumann had devoted himself almost exclusively to song-writing (in May he wrote to Clara: "I'd like to sing myself to death, like a nightingale"), and he continued to write songs at a prodigious rate even after the wedding. Then, in mid-October, Schumann made a suggestive entry in the "marriage diary" in which he and Clara kept an intimate record of their lives together: "I have ventured into a territory where, to be sure, not every first step is successful." A probable reference to sketches for a symphonic movement in C minor (which failed to get off the ground), this comment speaks to the first stirring

of the impulses that would unleash a steady stream of orchestral works in the year to come.

Youthful Energy A series of entries in Schumann's household account books for late January 1841 offer an abbreviated though vivid account of his rapid progress on what would become his First Symphony in B-flat (Op. 38):

23 January: Began the "Spring" Symphony.

24 January: Finished the Adagio and Scherzo of the Symphony.

25 January: Symphonic fire—sleepless nights—work on the last movement.

26 January: Hooray! The Symphony is finished!

These jottings, it should be emphasized, refer to the sketch of the Symphony, and not the fully notated score. Hence, without further ado, Schumann proceeded to flesh out his preliminary draft, having made sufficient headway by the middle of February to be able to play through the work at the piano for a gathering of friends. Clara waxed poetic in the marriage diary, describing the Symphony as a marvelous expression of "youthful energy," and claiming to sense in the new work "the fragrance of violets ... and the sound of birdsong in the spring air." By all accounts, the premiere of the Symphony on March 31, 1841—with Mendelssohn leading the Gewandhaus Orchestra—was a resounding success. The critics were nearly unanimous in their praise, calling attention to Schumann's firm grasp of the symphonic design and to the "romantic *chiaroscuro*" of his orchestration. Taking justifiable pride in his accomplishment, Schumann wrote of the premiere: "This day is surely one of the most important in my artistic life."

The First Symphony has been aptly described as a work lying somewhere between "absolute" and "program" music. We know from Schumann's diary and household account books that it was originally entitled "Spring" Symphony after a brief poem by the little-known writer Adolph Böttger. The last couplet of Böttger's poem seems to have especially captured Schumann's imagination:

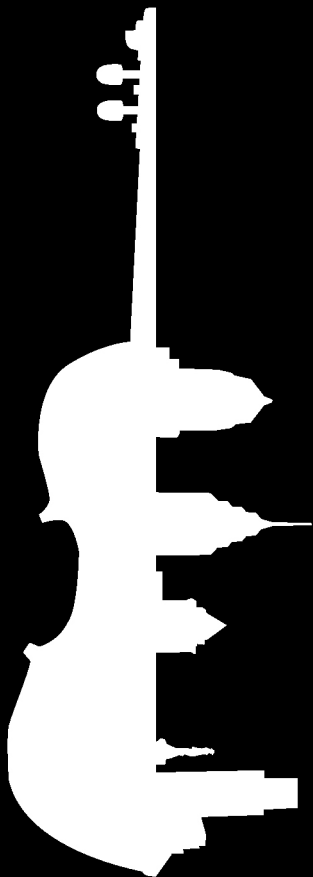
*O wende, wende deinen Lauf
im Thale blüht der Frühling auf!*

[O turn from this, your present course
springtime blossoms in the valley!]

A Closer Look Indeed Schumann preserved the accentuation of these lines in the powerful motto announced by the horns and trumpets at the very beginning of the Symphony (**Andante un poco**

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Schumann composed his First Symphony in 1841.

The first Philadelphia Orchestra performances of the Symphony were led by Fritz Scheel, in November 1901. The most recent subscription performances were in October 2009, with Roger Norrington.

The Philadelphians have recorded the "Spring" Symphony twice: in 1978 with James Levine for RCA and in 2003 with Wolfgang Sawallisch on the Orchestra's own label.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, and strings.

The First Symphony runs approximately 30 minutes in performance.

maestoso), a figure whose distinctive rhythm recurs in a variety of guises throughout the movement. An embodiment of the "youthful energy" singled out in Clara's report, the driving rhythms of the first movement are complemented by equally propulsive motifs in the Scherzo (**Molto vivace**) and also in the finale (**Allegro animato e grazioso**), where the rhythm of a bold opening curtain-raiser ultimately propels the music to a close amidst celebratory fanfares in the winds and brass. If the rhythmic verve of Schumann's Symphony hearkens to Beethoven, other aspects of the work betray a more Schubertian lineage, including the intimate lyricism of the slow movement (**Larghetto**), the frequent evocations of chorale-style singing, and the colorful writing for solo woodwinds. The result is no mere "pale imitation" of either Beethoven or Schubert, but a wholly unique synthesis, a musical emblem of springtime renewal in which Schumann proved his mastery of the grand form.

—John Daverio

Musical Terms

GENERAL TERMS

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

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

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

Dissonance: A combination of two or more tones requiring resolution

Etude: A study, especially one affording practice in some particular technical difficulty

Fantasy: A composition free in form and more or less fantastic in character

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

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

Nocturne: A piece of a dreamily romantic or sentimental character, without fixed form

Obbligato: Literally, "obligatory." A term that refers to an essential instrumental part that is not to be omitted.

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.

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

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

Tonic: The keynote of a scale

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

Animato: Lively, animated

Appassionato: Passionate

Grazioso: Graceful and easy

Larghetto: A slow tempo

Maestoso: Majestic

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Non troppo: Not too much

Più: More

Un poco: A little, a bit

March

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March 17 & 19 8 PM

March 18 2 PM

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Jeffrey Khaner Flute

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Mozart Flute Concerto No. 1

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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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