

# Season 2016-2017

**Thursday, September 22,  
at 8:00**

**Friday, September 23,  
at 2:00**

**Saturday, September 24,  
at 8:00**

## The Philadelphia Orchestra

**Yannick Nézet-Séguin** Conductor  
**Yuja Wang** Piano

**Chopin** Piano Concerto No. 2 in F minor, Op. 21  
I. Maestoso  
II. Larghetto  
III. Allegro vivace

### Intermission

**Berlioz** *Symphonie fantastique*, Op. 14   
I. Daydreams, Passions (Largo—Allegro agitato  
e appassionato assai)  
II. A Ball (Valse. Allegro non troppo)  
III. In the Meadows (Adagio)  
IV. March to the Scaffold (Allegretto non troppo)  
V. Dream of a Witches' Sabbath (Larghetto—  
Allegro)

This program runs approximately 1 hour, 50 minutes.

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# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director



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LiveNote was funded by the John S. and James L. Knight Foundation with additional support from the National Endowment for the Arts.

# The Philadelphia Orchestra

Jeffrey 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 inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics 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 continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in 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, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm 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 fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

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 was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, *Musical America’s* 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

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

# Soloist



Robert/Faall Berisha

In the years since her 2005 debut with the National Arts Centre Orchestra in Ottawa, 29-year-old pianist **Yuja Wang** has performed with many of the world's most prestigious orchestras. She made her Philadelphia Orchestra debut in Saratoga and her subscription debut the following year. In addition to these season-opening concerts with the Philadelphians, highlights of Ms. Wang's 2016-17 season include a return to China's National Centre for the Performing Arts as artist-in-residence, where she will perform six concerts, lead master class sessions, and participate in outreach projects. Repertoire for the season includes works by Chopin, Shostakovich, Ravel, and Schubert. She performs Bartók's piano concertos throughout the season with appearances in Cleveland, Dallas, Guangzhou, Stockholm, Taiwan, and Toronto, culminating with performances of all three concertos with the Los Angeles Philharmonic and Gustavo Dudamel in May and June. She also undertakes a 13-concert European recital tour next March and April.

Ms. Wang is an exclusive recording artist for Deutsche Grammophon. Following her debut recording, *Sonatas & Etudes*, *Gramophone* magazine named her the 2009 Young Artist of the Year. Her 2011 release of Rachmaninoff's Rhapsody on a Theme of Paganini with Claudio Abbado and the Mahler Chamber Orchestra was nominated for a Grammy as Best Classical Instrumental Solo. Subsequent releases include *Fantasia*, an album of encore pieces by Albéniz, Bach, Chopin, Rachmaninoff, Saint-Saëns, Scriabin, and others; a live recording of Prokofiev's Second and Third Concertos with Mr. Dudamel and the Simón Bolívar Symphony; and an acclaimed coupling of Ravel's two piano concertos with Fauré's Ballade, recorded with Zurich's Tonhalle Orchestra and Lionel Bringuier.

Ms. Wang was born into a musical family in China. She studied at the Central Conservatory of Music in Beijing and at Calgary's Mount Royal College before moving to the U.S. to study with Gary Graffman at the Curtis Institute of Music. She graduated from Curtis in 2008 and in 2010 was awarded the prestigious Avery Fisher Career Grant.

# Framing the Program

## Parallel Events

**1829**

**Chopin**

Piano Concerto  
No. 2

**Music**

Rossini

*William Tell*

**Literature**

Balzac

*Les Chouans*

**Art**

Turner

*Ulysses Deriding*

*Polyphemus*

**History**

Slavery

abolished in

Mexico

**1830**

**Berlioz**

*Symphonie  
fantastique*

**Music**

Bellini

*I Capuleti e i*

*Montecchi*

**Literature**

Tennyson

*Poems, Chiefly*

*Lyrical*

**Art**

Delacroix

*Liberty Guiding*

*the People*

**History**

Revolution in

Paris

The first subscription concerts of The Philadelphia Orchestra's 117th season feature path-breaking works by two composers at the start of their brilliant careers.

Frédéric Chopin wrote his Piano Concerto No. 2 at the age of 19 as a vehicle to display his abundant gifts as both a composer and performer in his native Poland. He soon began proving himself abroad with works for piano and orchestra and at age 21 settled in Paris, where he lived for the rest of his all-too-brief life.

Paris was also where Hector Berlioz made his name and fame. At age 27 he produced one of the most remarkable first symphonies ever written, which he called "Episode in the Life of an Artist: Fantastic Symphony in Five Movements."

Such program music, which came to dominate musical Romanticism for the rest of the 19th century, drew inspiration from literature, history, nature, and other extra-musical sources. For his *Symphonie fantastique* Berlioz indicated not only movement titles but also devised an elaborate semi-autobiographical program that he wanted audiences to read. The result is a truly fantastic symphony that deploys a large orchestra to spectacular effect.

# The Music

## Piano Concerto No. 2



**Frédéric Chopin**  
**Born in Żelazowa Wola**  
**(near Warsaw), March 1,**  
**1810**  
**Died in Paris, October 17,**  
**1849**

"These tones seem to be the happy echo of our native harmony," wrote a Warsaw critic in his review of Chopin's first major appearance as pianist-composer in the city, in March 1830. "Chopin knows what sounds are heard in our fields and woods, he has listened to the song of the Polish villager, he has made it his own and has united the tunes of his native land in skillful composition and elegant execution."

Among the works performed on that early concert in Warsaw was the F-minor Concerto, which the young composer had penned the year before, at age 19, as a display piece for his own brilliant pianism. (It was actually his first concerto, but it is called his second because it was published after the E-minor Concerto.) Fired in part by nationalist fervor, the early Warsaw audience could barely sense the much larger significance of Chopin's artistic achievement. But the power of his virtuosity and the operatic nature of his melodic gift won the hearts of a Europe obsessed by heroic pianism and Italian *bel canto* opera.

**A Revolutionary and Innovative Composer** Born of a French father and a Polish mother, Chopin, even as a youth, was lionized by Poles who saw in him a great hope as cultural ambassador for Polish art in the world. He had already scored triumphs on a tour of Italy and German-speaking lands, delighting foreign audiences with self-consciously "Polish" works such as *Krakowiak*, Op. 14, which were popularized as "exotic" in the same way that Dvořák's Slavonic Dances were later marketed by his publishers. But it was not until much later that the musical world began to appreciate the revolutionary, purely musical, contribution that Chopin had made during his brief lifetime. (Like Mozart, Schubert, and Mendelssohn, he did not live to see age 40.) For not only was Chopin one of the great "natural" melodists of Western music, he was also an essential harmonic innovator. The influence of his intimate and complex chromaticism on composers in the late 19th century was profound. But his was a more private art than the assertive symphonies of Berlioz or the lavish music dramas of Wagner; nearly all of his important music is for solo piano, and even his two concertos for the instrument downplay the orchestra part drastically. For this reason his music was at first undervalued by many.

*Chopin's F-minor Concerto was composed in 1829.*

*Fannie Bloomfield-Zeisler was the pianist in the first Philadelphia Orchestra performances of the Second Concerto, in March 1902, with Fritz Scheel conducting. Most recently on subscription, Charles Dutoit conducted the piece with pianist Maria João Pires, in May 2012.*

*The Orchestra has recorded the Concerto three times, all with conductor Eugene Ormandy: in 1959 with Eugene Istomin for CBS; in 1968 with Arthur Rubinstein for RCA; and in 1978 with Emanuel Ax for RCA.*

*Chopin scored the work for solo piano, pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, bass trombone, timpani, and strings.*

*The Second Concerto runs approximately 30 minutes in performance.*

Several trends of the early 19th century converge in Chopin's F-minor Concerto. Its approach to form, uniquely poised between Classical structure and Romantic lyricism, reveals the composer as the perfect successor to Mozart, whose concertos had also been driven by pianistic lyricism. (Chopin composed for a substantially different piano than Mozart had used—a larger instrument with notably more sustaining power, which made possible a long, singing line that quickly became a new ideal.) Second, the nationalistic impulse alluded to above finds overt expression in the striking mazurka rhythm of the concluding rondo. Finally, the *bel canto* vocal style that Chopin had come to know through operas of Rossini and Bellini is a conspicuous presence in much of his piano music, including the concertos; it is particularly apparent in the slow movement of Op. 21, in which the pianist ornaments the florid tune in much the same way that an opera singer of the day would have improvised an embellished version of a vocal melody.

**A Closer Look** Composed the year before Chopin's departure for Paris, where he was to spend most of the rest of his life, the Second Concerto serves as a summation of his pianistic style to date. The dominant characteristics of his largely self-acquired technique are already present here, including not only the sheer lyricism but also the cascading passagework that seems to fit so nicely into the hands. The Concerto's opening **Maestoso** is built from an elusive descending theme that sets a mood of melancholy; the movement is alternately mournful and assertive. Chopin himself revealed that the Concerto's second movement, **Larghetto**, was an expression of his love for Konstancja Gładkowska, a young singer he had known at the conservatory. The extroverted mazurka finale (**Allegro vivace**) is a dashing, virtuosic rondo.

—Paul J. Horsley

# The Music

## *Symphonie fantastique*



**Hector Berlioz**  
**Born in La Côte-St.-André,**  
**Isère, December 11, 1803**  
**Died in Paris, March 8,**  
**1869**

Berlioz's *Symphonie fantastique* emerged in the 1990s as one of the most frequently performed orchestral works in the United States. Like Beethoven's "Eroica" Symphony and Stravinsky's *Rite of Spring*, Berlioz's amazing first symphony is a revolutionary composition that eventually triumphed over all objections and became enshrined as a concert favorite, a warhorse. It requires some historical imagination, therefore, to recapture the most shocking aspects of the work, written by a composer just in his mid-20s, and to appreciate the various ways in which it crucially influenced later composers.

**Romantic Innovations** Not only is the *Symphonie fantastique* ubiquitous in performance and on recordings, it turns up in nearly every music history textbook as the quintessential example of musical Romanticism. Premiered in 1830, just three years after Beethoven's death, some of its novel features seem to point far into the future, building on Beethoven's own innovations. (Berlioz briefly alludes to the Ninth Symphony in the *Symphonie's* third movement, which owes a considerable debt to the "Pastoral" Symphony as well.) Beethoven had found remarkable ways to unify large, multi-movement works, especially in his Fifth and Ninth symphonies, through recycling motifs. Such "cyclicism" had an enormous impact on later Romantic composers, who took the concept even further by ingeniously transforming themes. One strategy Berlioz uses to unify the *Symphonie fantastique* is to have a melody, which he calls an *idée fixe* (fixed idea), appear in each of the five movements, sometimes in quite different guises.

Romanticism saw a new relationship between music and literature. Berlioz in particular adored the works of Virgil, Shakespeare, and Goethe, which he expressed not only in symphonic works and operas, but also in his delightful memoirs and other writings. He tells a story in the *Symphonie fantastique*. Berlioz devised a program (excerpted below) that he made sure was handed out at performances. Indeed, the flyer states that distribution of the program to the audience is "indispensable for a complete understanding of the dramatic outline of the work." This was unusual at a time well before printed

programs were a regular part of concert life. Beethoven's "Pastoral" Symphony is often pointed to as an earlier programmatic model. But Beethoven was quite clear about what he was doing—he wrote in sketches for the work: "more an expression of feeling than painting" and "painting carried too far in instrumental music loses its effect." In other words, he sought to express and convey an atmosphere, not to be realistic. Berlioz wanted to do both—to express emotions and feelings but also to tell a story, much as an opera did. He did not shy away from representing concrete events in his music.

**Romantic Passions** Berlioz chose not any old story: It was autobiographical. The subjectivity of the Romantic artist is commonplace—the urge for self-expression and release. He called the Symphony "An Episode in the Life of an Artist," and that young artist is clearly the composer himself. His passion for Shakespeare led him in 1827 to attend performances of *Hamlet* and *Romeo and Juliet* at the Paris Odéon Theater featuring the young Irish actress Harriet Smithson. He soon fell hopelessly in love, even though he could barely understand a word of these English-language productions. "By the third act, half suffocated by emotion," he wrote of Smithson's portrayal of Juliet, "with the grip of an iron hand upon my heart, I cried out to myself, 'I am lost! I am lost!'"

The initial course of this passion (to cut to the chase: they later married, but eventually separated) coincided with the genesis of the *Symphonie fantastique* and left its mark on the story. Berlioz heard gossip, for example, that Miss Smithson was having an affair with her manager. This led to real flights of Romantic fancy in the Symphony. Berlioz has his musical "hero" take an overdose of opium (very much in fashion at the time, as evident in Thomas De Quincey's *Confessions of an Opium-Eater*), but this induces a "bad trip" in which he murders his former beloved, is sentenced to be executed, and dreams of a wild witches' Sabbath.

This combination of sex, drugs, and the Gothic was typically Romantic and Berlioz brings it off with startling brilliance. From the very first performance, in December 1830, the final two movements—the execution march and witches' Sabbath—have proved the most popular. Berlioz had, in fact, written the "March to the Scaffold" some years earlier for an unfinished opera and decided to incorporate it in the Symphony by adding a brief coda in which we hear the *idée fixe*, followed by the slice of the guillotine, the head bouncing to the ground, and the cheers of the crowd. It is all very graphic and fantastic.

**A New World of Sound** There is another musical point that helps to define the extraordinary historical importance of this Symphony: the sound world that Berlioz creates. The composer's own instrument was the guitar and this no doubt influenced the way he conceived of chords and colors. Berlioz was a master conductor and the author of a famous treatise on orchestration. He often wrote for enormous ensembles—at one point he hoped for 220 players to perform the *Symphonie fantastique*—and used individual instruments with extreme precision. He employs some unusual ones in this piece: cornet, English horn, the small E-flat clarinet, ophicleides (precursor to the modern bass tuba), and church bells. Even familiar instruments are asked to produce special effects with mutes, slides, and bowing techniques.

In the visual arts we recognize that certain painters produce much of their power not from the subjects they paint, or even from the formal design, but from color and texture. Just as a black and white photograph of an Impressionist painting tends to lose crucial aspects of its effect, so, too, a piano arrangement of Berlioz's Symphony would inevitably do the work a greater injustice than one of a Beethoven symphony. (That Liszt made just such a keyboard transcription of the *Symphonie fantastique* in 1833, and that Robert Schumann could write a brilliant review of the Symphony based only on this arrangement, speaks to the imaginative powers of all three composers.)

It should be noted that Berlioz revised the Symphony many times before its first publication in 1845 (Liszt's transcription was the only printed source available for years), and that in the process he changed the orchestration, as well as some of the formal elements of the piece. We are not exactly sure what the music sounded like at the 1830 premiere, and it may not have been quite as bold as the piece we now know so well.

**A Closer Look: Berlioz's Program** Berlioz wrote multiple versions of the program for the *Symphonie fantastique*, which differ in minor as well as some significant ways. The earliest one appeared in selected newspapers in advance of the work's premiere, but was different from what was actually distributed at the concert, and different still from ones used at later performances. In 1832 Berlioz wrote a sequel to the Symphony called *Lélio, or the Return to Life*, which was meant to be performed on the same concert after the *Symphonie fantastique*. In this case the entire earlier symphony is cast under the haze of a drug-induced fantasy from which the "hero" emerges at the start of *Lélio*.

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



## Noseda Conducts Beethoven

**Nov. 25-27**

**Gianandrea Noseda** Conductor

**Alexander Toradze** Piano

**Petrassi** Partita

**Ravel** Piano Concerto in G major

**Beethoven** Symphony No. 6 ("Pastoral")

Spend Thanksgiving weekend with The Philadelphia Orchestra! Gianandrea Noseda returns to lead a program that whirls from dance to jazz to Beethoven.

The November 27 concert is sponsored by John H. McFadden and Lisa D. Kabnick.

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Below is a condensed version of the program published in the first printed edition of the full score of the Symphony in 1845:

The composer's intention has been to develop, insofar as they contain musical possibilities, various situations in the life of an artist. The outline of the instrumental drama, which lacks the help of words, needs to be explained in advance. The following program should thus be considered as the spoken text of an opera, serving to introduce the musical movements, whose character and expression it motivates.

**First Movement: Daydreams, Passions** The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer has called *the emptiness of passions*, sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. ... The beloved vision never appears to the artist's mind except in association with a musical idea, in which he perceives the same character—impassioned, yet refined and diffident—that he attributes to the object of his love. This melodic image and its model pursue him unceasingly like a double *idée fixe*. That is why the tune at the beginning of the first Allegro constantly recurs in every movement of the Symphony. ...

**Second Movement: A Ball** The artist is placed in the most varied circumstances: amid *the tumult of a party*; in peaceful contemplation of the beauty of nature—but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

**Third Movement: In the Meadows** One evening in the country, he hears in the distance two shepherds playing *a pastoral song*; this duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind ... all combine to bring an unfamiliar peace to his heart, and a more cheerful color to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer. ... But suppose she deceives him! This mixture of hope and fear, these thoughts of happiness disturbed by a dark foreboding, form the subject of the Adagio. At the end, one of the shepherds again takes up the song. The other no longer answers. ... Sounds of distant thunder ... solitude ... silence.

Berlioz composed the *Symphonie fantastique* in 1830.

The first Philadelphia Orchestra performances of the work were conducted by Fritz Scheel in March 1903. Most recently on a subscription series it was led by Michael Tilson Thomas in December 2013.

The Orchestra has recorded the *Symphonie* three times: with Eugene Ormandy in 1950 and 1960 for CBS, and with Riccardo Muti in 1984 for EMI.

Berlioz scored the piece for two flutes (fl doubling piccolo), two oboes (fl doubling English horn), two clarinets (doubling C, A, and E-flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two ophicleides, timpani, percussion (bass drum, cymbals, snare drum, two bell plates), two harps, and strings.

Performance time is approximately 50 minutes.

**Fourth Movement: March to the Scaffold** The artist, now knowing beyond all doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses *his own execution*. The procession is accompanied by a march that is sometimes fierce and somber, sometimes stately and brilliant. ... At the end of the march, the first four bars of the *idée fixe* recur like a last thought of love.

**Fifth Movement: Dream of a Witches' Sabbath** He sees himself at the Witches' Sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the sabbath. ... A roar of joy greets her arrival. ... She mingles with the devilish orgy. ... Funeral knell, ludicrous parody of the *Dies irae*, *Sabbath round dance*. The sabbath dance and the *Dies irae* in combination.

—Christopher H. Gibbs

# Musical Terms

## GENERAL TERMS

**Bel canto:** Literally, "beautiful singing." A term that refers to the Italian vocal style of the 18th and early 19th centuries that emphasized beauty of tone in the delivery of highly florid music.

**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

**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

**Dissonance:** A combination of two or more tones requiring resolution

**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

**Idée fixe:** A term coined by Berlioz to denote a musical idea used obsessively

**Krakowiak:** Polish folk dance, from the Kraków region, characterized by syncopated rhythms in a fast duple meter

**Legato:** Smooth, even, without any break between notes

**Mazurka:** Polish folk dance from the Mazovia region

**Meter:** The symmetrical grouping of musical rhythms

**Mute:** A mechanical device used on musical instruments to muffle the tone

**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.).

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

**Timbre:** Tone color or tone quality

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Agitato:** Excited

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Appassionato:** Passionate

**Larghetto:** A slow tempo

**Largo:** Broad

**Maestoso:** Majestic

**Vivace:** Lively

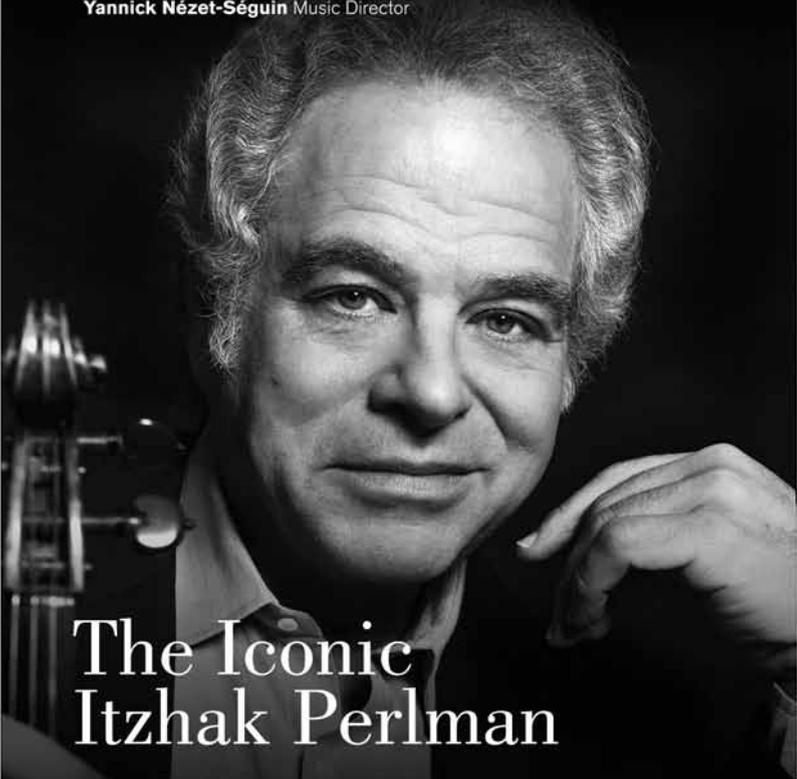
## TEMPO MODIFIERS

**Assai:** Much

**Non troppo:** Not too much

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



## The Iconic Itzhak Perlman

**Mar. 15 & 16**

**Itzhak Perlman** Conductor and Violin

**Bach** Violin Concerto No. 1

**Mozart** Symphony No. 35 ("Haffner")

**Dvořák** Symphony No. 8

A cultural icon, the irrepressible Itzhak Perlman returns to Verizon Hall to conduct and solo with The Philadelphia Orchestra.

The March 16 concert is sponsored by 

**Tickets Selling Quickly**

215.893.1999 [www.philorch.org](http://www.philorch.org)

photo: Lisa-Marie Mazzucco

# Tickets & Patron Services

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 it would be our pleasure 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 at [patronservices@philorch.org](mailto:patronservices@philorch.org).

**Subscriber Services:**  
215.893.1955, M-F, 9 AM-5 PM

**Patron Services:**  
215.893.1999, Daily, 9 AM-8 PM

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [philorch.org](http://philorch.org).

**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 us at 215.893.1999 and ask for assistance.

**Subscriptions:** The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at [philorch.org](http://philorch.org).

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

**PreConcert Conversations:** PreConcert Conversations are held prior to most 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 only when appropriate breaks in the program allow.

**Accessible Seating:** Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit [philorch.org](http://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 in Commonwealth Plaza. Hearing devices 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. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

**Phones and Paging Devices:** All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote™ performances. Please visit [philorch.org/livenote](http://philorch.org/livenote) for more information.

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