

# Season 2016-2017

**Thursday, January 5,  
at 8:00**

**Friday, January 6, at 2:00**

**Saturday, January 7,  
at 8:00**

## The Philadelphia Orchestra

**Jane Glover** Conductor

**Daniel Matsukawa** Bassoon

**Mozart** Symphony No. 1 in E-flat major, K. 16

I. Molto allegro

II. Andante

III. Presto

**Mozart** Bassoon Concerto in B-flat major, K. 191

I. Allegro

II. Andante ma adagio

III. Rondo: Tempo di menuetto

### Intermission

**Mozart** Symphony No. 41 in C major, K. 551 (“Jupiter”)

I. Allegro vivace

II. Andante cantabile

III. Menuetto (Allegretto)—Trio—Menuetto da capo

IV. Finale: Allegro molto

This program runs approximately 1 hour, 35 minutes.

The January 6 concert is sponsored by

**Peter A. Benoiel and Willo Carey.**

The January 7 concert is sponsored by

**Ken Hutchins in memory of Eleanor Cicinsky.**

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

Please join us immediately following the January 6 concert for a free Chamber Postlude, featuring members of The Philadelphia Orchestra.

**Mozart** Divertimento in E-flat major, K. 563, for violin, viola, and cello

I. Allegro

II. Adagio

III. Menuetto I (Allegretto)—Trio

IV. Andante

V. Menuetto II (Allegretto)—Trio I—Trio II

VI. Allegro

**Mei Ching Huang** Violin

**Rachel Ku** Viola

**Ohad Bar-David** Cello

# 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).

# Conductor

John Batten



**Jane Glover** is making her Philadelphia Orchestra subscription debut with these performances; her Orchestra debut was with Handel's *Messiah* in 2011. She is music director of Chicago's Music of the Baroque and artistic director of opera at London's Royal Academy of Music. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 to 1985. She was also artistic director of the London Mozart Players from 1984 to 1991.

In continual demand on the international opera stage, Ms. Glover has appeared with numerous companies including the Metropolitan Opera, the Royal Opera House, the English National Opera, the Berlin Staatsoper, the Royal Danish Opera, the Opéra National du Rhin in Strasbourg, the Opéra National de Bordeaux, Glimmerglass Opera, New York City Opera, Opera Australia, the Opera Theatre of St. Louis, and the Teatro La Fenice in Venice. Known chiefly as a Mozart specialist, she has conducted all the Mozart operas all over the world, including *The Magic Flute* at the Met and the Da Ponte trilogy in Chicago with the director Diane Paulus. Her core repertoire also includes Monteverdi, Handel, and Britten, who personally influenced her when she was 16. In concert she has performed with all the major symphony and chamber orchestras in Britain—repeatedly at the BBC Proms, where a highlight was Britten's *War Requiem*—as well as with orchestras in Europe, the U.S., Asia, and Australia.

Ms. Glover studied at the University of Oxford and is a professor at the University of London. Her many recordings feature a series of Mozart and Haydn symphonies for ASV and arias with soprano Felicity Lott, all with the London Mozart Players; works by Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London and Royal philharmonics and the BBC Singers; and *Messiah* for Signum. Her broadcasting career includes the television series *Orchestra and Mozart* and the radio series *Opera House* and *Musical Dynasties*, all for the BBC. Her book *Mozart's Women* was published in September 2005 and was nominated for both the Samuel Johnson Prize and the Whitbread Prize for Non-Fiction.

# Soloist

Jessica Griffin



**Daniel Matsukawa** has been principal bassoon of The Philadelphia Orchestra since 2000. Born in Argentina to Japanese parents, he moved with his family to New York City at age three and began studying the bassoon at 13. The following year he won his first competition and was featured as a soloist in the Mozart Concerto with a professional orchestra in New York. He was a scholarship student of the pre-college division of both the Juilliard School and the Manhattan School of Music, where he studied with Harold Goltzer and Alan Futterman. Mr. Matsukawa went on to study at Juilliard for two years before attending the Curtis Institute, where he was a pupil of Bernard Garfield. Mr. Matsukawa has been a recipient of numerous awards and prizes, including a solo concerto debut in Carnegie Hall at the age of 18. He was also featured in a Young Artist's Showcase on New York's WQXR radio station. Since then he has appeared as soloist with several other orchestras, including The Philadelphia Orchestra, with which he made his solo debut in January 2001; the National, Curtis, Virginia, and Sapporo symphonies; the New York String Orchestra under Alexander Schneider; and the Auckland Philharmonic. Mr. Matsukawa is also an active chamber musician and has performed and toured with the Marlboro Festival.

Prior to his post in Philadelphia, Mr. Matsukawa was principal bassoon with the National, St. Louis, Virginia, and Memphis symphonies. In 1998 he performed and recorded Shostakovich's Symphony No. 7 as acting principal bassoon with the New York Philharmonic. He is a regular member of the faculties at both Curtis and the Boyer College of Music at Temple University.

Mr. Matsukawa also conducts regularly and studied privately with Otto Werner Mueller. His orchestral conducting debut took place in Japan in 2009 at the Pacific Music Festival, which was founded by Leonard Bernstein. Mr. Matsukawa conducted in the Festival's 20th anniversary and has been invited back to conduct every year, including a tour of concerts in Sapporo, Hamamatsu, and Tokyo. He has recently conducted the PMF Link Up Concerts, based on the partnership program with Carnegie Hall, as well as memorial concerts for Bernstein. He has also led a number of ensembles at Curtis and Temple University, and he recently made his U.S. professional debut conducting the Virginia Symphony.

# Framing the Program

## Parallel Events

**1764**

**Mozart**

Symphony  
No. 1

**Music**

Haydn  
Symphony No.  
22

**Literature**

Voltaire  
*Philosophical  
Dictionary*

**Art**

Houdon  
*St. Bruno*

**History**

Church lands  
confiscated in  
Russia

**1774**

**Mozart**

Bassoon  
Concerto

**Music**

Gluck  
*Iphigénie en  
Aulide*

**Literature**

Goethe  
*The Sorrows of  
Young Werther*

**Art**

Gainsborough  
*Lord Kilmorey*

**History**

First Continental  
Congress meets

**1788**

**Mozart**

Symphony  
No. 41

**Music**

Boccherini  
Sinfonia in C  
minor

**Literature**

Walpole  
*A Description of  
Strawberry Hill*

**Art**

David  
*Love of Paris and  
Helena*

**History**

Bread riots in  
France

The Philadelphia Orchestra's all-Mozart concert today celebrates both the prodigy and the master with performances of his First Symphony, written at age eight, and his final one, composed a quarter century later. These symphonies bookend his buoyant Bassoon Concerto, which dates from his 18th year. The three-movement Concerto offers plenty of opportunities for the bassoon soloist, including a beautifully operatic slow movement.

Since his earliest years Mozart was recognized as one of the most extraordinary prodigies in the history of Western music. He toured extensively as a child and during an extended stay in London underwent a series of scientific tests at the Royal Society to confirm that the boy, not yet 10, was not a fraud. During this time Mozart composed his First Symphony.

Nearly 25 years later, in the space of just six weeks during the summer of 1788, Mozart wrote his final three symphonies. Although they were not consciously valedictory—he lived for more than three years before his death at age 35—they mark the summit of his symphonic achievement. The final Symphony No. 41 in C major is known as the “Jupiter,” a name applied after the composer’s death. The last movement shows Mozart at his most technically brilliant in a compositional tour-de-force of counterpoint rivaling J.S. Bach. His symphonies had come full circle: Mozart had used the principal theme of the finale earlier in the second movement of the First Symphony.

# The Music

## Symphony No. 1



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

Mozart did not number his symphonies. If he had been asked at the end of his life how many he had written he probably would have been far off the mark. Indeed the quantity and chronology remains confusing to this day, even after two centuries of efforts to set things straight. The standard listing gives 41 of them, of which at this concert we hear what appears to be the earliest and what is definitely the last, the “Jupiter.” Yet of this canonical 41, Mozart did not write four of them, others have surfaced since the original tally was made, and more than a dozen additional ones should probably also be included but were not because they adapted earlier Mozart works (often overtures).

**With a Little Help from His Father** By some accounts, therefore, Mozart wrote more than 50 symphonies, beginning at the age of eight, when he was on his first extended European tour with his father and sister Nannerl. Ten years after her brother’s death, Nannerl wrote an account of the genesis of the First Symphony. The touring Mozarts had arrived in London from Paris in April 1764 and their father became “dangerously ill; we were forbidden to touch the keyboard. And so, in order to occupy himself, Mozart composed his first symphony with all the instruments of the orchestra, especially trumpets and kettledrums. I had to transcribe it as I sat at his side. While he composed he said to me, ‘Remind me to give the horn something worthwhile to do!’”

This is a charming story best viewed with some skepticism: the Symphony we hear today does not include “all the instruments of the orchestra,” nor even trumpets and drums, and the manuscript is predominantly in Mozart’s hand (with Leopold’s corrections). Perhaps there was an earlier symphony or Nannerl was referring to one of the others from around this same time, but in any case this work was indeed written in London in 1764. Mozart had already composed many dozens of works and a number of piano sonatas had been published there and in Paris. As is the case with many of his very earliest compositions, especially the most complicated, the assistance of Leopold is evident.

**A Closer Look** This Symphony, as was common at the time, is in three movements. The first (**Molto allegro**)

*Mozart composed the Symphony No. 1 in 1764.*

*The Philadelphia Orchestra didn't perform the Symphony until April 1994, under the baton of Wolfgang Sawallisch, in its first, and only other, subscription appearance before these current concerts.*

*The score calls for two oboes, two horns, and strings.*

*Performance time is approximately 13 minutes.*

begins with contrasting ideas: A loud, vigorous fanfare yields to a soft, calm response. There is a good amount of repetition in the work, suggesting that Mozart was more comfortable at age eight coming up with good ideas than he was with knowing what to do with them. In the **Andante** he fashions a horn motif (perhaps the “something worthwhile” his sister was to remind him to include) that consists of the notes C-D-F-E (measures 7-10), the same “cell” that is the basis of the last movement of his last symphony. (Mozart would employ this textbook formula in many other pieces as well; Haydn had already used it in one of his symphonies a couple of years earlier.) The **Presto** finale, in 3/8 meter, projects an infectious energy.

—Christopher H. Gibbs

# The Music

## Bassoon Concerto



**Wolfgang Amadè Mozart**

Mozart's achievement with the Classical concerto is comparable to what Haydn, his great older contemporary and friend, achieved with the symphony and string quartet—he brought the genre to new heights. His most numerous are for piano and provided dazzling vehicles with which he could show off his compositional powers, his technical virtuosity as a performer, and his amazing capacity to improvise in the cadenzas. Mozart also wrote violin concertos, another instrument he mastered as a performer, even though he actually preferred playing the viola.

In addition Mozart composed concertos for wind and brass instruments: flute, oboe, bassoon, clarinet, and horn. Most of these pieces were inspired by a particular musician who may have given advice about how to write idiomatically for the instrument. Mozart composed his horn concertos for Joseph Leutgeb and the Clarinet Concerto—his last orchestral composition—for his good friend Anton Stadler.

**Written to Order** It is not known for certain who was behind the Bassoon Concerto, a relatively early work Mozart composed at the age of 18. The most likely candidates are the bassoonists employed in his hometown of Salzburg at the time: Johann Heinrich Schulz or Melchior Sandmayr. He may have written as many as five concertos for bassoon—Antonio Vivaldi had produced over 40—but only this one survives. It is the earliest of his wind concertos and is dated June 4, 1774.

Mozart often tailored the vocal parts of his operas to the strengths and qualities of the singers who would be performing the roles, for which reason he would sometimes write a new aria when an opera was revived with a different cast. Such thinking was also at work in his concertos, when he was concerned not only with the specific musicianship and personality of the instrumentalist, but also with the particular qualities of the solo instrument.

**A Closer Look** Even though little is known about the compositional circumstances of the Bassoon Concerto, Mozart clearly thought carefully about the characteristics of the instrument, specifically its dynamic range, its lyrical possibilities, and even its affinity for humorous effects.

Mozart composed his *Bassoon Concerto* in 1774.

*Philadelphia Orchestra*  
*Principal Bassoon Sol*  
*Schoenbach was the soloist in the first Orchestra subscription performances of Mozart's Concerto, led by Eugene Ormandy in December 1949. The work was last performed on subscription concerts in October 2009, led by Roger Norrington with Daniel Matsukawa as soloist.*

*Ormandy and Principal Bassoon Bernard Garfield recorded the work with the Orchestra in 1961 for Sony.*

*The Concerto is scored for solo bassoon, two oboes, two horns, and strings.*

*Performance time is approximately 18 minutes.*

His writing for wind instruments counts as one of his great innovations and achievements, abundantly evident not only in his concertos but also in the melodies often scored for winds in his orchestral works and operas. These account for some of his greatest wonders, although contemporaries sometimes complained that too much was going on, of sensory overload. The charge is summarized in the famous remark Emperor Joseph II allegedly made to him: "Too many notes, my dear Mozart."

The Concerto is scored for a small orchestra. The buoyant opening **Allegro** immediately shows Mozart's concern for the idiomatic qualities of the solo instrument. The second movement carries the rather unusual tempo marking **Andante ma adagio**—walking pace but slow—and is a prime example of a Mozart slow movement that turns into a sort of operatic aria. Commentators have noticed a particular resemblance to the famous "Porgi, amor" (Oh, love), the Countess's Act II soliloquy in *The Marriage of Figaro*. The brief finale, **Rondo: Tempo di menuetto**, combines rondo form with variation technique and the feeling of polite dance.

—Christopher H. Gibbs

# The Music

## Symphony No. 41 (“Jupiter”)



**Wolfgang Amadè Mozart**

A composer's last symphony often assumes a special status. Beethoven's Ninth holds the preeminent position, a work that intimidated generations of succeeding composers and which, for some, placed a curse on the number nine. Schubert and Dvořák wrote magnificent final symphonies (now both labeled number nine, although not by their composers' own devisings). Some composers, such as Mahler, Bruckner, and Elgar, never completed their last symphony. Tchaikovsky premiered his “Pathétique” Symphony just nine days before his unexpected death, while Sibelius completed his Seventh in 1924 and then lived 33 more years without producing another. Many of these final symphonic utterances may seem valedictory—grand concluding statements of masters—and yet in most cases the composers appear not to have had any such intention; they lived for some time after writing them and continued to produce significant works in other genres.

**Mozart's Valediction?** Mozart composed his last three symphonies during a miraculous six-week stretch in the summer of 1788. He had more than three years to live and in his case as well there is no particular reason to believe he considered these works to represent his ultimate symphonic thoughts. Yet what turned out to be his final symphony, the so-called Jupiter, is a supreme work of musical invention, a composition in which Mozart showed just how accomplished a master he was. The English title (it is sometimes called “Symphony with Fugue” in German-speaking countries) was apparently bestowed by Johann Peter Salomon, the German impresario who later brought Haydn to England. According to the diary of the English publisher Vincent Novello, “Mozart's son said he considered the finale to his father's Sinfonia in C—which Salomon described as the Jupiter—to be the highest triumph of instrumental composition, and I agree with him.”

After the death of Mozart's father in May 1787 the quantity of the composer's correspondence dropped dramatically, which leads to the paradoxical situation that for his last years there is less reliable information about his activities than for when he was younger and less famous. It is not known why Mozart wrote these final three symphonies. Some scholars speculate that he may have been planning

a trip to England and that they would have served as concert fare, just as Haydn needed a few years later. Nor is anything definite known about their first performances, though scholars generally reject the old view that Mozart never heard them at all. We may not know the exact circumstances (documentation of concerts is limited, let alone of events presented in aristocratic homes), but there were a good many opportunities for performances.

**“Too Many Notes, My Dear Mozart”** It is hard today, when Mozart’s music is generally perceived as the very model of beauty and grace, to realize that in his own time many people viewed him as a “difficult” composer, both because of the demands he placed on performers and the challenges listeners had in comprehending some of his music. Haydn marveled at what his young friend could do (he stated in a letter soon after Mozart’s death that “posterity will not see another such talent for a hundred years”). But many contemporaries were baffled. Emperor Joseph II greatly valued the young composer but allegedly once chided him saying “too many notes, my dear Mozart.” A prominent music encyclopedia from 1790 by Ernst Ludwig Gerber stated, “This great master had from his early acquaintance with harmony become so deeply and inwardly intimate with it, that it is hard for an unskilled ear to follow his works. Even the skilled must hear his things several times.”

The last movement of the “Jupiter” is one of the ultimate displays of the art of counterpoint—how notes relate to one another horizontally, as melodies, not just vertically, as harmony. This finale truly revealed what Mozart could do—in fact the compositional virtuosity is showing off, something Mozart apparently enjoyed doing. (The first act finale of *Don Giovanni* has an amazing section in which three different orchestras play three different types of dances in contrasting meters so that Mozart can comment musically upon the distinct social classes of the characters.)

**A Closer Look** The opening movement (**Allegro vivace**) takes full advantage of trumpets and drums, instruments that shine forth in C major. In this movement, as well as in the last, Mozart often uses formulaic melodies that are effective in context but not very interesting in themselves. It is almost as if he wanted to show what he could do with simple material. Mozart drew one of the more singable tunes from a recently composed aria, “Un bacio di mano” (A Kiss on the Hand), K. 541. In contrast, the second movement (**Andante cantabile**) projects another world, beginning with muted strings. The

*The Symphony No. 41 was composed in 1788.*

*Fritz Scheel introduced the "Jupiter" Symphony to Philadelphia Orchestra audiences, in November 1903. Most recently on a subscription program, Yannick Nézet-Séguin conducted the piece in April 2014.*

*Eugene Ormandy and the Orchestra recorded the Symphony in 1968 for RCA.*

*Mozart's score calls for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

*The Symphony runs approximately 35 minutes in performance.*

trio section in the middle becomes even more intimate. As is the case in most of his symphonies, Mozart turns to dance for the third movement Menuetto (**Allegretto**), but in this instance more orchestrally conceived than usual.

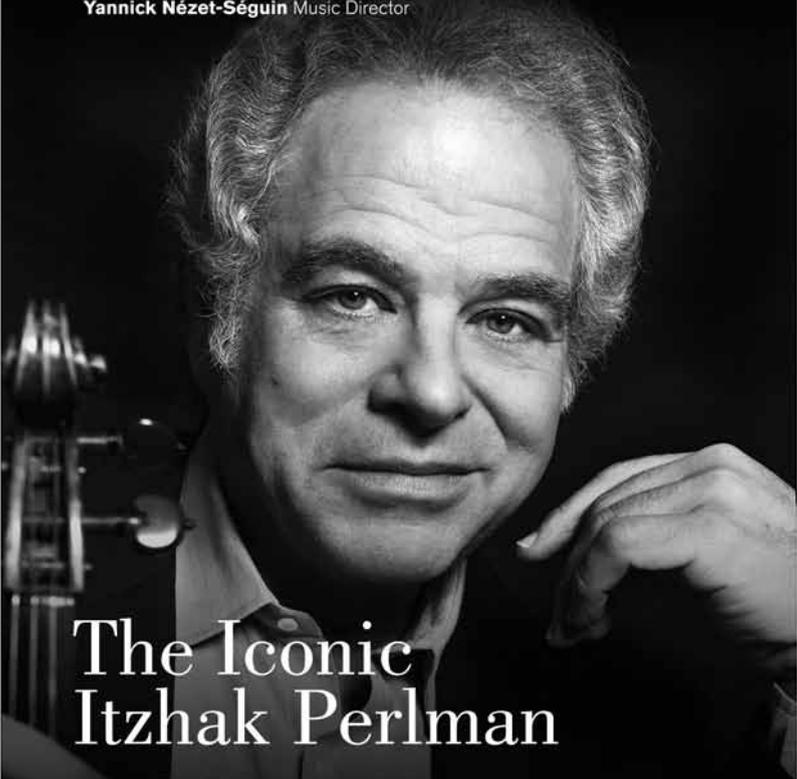
The Finale (**Molto allegro**) is a contrapuntal tour de force that rivals the greatest of Bach's fugal creations. Mozart writes a movement in sonata form that contains a fugue as the secondary subject. In fact, Mozart uses five principal themes, which might better be called "tags," again not especially interesting musical ideas, but rather short musical formulas. The first, which appears in the violins in the first measures, is derived from an old chant (best known at the time as the beginning of the hymn "Lucis Creator"), which had literally become a textbook example. Mozart had used it in a good many earlier works, dating as far back as the second movement of his First Symphony, which opened today's concert.

Over the course of the movement, Mozart goes to town with these short themes—he inverts them (that is, plays them upside down) and reverses the first one (presents it backwards). He systemically explores an astounding array of keys, both major and minor. All this mastery builds to an astounding conclusion. After a few moments of relaxation as the strings play long sustained notes, another fugal passage begins that leads to a moment when all five themes are heard simultaneously in a five-layer cake of supreme contrapuntal virtuosity. Mozart may have been showing off but he does so, as always, in a way that never loses sight of musical expression as the ultimate goal.

—Christopher H. Gibbs

# 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 

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photo: Lisa-Marie Mazzucco

# Musical Terms

## GENERAL TERMS

**Aria:** An accompanied solo song (often in ternary form), usually in an opera or oratorio

**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

**Contrapuntal:** See counterpoint

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

**Fugue:** A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

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

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

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

century as the lightest movement of a symphony

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

**Oratorio:** Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects.

Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

**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.).

**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.

**Ternary:** A musical form in three sections, ABA, in which the middle section

is different than the outer sections

**Trio:** A division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and style

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

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

**Allegro:** Bright, fast

**Andante:** Walking speed

**Cantabile:** In a singing style, lyrical, melodious, flowing

**Presto:** Very fast

**Tempo di minuetto:**

Tempo of a minuet

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very

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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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