

# Season 2016-2017

**Friday, February 17, at 2:00**  
**Saturday, February 18,**  
**at 8:00**  
**Sunday, February 19,**  
**at 2:00**

## The Philadelphia Orchestra

**Herbert Blomstedt** Conductor  
**Garrick Ohlsson** Piano

**Mozart** Piano Concerto No. 25 in C major, K. 503  
 I. Allegro maestoso  
 II. Andante  
 III. Allegretto

### Intermission

**Brahms** Symphony No. 3 in F major, Op. 90  
 I. Allegro con brio  
 II. Andante  
 III. Poco allegretto  
 IV. Allegro—Un poco sostenuto

This program runs approximately 1 hour, 35 minutes.

Please join us immediately following the February 19 concert for a free Chamber Postlude, featuring members of The Philadelphia Orchestra and a guest pianist.

**Brahms** Trio in A minor, Op. 114, for clarinet, cello, and piano  
 I. Allegro—Poco meno allegro  
 II. Adagio  
 III. Andantino grazioso  
 IV. Allegro  
**Ricardo Morales** Clarinet  
**Robert Cafaro** Cello  
**Luba Agranovsky** Piano

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.

# 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 **medCOMP**<sup>®</sup>

Itzhak Perlman's appearances are sponsored by the Hatikvah Fund, a gift from Constance and Joseph Smukler to The Philadelphia Orchestra.

**Tickets Selling Quickly**

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

photo: Lisa-Marie Mazzucco

# 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 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



**Herbert Blomstedt** made his Philadelphia Orchestra debut in 1987 and celebrates his 30th anniversary with the ensemble with these current performances. Born in the U.S. to Swedish parents, he began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He studied conducting at the Juilliard School and worked with Igor Markevitch in Salzburg and Leonard Bernstein at Tanglewood. Over 60 years ago, in February 1954, he made his debut as conductor with the Stockholm Philharmonic. He has served as chief conductor of the Oslo Philharmonic and the Swedish and Danish radio orchestras. From 1975 to 1985 he was chief conductor of the Staatskapelle Dresden and toured over 20 European countries, the U.S., and Japan; their regular collaboration continues to this day.

Mr. Blomstedt is conductor laureate of the San Francisco Symphony, where he served as music director from 1985 to 1995. From 1996 to 1998 he was music director of the NDR Symphony in Hamburg. From 1998 to 2005 he served as music director of the Leipzig Gewandhaus Orchestra, and now returns regularly as honorary conductor. He also holds the title of honorary conductor with the NHK, Danish National, Swedish Radio, and Bamberg symphonies, and the Staatskapelle Dresden. He guest conducts the world's most preeminent orchestras, including the Berlin, Los Angeles, and New York philharmonics; the Royal Concertgebouw, Philharmonia, and Cleveland orchestras; and the Orchestre de Paris. He made his late debut with the Vienna Philharmonic in 2011 and now enjoys a regular collaboration with that ensemble.

Mr. Blomstedt's extensive discography includes over 130 works with the Dresden Staatskapelle. With the San Francisco Symphony he recorded exclusively for DECCA; in 2014, DECCA released a 15-CD box set, *The San Francisco Years*, featuring highlights of his San Francisco tenure. He has received several honorary doctorates, is an elected member of the Royal Swedish Music Academy, and was awarded the German Federal Cross of Merit in 2003. In 2016 he received the prestigious Danish Léonie Sonning Music Prize for his lifetime achievement. Mr. Blomstedt celebrates his 90th birthday in July.

# Soloist

Mark McBeth



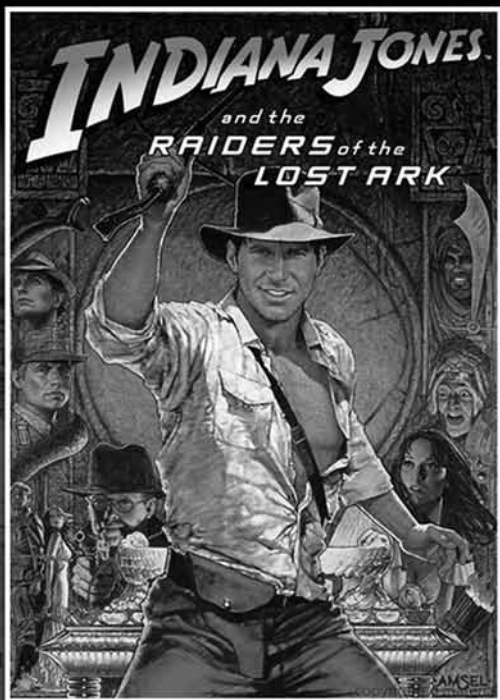
Pianist **Garrick Ohlsson** is a familiar presence onstage with The Philadelphia Orchestra, having appeared as soloist dozens of times since making his debut in 1970, the same year he won the Gold Medal at the Chopin International Piano Competition. Long regarded as one of the world's leading exponents of the music of Chopin, Mr. Ohlsson commands an enormous repertoire, ranging from Haydn and Mozart to works of the 21st century, many commissioned for him. This season that vast repertoire can be sampled in concertos by Rachmaninoff, Brahms, Beethoven, Mozart, Grieg, and Copland in cities including Atlanta, Detroit, Dallas, Miami, Toronto, Vancouver, San Francisco, Liverpool, and Madrid. This spring he tours the U.S. West Coast with the St. Petersburg Philharmonic conducted by Yuri Temirkanov. He also appears in recital in Los Angeles, New York, New Orleans, Hawaii, and Prague.

A frequent guest with the orchestras in Australia, Mr. Ohlsson has recently visited Perth, Brisbane, Melbourne, Sydney, Adelaide, and Hobart, and appeared with the New Zealand Symphony in Wellington and Auckland. An avid chamber musician, he has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the FOG Trio. Passionate about singing and singers, he has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podleś. He can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion, and Virgin Classics labels. His 10-disc set of the complete Beethoven sonatas, for Bridge Records, won a Grammy for Volume 3.

A native of White Plains, N.Y., Mr. Ohlsson began piano studies at age eight at the Westchester Conservatory; at 13 he entered the Juilliard School. He won first prizes at the 1966 Busoni Competition and the 1968 Montreal Competition; was awarded the Avery Fisher Prize in 1994; received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, MI; and is the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music. He makes his home in San Francisco.

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



**Mar. 17-19**

## Special 35th Anniversary Celebration (2016)

The film that gave the world one of its greatest movie heroes, Indiana Jones, is back and better than ever before! Relive the magic on the silver screen with the original great adventure... Raiders of the Lost Ark... with John Williams' epic score performed live to picture by The Philadelphia Orchestra.

\*RAIDERS OF THE LOST ARK\* licensed by LUCASFILM, LTD and PARAMOUNT PICTURES. Motion Picture, Artwork, Photos © 1981 Lucasfilm, Ltd. All Rights Reserved.

## Order Today!

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

# Framing the Program

## Parallel Events

**1786**

**Mozart**

Piano Concerto  
No. 25

**Music**

Dittersdorf  
*Doktor und  
Apotheker*

**Literature**

Bourgoyne  
*The Heiress*

**Art**

Goya  
*The Seasons*

**History**

Frederick the  
Great dies

**1883**

**Brahms**

Symphony  
No. 3

**Music**

Chabrier  
*España*

**Literature**

Maupassant  
*Un Vie*

**Art**

Cézanne  
*Rocky  
Landscape*

**History**

Brooklyn Bridge  
opened to traffic

Mozart, not yet even a teenager, produced his earliest piano concertos in his native Salzburg to display his remarkable gifts as a performer. They were not entirely original works but, rather, arrangements of pieces by more established composers, including C.P.E. Bach. At age 17 Mozart wrote his first original piano concerto. His greatest engagement with the genre came in the mid-1780s after he moved to Vienna and began to give subscription concerts to support himself and his growing family. He wrote a dozen within the space of two years; No. 25 in C major is the last of them and one of the most elaborate.

This week and next The Philadelphia Orchestra continues its chronological cycle of Brahms's four magnificent symphonies with his final two. The First Symphony had taken nearly a quarter of a century to write, with the Second following a year later. He composed the Third Symphony in the summer of 1883, just after the death of Richard Wagner, the other leading figure in German music at the time.



# The Music

## Piano Concerto No. 25



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

The recognition of Mozart as the universal genius of music has gone virtually unchallenged for more than two centuries. No other musician during this time, no matter how great, can claim to have excelled in the composition of so many kinds of music. That Mozart was a peerless performer as well only adds to the miracle of his achievement and to our wonder at it. Indeed Mozart wrote nearly everything—keyboard, vocal, sacred, and chamber music, symphonies, and opera. And it is that last area—dramatic music—that has proved the stumbling block for even the mightiest. Beethoven labored over *Fidelio* for years and wrote three versions altogether. Brahms never produced an opera, while Haydn, Schubert, and other masters wrote many, but their works failed in performance. On the other hand, Rossini, Wagner, Verdi, and so many of the eminent opera composers are remembered today almost exclusively for their dramatic efforts.

**Learning from Himself** Mozart did it all masterfully and, as is often remarked, he continually crossed boundaries among musical genres. These interconnections mutually benefited his wide variety of compositions, such as the concertos and operas. Many a concerto finale sounds as if it comes from the world of comic opera. Some darker moments in the concertos share the dramatic tension associated with *Don Giovanni*. At the same time one of Mozart's operatic innovations comes from the elaborate structures derived from instrumental forms. In all these works, be they symphony, concerto, opera, or Mass, Mozart lavished his unusual skills as an orchestrator, such as the unprecedented prominence he gave to the woodwind instruments. Mozart took full advantage of his universal genius. He continually learned from his own music.

Mozart's piano concertos best allowed the composer to display the scope of his musical gifts. He usually performed as the keyboard soloist when the works were premiered, which gave him the chance to shine both as composer and pianist. Concertos became his star vehicles as he sought fame in Vienna during the 1780s. He presented them at concerts for which he personally took financial responsibility in the hopes of supporting his growing family. For some years he did quite well in these

Mozart composed the *Piano Concerto No. 25 in 1786*.

*Van Cliburn was the soloist at The Philadelphia Orchestra's first performance of the Concerto, on a Pension Fund Concert in 1967, with Eugene Ormandy on the podium. Since then the work has been performed by such pianists as Rudolf Firkušný, Alicia de Larrocha, Radu Lupu, Malcolm Frager, Ivan Moravec, Murray Perahia, and Imogen Cooper. The work was most recently performed on subscription concerts in February 2012, with Emanuel Ax and Rafael Frühbeck de Burgos conducting.*

*The Concerto is scored for solo piano, flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

*The work runs approximately 30 minutes in performance.*

ventures and brought the keyboard concerto to a new level of artistic and public prominence.

The Concerto we hear today was the last of a dozen Mozart composed in Vienna in the mid-1780s. He produced two final ones during his last five years (K. 537 and K. 595), but they have not quite enjoyed the same degree of success. Written at the end of 1786, the year of *The Marriage of Figaro*, and completed within days of his "Prague" Symphony, the Piano Concerto No. 25 is one of the composer's most elaborate. Mozart entered the work into his catalogue of pieces on December 4 and he may have performed it at one of his concerts the following day, although it is more likely that he waited until a Lenten concert on March 7, 1787. As was often his practice, in this Concerto Mozart improvised the first-movement cadenza in performance and never bothered to write it down. (At these concerts, Mr. Ohlsson plays a cadenza by the pianist Alfred Brendel.) Other pianists took on this Concerto during Mozart's lifetime, and eventually it became a favorite of Beethoven's, who used it as a model in some respects for his own First and Fourth piano concertos.

**A Closer Look** The simple key of C major calls forth an unusual grandeur to begin the first movement (**Allegro maestoso**). Rather than the operatic lyricism found in so many of his concertos, Mozart opens in a more symphonic vein (indeed the simultaneous composition of the "Prague" Symphony is evident at times). Instead of singable tunes, Mozart offers a march-like theme, distinguished by its use of trumpets and timpani, which leads to a poignant restatement in the minor mode.

The **Andante** is in sonata form and offers a more intimate lyrical interlude amid the public outer movements. Mozart returns to the ceremonial character of the first movement for the **Allegretto** finale. For the theme of this rondo Mozart once again reminds us of the connections between his instrumental and dramatic music—he uses a melody quite similar to the gavotte from the opera *Idomeneo*, written nearly six years earlier.

—Christopher H. Gibbs

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



## YOUNG *friends*

OF THE PHILADELPHIA ORCHESTRA

Join for FREE and enjoy the best seats for as low as \$30!

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

# The Music

## Symphony No. 3



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

The meaning of Johannes Brahms's Symphony No. 3 in F major has stumped connoisseurs for years. Hans Richter, who conducted its premiere in Vienna on December 2, 1883, called it Brahms's "Heroic" Symphony because of its big Beethovenian brass opening. Clara Schumann, Brahms's muse and editor, focused instead on its pastoral qualities, likening it to a forest idyll. Johannes Joachim, Brahms's virtuoso violin buddy, said the final movement represented the myth of Hero and Leander, lovers who meet a tragic end after their light goes out and Leander drowns in a dark sea. Modern scholars have written about the Symphony's Wagnerian chromatics, suggesting that the piece is an homage to Brahms's arch enemy who had died earlier that year. Some argue that the sweet middle movements represent Brahms's passion for the soprano Hermine Spies, who was with him in Wiesbaden, Germany, in the summer of 1883 when he composed the work. Even Frank Sinatra found love in the Symphony, co-writing lyrics to the third movement melody for his 1950 hit "Take My Love."

A clue to the Symphony's clashes of emotions is found in a letter from the Herzogenbergs, Brahms's friends who took a special interest in the work's completion. Their letter dated October 1, 1883, to the composer reads: "I can't believe—until I hear it from your own lips—that your enthusiasm for the Niedervald monument is leading you to settle in Wiesbaden for good, in spite of the fact that you are not the composer of *Die Wacht am Rhein*." It seems that his friends were concerned that Brahms would not return to Vienna because of the political and artistic climate that appeared to favor Dvořák and Liszt. The letter continues, "Is the great Croatian monarchy too much for you, with its leanings to Dvořák rather than to yourself, or—ambition makes me giddy!—do you aspire to the dictatorship of the Wiesbaden Court Orchestra?"

**Comparison to a Famous Monument** Brahms's biographer Max Kalbeck first suggested that the fourth movement of the Third Symphony represented the Niedervald monument, the work mentioned in the Herzogenbergs's letter. A kind of German statue of liberty, the behemoth *Germania* was sculpted by Johannes

Schilling beginning in 1871 to celebrate the formation of Germany. It was unveiled in September 1883 to musical fanfare, including four military bands playing the chorale “Nun danket alle Gott” (Now Thank We All Our God). It sits overlooking the Rhine valley and has inscribed on it the words of the patriotic fight song “Die Wacht am Rhein” (The Guardian of the Rhine).

It is tantalizing to compare the monument to Brahms's Third Symphony. The work's four movements stand firmly like *Germania's* enormous four-sided platform decorated with four bas-reliefs. Beside the primary figure of *Germania* are two contrasting bronze statues, *War* and *Peace*. *War* holds a trumpet in its hand, and those trumpets blaze at the beginning of Brahms's first movement. What Richter hears as heroic, one can hear as war and Clara's pastoral as peace. One bas-relief represents the picturesque Rhine and Meuse rivers. A second bas-relief captures the King of Prussia being proclaimed Emperor of Germany—probably what Kalbeck referred to as representing Brahms's last movement. The two remaining reliefs are scenes of soldiers going to, and returning from, war. In the Third Symphony, we hear conflict and resolution, the final movement quietly concluding in peace and prosperity.

The Symphony enjoyed a triumphant premiere in Vienna and was equally well received in Berlin, with some critics calling it the best thing Brahms had ever produced. He was quite enthusiastic about the work, promising the Herzogenbergs a copy of it: “In about a week I hope to send you the too, too famous F major, in a two-piano arrangement, from Wiesbaden. The reputation it has acquired makes me want to cancel all my engagements.” Clara Schumann said in 1884 that “all the movements seem to be of one piece, one beat of a heart,” a monument to a united Germany from one of its most famous expatriates.

**A Closer Look** The shortest of his four symphonies, the Third is 35 minutes, brief by late-19th-century ginormous orchestral standards. The straightforward and compact movements, however, are saturated with Brahms's exhausting syncopations. He chose the limp key of F major for the outer movements (**Allegro con brio** and **Allegro—Un poco sostenuto**), while the middle movements (**Andante** and **Poco allegro**) are in simple C major and curmudgeonly C minor, respectively. He included the motto F—A-flat—F in the first notes of the first movement sonata form making the Symphony

*Brahms composed his Symphony No. 3 in 1883.*

*Fritz Scheel conducted the first Philadelphia Orchestra performances of the work, in November 1901. Most recently on a subscription series it was led by Yannick Nézet-Séguin, in December 2014.*

*The Orchestra has recorded the complete Third Symphony three times: in 1928 for RCA with Leopold Stokowski; in 1946 for CBS with Eugene Ormandy; and in 1989 for Philips with Riccardo Muti. The third movement only was also recorded in 1921 for RCA with Stokowski. Nézet-Séguin's performance from 2014 is also available by digital download.*

*The score calls for two flutes, two oboes, two clarinets, three bassoons (III doubling contrabassoon), four horns, two trumpets, three trombones, timpani, and strings.*

*The Symphony runs approximately 35 minutes in performance.*

"cyclic" because all movements employ that motif. The middle sections are translucent and shimmering. A fiery Finale (**Allegro**) ensues, which Karl Geiringer called a "tremendous conflict of elemental forces," before concluding with a calm coda.

—Eleonora M. Beck



The Philadelphia Orchestra

# UNLIMITED CONCERTS

\$25 Membership

**eZseatU College Ticket Program**

Join now and learn more at

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

# 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

**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

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

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

**Gavotte:** A French court dance and instrumental form in a lively duple-meter popular from the late 16th century to the late 18th century

**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

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

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

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

**Mode:** Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

**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.

alternation of a main section with subsidiary sections

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

**Scherzo:** Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The

scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts.

**Sonata form:** The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

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

**Timbre:** Tone color or tone quality

## THE SPEED OF MUSIC (Tempo)

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

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con brio:** Vigorously, with fire

**Maestoso:** Majestic

**Sostenuto:** Sustained

## TEMPO MODIFIERS

**Poco:** Little, a bit



# 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.

## **Ticket Philadelphia Staff**

Linda Forlini, Vice President  
Rebecca Farnham,  
Director, Patron Services  
Brandon Yaconis,  
Director, Client Relations  
Dan Ahearn, Jr.,  
Box Office Manager  
Jayson Bucy,  
Program and Web Manager  
Meg Hackney,  
Patron Services Manager  
Gregory McCormick,  
Training Manager  
Catherine Pappas,  
Project Manager  
Michelle Messa,  
Assistant Box Office Manager  
Alex Heicher,  
Program and Web Coordinator  
Lindsay Kreig,  
Business Operations Coordinator  
Elizabeth Jackson-Murray,  
Priority Services Representative  
Assistant Treasurers, Box Office:  
Tad Dynakowski  
Patricia O'Connor  
Thomas Sharkey  
James Shelley  
Mike Walsh  
Lead Patron Services  
Representatives:  
Megan Chialastri  
Stacey Ferraro  
Meaghan Gonser  
Jared Gumbs  
Danielle Rose  
Patron Services Representatives:  
Rui Dong-Scott  
Brand-I Curtis McCloud  
Rachelle Seney