

Season 2018-2019

Thursday, June 6, at 7:30

Saturday, June 8, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Beatrice Rana Piano

Stravinsky *Funeral Song*, Op. 5

First Philadelphia Orchestra performances

Prokofiev Piano Concerto No. 3 in C major, Op. 26

I. Andante—Allegro

II. Theme (Andantino) and Variations

III. Allegro ma non troppo

Intermission

Rachmaninoff Symphony No. 1 in D minor, Op. 13

I. Grave—Allegro ma non troppo

II. Allegro animato

III. Larghetto

IV. Allegro con fuoco—Largo—Con moto

This program runs approximately 2 hours.

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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 four 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 broadcasts on WRTI-FM and SiriusXM.

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 **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

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Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

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 artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was 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 signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with four CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

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; an Officer of the Order of Montreal; *Musical America’s* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania.

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

Soloist

Marie Szelegat



Pianist **Beatrice Rana** made her Philadelphia Orchestra debut at the Saratoga Performing Arts Center in August 2015 and makes her subscription debut with these performances. Her Carnegie Hall debut, in recital at Zankel Hall, was this past March. Just 26 years old, she performs at the world's most esteemed concert halls and festivals and collaborates with conductors of the highest level, including Yannick Nézet-Séguin, Riccardo Chailly, Antonio Pappano, Fabio Luisi, Yuri Temirkanov, Gianandrea Noseda, Emmanuel Krivine, James Conlon, Jun Märkl, Trevor Pinnock, Mirga Gražinytė-Tyla, Lahav Shani, Andrés Orozco-Estrada, James Gaffigan, Susanna Mälkki, Leonard Slatkin, and Zubin Mehta.

During the 2018-19 and 2019-20 seasons, Ms. Rana makes debuts with the Royal Concertgebouw Orchestra; the Chicago, Pittsburgh, Danish National, and Bavarian Radio symphonies; the Los Angeles and Royal Stockholm philharmonics; the Orchestre de Paris; and the Hessischer Rundfunk Sinfonieorchester. She tours with the London Philharmonic and Vladimir Jurowski and is in residency at the Zurich Opera with Mr. Luisi and the Philharmonia Zurich for a complete Beethoven concerto cycle. She plays recitals at Geneva's Victoria Hall, Munich's Prinzregententheater, London's Queen Elizabeth Hall and Wigmore Hall, the Essen Philharmonie, the Berlin Philharmonie's Kammermusiksaal, the Théâtre des Champs-Élysées, and the Gilmore Keyboard Festival in Michigan.

An exclusive Warner Classics recording artist, Ms. Rana has three discs on the label: Bach's *Goldberg Variations*, Prokofiev's Second Piano Concerto paired with Tchaikovsky's First Piano Concerto, and Bernstein's Symphony No. 2 ("The Age of Anxiety"), the latter two with Mr. Pappano and the Orchestra dell'Accademia Nazionale di Santa Cecilia. She came to public attention after winning First Prize at the 2011 Montreal International Competition and the Silver Medal and Audience Award at the 14th Van Cliburn International Piano Competition in 2013. Born in Italy into a family of musicians, she currently lives in Rome where she continues her studies with her lifetime mentor, Benedetto Lupo.

Framing the Program

Parallel Events

1895

Rachmaninoff

Symphony
No. 1

Music

Ives
Symphony No. 1

Literature

Wells
*The Time
Machine*

Art

Vallotton
Clair de lune

History

End of Sino-
Japanese War

1908

Stravinsky

Funeral Song

Music

Elgar
Symphony No. 1

Literature

Forster
*A Room with a
View*

Art

Chagall
Nu rouge

History

Ford produces
the first Model
"T"

1921

Prokofiev

Piano Concerto
No. 3

Music

Honegger
King David

Literature

Dos Passos
Three Soldiers

Art

Braque
*Still Life with
Guitar*

History

Anglo-Irish
Treaty

Hope springs eternal and ones of discovering long-lost works of art are especially enticing. The reality is typically more sobering because what turns up, be it a painting, novel, or symphony, is usually more of a curiosity than gold, the news more hype than substance. Sometimes, however, such discoveries can be significant and revelatory. The concert tonight is framed by two brilliant works by Russian composers at the start of celebrated careers that were long thought lost in the wake of the Russian Revolution but were later found.

The premiere of Sergei Rachmaninoff's First Symphony in 1897 was a bitter disappointment for the young composer, who took quite some years to recover. He left Russia in 1917, soon after the October Revolution, never to return. Rachmaninoff thought the Symphony was lost, although orchestral parts were discovered after his death and the piece finally got its chance to enter the repertory.

The situation with Igor Stravinsky's *Funeral Song* is similar: The 26 year old composed it to honor his beloved teacher, Nikolai Rimsky-Korsakov, and it premiered at a 1909 concert in his memory. Stravinsky soon left the country to win great success in the West. His early composition was also thought lost, but was discovered in 2015.

Sergei Prokofiev likewise left Russia after the Revolution. He lived in America and Europe for nearly 20 years, only to return permanently to the Soviet Union in 1936. When he fled in 1918 he left some of his compositions behind, among them the Second Piano Concerto, which he later reconstructed from memory. His next concerto, the Third we hear tonight, premiered in Chicago in 1921. The work became Prokofiev's musical calling card to display his gifts as composer and pianist in America and Europe.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 6 PM.

The Music

Funeral Song



Igor Stravinsky
Born in Lomonosov,
Russia, June 17, 1882
Died in New York City,
April 6, 1971

Looking back some 50 years later, Igor Stravinsky fondly remembered his *Funeral Song* as “the best of my works before *The Firebird*.” He had written it to honor his beloved teacher, Nikolai Rimsky-Korsakov, and the work premiered at a memorial concert on January 17, 1909, in the Great Hall of the St. Petersburg Conservatory. The piece then disappeared, collateral damage of the 1917 Russian Revolution and of antagonistic attitudes toward the composer during the Soviet era. Stravinsky lamented the loss: “Orchestral parts must have been preserved in one of the St. Petersburg orchestra libraries; I wish someone in Leningrad would look for the parts, for I would be curious myself to see what I was composing just before *The Firebird*.”

Stravinsky’s wish eventually came true, although the composer was no longer alive to have his curiosity sated. Some scholars, preeminently the Russian musicologist Natalia Braginskaya, searched for the work but only when the St. Petersburg Conservatory was about to undergo renovations beginning in 2015 did librarian Irina Sidorenko discover the complete orchestral parts amid the mess. Braginskaya prepared a performing edition and the *Funeral Song* (*Pogrebal'naya Pesnya*), Op. 5, was finally given its second performance in December 2016, nearly 108 years after its first, at the Mariinsky Concert Hall with Valery Gergiev conducting.

Memorial to a Mentor Stravinsky’s comments concerning Rimsky-Korsakov changed over time—or at least what he said about his teacher did as he apparently sought to minimize (one might even say cover-up) some of his compositional debts. But Rimsky’s death in June 1908 was a great personal and professional blow to the 25-year-old composer. As the son of a leading bass singer at the Russian Imperial Opera, Stravinsky was exposed to music from an early age. Feodor Stravinsky was not anxious, however, for his son to pursue a musical career and insisted instead that he go to law school, which he did for years without ever graduating. Stravinsky’s musical impulse could not be silenced and he undertook serious private study with the father of one of his classmates, the venerable Rimsky-Korsakov, Russia’s leading composer and the director of the Conservatory.

Stravinsky composed the *Funeral Song* in 1908.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for three flutes (III doubling piccolo), two oboes, English horn, three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam), two harps, and strings.

Performance time is approximately 12 minutes.

After Stravinsky's father died in 1902 Rimsky became not only an increasingly supportive musical mentor but also a substitute father figure. He was a brilliant orchestrator, the author of an important treatise on instrumentation, and he supervised the young composer's first serious compositions, including the *Symphony in E-flat major*, Op. 1, which was dedicated to him. Stravinsky's next two orchestral works were short, effective, colorful showpieces: the *Scherzo fantastique*, Op. 3, and *Fireworks*, Op. 4, the latter celebrating the marriage of Rimsky's daughter in June 1908. Just three days after the wedding Rimsky died at age 64.

A Closer Look A quarter century later Stravinsky stated in his autobiography that while he could "no longer remember the music" of the *Funeral Song*, he did

remember the idea at the root of its conception, which was that all the solo instruments of the orchestra filed past the tomb of the master in succession, each laying down its own melody as its wreath against a deep background of tremolo murmurings simulating the vibrations of bass voices singing in chorus. The impression made on the public, as well as on myself, was marked, but how far it was due to the atmosphere of mourning and how far to the merits of the composition itself I am no longer able to judge.

This is a good start at describing the piece. The *Funeral Song* proves to be the missing link not only between Stravinsky's early works and his revolutionary *Firebird*, but also between Rimsky's late compositions and Stravinsky's own great early ballets, the debt that he became reluctant to acknowledge later in his career. At the 2016 unveiling Gergiev shrewdly opened the concert with the suite from Rimsky's opera *The Legend of the Invisible City of Kitezh*, then performed the *Funeral Song*, and concluded with the complete *Firebird* ballet. The Russian trajectory was clearly audible as were other influences, perhaps most surprisingly to Wagner, a composer rarely associated with Stravinsky but whose music had captivated him in his 20s.

—Christopher H. Gibbs

The Music

Piano Concerto No. 3



Sergei Prokofiev
Born in Sontsovka
(Ukraine), April 23, 1891
Died in Moscow, March 5,
1953

Sergei Prokofiev enjoyed a privileged childhood in pre-revolutionary Russia. His parents quickly recognized his musical gifts, sought expert advice on how best to nurture them, and arranged private instruction to have this realized. Prokofiev's teenage years were spent studying piano, composition, and conducting at the St. Petersburg Conservatory. He considered his First Piano Concerto, which won him a prize for performance, as his "first more or less mature work in terms of both conception and realization."

Like other prominent composers from similarly comfortable family backgrounds, including Rachmaninoff, Prokofiev left Russia in the aftermath of the October Revolution in 1917. He made the long journey through Siberia, stopped off in Tokyo, and finally arrived in New York City in September 1918. He would live in America, Paris, and other Western cities for nearly 20 years before moving back permanently to the Soviet Union in 1936 with his Spanish wife and their two young sons.

Composer and Soloist Like Rachmaninoff, his somewhat older contemporary, Prokofiev was a brilliant pianist for whom his piano concertos provided vehicles to shine as both performer and composer. He wrote five, of which the Third we hear tonight became the most popular. It dates from a transitional time between the Russian and Western worlds Prokofiev inhabited over the course of his career. (His Second Piano Concerto offers a somewhat different case—more similar to the Stravinsky and Rachmaninoff pieces on the concert tonight—in that he wrote and premiered the piece before the Revolution but the score got lost in its aftermath. In this case, because he had played it fairly frequently, Prokofiev could reconstruct the Concerto from memory once he had settled in the West.)

The Third Concerto had an unusually protracted genesis for this prolific and typically quite efficient composer. According to Prokofiev's diaries, the earliest ideas date back to 1911, the march theme he used for a set of variations in the second movement from two years later, and he ultimately diverted some material he conceived for other compositions to the piece as well. He worked on the Concerto in earnest in 1916 and '17, just before the Revolution, continued on his long trip to America, but

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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only finished it in the summer of 1921 while in France. In early November he was back in America preparing for the premiere when he realized that he had misplaced the solo piano part for some of the finale and that he was having difficulty remembering the music.

Although Prokofiev's American years largely proved a disappointment and made him head off to Europe, Chicago proved to be more of his kind of town than did New York. He was based there in the fall of 1921 to conduct the world premiere of his opera *The Love for Three Oranges*, preceded two weeks earlier by his playing the first performance of the Third Piano Concerto with Frederick Stock and the Chicago Symphony Orchestra. Prokofiev got the missing piano passage in order, but he was worried about the premiere; as he wrote to a friend, the piece "turned out to be so devilishly difficult that I have not yet managed to learn it, but even so I'll play it in ten days' time. I am nervous and cramming at the piano three hours a day." The premiere on December 16 was fairly successful, although rare concerts in America conducted by Richard Strauss—who Prokofiev met for the first time—received greater attention. The *Chicago Daily Tribune* glibly announced that the Concerto was "neither conventional enough to win the affections nor modernist enough to be annoying," while in fact both qualities have ultimately proved to be part of the enduring appeal of the work. The first performance in New York soon after did not go as well, but Prokofiev enjoyed more success with it in Paris and London a few months later and ultimately recorded the Concerto in 1932 with the London Symphony Orchestra.

A Closer Look The three-movement Concerto combines the lyricism at which Prokofiev excelled, such as in the slow, soaring melody that opens the work, and thrilling virtuosity, most notable in the dazzling codas to each movement. According to his own account of the piece:

The first movement opens quietly with a short introduction (**Andante**). The theme is announced by an unaccompanied clarinet, and is continued by the violins for a few bars. Soon the tempo changes to **Allegro**, the strings having a passage in sixteenth notes which leads to the statement of the principal subject by the piano. Discussion of this theme is carried on in a lively manner, both the piano and the orchestra having a good deal to say on the matter. A passage in chords for the piano alone leads to the more expressive second subject, heard in the

Prokofiev's Third Piano Concerto was composed from 1917 to 1921.

Eugene Ormandy and the pianist William Kapell presented the first Philadelphia Orchestra performances of the Concerto, in February 1947. Since then the work has been presented here by a number of virtuoso pianists, including Byron Janis, John Browning, Gary Graffman, Gina Bachauer, Vladimir Ashkenazy, Ivo Pogorelich, Alexander Toradze, Yefim Bronfman, Martha Argerich, and Lang Lang. Antonio Pappano led the last subscription performances of the work, in December 2007 with Simon Trpčeski as the soloist.

Prokofiev scored the work for solo piano, two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (bass drum, castanets, cymbals, tambourine), and strings.

The Third Concerto runs approximately 30 minutes in performance.

oboe with a pizzicato accompaniment. This is taken up by the piano and developed at some length, eventually giving way to a bravura passage in triplets. At the climax of this passage, the tempo reverts to Andante, and the orchestra gives out the first theme, fortissimo. ...

The second movement is a theme with five variations. The theme is announced by the orchestra, **Andantino**. ... The Finale (**Allegro ma non troppo**) begins with a staccato theme for bassoons and pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own ... and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme and develops it to a climax. ... [Finally] there is a brilliant coda.

—Christopher H. Gibbs

The Music

Symphony No. 1



Sergei Rachmaninoff
Born in Semyonovo,
Russia, April 1, 1873
Died in Beverly Hills,
California, March 28, 1943

After some initial piano instruction from his mother, Sergei Rachmaninoff began serious studies at the St. Petersburg Conservatory at age nine, but he floundered. The family finances were declining, as was his parents' marriage, and he transferred to the Moscow Conservatory, where he thrived. He met leading Russian musicians, studied with some of them, and won the support of his hero Tchaikovsky. He was awarded the Great Gold Medal, a rarely bestowed honor, upon graduation in 1892. Rachmaninoff's career as pianist and composer was clearly on the rise with impressive works such as the Piano Concerto No. 1, the one-act opera *Aleko*, and compositions in many other genres, including several orchestral pieces.

A Disastrous Premiere Given that Rachmaninoff seemed destined for a charmed career, the disastrous premiere of his Symphony No. 1 in D minor proved a bitter shock just days before his 24th birthday. Alexander Glazunov, an eminent composer and teacher but evidently a more limited conductor, led the ill-fated performance in March 1897. The event plunged Rachmaninoff into deep despair: "When the indescribable torture of this performance had at last come to an end, I was a different man." That remark to his biographer came many years later, but it was a sentiment already expressed in a letter just a few weeks after the concert when he told a friend: "I am amazed how such a highly talented man as Glazunov can conduct so badly. I am not speaking now of his conducting technique (one can't ask that of him) but about his musicianship. He feels nothing when he conducts. ... If the public had been familiar with the symphony, then they would have blamed the conductor ...: if a symphony is both unfamiliar and badly performed, then the public is inclined to blame the composer."

For some three years Rachmaninoff stopped composing, although he continued to perform as a pianist and began to establish a prominent new career as a conductor. He eventually got back on track by consulting a therapist, who used hypnosis in the treatment, which led to his triumphant compositional reemergence with the Piano Concerto No. 2 in C minor.

After the debacle with the First Symphony, Rachmaninoff put the work aside, although he hoped to revise it at a later time. But history ultimately intervened. As his career soared, he spent increasing time abroad and composed prolifically at his summer estate some 300 miles south of Moscow. This idyllic world came to an abrupt end with the Russian Revolution in October 1917. He and his family left in December, never to return, and the Bolsheviks burned most of his estate to the ground. The full score of the First Symphony disappeared in the wake of these historic events and Rachmaninoff went to his grave thinking the work was lost, although he did not forget it. The piece would never have received another hearing had not the orchestral parts been discovered at the St. Petersburg Conservatory two years after his death. The Symphony had its second performance in 1945 in Moscow, where it was finally given a fair chance to shine.

A Closer Look Perhaps it was not just the poor performance that initially doomed the First Symphony. The dramatic four-movement piece is demanding for conductor and orchestra alike, and although the work is not shockingly modern, it may well have baffled some listeners because of the way in which it juxtaposes music of a religious nature with a popular idiom that Rachmaninoff had recently explored in his *Capriccio on Gypsy Themes*. César Cui, at the time a prominent composer and powerful critic, wrote that such a dark symphony “would have delighted the inhabitants of Hell” and that the “music leaves an evil impression.” Another critic was more forgiving: “This Symphony is the work of a not yet fully formed musician; . . . [but] maybe some kind of Brahms may emerge from him.”

As with Gustav Mahler’s symphonies from around this same time (or Tchaikovsky’s somewhat earlier), cyclic elements—themes that appear throughout the entire work—and a mixture of musical styles have led to speculation about a possible hidden program behind the piece. At the end of the score Rachmaninoff inscribed: “Vengeance is mine, I will repay, saith the Lord” (Romans XII:19). St. Paul’s statement had earlier served as the epigraph for Tolstoy’s *Anna Karenina*, a novel in which a woman married to an older man falls for a younger lover. Might Rachmaninoff have identified with the situation? He dedicated the Symphony “To A.L.,” presumably Anna Lodyzhenskaya, a young woman of Romani heritage married to an older man, a friend to whom the *Capriccio* was dedicated.

Rachmaninoff composed his First Symphony in 1895.

Eugene Ormandy and The Philadelphia Orchestra gave the United States premiere of the Symphony, in March 1948. The most recent Orchestra performances on subscription were led by Yannick Nézet-Seguin in October 2014.

The Orchestra recorded the work twice: with Ormandy for Sony in 1966 and with Charles Dutoit for London in 1991.

The Symphony is scored for three flutes (III doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, military drum, tambourine, tam-tam, triangle), and strings.

Performance time is approximately 45 minutes.

The principal motif of the Symphony, intoned by the strings at the start of the first movement, is a variant to the medieval Dies Irae chant from the Requiem Mass, long used as a musical symbol of death. Transformations of it are heard in other movements and would reappear in many of Rachmaninoff's later compositions, including his two other symphonies. He used it for the last time in his Symphonic Dances, his final composition, written for and premiered by The Philadelphia Orchestra. In the coda to the first movement of that piece he quotes the brooding opening theme of the First Symphony. Since in 1940 Rachmaninoff thought the score was lost, this reference is entirely personal and suggests that his youthful work remained close to his heart for more than four decades.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

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

Capriccio: A short piece of a humorous or capricious character, usually fairly free in form

Chord: The simultaneous sounding of three or more tones

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

Dissonance: A combination of two or more tones requiring resolution

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Modernism: A consequence of the fundamental conviction among successive

generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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.

Pizzicato: Plucked

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

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed

by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Staccato: Detached, with each note separated from the next and quickly released

Timbre: Tone color or tone quality

Tremolo: In bowing, repeating the note very fast with the point of the bow

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Andantino: Slightly quicker than walking speed

Animato: Lively, animated

Con fuoco: With fire, passionately, excited

Con moto: With motion

Grave: Heavy, slow

Larghetto: A slow tempo

Largo: Broad

TEMPO MODIFIERS

Ma non troppo: But not too much

DYNAMIC MARKS

Fortissimo (ff): Very loud

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

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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 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 for more information.

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