

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, November 18, at 7:30

Friday, November 19, at 2:00

Saturday, November 20, at 8:00

Joshua Bell Leader and Violin

Bruch Violin Concerto No. 1 in G minor, Op. 26

I. Vorspiel: Allegro moderato—

II. Adagio

III. Allegro energico

Price/orch. Gray *Adoration*

Mendelssohn Symphony No. 4 in A major, Op. 90 ("Italian")

I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello: Presto

This program runs approximately 1 hour, 15 minutes, and will be performed without an intermission.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



Forward

2021–22 Season

Mozart Thanksgiving Weekend

November 27–28

Marsalis Tuba Concerto

December 9, 10, 12

New Year's Celebration

Beethoven Symphony No. 9

December 31, January 2

Bugs Bunny @ the Symphony

January 7–9



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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

Photos: Jessica Griffin, Clay McBride, Rob Shanahan



The Philadelphia Orchestra

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and Our City, Your Orchestra, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Leader and Soloist

Phillip Knott



With a career spanning almost four decades, GRAMMY® Award-winning violinist **Joshua Bell** is one of the most celebrated artists of his era. Having performed with virtually every major orchestra in the world, he continues to maintain engagements as soloist, recitalist, chamber musician, conductor, and music director of the Academy of St. Martin in the Fields. He made his Philadelphia Orchestra debut with Riccardo Muti at age 14 and has since made

more than 30 appearances with the ensemble. Highlights of his 2021–22 season include leading the Academy of St. Martin in the Fields at the 2021 BBC Proms, throughout Europe, and on a United States tour; returns to the Verbier Festival, the Minnesota Orchestra, and the New York Philharmonic; and tours with the Israel Philharmonic and the NDR Elbphilharmonie Orchestra as soloist.

During the COVID-19 pandemic, Mr. Bell joined the classical music world in bringing world-class performances online. In summer 2020 PBS presented *Joshua Bell: At Home with Music*, a nationwide broadcast directed by Tony- and Emmy-award winner Dori Berinstein and produced entirely in lockdown. The program included core classical repertoire as well as new arrangements of beloved works, including a *West Side Story* medley. In August 2020 Sony Classical released the companion album to the special. In 2011 Mr. Bell was named music director of the Academy of St. Martin in the Fields, succeeding Neville Marriner, who formed the orchestra in 1959. His history with the Academy dates to 1986 when he first recorded the Bruch and Mendelsohn concertos with Mr. Marriner and the orchestra. He has since directed the ensemble on several albums including *Vivaldi's Four Seasons*, *Voice of the Violin*, *For the Love of Brahms*, and most recently, *Bruch: Scottish Fantasy*. He has performed for three American presidents and participated in former President Barack Obama's Committee on the Arts and Humanities's first cultural mission to Cuba, joining Cuban and American musicians on a 2017 *Live from Lincoln Center* PBS special, *Joshua Bell: Seasons of Cuba*.

Born in Bloomington, Indiana, Mr. Bell began the violin at age four; began studies with his mentor, Josef Gingold, at age 12; and made his Carnegie Hall debut at age 17 with the St. Louis Symphony. At age 18 he signed with his first label, London Decca, and received the Avery Fisher Career Grant. His many awards and recognitions include *Musical America's* 2010 Instrumentalist of the Year, six GRAMMY Award nominations, and the 2007 Avery Fisher Prize. He has also received the 2003 Indiana Governor's Arts Award and a Distinguished Alumni Service Award from the Jacobs School of Music. In 2000 he was named an "Indiana Living Legend."

Framing the Program

Parallel Events

1833
Mendelssohn
Symphony
No. 4

Music
Chopin
Etudes, Op. 10
Literature
Sand
Lélia
Art
Cole
*The Titan's
Goblet*
History
Slavery
abolished in
Britain

1864
Bruch
Violin
Concerto
No. 1

Music
Offenbach
La Belle Hélène
Literature
Tolstoy
War and Peace
Art
Homer
Haymaking
History
First Geneva
Convention

1951
Price
Adoration

Music
Menotti
*Amahl and the
Night Visitors*
Literature
Salinger
*The Catcher in
the Rye*
Art
Wyeth
Trodden Weed
History
Color TV first
introduced in
the US

The Romantic composer Max Bruch, celebrated in his lifetime for a wide range of compositions in different genres, is now mainly remembered for the works he wrote for violin and orchestra, notably the Scottish Fantasy and First Violin Concerto. He composed the latter early in his career (its popularity haunting the rest of his life) but was dissatisfied with the initial results. He undertook a revision with help from the great violinist Joseph Joachim, to whom the work is dedicated and who gave the triumphant premiere of the final version in 1868.

Over the past two seasons The Philadelphia Orchestra has championed the music of Florence Price and recently recorded her surviving symphonies. On this concert we hear *Adoration*, a short work that she originally composed for organ (her own instrument) and that has now been orchestrated for solo violin and strings by Jim Gray.

As a young man Felix Mendelssohn made the "Grand Tour" of Europe, a life-changing experience that found expression in some of his most celebrated pieces. His evocative Symphony No. 4, written when he was in his early 20s, relates to youthful experiences in Italy.

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 4 PM.

The Music

Violin Concerto No. 1

Max Bruch

Born in Cologne, January 6, 1838

Died in Friedenau (near Berlin), October 20, 1920



While little general attention has been paid to Max Bruch the composer, heaps of attention has been paid to his Violin Concerto in G minor, Op. 26. It is one of the most frequently played pieces in the violin concerto repertory, indeed in the entire concerto repertory.

Bruch was by profession a pedagogue, conductor, and champion of choral repertory. A contemporary of Louis Spohr, he was a steady teacher and composer, and as the great music commentator Donald Francis Tovey

quipped, "Like Spohr, he achieved this mastery in all art-forms; and, unlike Spohr, he developed no irritating mannerisms." Bruch composed flawless music, taking no chances by venturing into the sea of chromatic harmonies of his contemporaries.

Born to a soprano and a police chief in 1838, Bruch was five years younger than Johannes Brahms and 25 years younger than Richard Wagner. He was a prodigious painter as a boy, his relatives dubbing him a "second Raphael." At 11 he composed his first significant composition, a septet for clarinet, horn, bassoon, two violins, cello, and double bass. His father enlisted the composer Ferdinand Hiller to teach him, and it was Hiller who brought the boy to the attention of other musicians, solidifying his foothold in composition and conducting.

Bruch's Op. 1 was an opera based on Goethe's *Scherz, List, und Rache* (Jest, Cunning, and Revenge). He composed more than 200 pieces, some three-quarters for the voice, in the form of ones for the stage, sacred and secular choral works, and songs; he also wrote three symphonies. He spent the bulk of his long life conducting in Berlin, Liverpool, and Breslau, and in his last years he taught at the Hochschule für Musik in Berlin, where Ralph Vaughan Williams and Ottorino Respighi were among his students.

Joachim and Success Bruch's Violin Concerto in G minor became the centerpiece of his life soon after its conception. He acknowledged that composing a concerto for violin "is a damned difficult thing to do; between 1864 and 1868 I rewrote my concerto at least half a dozen times, and conferred with x [sic] violinists before it took the final form in which it is universally famous and played everywhere." Bruch expressed a refreshing insecurity during its composition, asking his teacher Hiller, "Do you not think that it is in fact very audacious to write a violin concerto?"

Bruch worked closely on revisions with Joseph Joachim, the virtuoso violinist, who took an immediate liking to the Concerto, but suggested many important changes. For instance, in an extensive letter Joachim insisted that the orchestral passages be longer. He even rewrote melodic ideas in the piece. Concerned that later generations would believe that Joachim had too big a hand in the evolution of the piece, Bruch urged Joachim's son, who was in the process of publishing his father's collected letters, not to include a detailed letter with Joachim's suggestions.

The G-minor Concerto brought Bruch much fame and recognition in his lifetime, and he attempted to sell the autographed manuscript abroad to two American sisters, Otilie and Rose Sutro, who had so impressed Bruch with their playing that he agreed to compose a concerto for them, the Concerto for Two Pianos, Op. 88a. The story goes that the Sutro sisters said they would sell the Violin Concerto manuscript for Bruch in the United States and send him back the proceeds. They never did, and the manuscript now resides in the Pierpont Morgan Public Library in New York. Bruch died in 1920, age 82, after an indefatigable career. The violinist Willy Hess performed the Adagio from the Concerto at his funeral in the cemetery chapel of St. Matthew in Berlin.

A Closer Look The Concerto is an extraordinary mixture of bravura and pathos. The G-minor key sets a despairing and ominous tone, while the muscular opening violin lines (**Vorspiel** [Prelude]) require the violinist to bravely traverse open octaves and fly through quick-hitting scales. Unlike traditional preludes, this is not a warm-up piece, but requires the violinist to have done plenty of calisthenics before walking out on stage. The movement (**Allegro moderato**) is in ABA form, with the opening ascending melody returning at the end with just a few alterations, flowing directly into the Adagio.

In the traditionally heavenly key of E-flat major and perfect triple time, the **Adagio** movement arouses sublime emotions. Notes melt into one another as the orchestra provides a subdued canvas upon which the violin soars. The orchestra finally deigns itself to break through in the middle of the movement, playing the primary theme. The pace soon increases and climaxes into triumphant fortissimo. Peace returns at the end as the primary theme rises again reassuringly and fades to pianissimo.

The brightly optimistic key of G major appears in the last movement (**Allegro energico**), and the violinist stabs the instrument in double and triple stops, reminiscent of the last movement of Brahms's Violin Concerto, to which Joachim also made significant contributions. We are firmly in the land of quick-fingered virtuosity and grandly gestured tutti melodies. Bruch's Concerto is noteworthy for its ability to capture primary human emotions, from longing and despair to triumph and courage, in a traditionally tonal 19th-century idiom sure to move audiences for all time.



Digital Stage

The Digital Stage brings the concert hall to your living room and shares a brand-new perspective on the music you know and love.

This season, concerts on the Digital Stage include ...

DEC. 8
Florence Price's Symphony No. 3

DEC. 18
Family Christmas

JAN. 26
Joshua Bell Leads Bruch, Price, and Mendelssohn

MAY 25
Beethoven: Missa solemnis 2.0

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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

Bruch composed his Violin Concerto No. 1 from 1864 to 1866.

The first Philadelphia Orchestra performances of Bruch's Concerto were presented in January 1902, with soloist Cornelius Franke and conductor Fritz Scheel. David Kim was the most recent violinist to perform the work on subscription concerts, in October 2019 with Nathalie Stutzmann.

The Philadelphia Orchestra recorded the work with Isaac Stern and Eugene Ormandy in 1956.

The Concerto is scored for an orchestra of solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Performance time is approximately 23 minutes.

The Music

Adoration (orchestrated by Jim Gray)

Florence Price

Born in Little Rock, Arkansas, April 9, 1887

Died in Chicago, June 3, 1953



In 1943 Florence Price reached out to Serge Koussevitzky, the prominent conductor of the Boston Symphony Orchestra, about programming some of her music. She wrote that she had “two handicaps—those of sex and race. I am a woman; and I have some Negro blood in my veins. I should like to be judged on merit alone.” Nearly 80 years later this wish is becoming more of a reality as her music has proved one of the most notable musical discoveries of recent times. It

has been a discovery in two senses: of a remarkable composer whose works had largely been forgotten, and of a process abetted by the literal discovery in 2009 of a treasure trove of unpublished scores long thought lost. Some pieces are still missing. Price composed four symphonies, but the whereabouts of the perhaps unfinished second is unknown, at least for now. The full score of her Piano Concerto in One Movement was missing and therefore reconstructed from various sources. In 2018, however, the manuscript was found and this past February The Philadelphia Orchestra with soloist Michelle Cann gave the first North American performance in its original orchestration since the composer’s lifetime. Indeed, Yannick Nézet-Séguin and the Philadelphians have been at the forefront of bringing Price’s music greater recognition and have recorded her symphonies; the First and Third are currently available on Deutsche Grammophon.

A Major Premiere Price came to national prominence in 1933 when the Chicago Symphony Orchestra premiered her Symphony No. 1, the first such work written by an African-American woman performed by a leading orchestra. She was 46 years old at the time, with two decades more to live. Price was born in Little Rock, Arkansas, where her mother was her first music teacher. At age 16 she headed to Boston’s New England Conservatory to study composition, organ, and piano, and also took private lessons with the distinguished American composer George Whitefield Chadwick. Price then taught for some years back in Little Rock and in Atlanta. She married, had two daughters, and, shaken by lynchings in the Jim Crow South, moved in 1927 to Chicago. She divorced her abusive husband, continued compositional studies, and saw her career begin to blossom. Her compositions garnered attention as she published songs, piano pieces, and pedagogical works. She won prizes, most notably \$500 in the 1932

Wanamaker Foundation Award for her First Symphony, which brought the piece to the attention of Frederick Stock, music director of the Chicago Symphony Orchestra. He programmed the work as part of Chicago's A Century of Progress International Exposition in June 1933. The attention led to some other orchestral performances and further opportunities.

Price composed a wide range of works, including some popular and commercial ones that she released under a pseudonym. Her arrangements of African-American spirituals and her art songs were championed by celebrated singers, preeminently Marian Anderson. But she found getting performances of her large-form pieces, such as concertos and symphonies, more difficult. Most of them remained unpublished, which was why the 2009 discovery of many manuscripts in what had been her abandoned former summer house in St. Anne, Illinois, was such an important addition to her catalog.

A Closer Look Price was trained as an organist and early in her career accompanied silent films on the instrument in movie halls. She composed a fair number of pieces for the "king of instruments," including *Adoration* near the end of her life; it was published in 1951. The piece unfolds leisurely in a literal ABA form with coda, the middle section being somewhat slower. As with most of her compositions, the musical vocabulary is lushly Romantic and tonal. (In some of her works she also calls upon African-American traditions.) In the original organ version, a beautiful song-like melody is underpinned by sustained chords and long pedal points, melody and spare accompaniment that transfers idiomatically to a violin soloist over a string orchestra as we hear in today's performance of Jim Gray's orchestration.

—Christopher H. Gibbs

Adoration was composed around 1951.

The Philadelphia Orchestra gave the world premiere performance of Jim Gray's orchestration of the piece this past August at the Saratoga Performing Arts Center, with Joshua Bell and Yannick Nézet-Séguin.

The score calls for solo violin and strings.

Performance time is approximately four minutes.

The Music

Symphony No. 4 ("Italian")

Felix Mendelssohn

Born in Hamburg, February 3, 1809

Died in Leipzig, November 4, 1847



Like many 19th-century "gentleman travelers," the young Mendelssohn was not satisfied merely to visit and explore different parts of the world. He felt driven to transform his experiences into creative expressions, to re-cast his subjective reactions to Scotland, England, Italy, and other places into drawings or music. He was a multiple talent, too—almost as deft with an easel and paintbrush as at the keyboard.

Everywhere Mendelssohn went during his travels of the early 1830s, he tried to get down on paper his impressions of the picturesque landscapes he encountered. His series of extraordinarily detailed drawings and watercolors of these sites remind us of the efficacy and necessity of sketching during these last years of pre-industrial Europe, before photography became the most widespread means of "recording" visual landscapes. Nevertheless it is chiefly through Mendelssohn's music that most of us know of these travels—the brooding *Hebrides* Overture, the passionate yet serious "Scottish" Symphony, and perhaps most notable of all, the effervescent "Italian" Symphony.

A Cheerful Symphony At one point Robert Schumann inadvertently reversed the "Italian" and "Scottish" symphonies in a review of Mendelssohn's music, noting how the work we know as the "Scottish" well compensated the armchair traveler for never having visited Italy. This confusion has caused many subsequent listeners to doubt the absolute validity of Mendelssohn's programmatic content—for if Schumann could mix up Italianism with Scotticism, were these characteristic flavors in Mendelssohn's symphonies really so distinctive? Nevertheless it remains clear that the composer intended for us to hear in his "Italian" Symphony the flavors and rhythms of Italy.

It is not that we find any specific references to fountains or pine groves, as with later composers, but rather that the sheer vitality of sunny Italy seems to shine through every measure of Mendelssohn's piece. The work was begun during the composer's second Italian trip, in 1830–31, and it proved so seductive a project that for the moment he laid aside the "Scottish" Symphony (which he had already begun but would not complete until 1842).

"The Italian symphony is coming along well," he wrote to Berlin in February 1831. "It is getting to be the most cheerful piece that I have ever written." Spurred on partly by a commission received in November 1831 from the Philharmonic Society of London, he finished the work in March 1833. That same month he conducted the premiere himself, in London's Hanover Square Rooms, where it was resoundingly applauded.

But Mendelssohn was to wait a number of years before agreeing to publish the "Italian" Symphony. It almost seemed that the very speed with which it had spilled from him made him suspicious of it, and he subjected the work to several revisions over the next years. It was not published until 1852, five years after the composer's death.

A Closer Look It is difficult to imagine a more energetic and extroverted first movement than this **Allegro vivace**, which builds excitement partly through its carefully controlled use of the sonata form of the Classical era. The rushing 6/8 opening theme sets the tone, although a new minor-mode theme in the development section foreshadows not only the somber second movement but also the final movement, which is in A minor.

Several listeners through the years have heard what seems like a religious procession in the slow movement (**Andante con moto**). Its "walking" tread does indeed remind us somewhat of Berlioz's "Pilgrims' March" from *Harold in Italy*, and its brilliant, hymn-like wind passages call to mind a certain piety. (Schumann would later emulate this in a festival movement of his "Rhenish" Symphony.) The **Con moto moderato** is minuet-like in its flowing triple meter and its ternary (A-B-A) format. The dashing **Presto** is a sort of *saltarello*, an Italian dance (from *saltare*, to jump) requiring nimble feet and respiratory endurance. Some of us might be pardoned for associating this movement with the bicycle races in the film *Breaking Away*, for those scenes captured with great ingenuity the adrenaline-flooded spirit of this finale.

—Paul J. Horsley

Mendelssohn composed his Fourth Symphony from 1830 to 1833.

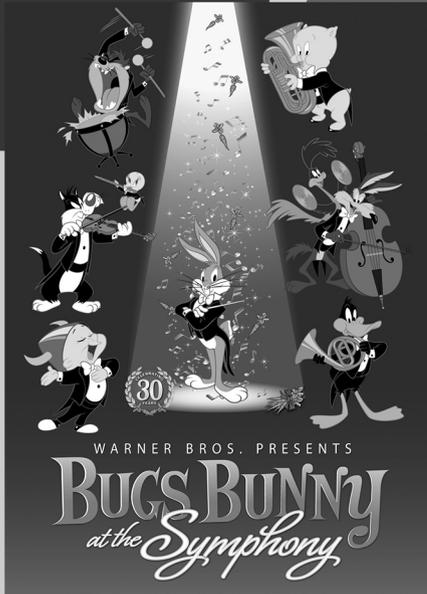
Fritz Scheel was the conductor of the first Philadelphia Orchestra performances of the "Italian" Symphony, in December 1901. The work has since become an Orchestra staple, appearing every few years under such conductors as Thaddeus Rich, Darius Milhaud, Eugene Ormandy, Claudio Abbado, Yuri Temirkanou, Riccardo Muti, Neeme Järvi, Krzysztof Penderecki, David Robertson, and Daniele Gatti. Most recently on subscription the Fourth was led by Yannick Nézet-Séguin, in November 2011.

The Philadelphia Orchestra recorded Mendelssohn's Fourth Symphony in 1963 with Ormandy for CBS.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

This work runs approximately 30 minutes in performance.

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George Daugherty
Conductor

Jan. 7, 2022, 8:00 PM

Jan. 8, 2022, 2:00 PM

Jan. 9, 2022, 2:00 PM

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"Bugs Bunny at the Symphony" returns to The Philadelphia Orchestra in a sparkling new edition of this critically acclaimed concert. Watch more than a dozen beloved classic *Looney Tunes*, including such favorites as *What's Opera, Doc?*, *The Rabbit of Seville*, *Baton Bunny*, and *Long-Haired Hare*, projected on the big screen while the

Orchestra plays the classical music-infused original Carl Stalling scores. Plus many new additions since the last Philadelphia performances, including *Corny Concerto*, *High Note*, and five brand new shorts from Warner Bros. Animation, including *Dynamite Dance*. Created by George Daugherty and David Ka Lik Wong.

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The
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Orchestra

Yannick Nézet-Séguin Music Director

Musical Terms

GENERAL TERMS

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

Chromatic: Relating to tones foreign to a given key (scale) or chord

Chord: The simultaneous sounding of three or more tones

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

Development: See sonata form

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

Double-stop: In violin playing, to stop two strings together, thus obtaining two-part harmony

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

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

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

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.

Pedal point: A long-held note, usually in the bass, sounding with changing harmonies in the other parts

Saltarello: An Italian 16th-century dance in quick triple meter

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

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

Tonic: The keynote of a scale

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Con moto: With motion

Energico: With vigor, powerfully

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Vivace: Lively

DYNAMIC MARKS

Fortissimo (ff): Very loud

Pianissimo (pp): Very soft

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