

Season 2019-2020

**Thursday, January 30,
at 7:30**

Friday, January 31, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Daniil Trifonov Piano

Boulanger *Of a Sad Evening*
First Philadelphia Orchestra performances

Beethoven Piano Concerto No. 1 in C major, Op. 15
I. Allegro con brio
II. Largo
III. Rondo: Allegro

Intermission

Farrenc Symphony No. 2 in D major, Op. 35
I. Andante—Allegro
II. Andante
III. Scherzo: Vivace
IV. Andante—Allegro
First Philadelphia Orchestra performances

This program runs approximately 2 hours.

These concerts are sponsored by
Ralph Muller and Beth Johnston.

The January 30 concert is also sponsored by
Tobey and Mark Dichter.

These concerts are part of The Philadelphia Orchestra's
WomenNOW and BeethovenNOW celebrations.

Philadelphia Orchestra concerts are broadcast on
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repeated on Monday evenings at 7 PM on WRTI HD 2.
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Please join us following the January 31 concert for a free Chamber Postlude featuring members of The Philadelphia Orchestra and special guests.

Beethoven from Cello Sonata No. 2 in G minor, Op. 5, No. 2:
I. Adagio sostenuto e espressivo—Allegro
molto più tosto presto

Ohad Bar-David Cello

Keiko Sato Piano

Beethoven from Violin Sonata No. 5 in F major, Op. 24
("Spring"):
I. Allegro

Richard Amoroso Violin

Natalie Zhu Piano

Beethoven Horn Sonata in F major, Op. 17
I. Allegro moderato
II. Poco adagio, quasi andante
III. Rondo: Allegro moderato

Jeffrey Lang Horn

Natalie Zhu Piano

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Welcome to the 2019–20 season of #YourPhilOrch, a season celebrating the majesty of BeethovenNOW, the dynamism of WomenNOW, and the transformative power of music.

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Photo: Jessica Griffin

The Philadelphia Orchestra

Jessica Griffin



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 eighth 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. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives 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, sensory-friendly 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 history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-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 Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with seven celebrated CDs 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.

Music Director

Jessica Griffin



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 New York's Metropolitan Opera in August 2018. 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 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 2018. Under his leadership The Philadelphia Orchestra returned to recording with five 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, the University of Montreal, and the University of Pennsylvania.

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

Soloist



Dario Acosta—Deutsche Grammophon

Russian pianist **Daniil Trifonov**, winner of *Musical America's* 2019 Artist of the Year, has made a spectacular ascent in the classical music world as a solo artist, champion of the concerto repertoire, chamber and vocal collaborator, and composer. He first appeared with The Philadelphia Orchestra at Saratoga in 2013 and made his subscription debut in 2015, just weeks after Deutsche Grammophon (DG) released the Grammy-nominated recording *Rachmaninoff Variations* with him, Yannick Nézet-Séguin, and The Philadelphia Orchestra. An exclusive DG artist, he recently added a first Grammy Award to his string of honors, winning Best Instrumental Solo Album of 2018 for his Liszt collection, *Transcendental*. This fall brought the DG release of Mr. Trifonov's *Destination Rachmaninoff: Arrival*, following *Destination Rachmaninoff: Departure*, both also recorded with The Philadelphia Orchestra and Mr. Nézet-Séguin.

As 2019–20 artist in residence of the New York Philharmonic, Mr. Trifonov joins that ensemble for concertos in New York and Europe, and he gives the New York premiere of his own Piano Quintet. In addition to these current performances, season highlights also include collaborations with the Los Angeles Philharmonic, the New World Symphony, and the San Francisco Symphony; Bach-themed solo recitals in New York, Chicago, Boston, and Europe; and a return to Carnegie Hall with fellow pianist Sergei Babayan.

Mr. Trifonov recently undertook four major season-long residencies: at New York's Carnegie Hall and Vienna's Musikverein, and with the London Symphony and the Berlin Philharmonic. Other recent highlights include launching the New York Philharmonic's 2018–19 season; headlining the gala finale of the Chicago Symphony's 125th anniversary celebrations; and collaborating with such preeminent ensembles as the Cleveland and Royal Concertgebouw orchestras; the Boston and Bavarian Radio symphonies; and the Munich and London philharmonics. He regularly gives solo recitals at Carnegie Hall, the Kennedy Center, and other prestigious venues around the world. Born in Nizhny Novgorod in 1991, he attended Moscow's Gnessin School of Music before pursuing piano and composition at the Cleveland Institute of Music.

Framing the Program

Parallel Events

1795

Beethoven

Piano Concerto
No. 1

Music

Salieri
Palmyra

Literature

Goethe
*Wilhelm Meisters
Lehrjahre*

Art

Goya
*The Duchess of
Alba*

History

Bread riots
and White
Terror in Paris

1845

Farrenc

Symphony
No. 2

Music

Schumann
Symphony No. 2

Literature

Mérimée
Carmen

Art

Ingres
*Portrait of
Countess
Haussonville*

History

TX and FL
admitted as
states

1918

Boulanger

*Of a Sad
Evening*

Music

Stravinsky
The Soldier's Tale

Literature

Cather
My Antonia

Art

Léger
Engine Rooms

History

Daylight saving
time introduced

This concert unites The Philadelphia Orchestra's two principal initiatives this season: BeethovenNOW, celebrating the composer's 250th birthday, and WomenNOW, which spotlights women innovators and creators.

The concert opens and closes with works by two extraordinary yet underrecognized French composers. Lili Boulanger has the distinction of being the first woman to win the coveted Prix de Rome, which had earlier helped to launch the careers of Hector Berlioz, Claude Debussy, and many others. The haunting and powerful *Of a Sad Evening* is one of her last compositions, written when she was gravely ill and shortly before her death at age 24 cut short such remarkable gifts.

Louise Farrenc was an earlier outstanding composer whose mid-19th-century career was relatively successful but nonetheless limited due to her gender and the musical fashions of the time in France. In the 1840s she wrote three symphonies of which we hear the impressive and immediately attractive second.

Mozart's piano concertos served as Beethoven's model as he attempted to make a name for himself in Vienna, both as a virtuoso pianist and brilliant composer. Today we hear his second mature piano concerto that, because it was published before an earlier one, is now known as his first. The work shows the young virtuoso at his full powers.

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

Of a Sad Evening



Lili Boulanger
Born in Paris, August 21,
1893
Died in Mézy-sur-Seine,
March 15, 1918

Among the great “what ifs” of music history is what if Lili Boulanger had lived longer than her brief 24 years. It is an obvious question, like wondering about what more Schubert (who died at 31) or Mozart (at 35) might have created had they been given more time. That Boulanger was a woman raises both the stakes and interest: She was quickly recognized as a brilliantly promising composer whose gifts should be nurtured. In 1913 she became the first woman to win the prestigious Prix de Rome, the preeminent arts award in France that dated back more than a century and that had helped to bring composers such as Hector Berlioz and Claude Debussy to glory.

A Family of Musicians Lili’s father, the composer Ernest Boulanger, had won the Prix de Rome himself in 1835. No, that date is not a typo: He was born in 1815 and had been awarded it at age 19. Ernest went on to become a professor at the Paris Conservatory and married one of his students, a Russian more than 40 years his junior, with whom he raised two daughters: Nadia born in 1887 and Lili six years later. Nadia competed for the Prix de Rome four times and in 1908 came close to winning. But she subversively submitted an instrumental fugue rather than the required vocal one (the theme provided by Camille Saint-Saëns) and it all caused a scandal. She came in third place. Lili, whom Nadia by this point was teaching, entered the fray herself in 1912 and succeeded the following year.

As had Berlioz, Debussy, and other earlier winners, she set off for the Villa Medici to begin her Italian residency and devote herself to composing. The outbreak of World War I forced her to return prematurely to Paris. More consequential was her declining health, which had been fragile since early childhood, a situation exacerbated by volunteer war efforts. She made it back to Rome briefly in 1916 but her final two years were a grim and gradual decline.

Great Expectations Although Lili Boulanger’s compositional output is understandably small it includes several large-scale works, among them the cantata *Faust and Helen* that earned her the Prix de Rome; an unfinished opera, *Princess Maleine*; and a marvelous setting of Psalm 130 for large chorus and orchestra. Other pieces are shorter if no less impressive in their impact. As she grew

Of a Sad Evening was composed from 1917 to 1918.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, sarrusophone, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam), harp, celesta, and strings.

Performance time is approximately 11 minutes.

ever weaker, Lili enlisted her sister to help her, in the end dictating to Nadia her exquisite final work, *Pie Jesu*, for soprano, string quartet, harp, and organ. Not long before that, in 1917–18, she composed two short chamber music pieces for piano trio that she orchestrated (all the manuscripts are in Nadia's hand, leaving open the question of her creative involvement): *Of a Sad Evening* (D'un soir triste) and *Of a Spring Morning* (D'un matin de printemps). The trio versions of the pieces were first performed in February 1919 and the orchestral ones in March 1921, both in Paris.

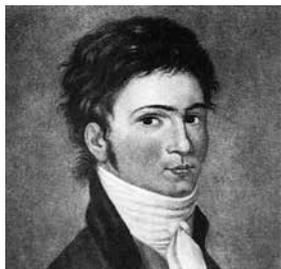
Lili Boulanger died in March 1918. Nadia tirelessly kept her sister's memory alive and passionately promoted her music for the rest of her long life. (She died in 1979 at age 92.) Although she gave up composing herself after Lili's death, Nadia had an extraordinary and influential musical career. Few would dispute that she was the most important music teacher of the 20th century, with devoted students ranging from Aaron Copland to Philip Glass (and by no means limited to Americans). She was an organist and conductor, the first woman to lead The Philadelphia Orchestra (in 1939), the Boston Symphony, and the second to conduct the New York Philharmonic. Lili's works often featured prominently on concerts she conducted, including those here.

A Closer Look *Of a Sad Evening* and *Of a Spring Morning*, although very different in tempo and mood, are related by a common musical theme. *Of a Sad Evening* is a beautiful, somber work that begins slowly with throbbing chords in the lower strings, heard throughout much of the piece, before clarinets sound the principal theme having a distinctive dotted (long-short) rhythm. There is no key signature and the piece largely uses the old so-called Phrygian mode, which gives it a somewhat exotic sound. Written the year that Debussy died, the work shares much with Impressionism but is taken to further extremes. The music builds to the first of several loud climaxes as the piece alternates between sections of calm beauty with ones of more animated cataclysm, at times almost militaristic interjections, perhaps related to the on-going war. The richly colorful orchestration makes evocative use of solo instruments, such as the harp and celesta.

—Christopher H. Gibbs

The Music

Piano Concerto No. 1



Ludwig van Beethoven
Born in Bonn, probably
December 16, 1770
Died in Vienna, March 26,
1827

Ludwig van Beethoven was a heck of an improviser. From all accounts he sat for long stretches noodling on the keyboard and captivated listeners with spontaneous musical chattiness. Wenzel Johann Tomaschek, a prominent Czech musician, writes that in 1798 he heard Beethoven give a concert in Prague: “Beethoven’s magnificent playing and particularly daring flights of improvisation stirred me strangely to the depths of my soul.”

Improvisation in Compositions Although the word improvisation is most often associated with jazz, classical musicians worth their salt were well known for winging it. They improvised fugues and sonata forms, forms that appear to come to fruition only on paper, like a theory exercise. Beethoven’s “Moonlight” Sonata, subtitled “Quasi un fantasia,” for example, is “like a fantasy,” notes floating in space captured in the mind and heart of the composer and then set to ink on paper. Even the Ninth Symphony, which seems as difficult to keep in one’s head as a mathematical theorem, appears to have evolved like a fantasy. Listen to each movement like jazz and you will hear Beethoven composing in real time. He even competed in an improvisation contest in 1800 in Vienna with Daniel Steibelt, a pianist from Berlin. Aristocrats sponsored each pianist, like betting on a racehorse, and a musical duel ensued: this won by Beethoven, who played circles around Steibelt’s four-note theme. As a result, Steibelt agreed never to return to Vienna.

One finds improvisation in Beethoven’s Piano Concerto No. 1 in C major, namely in the cadenza. He premiered the work in Vienna in 1795 and evidently improvised the two cadenzas, since the original autograph score of the work, dated 1800, has the words “senza” (without) cadenza. In what musicologist Geoffrey Block has coined his “cadenza year,” Beethoven, in a fit of artistic control, put to paper 11 cadenzas in 1809, including three for the first movement of the First Piano Concerto and even one for the Mozart D-minor Concerto, thus drafting a “substantial body of improvisations frozen in time.” While the C-major Concerto is listed as No. 1, it was actually composed after his Piano Concerto No. 2 in B-flat major. The C-major is known as the First because it was published before the Second, in 1801.

Beethoven composed the C-major Piano Concerto in 1795 and revised it from 1800 to 1801.

The work was first performed by The Philadelphia Orchestra in December 1918, with Alfred Cortot and conductor Leopold Stokowski. The most recent subscription performances were in February/March 2019, with Benjamin Grosvenor as soloist and Nathalie Stutzmann.

The First Concerto was recorded twice by the Orchestra: in 1954 and 1965, both for the CBS label, and both with Rudolf Serkin and Eugene Ormandy.

The score calls for solo piano, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's First Piano Concerto runs approximately 35 minutes in performance.

A Closer Look The first movement (**Allegro con brio**) begins in diatonic C-major brilliance, like the last movement of his Fifth Symphony. Beethoven was riding a wave of popularity in Vienna and was yet to express any foreboding of hearing loss. Chords announce scales, scales morph into themes, all of them not particularly tuneful, but utilitarian in their ability to easily move from first theme to bridge to second theme in a straightforward double exposition form. The second theme is predictably quiet, and the closing theme takes the listener hunting in the country outside Vienna. The piano starts on cue, no games, though it begins to joust with the orchestra fairly quickly with running scales. Beethoven's feisty virtuosity jumps quickly into the foreground mixed with a kind of faux sensitivity. A brief return of the orchestra interrupts the preening and an echo of Mozart sneaks through before the improvised cadenza. Knowing Beethoven's proclivity for long windedness one can imagine him going on for a while, to the delight of many, until the orchestra probably started squeaking on their violins, an indication that they had other things to do.

The second movement **Largo** is in a rather distant A-flat major key, a cheeky harmonic move that reappears in the first movement of Beethoven's "Waldstein" Piano Sonata, another C-major gem. Beethoven is at home in slow movements despite his impetuosity. The piano is thoroughly in control with its spindly melody over an acquiescent orchestra. He does not skimp on the slow stuff here, as he does later in the slow movement of his Fourth Concerto, all of 72 measures.

Rondos are the ear worms of classical music. Just think of Mozart's Rondo "Alla turca" or the final movement of the Horn Concerto No. 3. Beethoven's third movement rondo theme (**Allegro**) will playfully rattle in your head for a while after the work is over. The pianist introduces the rollicking rondo, followed dutifully by the orchestra, which must keep up with the brisk tempo or risk getting lost in the circular work. The orchestra reasserts itself after the cadenza, otherwise playing second fiddle most of the time. But the piano quickly elbows its way back into the texture. In Beethoven's early Concerto we see the seeds of assertiveness and improvisation that will mark so much of his music, even its most melancholic moments.

—Eleonora Beck

The Music

Symphony No. 2



Louise Farrenc

Born in Paris, May 31, 1804

Died there, September 15,

1875

As happens so often in the history of music, family connections can play a significant role in building a career. Bach, Mozart, and Beethoven, among others, basically continued the family business, often one that stretched back generations. Such circumstances have long benefited prominent women musicians, which helps to explain why Clara Schumann and Fanny Mendelssohn, respectively wife and sister of eminent composers, are among the best known from the 19th century. In the early 20th century, Nadia and Lili Boulanger were raised in a prominent musical household, as we encountered earlier at this concert.

Louise Farrenc, born Jeanne-Louise Dumont in 1804, came from a distinguished family of painters and sculptors that had worked for the French royal family for generations. Her musical gifts as a pianist were evident at a very young age. She studied with Ignaz Moscheles, Johann Nepomuk Hummel, and Antonín Reicha, all eminent figures at the time, and her career began to take off. At age 17 she married the 10-year-older Aristide Farrenc, who had been a flutist at the Théâtre Italien and taught at the Paris Conservatory. In the 1820s he started a prominent publishing company and was particularly passionate about early “pre-Bach” music. Aristide published some of his wife’s piano compositions, one of which earned an especially enthusiastic review from Robert Schumann.

Symphonic Achievements in France Farrenc branched out to write orchestral music in the mid-1830s with two overtures, followed by three symphonies. Berlioz commented in a review that one of the overtures was “well written and orchestrated with a talent rare among women.” What may today too easily seem a sexist observation registered the limited options available to women composers at the time. While women performers, especially singers, had long enjoyed chances for wide success, those for composers were far less frequent, especially when it came to pieces that required many musicians to perform. Writing, publishing, and performing domestic music, such as songs and keyboard works, proved much more viable than a symphony or opera.

Moreover, a composer learns by trial and error, which means the opportunity to hear one's music in actual time and space is what helps nurture more polished products.

Some years before Farrenc died at age 71 in 1875, the prominent critic and music historian François-Joseph Fétis, an ardent supporter who admired her seriousness of purpose, praised her musical gifts, but lamented that her attraction to large-scale instrumental music was frustrated by the restricted opportunities and that for the public “the only standard for measuring the quality of a work is the name of its author.” He believed these factors explained why her major pieces were so soon forgotten “when in any other time her works would have brought her great esteem.” As her modern biographer Bea Friedland points out, the challenges for Farrenc's career came not only from her gender but also from a contemporary musical culture in France that was centered on grand opera and on salon music, both of the virtuoso and sentimental variety. When it came to significant orchestral and chamber music neither men nor women fared well in mid-century.

Farrenc's three symphonies date from 1841, 1845, and 1847 and all were performed at the time, thus giving her opportunities to hear them. The Symphony No. 2 in D major, Op. 35, received its premiere at the Conservatory in May 1846 and Fétis conducted it the following year in Brussels. In 1842 Farrenc was appointed as professor of piano at the Conservatory, the only woman in such a prominent position. She taught there for 30 years and had many distinguished students (including her talented daughter, Victorine, who, had she not died so young, might have furthered the family's artistic legacy). Farrenc's compositional activities shifted to chamber music with pieces that won her the widest praise as she had more scope for originality. In addition to her career as a pianist, composer, and teacher she aided her husband with a massive project of keyboard music spanning some 300 years called *Le Trésor des pianistes*.

A Closer Look Farrenc adopts the early Romantic approach of her time in the four-movement Second Symphony that may bring to mind well-known symphonies from the first half of the 19th century. Friedland argues that despite their “expertise” and “frequent passages of sheer beauty,” her symphonies suffer because “their conspicuous affinity to models foredooms them to invidious comparison.” Yet much of this—like the conventional sonata form of the first movement—was standard procedure at the time. Since there were not

Louise Farrenc composed her Second Symphony in 1845.

These are the first Philadelphia Orchestra performances of the work, and the first time the Orchestra has played anything by the composer.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 35 minutes.

many French symphonies being written in mid-century by anyone, the charming early efforts of composers like Camille Saint-Saëns and Charles Gounod can also seem derivative of German models. Sections of Farrenc's Symphony may sound very much like Schubert's early ones—fair enough, but since none of Schubert's was published or performed at the time it would have been impossible for her to have known them. This style was in the air after Beethoven. A review of the Second Symphony's premiere in 1846 mentions Mendelssohn and indeed his presence looms. (Schumann's symphonies were either not yet written or were unknown in France.)

The first movement (**Andante—Allegro**) has a leisurely paced introduction that leads to a fast first theme for strings and a second one for woodwinds. The writing is consistently fresh, lyrical, and often delightful, reminiscent of the youthful Schubert. Throughout the Symphony the writing for woodwinds, as solos or in groups, adds greatly to the colorful palette of the orchestra. The following **Andante** is by turns relaxed and playful. The **Scherzo: Vivace** sports a Mendelssohnian flare (as commented upon in the early review) in ABA form with the middle section initiated by the lower strings. The final **Andante—Allegro** opens with a brief grand gesture before fast strings present an intense imitative theme in a “learned” style that is later presented as a fugue. Following a short interlude featuring woodwinds the Symphony concludes with a thrilling coda.

—Christopher H. Gibbs

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

Cantata: A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

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

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

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

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

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.

Phrygian mode: One of the musical scales of the Medieval and Renaissance periods, before the major and minor scales came to prominence

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

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

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: An instrumental

composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

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.

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Con brio: Vigorously, with fire

Espressivo: With expression, with feeling

Largo: Broad

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Sostenuto: Sustained

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Piu tosto: Or rather

Poco: Little, a bit

Quasi: Almost

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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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.

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 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 supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, 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 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, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose 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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