

# Season 2017-2018

**Thursday, February 1,**  
at 7:30

**Friday, February 2, at 2:00**

**Saturday, February 3,**  
at 8:00

## The Philadelphia Orchestra

**Christoph Eschenbach** Conductor

**Alisa Weilerstein** Cello

**Weber** Overture to *Der Freischütz*

**Schumann** Cello Concerto in A minor, Op. 129

I. Nicht zu schnell—

II. Langsam—

III. Sehr lebhaft

### Intermission

**Beethoven** Symphony No. 5 in C minor, Op. 67

I. Allegro con brio

II. Andante con moto

III. Allegro—

IV. Allegro

This program runs approximately 1 hour, 45 minutes.

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The February 3 concert is sponsored by

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# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director



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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 two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

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Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# Conductor



Eric Brissaud

Born in Breslau, Germany (today Wrocław, Poland), **Christoph Eschenbach** studied piano with Eliza Hansen and won numerous competitions including, in 1965, the first prize of the Clara Haskil International Piano Competition in Lucerne, which marked the beginning of his solo career. Invited to perform with world-renowned orchestras, he met conductor George Szell and went on tours with the Cleveland Orchestra under Szell's direction. In the same period he met Herbert von Karajan and, with the two as mentors, began his own career as a conductor. Mr. Eschenbach made his U.S. debut in 1975 with the San Francisco Symphony and today is in demand as a distinguished guest conductor with the finest orchestras, opera houses, and festivals throughout the world.

Mr. Eschenbach served as music director of The Philadelphia Orchestra from 2003 to 2008. He made his Philadelphia Orchestra debut as a pianist in 1973 and first conducted the ensemble in 1989. From 2010 to 2017 he served as music director of the National Symphony and now holds the title of conductor laureate with that ensemble. During his career he has also enjoyed music directorships of the Orchestre de Paris (2000–10), the Ravinia Festival (1994–2003), the NDR Symphony (1998–2004), and the Houston Symphony (1988–99). He has served as artistic director of the Schleswig-Holstein Music Festival (1999–2002) and as chief conductor and artistic director of the Tonhalle Orchestra (1982–86). He is currently music director-designate of the Konzerthausorchester Berlin and assumes that position full-time in September 2019.

In addition to these current performances, highlights of Mr. Eschenbach's 2017-18 season include appearances with the Orchestre de Paris; the London, Royal Stockholm, and Netherlands Radio philharmonics; and the Orchestra National de France. In August 2017 he returned to the Vienna Philharmonic to lead the open-air Summer Night Concert at Schönbrunn Palace. His many honors include the Légion d'Honneur, the German Order of Merit, and the Leonard Bernstein Award from the Pacific Music Festival. He received the 2014 Grammy Award for his recording of works by Hindemith with the NDR Symphony and violinist Midori. In June 2015 he received the prestigious Ernst von Siemens Music Prize in honor of his life's dedication to music.

# Soloist



Decca/Harald Hoffmann

A 2011 recipient of the MacArthur Foundation's "genius grants," American cellist **Alisa Weilerstein** discovered her love for the cello when she was just two years old, after her grandmother assembled a makeshift set of instruments out of cereal boxes to entertain her when she had the chicken pox. Frustrated that the Rice Krispies box "cello" didn't make any music, she convinced her parents to buy her a real one at age four and gave her first public concert six months later. At age 13 she made her debut with the Cleveland Orchestra playing Tchaikovsky's Rocooco Variations; her Carnegie Hall debut with the New York Youth Symphony soon followed. Since then she has appeared with all the major American and European orchestras and made her Philadelphia Orchestra debut in 2006.

In addition to these concerts, highlights of Ms. Weilerstein's 2017-18 season include performances of Schumann's Cello Concerto with the Pittsburgh Symphony under Manfred Honeck; two performances of the Barber Concerto, with the Chicago Symphony led by Neeme Järvi and with the Cleveland Orchestra under Alan Gilbert; and a performance of the Rocooco Variations with conductor Jeffrey Kahane and the New York Philharmonic. She also plays a series of duo recitals on tour with her regular recital partner, Israeli pianist Inon Barnatan, including at the Kimmel Center and Carnegie Hall, in repertoire that includes Mendelssohn's Cello Sonata No. 2, the cello sonatas of Rachmaninoff and Britten, and a new work by Grammy-winning guitarist and composer Steven Mackey, co-commissioned by Carnegie Hall and Wigmore Hall.

Ms. Weilerstein's career milestones include a performance of Elgar's Cello Concerto with the Berlin Philharmonic and Daniel Barenboim in Oxford, England, in a concert televised live to an audience of millions and released on DVD by EuroArts. Recent recordings include a 2015 release of sonatas by Chopin and Rachmaninoff, marking her duo album debut with Mr. Barnatan. Ms. Weilerstein also performs with her parents, Donald and Vivian Hornik Weilerstein, as the Weilerstein Trio, which is the Trio-in-Residence at the New England Conservatory in Boston.

# Framing the Program

## Parallel Events

**1807**

**Beethoven**

Symphony  
No. 5

**Music**

Spontini  
*La vestale*

**Literature**

Byron  
*Hours of  
Idleness*

**Art**

Turner  
*Sun Rising in a  
Mist*

**History**

Britain abolishes  
slave trade

**1821**

**Weber**

Overture to  
*Der Freischütz*

**Music**

Mendelssohn  
Sinfonia No. 7

**Literature**

Scott  
*Kenilworth*

**Art**

Constable  
*Hay Wain*

**History**

Bolívar defeats  
Spanish

**1850**

**Schumann**

Cello Concerto

**Music**

Wagner  
*Lohengrin*

**Literature**

Hawthorne  
*The Scarlet  
Letter*

**Art**

Corot  
*Une Matinée*

**History**

California  
becomes a state

The three early-19th-century German masters featured on the concert today are justly recognized for their many musical innovations. One shared concern was orchestration, the desire to explore new instruments, sounds, and effects.

Carl Maria von Weber's opera *Der Freischütz* was a signal work of the emerging musical Romanticism of the 1820s and its celebrated Overture provides a marvelous distillation of its varied moods and themes. Weber evokes folk life in the forest through his use of horns and employs other effects to convey the supernatural world in which the opera's hero, Max, forges magic bullets with which he hopes to win a shooting contest and gain the hand of his beloved.

Robert Schumann composed his Cello Concerto in a characteristic blaze of white heat in the fall of 1850, four years before he attempted suicide and lost his sanity. This late composition nonetheless still shows him at the height of his creative powers and able to write the first important solo concerto for the instrument in more than half a century. The work has an unusually close partnership between the soloist and the full ensemble, allowing instrumental colors to blend and complement one another.

Beethoven's landmark Fifth Symphony has been at the core of The Philadelphia Orchestra's repertory ever since its inaugural concert in November 1900. In this work, Beethoven also experiments with the orchestra, which is larger and more powerful than in any symphony before. He holds back using trombones, contrabassoon, and piccolo until the final movement in which, with their added presence, the work arrives at its triumphant conclusion.

# The Music

## Overture to *Der Freischütz*



**Carl Maria von Weber**  
**Born in Eutin, near Lübeck,**  
**November 18, 1786**  
**Died in London, June 5,**  
**1826**

Mary Shelley's novel *Frankenstein* was written (perhaps created is the better word) in 1818 and is just one famous manifestation of the burgeoning Romantic interest in the Gothic, grotesque, and supernatural so often evident in the literature, art, and music of the time. Opera, with its combination of story, staging, and sound, provided the perfect medium to explore these themes in the performing arts. This is no doubt one reason Weber's *Der Freischütz* (The Freeshooter) immediately captured the imagination of audiences in Europe and beyond, beginning with its premiere in June 1821 at the newly built Schauspielhaus in Berlin. Weber did not have a comparable success in the remaining five years of his life, although the overtures to his later *Euryanthe* and *Oberon* became repertory standards. In these operas, and in less familiar compositions, his masterful orchestration and compelling evocation of mood helped usher in a new Romantic sensibility in music.

**Romantic Gothic** Weber was born after, but died before, Beethoven (like Mozart, he died in his 30s), and his music looks both backward and forward. *Der Freischütz* profoundly influenced Berlioz, Wagner, and other later Romantics; indeed, Berlioz made a performing version of the opera in the late 1830s, with newly composed recitatives replacing the original dialogue. Weber, of course, was himself subject to influences. The supernatural had been a part of opera ever since its invention in the early 17th century, where a *deus ex machina* saved many an ending. *Zauberoper*n (magic operas) were all the rage in Mozart's time, with his about the enchanted flute being the only one that remains regularly performed today.

The early Romantics added darker, more sinister elements in their Gothic stories, which had musical consequences for what audiences heard at the opera. Louis Spohr's *Faust* (1813) and E.T.A Hoffmann's *Undine* (1816) provided operatic models for Weber, who had his librettist Friedrich Kind adapt a ghost story from a recent collection by Johann Apel and Friedrich Laun for *Freischütz*. His opera effectively evoked the weirdly supernatural, especially in the famous Wolf's Glen Scene that ends the second act. At the urging of the evil Kaspar, Max, the opera's protagonist, goes to a scary woods at midnight to

Weber composed *Der Freischütz* from 1817 to 1821.

*The first Philadelphia Orchestra performances of the Overture to Der Freischütz were in November 1902; Fritz Scheel conducted. The most recent subscription performances were in February 2011, with Fabio Luisi on the podium.*

*The Philadelphia Orchestra recorded the Freischütz Overture with Eugene Ormandy in 1946 for CBS.*

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

*The Overture runs approximately 10 minutes in performance.*

forge magic bullets that make the “freeshooter” hit any mark. Max hopes they will enable him to win a shooting contest the next day and with it the hand of his beloved, Agathe. He invokes the demon Samiel to appear and makes a pact with the devil.

**A Closer Look** The Overture is a study in contrasts, between the natural and supernatural, light and dark, slow and fast, major and minor. It begins with a slow introduction that is initially mysterious and then evokes a natural scene with hunting horns before turning to Samiel's darker realm—throughout the opera he is associated with the sound of a diminished seventh chord, typically punctuated with funeral drum strokes. The following *molto vivace* draws upon two of the main arias in the work, one by Max that exclaims the “powers of darkness are weaving around me!” and the other from the end of Agathe's great scene in Act II where she proclaims, “All my pulses are beating, and my heart pants wildly, full of sweet enchantment at [Max's] approach!” The rousing coda anticipates the final moments of the opera with its great choral conclusion: “Whoever is pure of heart and guiltless in life may, childlike, trust in the gentleness of the Father!”

Weber described at length the distinctive mood he intended for the work:

There are in *Der Freischütz* two principal elements that can be recognized at first sight—hunting life and the rule of demonic powers as personified by Samiel. So when composing the opera I had to look for suitable tone colors to characterize those elements. ... The tone color of the scoring for the forest and hunting life was easy to find: the horns provided it. ... The most important part, to my mind, is in Max's words “the powers of darkness are weaving around me!” for they showed me what chief characteristic to give to the opera. I had to remind the hearer of those “dark powers” by means of tone color and melody as often as possible. ... I gave a great deal of thought to the question of what was the right principal coloring for this sinister element. Naturally it had to be a dark, gloomy color—the lowest register of the violins, violas, and basses, particularly the lowest register of the clarinets, which seem especially suitable for depicting the sinister, then the mournful sound of the bassoon, the lowest notes of the horns, the hollow roll of drums or single hollow strokes on them.

—Christopher H. Gibbs



# The Music

## Cello Concerto



**Robert Schumann**  
 Born in Zwickau, Saxony,  
 June 8, 1810  
 Died in Endenich (near  
 Bonn), July 29, 1856

On September 2, 1850, Robert Schumann, with his sizeable family in tow, arrived in Düsseldorf, ready to assume his new duties as municipal music director. Although he had little time for composition during his first month or so in the capital of the Prussian Rhine Province, according to an entry in his household account books he began sketching a *Conzertstück* (concert piece) for cello during the second week of October. Proceeding with his customary alacrity, Schumann completed the sketch and an orchestrated draft of the work—now dubbed a “concerto”—in less than two weeks.

**An Enigmatic Work** This bare-bones account of the genesis of Schumann's Cello Concerto belies the fact that to this day it remains one of his most enigmatic works. Why, without definite prospects for a performance, did Schumann compose a concerto for cello at just this time? Although he had written effectively for the instrument at earlier points in his career, these efforts had been on a rather limited scale. Perhaps he wanted to provide cellists with a vehicle for their talents that was more musically substantive than the attractive but slight fare served up by figures such as the cellist-composer Bernhard Heinrich Romberg. Needless to say, Schumann's Concerto makes considerable technical demands on the soloist, although virtuosic display is everywhere subservient to musical integrity. Perhaps for this reason the Concerto seems to have had few takers, even after it was published in 1854. Indeed, it was only in the first part of the 20th century that the piece assumed a firm place in the cello repertory, owing in no small part to the passionate advocacy of Pablo Casals.

Of all of Schumann's accompaniments, that of the Cello Concerto is surely one of his most transparent—and colorful, due largely to its emphasis on the ethereal sonority of the upper woodwinds. In a sense, the word “accompaniment” does not accurately describe the orchestral part, even though it appears explicitly in the title of the first edition: *Concert für Violoncell mit Begleitung des Orchesters*. While Schumann was careful to leave the solo cello ample sonorous space for the unfurling of its broad melodic lines, soloist and orchestra often relate

to one another as equal partners in an ongoing dialogue. Clara Schumann, in some ways her husband's sharpest critic, was captivated by the "finely interwoven textures" of the Concerto, a description that speaks eloquently to the contrapuntal combination of motifs in the first movement's central section and to the high-spirited repartee between cello and orchestra in the finale. Handled throughout with a light touch, these displays of Schumann's compositional skill alternate with passages conceived in the simplest of textures. For instance, the soloist presents the heartfelt main theme of the slow movement over a softly strummed, guitar-like accompaniment, suggestive of a love song or serenade.

**Lingering over Beautiful Moments** Schumann's original designation of the Cello Concerto as a *Conzertstück* calls up associations with a piece he had completed just a few years before, the *Conzertstück* in F for four horns and orchestra, Op. 86. As different as these pieces may be in scoring and character, they are remarkably alike in color—with the orchestral winds assuming a prominent role in both works—and in conception. Both are highly compact creations, cast in three-movement designs bound into a unity by deft transitions and a subtle use of motivic recall. The Cello Concerto is a first cousin to the earlier and ever-popular Piano Concerto, Op. 54, as well, sharing its overall key scheme and its tendency toward increased continuity among movements. Schumann may also have turned for a model to the continuous design of the Violin Concerto by his friend and colleague Felix Mendelssohn.

**A Closer Look** In Schumann's Cello Concerto, the most crucial element in the thematic argument is the very opening idea: a brief introductory gesture in the winds, whose plangent but graceful melodic ascent is punctuated by *pizzicato* chords in the strings. This gesture and its derivatives appear in a multitude of guises in all three movements and in the recitative-like transitions between them, though Schumann refrains from pressing the point too hard. Indeed, he often introduces these allusions as wispy afterthoughts or understated asides, thus lending them the quality of half-remembered snippets of melody. Perhaps the most evocative—and poetically suggestive—of these reminiscences comes in the bridge passage between the first and second movements, where Schumann's mysterious harmonization of the motto calls to mind his setting of the line "Im farb'gen Abglanz haben wir das Leben" (Life resides in many-hued reflection) from the fourth of his *Scenes from Goethe's Faust*. Similarly,

*Schumann's Cello Concerto was composed in 1850.*

*The first complete Philadelphia Orchestra performance of the piece was on February 14, 1921, in Wilmington; Michel Penha was the soloist and Leopold Stokowski was the conductor. The second movement alone had been performed on November 6, 1911, also in Wilmington, but with cellist Herman Sandby and conductor Carl Pohlig. The most recent subscription performances of the work were in October 2011, with Gautier Capuçon and Charles Dutoit. Other cellists who have performed the work here include Gregor Piatigorsky, Lorne Munroe, Jacqueline du Pré, Lynn Harrell, Paul Tortelier, and Yo-Yo Ma.*

*Schumann scored the work for solo cello, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.*

*The Cello Concerto runs approximately 26 minutes in performance.*

when the soloist makes one last fleeting allusion to the expressive melody of the slow movement before launching into the finale, he seems to be “speaking”—without words, of course—much as Faust does in the moments before his death: “Verweile doch, du bist so schön” (Linger a while, you are so beautiful).

While the Concerto is, without question, one of Schumann's most deeply expressive works, never does it descend to the level of self-indulgent bathos. Schumann could be an enthusiastic dreamer—and we hear more than a little of this dreaminess in the first two movements of the Cello Concerto—but he was much else besides. The venerable British critic Donald Francis Tovey put it well, commenting on Schumann's fondness for “digging you in the ribs and illustrating grave realities with some crack-jaw quadruple rhyme.” This predilection emerges time and again in the finale, where Schumann often takes pleasure in undermining his own pretensions to seriousness. From this perspective, the most extraordinary passage is surely the accompanied cadenza near the end of the movement. Initially the music strikes a rather solemn tone, taking off with a brooding recitative that emanates from the darkest reaches of the cello's register. But with a switch to the major key, Schumann knits together a number of loose thematic threads and brings his Concerto to a close with an infectious outpouring of unbridled humor.

—John Daverio

# The Music

## Symphony No. 5



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

Every listener may feel free to interpret this immortal work in his or her own fashion. The idea that it represents the composer's mighty but victorious struggle with destiny was put into circulation by Beethoven himself, or at least by his fantasy-spinning secretary, Anton Schindler, who reported the composer's explanation of the opening motif as "So pocht das Schicksal an die Pforte" (Thus Fate knocks at the door). Perhaps Beethoven did say that, and it offers a vivid image for an extraordinarily unconventional opening for a Classical symphony. But there are so many other forces at work besides that of fate that we need to open our ears and minds to every signal it sends out. Most listeners agree that they may be different at every hearing.

**A Profound Crisis** Fate struck Beethoven most cruelly in about 1802 when, still in his early 30s he acknowledged the fact of his deafness and began the long process of coming to terms with a handicap that was less of a musical disability (it did not interfere with his ability to compose) than a social one. Up to that point his career as a musician was going swimmingly, with Vienna's aristocrats lining up to engage him, refined ladies swooning whenever he played, and music of limpid beauty pouring from his pen. His standing as a virtuoso pianist with excellent connections at court was seriously threatened, and his relations with friends, especially with women, were now forever circumscribed.

We might think that as a composer his reactions were more violent than the situation warranted. The "Eroica" Symphony, the immediate product of that profound crisis, transformed the world of classical music for ever. He did not stop there. The superhuman creative energy that produced the great heroic works of that decade had never been heard before in music. One colossal path-breaking composition followed another, combining unearthly beauty of invention, technical virtuosity, vastness of conception, and a radical freedom of expression and form.

Beethoven may have—privately—felt inordinately sorry for himself, but there is no self-pity in the music. Defiance, yes certainly, although the sense of triumph expressed in the conclusion of the Fifth Symphony is surely more than

Beethoven composed his *Symphony No. 5* from 1807 to 1808.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the Fifth, in November 1900, as part of the Orchestra's first concert. A series of eminent conductors have led the piece here over the years: Artur Rodzinski, Fritz Reiner, Otto Klemperer, José Iturbi, Erich Leinsdorf, Klaus Tennstedt, Daniel Barenboim, Zubin Mehta, Michael Tilson Thomas, and, of course, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Christoph Eschenbach. Most recently on subscription concerts, Yannick Nézet-Séguin led the work in January 2015.

The Philadelphia Orchestra has recorded the *Symphony* four times: in 1931 with Stokowski for RCA; in 1955 and 1966 with Ormandy for CBS; and in 1985 with Muti for EMI. A live performance from 2005 with Eschenbach is also currently available as a digital download.

The piece is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

The Fifth *Symphony* runs approximately 35 minutes in performance.

a tongue-sticking-out I-told-you-so addressed to Fate. Beethoven's triumph gloats not just over an unfair destiny cowering at his feet, but rather over all mankind, over all of us who have the misfortune not to measure up to his infinite creative spirit.

If Beethoven gave up the unequal struggle to take care of worldly and domestic concerns, if he lost control of his finances, if he quarreled with landlords and servants, if he felt robbed by publishers and creditors, if he lived in squalor, if he could not count on the affection and loyalty of friends, there always remained one domain in which he was the unchallenged master: music itself. He could change the world by scratching barely legible lines and dots on ruled paper, the physical manifestation of a cauldron of sound and pride that boiled in his brain.

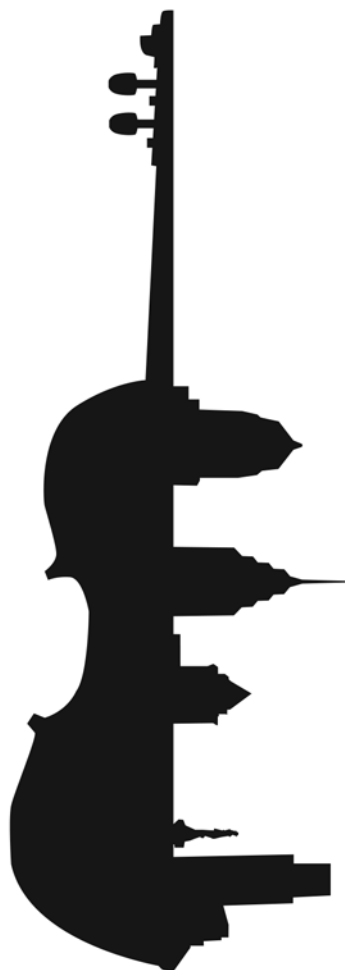
**A Closer Look** The famous four-note motif that opens the Fifth *Symphony* is heard constantly in the first movement (**Allegro con brio**) and intermittently elsewhere, but it is far from being the all-pervading idea that many people suppose. The second movement, **Andante con moto**, deftly and curiously blends gorgeous cantilena with military trumpets, all wrapped in variation form. The third movement (**Allegro**) is full of mystery; not defiant, not triumphant, more humorous or spectral, and out of it grows the huge shout of triumph of the **Allegro** finale, as the trombones proclaim a new order of the universe, supported by piccolo, contrabassoon, and the full weight of C major, the key which Haydn had assigned to the completion of *The Creation* itself. Beethoven was so proud of the exciting passage at the end of the scherzo, where the approach of the finale is felt in the very bones of the music, that he felt impelled to repeat it. So the heavens open not once, but twice.

The disorder and confusion that reigned at the first performance of this *Symphony* in Vienna in December 1808 in a famously long concert that also included the first performances of the Fourth Piano Concerto, the Sixth *Symphony*, and the "Choral" Fantasy, perfectly illustrates the sorry mismatch between reality in Beethoven's life, when a long difficult concert had to be rehearsed and performed, and the sublime quality of the music itself. No wonder Viennese audiences were confused by this giant in their midst.

—Hugh Macdonald

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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# Musical Terms

## GENERAL TERMS

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

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

**Cantilena:** A particularly sustained or lyrical vocal line, or an instrumental passage with this lyrical and vocal quality

**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

**Contrapuntal:** See counterpoint

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

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

**Diminished interval:** A perfect or minor interval contracted by a chromatic semitone

**Diminished seventh chord:** A chord formed from a diminished triad with

added diminished seventh, for example B—D—F—A—flat

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

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

**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.

**Pizzicato:** Plucked

**Recitative:** Declamatory singing, free in tempo and rhythm

**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.

**Semitone:** The smallest interval of the modern Western tone system, or 1/12 of an octave

**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

**Triad:** A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

## THE SPEED OF MUSIC (Tempo)

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con brio:** Vigorously, with fire

**Con moto:** With motion

**Langsam:** Slow

**Lebhaft:** Animated, lively

**Schnell:** Fast

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very

**Nicht zu:** Not too

**Sehr:** Very

# Tickets & Patron Services

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**Patron Services:**  
215.893.1999, Daily, 9 AM-8 PM

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [philorch.org](http://philorch.org).

**Individual Tickets:** Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

**Subscriptions:** The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at [philorch.org](http://philorch.org).

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

**PreConcert Conversations:** PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers,

and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend.

**Lost and Found:** Please call 215.670.2321.

**Late Seating:** Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

**Accessible Seating:** Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit [philorch.org](http://philorch.org) for more information.

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

**Large-Print Programs:** Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

**Fire Notice:** The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

**No Smoking:** All public space in the Kimmel Center is smoke-free.

**Cameras and Recorders:** The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

**Phones and Paging Devices:** All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote™ performances. Please visit [philorch.org/livenote](http://philorch.org/livenote) for more information.

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