The Philadelphia Orchestra

Itzhak Perlman Conductor and Violin

Bach Violin Concerto No. 1 in A minor, BWV 1041
  I. Allegro ma non troppo
  II. Andante
  III. Allegro assai

Mozart Symphony No. 35 in D major, K. 385 (“Haffner”)
  I. Allegro con spirito
  II. Andante
  III. Menuetto
  IV. Presto

Intermission

Dvořák Symphony No. 8 in G major, Op. 88
  I. Allegro con brio
  II. Adagio—Poco più animato—Tempo I. Meno mosso
  III. Allegretto grazioso—Coda: Molto vivace
  IV. Allegro ma non troppo

This program runs approximately 1 hour, 50 minutes.

The March 16 concert is sponsored by Medcomp.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit WRTI.org to listen live or for more details.
The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin’s connection to the Orchestra’s musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

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

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia’s many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation’s richest arts ecosystems, the Orchestra has launched its HEAR initiative, a portfolio of integrated initiatives that promotes Health, champions music Education, eliminates barriers to Accessing the orchestra, and maximizes impact through Research. The Orchestra’s award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-bysides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad. Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing’s National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.
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Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, *Musical America’s* 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick’s full bio, please visit www.philorch.org/conductor.
Conductor & Soloist

Itzhak Perlman made his solo debut with The Philadelphia Orchestra in 1965 and his conducting debut in 1999. His long history with the ensemble includes recording Tchaikovsky's Violin Concerto for EMI in 1978 and performing with pianist Emanuel Ax and cellist Yo-Yo Ma at the opening of the Kimmel Center in 2001. Mr. Perlman has performed with every major orchestra and at venerable concert halls around the globe. In 2015 President Obama awarded him the Presidential Medal of Freedom, the nation's highest civilian honor, for his contributions to cultural endeavors of the U.S. and for being a powerful advocate for people of disabilities. He received the 2016 Genesis Prize in recognition of his exceptional contributions as a musician, teacher, advocate for individuals with special needs, and dedication to Jewish values. In 2003 he was granted a Kennedy Center Honor in celebration of his achievements and contributions to the cultural and educational life of the U.S. President Clinton awarded him the National Medal of Arts in 2000 and President Reagan honored him with a Medal of Liberty in 1986.

Born in Israel in 1945, Mr. Perlman was propelled to national recognition with an appearance on The Ed Sullivan Show in 1958. A four-time Emmy Award winner and recipient of 16 Grammy awards, he was honored in 2008 with a Grammy Lifetime Achievement Award. Recent recordings include a Warner Classics album featuring Mr. Perlman and pianist Martha Argerich exploring masterpieces by Bach, Schumann, and Brahms; a bonus track on the original cast recording of the Broadway revival of Fiddler on the Roof, on Broadway Records; and three releases celebrating his 70th birthday in 2015.

Mr. Perlman has established himself as a cultural icon and household name in classical music, beloved for his charm and humanity as well as his talent. His presence on stage, on camera, and in personal appearances of all kinds speaks eloquently on behalf of the disabled, and his devotion to their cause is an integral part of Mr. Perlman's life.

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

Parallel Events

1730
Bach
Violin Concerto
No. 1

Music
Vivaldi
Concerto for Two Cellos

Literature
Fielding
The Author’s Farce

Art
Canaletto
The Bacino di San Marco

History
Turkish coup

1782
Mozart
Symphony
No. 35

Music
Haydn
Mariazellermesse

Literature
Burney
Cecilia

Art
Reynolds
Mrs. Peter Beckford

History
Spain completes conquest of Florida

1889
Dvořák
Symphony
No. 8

Music
Tchaikovsky
The Sleeping Beauty

Literature
Stevenson
The Master of Ballantrae

Art
Gauguin
The Yellow Christ

History
London Dock Strike

Johann Sebastian Bach’s Six Brandenburg Concertos are his best-known instrumental ensemble works, but he also wrote many other concertos, usually for one or more violins or for keyboard. Most are original compositions, but some are adaptations of pieces by earlier composers such as Antonio Vivaldi. The dating of Bach’s Violin Concerto No. 1 is unclear but it may have come relatively late, written for the Collegium Musicum in Leipzig. He must have particularly favored the piece as he later rewrote it as a harpsichord concerto.

Some of Mozart’s symphonies came into being for purposes other than orchestral concerts, such as serving as an opera overture or being part of a serenade. Mozart originally composed the “Haffner” Symphony as a serenade celebrating the ennoblement of his childhood friend Siegmund Haffner in Salzburg. Not all of that longer original incarnation survives, but Mozart adapted four of the movements for what we now know as his Symphony No. 35.

Dvořák composed his joyous Symphony No. 8 quickly during the summer of 1889 while at his country home south of Prague. Its dedication explains a recent honor he had received: “To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election.” Dvořák conducted the premiere in Prague and it was then taken up by leading conductors across Europe. The Symphony was published in England, where his reputation was enormous, and performed at Cambridge University when he was awarded an honorary doctorate.
Like an art student who learns to understand the style of a Caravaggio or Van Gogh painting by copying masterpieces stroke for stroke, the young J.S. Bach learned to write concertos by playing, copying, and transcribing the works of Antonio Vivaldi and other masters. In their new clothing Bach's early concertos, which he began producing during his employment with Duke Wilhelm Ernst of Weimar, took on a life and personality all their own. After having immersed himself in the Italian idiom, Bach left Weimar to work for Prince Leopold of Anhalt-Cöthen, whose cultivated taste for orchestral and chamber music dovetailed nicely with Bach’s interests in the Italian style.

**Instrumental Interests** It was during the Cöthen period, from 1717 to 1723, that Bach composed many of his best-known instrumental works, including the sonatas and partitas for solo violin, the solo cello suites, some of the Brandenburg Concertos, and revolutionary keyboard works such as Book I of the *Well-Tempered Clavier*. More solo concertos date from this time as well. When Bach next moved to Leipzig in 1723, his principal duties initially shifted back to producing religious music, although he continued to compose secular instrumental pieces. Many were written for the Collegium Musicum, a group Georg Philipp Telemann had founded 1702 and that Bach took over in 1729.

Dating Bach’s output has proved a formidable challenge that has occupied generations of scholars. The standard catalogue number of the Violin Concerto in A minor (BWV 1041) performed tonight pairs it with the one in E major (BWV 1042), both traditionally viewed as dating from the Cöthen years. While the E-major Concerto seems to have been written then, the eminent Bach scholar Christoph Wolff has suggested, based on manuscript evidence and stylistic considerations, that the A-minor Concerto was composed in Leipzig sometime around 1730. In any case, it was during this time that Bach arranged the piece as a Keyboard Concerto in G minor (BWV 1058).

**A Closer Look** The Baroque *concerto grosso* shares certain traits with the later and more familiar Classical and Romantic concerto. All tend to be in three movements and
explore contrasts between a single soloist or small group and a larger ensemble. (Baroque ones often have multiple soloists.) One of the biggest differences is structural. Baroque concertos are based on so-called *ritornello* form, in which a relatively short passage played by the entire ensemble alternates with sections dominated by the soloist(s). Bach particularly admired Vivaldi’s handling of this structure and learned from him, while imaginatively extending its limits.

As with many Baroque concertos, the A-minor Violin Concerto is scored only for soloist and strings. (It could, in fact, be performed as a chamber music piece.) The work opens with a decisive theme that drives the motion of the *Allegro ma non troppo* first movement. This is soon joined by a subsidiary subject that grows from the first. Like the typical Italian concerto of this period, the forward motion grows partly from the kinetic energy created by the panache and lyricism of the soloist on the one hand, and the dynamism of the ensemble on the other. A plaintive *Andante* permits the soloist to wax rhapsodic, over a deliberately plodding accompaniment. The *Allegro assai* is a fast dance, a gigue, built from a theme that has been carved from the first movement’s opening bars.

—Paul J. Horsley/Christopher H. Gibbs
The first symphony that Mozart wrote in Vienna, after deciding in 1781 to abandon his native Salzburg forever, straddles two worlds, with one foot in the ferment of the empire's cultural capital and the other still in his hometown. Partly this was a reflection of the work's origins: It was written for the composer's childhood friend Siegmund Haffner, who wanted a new symphony for the Salzburg celebrations surrounding his ennoblement in late July of 1782. But if Mozart composed the “Haffner” Symphony for Salzburg, he nevertheless wrote it in a style permeated with a new Viennese outlook—and the difference between this piece and the symphonies that had gone before it is striking.

Domestic Tensions Mozart and his father, Leopold, were not on the best of terms when the latter wrote officially to present the commission in mid-July. Not only was Leopold resentful about Wolfgang's decision to stay on in Vienna, but he disliked the young woman his son had announced he would marry. The willful young Mozart (all of 26), in turn, seemed annoyed at the request, advising Leopold that to compose a symphony in two weeks was a tall order, especially considering how overworked he was: Having just seen his first Viennese opera, The Abduction from the Seraglio, to the stage, he was racing to produce a version of the piece for wind ensemble that would be published (such arrangements did brisk sales), “otherwise someone else will beat me to it,” as he wrote, “and secure all the profits for himself.” Of course he might also have balked at the commission for other reasons, including resentment over the thought of working for Salzburg, the oppressive court atmosphere he thought he had left behind.

Nevertheless a week later he sent to his father the first movement of what would become the “Haffner,” writing that “on Wednesday the 31st I shall send the two minuets, the Andante and the last movement. If I can manage to do so, I shall send a march too.” Mozart wrote vaguely that he had written the piece “in D major, because you prefer that key,” almost as if—as Neal Zaslaw has suggested—he felt he was losing touch with Salzburg and its tastes.

From Serenade to Symphony If Mozart's description of the work he was formulating sounds a bit unlike
a symphony (the mention of a “march” is particularly disconcerting), we should keep in mind that despite the “incidental” or background nature of music written for such an occasion, Mozart and his father referred to the piece as a symphony from the beginning. Indeed the spirit of the work is not really that of a serenade; true, its extroverted, “outdoor” mood contrasts with the stylized nature of most of Mozart’s previous symphonies, but the polish of its instrumental texture and the concentration of its thematic development are hardly those of “background music.” This piece is clearly a concert symphony.

Mozart sent the manuscript to Leopold in bits and pieces, with the last-completed segment mailed on August 7. Alas! It appears to have arrived too late for use in the ennoblement celebration. It is not clear whether the Symphony was played in Salzburg at that time; probably not. Determined to turn the piece into something usable, Mozart wrote to his father in December requesting that the manuscript of it and several other works be sent to him, for he wished to use them in a Viennese Lenten concert scheduled for March 23, 1783. “Please send me the symphonies I asked for as soon as possible,” he reiterated on January 4, “for I really need them now.” And again in early February: “Please send the symphonies, especially the last one, as soon as possible!”

The piece finally arrived, sometime in February. “My new Haffner Symphony has positively amazed me,” he wrote back to Leopold, “for I had forgotten every single note of it. It will surely produce a good impression.” Mozart nevertheless felt the need to rework the score some before presenting it to Viennese audiences. In addition to omitting the march movement and deleting the redundant repeats in the first movement, he enriched the “old-fashioned” wind complement of oboes and bassoons with pairs of flutes and clarinets. In its new version the piece received its Viennese premiere on March 23, 1783, with the Emperor Joseph II himself present, on a concert that also included movements from concertos, concert arias, and improvised piano variations. It was one of Mozart’s strongest early concert successes. “How delighted [the Emperor] was,” the composer boasted to his father, “and how he applauded me!”

**A Closer Look** The “Haffner” might be the only one of Mozart’s symphonies for which we have explicit performance directions from the composer’s pen. “The Allegro must be played with great fire,” he wrote to his father, “the last movement—as fast as possible.” The first
Mozart composed his “Haffner” Symphony in 1782.

Ossip Gabrilowitsch presented the first Philadelphia Orchestra performances of the Symphony, in February 1930. Most recently on subscription concerts, it was led by Charles Dutoit in January 2006.

The 2006 performance with Dutoit is currently available as a digital download.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.

The Symphony runs approximately 20 minutes in performance.

movement is indeed one of the composer’s most searingly original pieces, with closely interrelated themes and sudden dramatic shifts into minor key; the development section is overtly rhetorical and even “operatic.” The not-too-slow movement (Andante) is cut from the same cloth as the parallel movement of Haydn’s “Clock” Symphony, but it must be said that Mozart’s andante contains, ultimately, a greater richness of harmonic drama and detail. The Menuetto, bright and vigorous, is enlivened by a Trio section that modulates to the oddly coloristic dominant key. The Finale (Presto) is a breathless sonata-rondo that—if it really is played “as fast as possible”—has both players and audience members on the edge of their seats.

—Paul J. Horsley
Antonín Dvořák is justly hailed as the quintessential Czech composer and undoubtedly proud nationalist sentiment was central to his self-definition, music, and success. Yet he was far from provincial: He actively sought an international reputation and brilliantly achieved one. In 1874 the young composer applied for an Austrian state stipend to benefit needy young artists. He was awarded a grant and the next year, when Johannes Brahms joined the jury, won again, as he did in later years. Early success gradually led to international fame, especially after Brahms recommended him to his own German publisher, Fritz Simrock, who published his Moravian Duets and Slavonic Dances. While these small pieces proved a “goldmine,” Dvořák wanted to move on to bigger works—symphonies, concertos, and operas—that would be judged as part of the great Western tradition, not merely as a colorful local phenomenon.

**An International Career**

Dvořák succeeded best in this regard with his symphonies but the confusion surrounding their numbering points to the fitful progress of his career. He initiated some of the problems himself because he thought his First Symphony, which he wrote in a matter of weeks at age 24, had been forever lost after he sent it off to a competition in Germany. (It was only discovered 20 years after his death.) In 1881 Simrock released what is known today as the effervescent Sixth Symphony in D major as No. 1, and four years later the brooding Seventh Symphony in D minor as No. 2. The success of these and other pieces led the publisher to request ever more music from Dvořák, who responded with unpublished compositions written years earlier, including his Fifth Symphony from 1875 that was released as No. 3 in 1888.

The circumstances around the publication of Dvořák’s next symphony, the one we hear tonight, marked the turning point in his relationship with Simrock. The German publisher, who had undoubtedly helped build the Czech’s career, was understandably much more interested in releasing the small goldmine pieces aimed for domestic consumption than he was in big, costly symphonies. It was what we now know as the Eighth Symphony in G major, Op. 88, that caused a permanent break and was in
the end released as Symphony No. 4 by Vincent Novello in England. There is a good bit of poetic justice in this because England was increasingly embracing Dvořák’s music. He travelled there frequently and in 1891 was awarded an honorary doctorate from Cambridge, on which occasion the Eighth Symphony was performed. America extended this fame even further when Dvořák was recruited to run the National Conservatory. His next and final Ninth Symphony (“From the New World”), which The Philadelphia Orchestra performs later this season, dates from the three years Dvořák lived and taught in New York City during the early 1890s.

Dvořák composed the Eighth Symphony in just over two months in the late summer of 1889 as his country home in Vysoká, some 40 miles south of Prague. The dedication explains a recent honor bestowed on the composer: “To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election.” Dvořák toyed with the idea of premiering the work in Russia for a tour Tchaikovsky had arranged (he opted for the Sixth Symphony instead), and conducted the first performance himself in Prague’s Rudolfinum in February 1890. The next success came when one of his great advocates, the celebrated conductor Hans Richter, led the piece in London and Vienna. About the latter performance, he informed Dvořák: “You would certainly have been pleased with his performance. All of us felt that it is a magnificent work, and so were all enthusiastic. Brahms dined with me after the performance and we drank to the health of the unfortunately absent ‘father’ of the [the Symphony]. … The success was warm and heartfelt.”

A Closer Look The G-major Symphony is one of Dvořák’s freshest works, often projecting a pastoral character appropriate to the radiant Bohemian countryside in which he wrote it. The piece begins with a solemn and noble theme stated by clarinets, bassoons, horns, and cellos that will return at key moments in the movement (Allegro con brio). Without a change in tempo this introductory section turns to the tonic major key as a solo flute presents the principal folk-like theme that the full orchestra soon joyously declaims. The Adagio is particularly pastoral and traverses many moods, from a passionate beginning to the sound of bird calls, the happy music-making of village bands, and grandly triumphant passages.

While Dvořák often wrote fast scherzo-like third movements, this Symphony offers a more leisurely Allegretto grazioso with a waltz character in G minor.
Dvořák’s Eighth Symphony was composed in 1889.

The first Philadelphia Orchestra performances of the Eighth Symphony took place in January 1955, with Thor Johnson on the podium. Most recently on subscription it was played in November 2014, under the baton of Jakub Hrůša.

The Orchestra has recorded the Eighth twice: in 1977 with Eugene Ormandy for RCA and in 1989 with Wolfgang Sawallisch for EMI.

The Symphony is scored for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Performance time is approximately 35 minutes.

In the middle is a rustic major-key trio featuring music that will return in an accelerated duple-meter version for the movement’s coda. Trumpets proclaim a festive fanfare to open the finale (Allegro ma non troppo), which then unfolds as a set of variations on a theme stated by the cellos. The theme looks back to the flute melody of the first movement, and undergoes a variety of variations with wonderful effects along the way, including raucous trills from the French horns and virtuoso flute decorations.

—Christopher H. Gibbs
The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director

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Musical Terms

GENERAL TERMS

BWV: The thematic catalogue of all the works of J.S. Bach. The initials stand for Bach-Werke-Verzeichnis (Bach-Works-Catalogue).

Chord: The simultaneous sounding of three or more tones

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

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

Gigue: One of the most popular of Baroque instrumental dances and a standard movement of the suite, written in a moderate or fast tempo with irregular phrases and an imitative, contrapuntal texture

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

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

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer’s output

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

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

Serenade: An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

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.

Suite: A set or series of pieces in various dance forms

Tonic: The keynote of a scale

Trill: A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half-tone above it

Trio: A division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurably, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Animato: Lively, animated

Con brio: Vigorously, with fire

Con spirito: With spirit

Grazioso: Graceful and easy

Meno mosso: Less moved (slower)

Menuetto: A minuet

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Ma non troppo: But not too much

Molto: Very

Più: More

Poco: Little, a bit
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