

2023–2024 | 124th Season

The Philadelphia Orchestra

Friday, May 3, at 2:00

Saturday, May 4, at 8:00

Dalia Stasevska Conductor

Leif Ove Andsnes Piano

Rachmaninoff Piano Concerto No. 3 in D minor, Op. 30

I. Allegro ma non tanto

II. Intermezzo: Adagio—

III. Finale: Alla breve

Intermission

Bartók Concerto for Orchestra

I. Introduzione: Andante non troppo—Allegro vivace

II. Gioco delle coppie: Allegretto scherzando

III. Elegia: Andante non troppo

IV. Intermezzo interrotto: Allegretto

V. Finale: Pesante—Allegro

This program runs approximately 1 hour, 55 minutes.

Lead support for the Rachmaninoff 150 Celebration is provided by **Tatiana Copeland**. Mrs. Copeland's mother was the niece of Sergei Rachmaninoff, and Tatiana Copeland was named after the composer's daughter, Tatiana Sergejevna Rachmaninoff.

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

The
Philadelphia
Orchestra

24 | SEASON
25

MUSIC & ARTISTIC DIRECTOR
YANNICK NÉZET-SÉGUIN



THE GRAMMY®-WINNING ORCHESTRA PRESENTS ITS MOST AMBITIOUS SEASON YET

Yannick Conducts *Tristan and Isolde* • Riccardo Muti Leads Verdi's Requiem
Yuja Wang Returns • Beethoven's Ninth at the Academy of Music
Yannick Explores Mahler and Beethoven • Commissions by Julia Wolfe,
Gabriela Lena Frank, and Terence Blanchard



Photos: Yannick Nézet-Séguin. Photo by Landon Nordeman; violinist Davyd Booth at Tattooed Mom. Photo by Jessica Griffin; Principal Tuba Carol Jantsch at Philadelphia's Magic Gardens. Photo by Neal Santos; Principal Bass Joseph Conyers at Cherry Street Pier. Photo by Kriston Jae Bethel; Principal Harp Elizabeth Hainen on Broad Street. Photo by Neal Santos.

PHILORCH.ORG/2425SEASON



The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra 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 education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 12th season with The Philadelphia Orchestra, serving as music and artistic director. 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, in Verizon Hall and around the community, in classrooms and hospitals, and over the airwaves and online. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School

Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad. The Orchestra's free online video series, Our City, Your Orchestra (OCYO), uncovers and amplifies the voices, stories, and causes championed by unique Philadelphia organizations and businesses. Joining OCYO in connecting with the community is HearTOGETHER, a free monthly podcast featuring artists and activists who discuss music, social justice, and the lived experiences that inform the drive to create a more equitable and inclusive future for the arts.

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

Under Yannick's leadership, the Orchestra returned to recording with 13 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor

Veikko Kähkönen



Conductor **Dalia Stasevska** made her Philadelphia Orchestra debut in March 2023. Chief conductor of the Lahti Symphony and artistic director of the International Sibelius Festival, she also holds the post of principal guest conductor of the BBC Symphony. This season she conducts the Cleveland Orchestra; the Cincinnati, Seattle, Pittsburgh, Danish National, Frankfurt Radio, Bern, Sydney, and West Australian symphonies; and the Deutsches Symphonie-Orchester

Berlin. Other recent engagements have included the New York, Los Angeles, and Netherlands Radio philharmonics; the Chicago, San Francisco, National, and Toronto symphonies; and the Minnesota Orchestra. Last season she embarked on a six-concert tour of Japan with the BBC Symphony and cellist Sol Gabetta, violinist Nicola Benedetti, and baritone Roderick Williams. This spring she and the BBC Symphony collaborated on a Total Immersion project focusing on composer Missy Mazzoli. Performing works of contemporary composers is a core part of Ms. Stasevska's programming, and with the Lahti Symphony they have presented works by Andrew Norman, Thomas Adès, Helen Grime, Kaija Saariaho, and Outi Tarkianen, among others.

Ms. Stasevska made her Glyndebourne Opera Festival debut last season with Britten's *A Midsummer Night's Dream*. Previously she led a double bill of Poulenc's *La Voix humaine* and Weill Songs with soprano Karita Mattila, and Janáček's *The Cunning Little Vixen* at Finnish National Opera, Puccini's *Madame Butterfly* and Donizetti's *Lucia di Lammermoor* at Norwegian National Opera, and Mozart's *Don Giovanni* at Royal Swedish Opera. The 10 tracks of Ms. Stasevska's most recent album, *Dalia's Mixtape* with the BBC Symphony on Platoon, feature some of the freshest sounds in contemporary music and will be released individually from March to September 2024. Other releases include piano concertos by Rautavaara and Martinů on BIS with the Lahti Symphony and Olli Mustonen.

Ms. Stasevska originally studied violin and composition at the Tampere Conservatory and also studied violin, viola, and conducting at the Sibelius Academy. In October 2020 she was honored with the Order of Princess Olga, Third Class, by Ukrainian President Zelensky for her significant personal contribution to the development of international cooperation, strengthening the prestige of Ukraine internationally, and the popularization of its historical and cultural heritage. Since February 2022, she has actively been supporting Ukraine by raising donations to buy supplies and on several occasions delivering them herself.

Soloist

Helge Hansen/Sony Music Entertainment



Norwegian pianist **Leif Ove Andsnes** made his Philadelphia Orchestra debut in 1997. He has won acclaim worldwide, playing concertos and recitals in the world's leading concert halls and with its foremost orchestras, while building an esteemed and extensive discography. An avid chamber musician, he is the founding director of the Rosendal Chamber Music Festival, was co-artistic director of the Risør Festival of Chamber Music for nearly two decades, and served

as music director of California's Ojai Music Festival in 2012. He was inducted into the *Gramophone* Hall of Fame in July 2013, and has received honorary doctorates from New York's Juilliard School and Norway's universities of Bergen and Oslo.

Highlights of Mr. Andsnes's 2023–24 season include Rachmaninoff's Third Concerto with the Pittsburgh and Danish National symphonies and the Orchestre de Paris, and Beethoven's "Emperor" Concerto with orchestras including the New York Philharmonic and the New World and London symphonies, as well as on a Japanese tour with the NHK Symphony. He also embarks on solo recital tours of Japan and Europe before joining the Dover Quartet for Brahms and Dohnányi piano quintets on a five-city North American tour, bookended by dates at the Kennedy Center and Carnegie's Zankel Hall. *Leif Ove Andsnes: The Complete Warner Classics Edition 1990–2010*, a 36-CD retrospective, is due for release in October.

Mr. Andsnes's discography comprises more than 50 titles, many of them bestsellers. Spanning repertoire from the Baroque to the present day, they have been recognized with 11 GRAMMY nominations, seven *Gramophone* Awards, and many other international prizes. His recordings of Grieg's Piano Concerto with the Berlin Philharmonic and Mozart's Piano Concertos Nos. 9 and 18 were both named "Best CD of the Year" by the *New York Times*. Capturing his two major multi-season projects with the Mahler Chamber Orchestra, his Sony Classical series *A Beethoven Journey* and *Mozart Momentum 1785/86* were honored with multiple *Gramophone* Awards, Belgium's Prix Caecilia, and *BBC Music Magazine's* "Recording of the Year." Other accolades include the Royal Philharmonic Society's Instrumentalist Award, the Gilmore Artist Award, and Norway's Peer Gynt Prize and Commander of the Royal Norwegian Order of St. Olav. He was the first Scandinavian to curate Carnegie Hall's "Perspectives" series. Born in Karmøy, Norway, in 1970, he studied at the Bergen Music Conservatory. He is currently an artistic adviser for the Prof. Jiri Hlinka Piano Academy in Bergen, where he lives with his partner and their three children.

Framing the Program

Parallel Events

1909

Rachmaninoff

Piano Concerto
No. 3

Music

Strauss

Elektra

Literature

Wells

Tono-Bungay

Art

Matisse

The Dance

History

Peary reaches
the North Pole

1943

Bartók

Concerto for
Orchestra

Music

Copland

A Lincoln

Portrait

Literature

Sinclair

Dragon's Teeth

Art

Chagall

The Juggler

History

Penicillin
first used
successfully

The two beloved masterworks on the program today premiered in America, written by prominent Europeans: Sergei Rachmaninoff and Béla Bartók.

As a celebrated composer, pianist, and conductor Rachmaninoff's deep ties to The Philadelphia Orchestra began during his first tour to America in 1909. The Orchestra would go on to give five significant world premieres of his works and also make landmark recordings with him as conductor and soloist. Building on the success of his Second Piano Concerto, Rachmaninoff wrote a new one for his first American tour. The Concerto has come to rival Tchaikovsky's First as the great late Romantic piano concerto.

Bartók left his native Hungary and war-torn Europe in 1940 and lived the remaining five years of his life in New York. After an extended period of writer's block, he received a welcome commission that resulted in the dazzling Concerto for Orchestra, his most frequently performed composition. The five-movement work showcases the collective virtuosity of a full symphony orchestra, a perfect vehicle for the Philadelphians.

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.

ThePhiladelphiaOrchestra



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

Follow us on social media!



@philorch

Photo: Jeff Fusco

The Music

Piano Concerto No. 3

Sergei Rachmaninoff

Born in Semyonovo, Russia, April 1, 1873

Died in Beverly Hills, California, March 28, 1943



Sergei Rachmaninoff was born to a well-to-do family that cultivated his prodigious musical gifts. His mother was his first piano teacher and at age nine he began studies at the St. Petersburg Conservatory but floundered. The family finances were declining, as was his parents' marriage, and he transferred to the Moscow Conservatory, where he thrived. He met leading Russian musicians, studied with some of them, and won the support of his hero, Tchaikovsky.

Upon graduation in the spring of 1892 Rachmaninoff was awarded the Great Gold Medal, a rarely bestowed honor. His career as both pianist and composer was clearly on the rise with impressive works such as the Piano Concerto No. 1, the one-act opera *Aleko* (about which Tchaikovsky enthused), and pieces in a variety of other genres. One piano work written at age 18 received almost too much attention: the C-sharp minor Prelude, the extraordinary popularity of which meant he found himself having to perform it for the rest of his life.

Early Success, Failure, and Success Rachmaninoff seemed on track for a brilliant and charmed career, the true successor to Tchaikovsky. Then things went terribly wrong with the premiere of his Symphony No. 1 in D minor, which proved to be one of the legendary fiascos in music history and a bitter shock to Rachmaninoff just days before his 24th birthday. Alexander Glazunov, an eminent composer and teacher but, according to various reports, a mediocre conductor, led the ill-fated performance in March 1897. The event plunged Rachmaninoff into deep despair: "When the indescribable torture of this performance had at last come to an end, I was a different man."

For some three years Rachmaninoff stopped composing, although he continued to perform as a pianist and began to establish a prominent new career as a conductor. He eventually found therapeutic relief and reemerged in 1901 with the Second Piano Concerto, an instant success. The following year, after surmounting religious obstacles, he married his cousin Natalia Satina, with whom he had two daughters.

He composed primarily during summers at a pastoral estate called Ivanovka, some 300 miles south of Moscow. Rachmaninoff continued to build on the

compositional successes of his Second Piano Concerto and Second Symphony during what turned out to be the most productive period of his career. Now in his mid-30s, he was about to undertake his first tour to America in 1909. In preparation, he decided to write a new concerto, again amidst the calm of Ivanovka.

Rachmaninoff dedicated the Third Concerto to Josef Hofmann, the great Polish-born pianist who would later become the director of the Curtis Institute of Music. Soon after his friend's death, Hofmann commented: "Rachmaninoff was made of steel and gold; steel in his arms, gold in his heart." In the end, Hofmann never performed the piece, which Rachmaninoff premiered as soloist in November 1909 with Walter Damrosch leading the New York Symphony Orchestra. After a few weeks elsewhere on his three-month tour, Rachmaninoff played the piece again in New York, this time with Gustav Mahler conducting the New York Philharmonic. (The competing orchestras later merged.)

A Closer Look The unforgettable opening of the Third Piano Concerto (**Allegro ma non tanto**) is simplicity itself: a hauntingly beautiful melody played in octaves that has a chant-like quality. Rachmaninoff stated that it was "borrowed neither from folk song nor from ecclesiastical sources. It just 'got written.' ... I wanted to 'sing' a melody on the piano the way singers sing." Rachmaninoff composed two cadenzas, both of which he played. The short coda returns to the opening melody.

The following **Intermezzo: Adagio** begins with an orchestral section presenting the principal melodic ideas, melancholic in tone, until the piano enters building to a broadly Romantic theme. There is a very brief, fast, scherzo-like section that leads without pause into the thrilling and technically dazzling **Finale: Alla breve**. The movement recycles some of the musical ideas of the first one, making this one of the most unified of the composer's concertos.

—Christopher H. Gibbs

Rachmaninoff composed his Piano Concerto No. 3 in 1909.

Alfred Cortot was the soloist in the Orchestra's first performances of the Concerto, in January 1920 with Leopold Stokowski. Rachmaninoff himself performed it with the Orchestra in February 1920 (with Stokowski) and in December 1939 (with Eugene Ormandy). The most recent subscription performances were in January/February 2023 with Yuja Wang and Yannick Nézet-Séguin.

The Orchestra has recorded Rachmaninoff's Third Piano Concerto four times: in 1939 with the composer and Ormandy for RCA; in 1975 with Vladimir Ashkenazy and Ormandy for RCA; in 1986 with Andrei Gaurilov and Riccardo Muti for EMI; and in 2016 with Daniil Trifonov and Yannick Nézet-Séguin for Deutsche Grammophon.

Rachmaninoff's score calls for solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum), and strings.

The Third Concerto runs approximately 45 minutes in performance.

The Music

Concerto for Orchestra

Béla Bartók

Born in Nagyszentmiklós, Hungary (now Romania), March 25, 1881

Died in New York, September 26, 1945



Leading European composers during the Second World War faced difficult challenges concerning how to create, survive, and behave. Some were forced to flee for their lives, often ending up in America. Others collaborated—reluctantly or opportunistically or enthusiastically—with the Fascist regimes in Germany, Italy, and Spain. A few pursued “inner immigration,” remaining in Europe, trying to keep off the radar screen, and all the while composing works with no immediate

prospects for performance.

Béla Bartók pursued an honorable path among unattractive options. A fervent anti-Fascist whose views caused him increasing problems with governmental authorities, exile from his native Hungary was self-imposed. He and his wife moved to America in October 1940, soon after the death of his mother freed him from filial obligations. Life abroad also had challenges. Sporadic income from lectures and performances supplemented a stipend from Columbia University, which gave him an honorary doctorate in November. The University hired him not as a composer but rather to pursue ethnomusicological research in folk music, a field in which he was an extraordinary scholarly pioneer and that also had an enormous impact on the original music he composed. Bartók’s health was failing (the eventual diagnosis was leukemia) and he composed very little for some three years.

A Welcome Commission At the urging of two prominent fellow Hungarians, the violinist Joseph Szigeti and the conductor Fritz Reiner, in May 1943 Bartók received a commission for an orchestral work from Serge Koussevitzky, the enterprising conductor of the Boston Symphony Orchestra. Although Bartók was reluctant to start a new project, the \$1000 fee must have proved tempting, made all the more attractive when he received a grant from the American Society of Composers, Authors, and Publishers (ASCAP) that allowed him to work in peace at a sanatorium in Saranac Lake in upstate New York.

In August Bartók began composing the Concerto for Orchestra and completed it in under two months, although he drew upon some musical material written years earlier. As he reported to Szigeti, “At the end of August I experienced an

improvement in the state of my health. Presently I feel quite healthy: I have no fever, my strength has returned, and I am able to take long walks in the wooded hills around here. In March I weighed 87 pounds, now 105. I'm gaining weight. I'm getting fat. I'm getting limber. You won't recognize me anymore. Perhaps the fact that I was able to complete the work that Koussevitzky commissioned is attributable to this improvement (or vice versa). I worked on it for the whole of September, more or less night and day."

The premiere took place over a year later when Koussevitzky led the work to great acclaim on December 1, 1944. Bartók had been frustrated by the American reception of his recent compositions, which were generally viewed as too challengingly Modernist. The Concerto for Orchestra was more approachable and immediately brought Bartók welcome attention and new commissions. His writer's block now broken, he wrote the Sonata for Solo Violin, the Third Piano Concerto, and most of the Viola Concerto before his death in September 1945 at age 64.

A Closer Look Although the core concerto repertory of the past two centuries features just one instrumentalist in relation to an orchestra, the earlier Baroque concerto grosso often employed multiple soloists. Bartók was hardly the first 20th-century composer to revive this idea, but his dazzling tour-de-force deservedly proved the most famous and influential. He well knew the level of playing that an ensemble like the Boston Symphony was capable of and exploited it to the fullest.

As with many works throughout his career, Bartók does not so much quote folk materials, but rather calls upon the style, gestures, and instrumentation of a wide variety of music from central Europe, including Hungary, Romania, and Slovakia. The five movements unfold in Bartók's favored arc shape (ABCBA) with the outer movements in sonata form, scherzos in second and fourth place, all framing an elegiac center. Bartók explained in a program note: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one."

The first movement (**Introduzione: Andante non troppo—Allegro vivace**) begins with a slow, soft, and mysterious introduction dominated by the lower strings that eventually builds to a fast and vigorous first theme and a more plaintive second theme featuring the oboe. Bartók's manuscript shows the original title of the second movement was "Presentation of the couples," which he changed to "Game of the couples" (**Gioco delle coppie: Allegretto scherzando**). He explained that this scherzo "consists of a chain of independent short sections, [played] by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets)." The sections have nothing in common and after a brief brass chorale in the middle, they are recapitulated with a fuller orchestration.

The mournful centerpiece (**Elegia: Andante non troppo**) is also “chain-like,” this time with three themes. In the second scherzo (**Intermezzo interrotto: Allegretto**) Bartók parodies the so-called invasion section from Shostakovich’s enormously popular Seventh Symphony (“Leningrad”). He initially admitted this movement was programmatic—apparently representing the Nazis intruding on cheerful Hungarian life—but withdrew any overt information except for the suggestive title: “interrupted intermezzo.”

The piece concludes with another sonata-form movement, this time in perpetual motion. “The exposition in the finale (**Pesante—Presto**) is somewhat extended,” Bartók explained, “and its development consists of a fugue built on the last theme of the exposition.” After Koussevitzky gave the first six performances of the Concerto for Orchestra in Boston and New York, Bartók made some fairly minor revisions to the score, mainly with respect to tempos and instrumentation. More significant was a new ending to the work, which the conductor George Szell had originally found rather abrupt. The score therefore includes a more triumphant alternative, which is what is usually performed, including at this performance.

—Christopher H. Gibbs

The Concerto for Orchestra was composed in 1943.

George Szell conducted the first Philadelphia Orchestra performances of the Concerto in January 1948, in Philadelphia and at Carnegie Hall. The work was a favorite of Eugene Ormandy (who conducted it numerous times, including on his last concert, in January 1984 at Carnegie Hall), but was also led by such conductors as Lorin Maazel, Thomas Schippers, Seiji Ozawa, Antal Dorati, James DePreist, Marin Alsop, David Zinman, Christoph Eschenbach, and Rafael Frühbeck de Burgos. The most recent subscription performances of the piece were in April 2018, with Yannick Nézet-Séguin on the podium.

The Philadelphia Orchestra has recorded the work four times: in 1954 and 1963 for CBS and in 1979 for RCA, all with Ormandy, and in 2005 for Ondine, with Eschenbach.

Bartók scored the piece for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, side drum, tam-tam, triangle), two harps, and strings.

The Concerto for Orchestra runs approximately 35 minutes in performance.



OUR CITY.
YOUR ORCHESTRA.

Your Philadelphia Orchestra is more than music on the stage ... we are a community connected through music. Together with Philadelphia partners and thinkers from far and wide, programs like HearTOGETHER and Our City, Your Orchestra share stories that inspire, connect, challenge, and unite us through the power of music.

HearTOGETHER is available for free to listen to on Apple Podcasts, Spotify, and philorch.org/heartogether.

Our City, Your Orchestra is available to watch online for free at philorch.org/ocyo.

Photos: Jeff Fusco, Bowie Verschuuren



HEAR
TOGETHER



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

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

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

Concerto grosso: A type of concerto in which a large group (known as the ripieno or the concerto grosso) alternates with a smaller group (the concertino). The term is often loosely applied to any concertos of the Baroque period except solo ones.

Elegia: Elegy

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

Gioco delle coppie: Game of the couples

Intermezzo: A short connecting instrumental movement in an opera or other musical work

Interrotto: Interrupted

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

Octave: The interval between any two notes that are seven diatonic (nonchromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers.

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.

Perpetual motion: A musical device in which rapid figuration is persistently maintained

Recapitulation: See sonata form

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, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Alla breve: (1) 2/2 meter [cut time]. (2) Twice as fast as before.

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Pesante: Weighty, ponderous, dull

Scherzando: Playfully

Vivace: Lively

TEMPO MODIFIERS

Ma non tanto: But not too much so

Non troppo: Not too much

YOUNG friends

of The Philadelphia Orchestra



Become a Young Friend today!

The Young Friends of The Philadelphia Orchestra membership program brings together dynamic young adults, between the ages of 21 and 40, with a love for music and a burgeoning interest in exploring arts and culture.

Join for FREE and you will get access to:

- Special savings on tickets with great seats for as low as \$20
- Presales to concerts and events throughout the season
- Young Friends events and after parties

Learn more and join online at
philorch.org/young-friends



Photos: Jeff Fusco, Allie Ippolito



The
Philadelphia
Orchestra

Yannick Nézet-Séguin
Music and Artistic Director

Audience Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at philorch.org/contactaudienceservices.

Subscriber Services:
215.893.1955, Mon.–Fri., 9 AM–5 PM

Audience Services:
215.893.1999
Mon.–Fri., 10 AM–6 PM
Sat.–Sun., 11 AM–6 PM
Performance nights open until 8 PM

Box Office:
Mon.–Sun, 10 AM–6 PM
The Academy of Music
Broad and Locust Streets
Philadelphia, PA 19102
Tickets: 215.893.1999

Concert dates (two hours before concert time):
The Kimmel Center
Broad and Spruce Streets
Philadelphia, PA 19102

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit 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. Visit us online at philorch.org or 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. 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 Audience Services at 215.893.1999 or visit philorch.org/patron-services/plan-your-visit/ accessibility 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 Ensemble Arts Philly venues 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.