

2023–2024 | 124th Season

The Philadelphia Orchestra

Thursday, May 9, at 7:30

Friday, May 10, at 2:00

Saturday, May 11, at 8:00

Esa-Pekka Salonen Conductor

Ricardo Morales Clarinet

Stucky *Radical Light*

First Philadelphia Orchestra performances

Salonen *kínēma*, for clarinet and orchestra

I. Dawn

II. Theme and Variations

III. Pérotin Dream

IV. J.D. in Memoriam

V. Return

First Philadelphia Orchestra performances

Intermission

Sibelius Symphony No. 5 in E-flat major, Op. 82

I. Tempo molto moderato—Allegro moderato (ma poco a poco stretto)—Presto—Più presto

II. Andante mosso, quasi allegretto

III. Allegro molto—Un pochettino largamente—Largamente assai—Un pochettino stretto

This program runs approximately 1 hour, 55 minutes.

The May 10 concert is sponsored by **Gail Ehrlich in memory of George E. Ehrlich.**

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

Yannick Conducts *Tristan and Isolde* • Riccardo Muti Leads Verdi's Requiem
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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.

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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.

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Conductor



Annick Ramp

Conductor and composer **Esa-Pekka Salonen** is music director of the San Francisco Symphony, where he works alongside eight collaborative partners from a variety of disciplines, ranging from composers to roboticists. He is the conductor laureate of London's Philharmonia Orchestra, the Los Angeles Philharmonic, and the Swedish Radio Symphony. As a member of the faculty of Los Angeles's Colburn School, he develops, leads, and directs the pre-professional Negaunee

Conducting Program. He co-founded, and from 2003 until 2018 served as the artistic director of, the annual Baltic Sea Festival. He made his Philadelphia Orchestra debut in 1986.

Highlights of Mr. Salonen's 2023–24 season include 12 weeks of programming with the San Francisco Symphony, including the world premiere of Jens Ibsen's *Drowned in Light* and the San Francisco premieres of Gabriella Smith's *Breathing Forest* and Mr. Salonen's own *kínēma*. In November he conducted the inaugural California Festival, a two-week, inter-institutional statewide celebration that he conceived alongside Gustavo Dudamel, music and artistic director of the LA Philharmonic, and Rafael Payare, music director of the San Diego Symphony. Mr. Salonen conducts many of his own works this season, including the world premiere of a work composed in celebration of the 20th anniversary of the Walt Disney Concert Hall and his sprawling, Dada-infused *Karawane*, both with the LA Philharmonic. He also leads his Sinfonia concertante for organ and orchestra with the Finnish Radio Symphony and next week here in Philadelphia.

Mr. Salonen has an extensive and varied recording career, both as a conductor and composer. With the San Francisco Symphony he has released Bartók's three piano concertos with Pierre-Laurent Aimard on Pentatone, as well as spatial audio recordings of Ligeti's *Clocks and Clouds*, *Lux aeterna*, and *Ramifications* on Apple Music Classical. Other recent recordings include Strauss's *Four Last Songs* with soprano Lise Davidsen and the Philharmonia Orchestra; Bartók's *Miraculous Mandarin* and *Dance Suite*, also with the Philharmonia; and Stravinsky's *Persephone* with tenor Andrew Staples, soprano Pauline Cheviller, and the Finnish National Opera. His compositions appear on releases from Sony, Deutsche Grammophon, and Decca; his Piano Concerto (with Yefim Bronfman), Violin Concerto (with Leila Josefowicz), and Cello Concerto (with Yo-Yo Ma) all appear on recordings conducted by Mr. Salonen himself. He is the recipient of many major awards and in 2020 was appointed an honorary Knight Commander of the Order of the British Empire by Queen Elizabeth II. To date, he has received seven honorary doctorates in four different countries.

Soloist

Alex Kruchoski



Ricardo Morales is one of the most sought-after clarinetists today. He joined The Philadelphia Orchestra as principal clarinet in 2003 and holds the Leslie Miller and Richard Worley Chair. He made his solo debut with the Orchestra in 2004. He previously served as principal clarinet of the Metropolitan Opera Orchestra. During his tenure with that ensemble, he soloed at Carnegie Hall and on two European tours. He has also been a featured soloist with the Chicago Symphony,

the Cincinnati Symphony, the Indianapolis Symphony, the Seoul Philharmonic, the Columbus Symphony, the Memphis Symphony, and the Flemish Radio Symphony. In addition, he was a featured soloist with the United States Marine Band, "The President's Own," with which he recorded Jonathan Leshnoff's Clarinet Concerto, a piece commissioned for him by The Philadelphia Orchestra. Mr. Morales has been asked to perform as principal clarinet with the New York Philharmonic, the Chicago Symphony, and, at the invitation of Simon Rattle, the Berlin Philharmonic.

An active chamber musician, Mr. Morales has performed at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and with the Chamber Music Society of Lincoln Center.

Mr. Morales's debut solo recording, *French Portraits*, is available on the Boston Records label. His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio; the Pacifica Quartet, which was nominated for a Latin GRAMMY Award; and of the Mozart Concerto with the Mito Chamber Orchestra (Japan).

A native of San Juan, Puerto Rico, Mr. Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He currently serves on the faculty of Temple University and is visiting professor at the Shanghai Conservatory of Music.

Framing the Program

Parallel Events

1914

Sibelius

Symphony

No. 5

Music

Stravinsky

La Rossignol

Literature

Joyce

Dubliners

Art

Braque

Music

History

World War I

begins

Esa-Pekka Salonen opens the program today with *Radical Light*, a work he commissioned from his friend Steven Stucky, who died in his mid-60s. Stucky wrote the work for a Sibelius symphony cycle that Salonen was conducting in Los Angeles and that is paired today with the Fifth Symphony.

While Salonen may be best known as a conductor—he has led The Philadelphia Orchestra in 1986, 2012, 2019, and 2021—he is also a celebrated composer. Juggling dual careers places him within a distinguished musical tradition that has largely disappeared in our time. He composed *kínēma* soon after the COVID-19 pandemic, scoring it for the modest forces of clarinet and string orchestra. The work, whose title means “scenes,” Salonen describes as “spaces where you can exist for a few minutes at a time.”

A century earlier Jean Sibelius, Salonen’s great Finnish forbear, premiered his Fifth Symphony. He composed the work amid the dangers of the First World War and while plagued by severe health problems. After conducting the premiere on his 50th birthday in December 1915, Sibelius was dissatisfied with the Symphony and extensively revised the work twice to produce the masterpiece we know today.

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 Music

Radical Light

Steven Stucky

Born in Hutchinson, Kansas, November 7, 1949

Died in Ithaca, New York, February 14, 2016



Steven Stucky's untimely death, in his mid-60s, took away a master of the orchestra who had been commissioned by all the major orchestral institutions in this country. For The Philadelphia Orchestra he composed his First Concerto for Orchestra, presented here in 1988. Although he wrote for whatever group of players with sensitivity and flair, he formed the strongest relationship with the Los Angeles Philharmonic. He was its composer-in-residence or new

music adviser throughout Esa-Pekka Salonen's tenure as music director, and the two rapidly became not just colleagues but friends.

Among the works Stucky wrote directly for Salonen, *Radical Light* was commissioned for the conductor's 2007 Sibelius cycle in Los Angeles, to be played between the Fourth and Seventh symphonies. The composer, in his note for the first performance, recalled that this was at once a happy and a challenging assignment:

Sibelius has been a strong influence on me for many years, and I especially admire his Seventh Symphony as an architectural marvel. Having long wanted to attempt something like that myself, in *Radical Light* I tried to emulate something about the architecture of that peerless masterpiece: a single span embracing many different tempi and musical characters, but nevertheless letting everything flow seamlessly from one moment to the next—no section breaks or disruptions, no sharp turns or border crossings.

Radical Light flows indeed continuously, but not by reason of Sibelian heft from the harmony and the bass line so much as by airy associations higher up in the texture.

A Closer Look This is where the 15-minute work begins—with air indeed, tuned, colored, and breathed out by a flutist. The notes gently fall, then float up again some way, tracing a path that is consonant but not quite traditionally tonal. An invitation has been extended, into a world of magical color and of harmony that more glides than strides, sometimes touching a regular key but not putting too much pressure on it. The invitation is echoed, and perhaps is meant to be heard

not only by us in the audience but also by the flute's companions in the orchestra, for the brass respond with gestures of a different kind: rising, decisive. Then the strings come awake, and a bell sounds, as if to signal that something big is under way, like a ship leaving port.

Its course, however, has been charted. The intervals of that initial flute line go on being revolved upon in the melodies and harmonies of what is now following. Nothing is too heavy, though, until a grand descent with brass power comes forward. Stucky in an interview spoke of the shadow of Bruckner, surely thinking of this moment. The music abruptly stops and turns fluttering, luminous. From here it is able to remember the danger spot and embrace it. A violin solo leads toward fizzing strings joined by a return of those strong lifts from the brass and of the bell. Gradually the music adjusts itself to end.

Stucky had got to this point in composing the music but still had no title for it. The story then is his to tell:

From my favorite poet, A.R. Ammons, I found these striking lines:

He held radical light
in his skull: music
turned, as
over ridges immanences of evening light
rise, turned
back over furrows of his brain
into the dark, shuddered,
shot out again
in long swaying furls of sound.

This poetry seemed—even if accidentally—to capture something about the role of the artist in general, about the personality of Sibelius in particular, and even about the very architecture and physicality I had attempted in my own new piece.

—Paul Griffiths

Radical Light was composed from 2006 to 2007.

These are the first Philadelphia Orchestra performances of the work.

The score calls for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling bass clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, percussion (bass drum, chimes, crotales, glockenspiel, marimba, tam-tam, xylophone), harp, and strings.

Performance time is approximately 15 minutes.

The Music

kínēma

Esa-Pekka Salonen

Born in Helsinki, June 30, 1958

Now living in San Francisco and London



The history of conducting is rich with iconic names, legends passed down through generations of orchestral musicians, and a mystique that continues to fascinate the concert-going public. Among the greats, there is a special place reserved for the dual threat of the composer/conductor. Prior to the 20th century, a joint career was quite common, including the likes of Mendelssohn, Schumann, Liszt, and Brahms. Mahler, Boulez, and Bernstein come to mind more recently.

Today, none has a stronger claim to the throne than Esa-Pekka Salonen.

Salonen began conducting during his days as a composition student at the Sibelius Academy in his hometown of Helsinki. Along with a group of classmates, which included Magnus Lindberg and Kaija Saariaho, he was a founding member of Ears Open, an ensemble meant to import, perform, and advocate for contemporary classical music. Already an accomplished horn player, conducting seemed a natural fit for the charismatic young composer, and so the baton fell to him. Following a serendipitous invitation in 1983 to be the replacement for an indisposed Michael Tilson Thomas with the Philharmonia Orchestra, Salonen quickly established himself as a leading interpretive voice as both composer and conductor.

Compositional Growth Over Four Decades *kínēma* premiered in 2021 with the Finnish Radio Symphony Orchestra and its principal clarinet, Christoffer Sundqvist, with Jukka-Pekka Sarasate conducting. The piece is scored for the modest forces of solo clarinet and string orchestra. Coming on the heels of world-wide concert hall shutdowns, Salonen was keen to write a piece that was viable even in challenging circumstances. He had previously composed two works for clarinet: *Nachtlieder* (1978) for clarinet and piano and *Meeting* (1985) for clarinet and harpsichord. Both works demonstrate a younger compositional voice that leans inward toward tradition, and fully embraces the contrasting meditative clarinetisms and bebops canonized by Alban Berg and Luciano Berio, respectively.

kínēma shows Salonen at the peak of his powers and in total command of an instrument's color palette. The bereft, pallid wan of *Nachtlieder* blossoms into

long, singing lines. The discoordinated gyrations of *Meeting* are transformed into a refined, virtuosic waltz. In these works, written across more than four decades, we observe an extraordinary arc of Salonen's compositional growth, experimentation, and invention. For him, music and performance are a living organism. There is an unmeasurable quality, an untouchable magic to how an orchestra shapes sound. He believes the symphony orchestra is one of humankind's most remarkable creations.

Although it admittedly takes time to shift gears, the dual life as composer/conductor has surprised and delighted Salonen. "The best moments as a composer, after the piece is finished, have been sitting in the concert, hearing somebody else conduct my music and bringing out something I didn't even know was there," Salonen said in a 2023 interview. He continued, "It takes a few years for me to relax in with a new piece if I conduct it myself because I need distance. ... Professional conductors need a bit of distance, and that comes with time ... a new piece is tricky."

The Philadelphia Orchestra joins a growing list of major American orchestras to present *kínēma*. Last year's performances with the New York Philharmonic and soloist Anthony McGill received rave reviews and this season includes ones with the San Francisco Symphony.

A Closer Look *kínēma*, meaning "scenes," is not a concerto in the formal sense. Rather than three movements, strict form, and thematic development, the piece is grouped into five locales. Salonen describes these scenes as "spaces where you can exist for a few minutes at a time." Save for a self-referential quotation in the final movement, the scenes are unrelated, yet there remains a sense of journey from beginning to end for the clarinetist. The first movement, **Dawn**, opens with a veil of strings and the clarinet, marked piano, at the very bottom of its range. By contrast, the finale, **Return**, ends with a great rush of sound and the clarinet sparkling above the orchestra as the soloist approaches the very limits of the instrument's highest register.

Each of the middle movements explores a different sound world. The second, **Theme and Variations**, is built on a simple tune in the clarinet, alternately floating easily and stinging with virtuosity. **Pérotin Dream**, the fiendish third movement dance suite, is named for the mysterious medieval composer who revolutionized polyphony and wrote the earliest known three- and four-part harmonies. The movement begins with perhaps the most technically challenging material for the soloist, toe-tapping and leaping across the clarinet's wide range. The middle section turns the dance square, the devilish waltz returns and the movement ends with a gentle, lilting dialogue between the soloist and low strings. The fourth movement, **J.D. in Memoriam**, is a contemplative clarinet soliloquy with pulsing hairpins and dovetailing dynamics shapes.

Through the five scenes threads a sense of lyricism, playfulness, and quasi-Romanticism. Salonen's Impressionistic color palette, inventive characters, and rhythmic precision yield nearly a half hour of delight.

—Colin Roshak

Esa-Pekka Salonen composed k n ma in 2021.

These are the first Philadelphia Orchestra performances of the work.

The piece is scored for solo clarinet and strings.

Performance time is approximately 28 minutes.

The Music

Symphony No. 5

Jean Sibelius

Born in Hämeenlinna, Finland, December 8, 1865

Died in Järvenpää (near Helsinki), September 20, 1957



Sibelius agonized more over his Fifth Symphony than over any other composition. Sketched as early as 1912 and written during World War I, the Fifth went through two major versions before reaching the final form published in 1919. Meanwhile the composer himself experienced upheavals and tribulations, which to an extent are mirrored in the struggle for perfection that is apparent in the Symphony. It was a dreadful period of his life. He went through no less than 14 operations in a matter of a few years to remove a tumor in his throat. Meanwhile Russian troops arrived to rough up him and his neighbors—many of whom were killed. Eventually Sibelius and his family were forced to flee the Red Guard and to take up residence in the hospital where his brother worked. There, with food supplies disrupted, they all nearly starved. These horrors culminated with a day-and-a-half-long German bombardment of Helsinki.

Three Different Versions Through it all, Sibelius never stopped composing. It is not surprising, then, that the Fifth would bear traces of unrest. The composer conducted the first version of the piece on his 50th birthday, in December 1915, as part of national commemorations of the occasion. (It must be kept in mind that during his lifetime Sibelius was probably the most famous Finn in the world.) Immediately he was dissatisfied with the work, and he withdrew it. This first version is not without interest, and it has been recorded. "Listening to the 1915 version of the symphony is rather like experiencing *Hamlet* in a dream," writes the scholar Robert Layton. "There are some familiar signposts and fragments of the familiar lines, but in the wrong places and spoken by strange voices: the image is somehow blurred and confused." Sibelius reworked the piece during the autumn of 1916, and he conducted the second version in Helsinki in December.

In 1919 he undertook a final revision, "the Fifth Symphony in a new form," as he wrote in a letter, "practically composed anew, [which] I work at daily. Movement I entirely new, Movement II reminiscent of the old, Movement IV has the old motifs but stronger in revision. The whole, if I may say so, culminates in a vital, triumphant climax." He conducted this final version on November 24, 1919.

A Closer Look The Symphony remains in the form of this last version; what Sibelius refers to as Movements I and II in the letter above are now listed as a single movement—which they in fact are, beginning and ending in the key of E-flat major—and thus the Symphony has the feel of a three-movement work. (Interestingly, the printed score calls the piece “Symphonie Nr. 5, in einem Satz,” i.e., in one movement; there is indeed a strong sense in which the movements “flow into” one another.)

The resulting “aggregate” first movement (**Tempo molto moderato—Allegro moderato**) comprises a lugubrious opening segment with an ascending first theme in the horns and bassoons followed by a snaky woodwind theme in thirds; an assertive G-major theme area pushes the exposition forward. The Allegro moderato, which began its life as a separate scherzo-and-trio movement in the earliest version of the Symphony, employs thematic material from the opening; its reestablishment of the E-flat tonic key ultimately has the effect of a recapitulation of the Tempo molto moderato. All in all, this is one of Sibelius’s most innovative structures.

The **Andante mosso, quasi allegretto** is a slow movement in the related key of G major, cast in a straightforward single gesture emphasizing coloristic possibilities of pizzicato strings. It is a set of chaconne-like variations—which is to say that the bass line, and not a “melody” per se, generates the greatest part of the discourse. The final **Allegro molto** sees a return to the tonic key of E-flat. An initial flurry of nervous excitement culminates in the triumphant brass chorale that is like a victorious ringing of bells (one commentator likens it to “Thor swinging his hammer”). The complex harmonic discourse concludes with the ghostlike series of string tremolos and a richly Romantic close featuring a return of the ringing hammer-blows.

—Paul J. Horsley

Sibelius composed his Fifth Symphony from 1914 to 1915. He revised it in 1916 and again in 1919.

The Philadelphia Orchestra and Leopold Stokowski gave the United States premiere of the Fifth Symphony in October 1921. The work was almost exclusively conducted by Eugene Ormandy from the 1930s through the '70s, and then was led by William Smith, Vladimir Ashkenazy, Esa-Pekka Salonen, Yuri Temirkanov, Hans Vonk, Mark Wigglesworth, Simon Rattle, David Robertson, Robert Spano, and Yannick Nézet-Séguin. Dalia Stasevska was on the podium for the most recent subscription performances, in March 2023.

The Philadelphians have recorded the work twice, both with Ormandy: in 1954 for CBS and in 1975 for RCA.

The Symphony is scored for pairs of flutes, oboes, clarinets, and bassoons; four horns; three trumpets; three trombones; timpani; and strings.

Sibelius's Symphony No. 5 runs approximately 30 minutes in performance.

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Musical Terms

Chaconne: A fiery and suggestive dance that originated in Spain around 1600. Also a continuous variation, usually in triple meter and a major key, characterized by a short, repeating bass line or harmonic progression.

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

Chord: The simultaneous sounding of three or more tones

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

Dynamics: The varying and contrasting degrees of loudness

Exposition: See sonata form

Harmonic: Pertaining to chords and to the theory and practice of harmony

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

Meter: The symmetrical grouping of musical rhythms

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

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

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.

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

Tonic: The keynote of a scale

Tremolo: An effect produced by the very rapid alternation of down-bow and up-bow

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Largamente: Broadly

Moderato: A moderate tempo, neither fast nor slow

Mosso: Moved

Presto: Very fast

Stretto: Accelerated, faster

TEMPO MODIFIERS

Assai: Much

Molto: Very

Più: More

Poco a poco: Little by little

Quasi: Almost

Un pochettino: A very little

DYNAMIC MARKS

Piano (p): Soft



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

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Photo: Jeff Fusco

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