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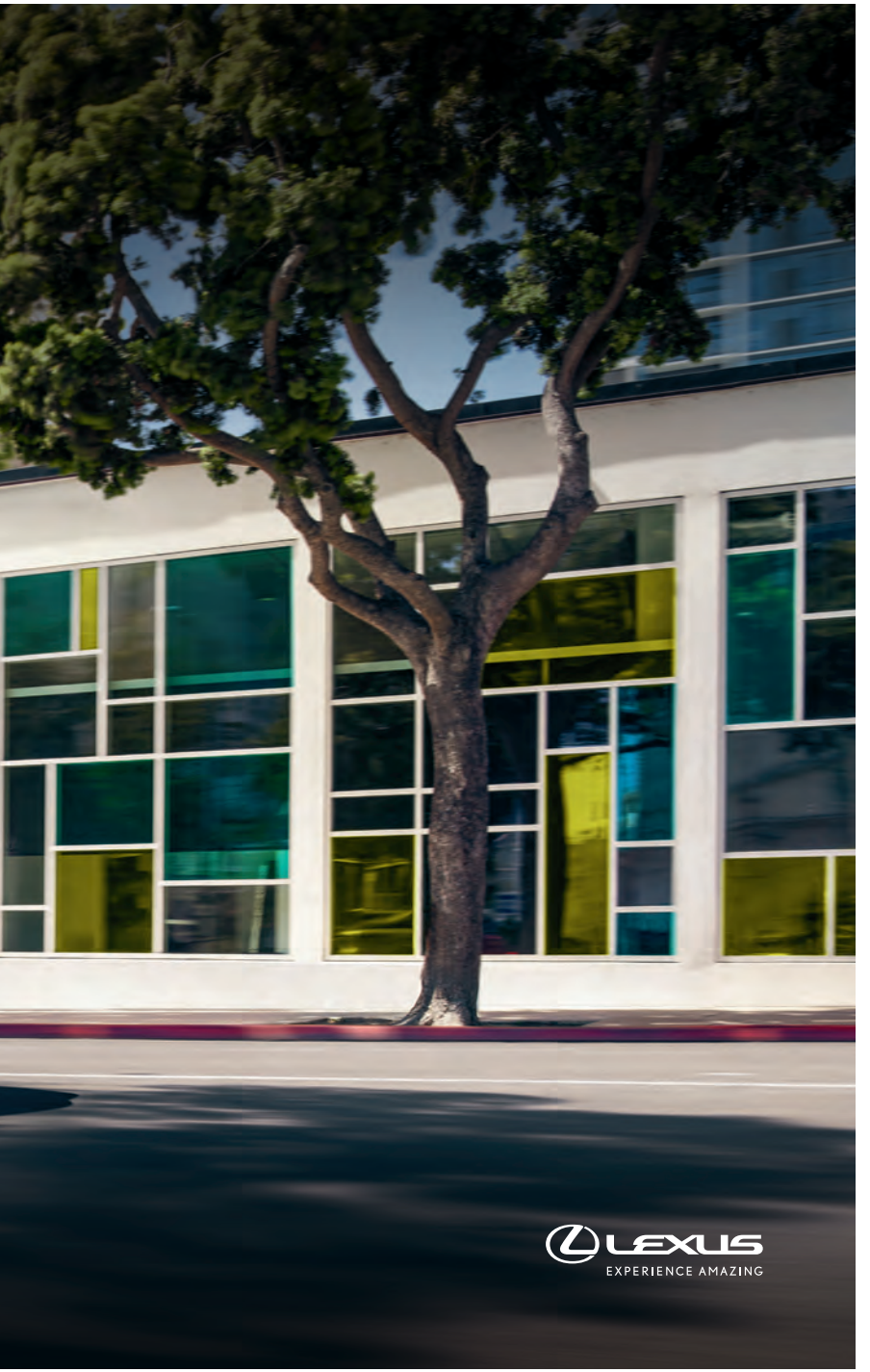
LEXUS
EXPERIENCE AMAZING

Contents

September/October 2024

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Specially designed art for the Yannick Conducts Mahler's Symphony No. 3 concerts, October 3–5, 2024, by Haeg Design

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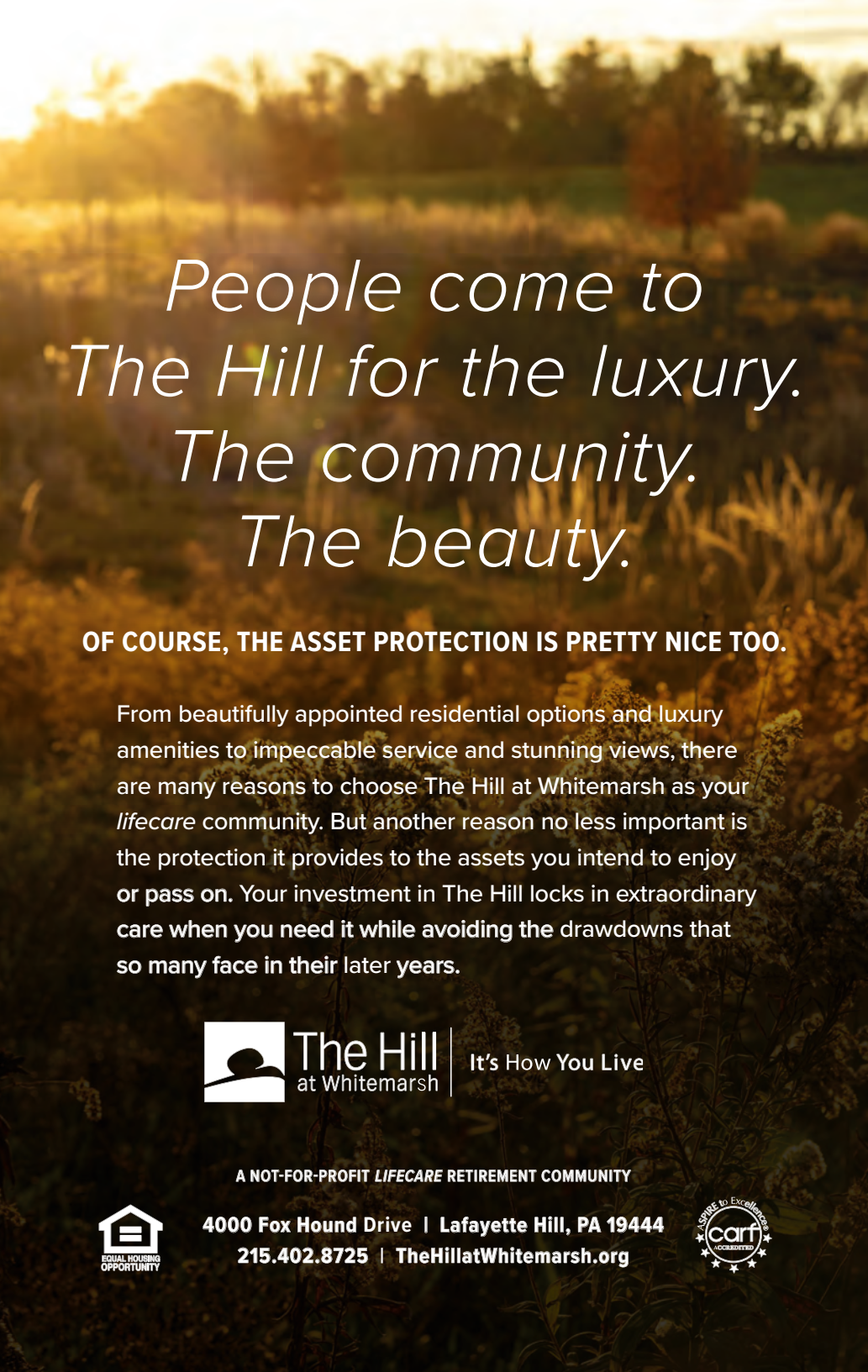
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From the President and CEO

Jeff Fusco

Dear Friends:

Welcome to The Philadelphia Orchestra's incredible 2024–25 season—our first full season in Marian Anderson Hall—which brings extraordinary highpoints of music center stage. Through the sensitivity and brilliance of Music and Artistic Director Yannick Nézet-Séguin and the musicians of the Orchestra, music old and new, forgotten and resurrected, comes together in evolving forms and contexts to take us on a musical journey that unites us all.

While there are too many special moments to highlight in this letter, a few stand out. Yannick will lead such beloved symphonic works as Mahler's Third, Sixth, and Ninth symphonies and Beethoven's Ninth along with overlooked gems including William Grant Still's Symphony No. 2, Margaret Bonds's *The Montgomery Variations*, and Florence Price's Piano Concerto in One Movement. He continues to introduce new voices to Orchestra audiences, such as Julia Wolfe with her co-commission, *Pretty*. And he brings his other love, opera, to Marian Anderson Hall with once-in-a-lifetime concert performances of Wagner's epic *Tristan and Isolde*. We are delighted to welcome back former Music Director Riccardo Muti after an absence of almost 20 years as he conducts Verdi's glorious Requiem. And Principal Guest Conductor Marin Alsop begins her tenure and leads the world premiere of Gabriela Lena Frank's *Picaflor*. We are so fortunate to have her join Yannick and our new assistant conductor, Naomi Woo, on our conducting roster.

At the end of October, the Orchestra will travel to China for a two-week tour and residency. The tour, led by both Yannick and Marin, will mark the return of the full Orchestra to China since the onset of the global pandemic in 2019. It will not only commemorate the 45th anniversary of US-China relations but also celebrate more than 50 years of friendship and collaboration between the Orchestra and the people of China. In addition to Beijing, the Orchestra will perform for the first time in Chengdu and Haikou, the latter also marking the first time an American orchestra will travel to Hainan province, continuing the Philadelphians' remarkable legacy as a global ambassador.

With warmest best wishes,

Matías Tarnopolsky
President and CEO

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The Philadelphia Orchestra

2024–2025 Season

Yannick Nézet-Séguin
Music and Artistic Director
Walter and Leonore Annenberg Chair

Marin Alsop
Principal Guest Conductor
Ralph and Beth Johnston Muller Chair

Naomi Woo
Assistant Conductor

Joseph Conyers
Education and Community Ambassador
Mark and Tobey Dichter Chair

Charlotte Blake Alston
Storyteller, Narrator, and Host
Osagie and Losenge Imasogie Chair

Frederick R. Haas
Artistic Advisor, Fred J. Cooper Memorial Organ Experience

First Violins
David Kim, Concertmaster
Dr. Benjamin Rush Chair
Juliette Kang, First Associate Concertmaster
Joseph and Marie Field Chair
Christine Lim, Associate Concertmaster
Marc Rovetti, Assistant Concertmaster
Dr. James F. Dougherty Chair
Barbara Govatos
Robert E. Mortensen Chair
Jonathan Beiler
Hirono Oka
Richard Amoroso
Robert and Lynne Pollack Chair
Yayoi Numazawa
Jason DePue
Larry A. Grika Chair
Jennifer Haas
Miyo Curnow
Elina Kalendarova
Daniel Han
Julia Li
William Polk
Mei Ching Huang

Second Violins
Kimberly Fisher, Principal
Peter A. Benoliel Chair
Paul Roby, Associate Principal
Sandra and David Marshall Chair
Dara Morales, Assistant Principal
Anne M. Buxton Chair
Philip Kates
Peter A. Benoliel Chair
Davyd Booth
Paul Arnold
Joseph Brodo Chair, given by Peter A.Benoliel
Boris Balter
Amy Oshiro-Morales
Volunteer Committees Chair
Yu-Ting Chen
Jeoung-Yin Kim
Willa Finck
John Bian
MuChen Hsieh
Eliot Heaton

Violas
Choong-Jin Chang, Principal
Ruth and A. Morris Williams, Jr., Chair
Kirsten Johnson, Associate Principal
Kerri Ryan, Assistant Principal
Burchard Tang
Renard Edwards
Anna Marie Ahn Petersen
Piasecki Family Chair
David Nicastro
Che-Hung Chen
Rachel Ku
Marvin Moon
Meng Wang

Cellos
Hai-Ye Ni, Principal
Priscilla Lee, Associate Principal
Yumi Kendall, Assistant Principal
Elaine Woo Camarda and A. Morris Williams, Jr., Chair
Richard Harlow
Kathryn Picht Read
Ohad Bar-David
John Koen
Derek Barnes
Alex Veltman

Basses
Joseph Conyers, Principal
Carole and Emilio Gravagno Chair
Gabriel Polinsky, Associate Principal
Tobias Vigneau, Assistant Principal
David Fay
Duane Rosengard
Nathaniel West
Michael Franz
Christian Gray

Some members of the string sections voluntarily rotate seating on a periodic basis.

Flutes
Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair
Patrick Williams, Associate Principal
Rachelle and Ronald Kaiserman Chair
Olivia Staton
Erica Peel, Piccolo

Oboes
Philippe Tondre, Principal
Samuel S. Fels Chair
Peter Smith, Associate Principal
Jonathan Blumenfeld
Edwin Tuttle Chair
Elizabeth Starr Masoudnia, English Horn
Joanne T. Greenspun Chair

Clarinets
Ricardo Morales, Principal
Leslie Miller and Richard Worley Chair
Samuel Caviezel, Associate Principal
Sarah and Frank Coulson Chair
Socrates Villegas
Paul R. Demers, Bass Clarinet
Peter M. Joseph and Susan Rittenhouse Joseph Chair

Bassoons
Daniel Matsukawa, Principal
Richard M. Klein Chair
Mark Gigliotti, Co-Principal
Angela Anderson Smith
Holly Blake, Contrabassoon

Horns
Jennifer Montone, Principal
Gray Charitable Trust Chair
Jeffrey Lang, Associate Principal
Hannah L. and J. Welles Henderson Chair
Christopher Dwyer
Chelsea McFarland
Ernesto Tovar Torres

Trumpets
Esteban Batallán, Principal
Marguerite and Gerry Lenfest Chair
Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair
Anthony Prisk

Trombones
Nitzan Haroz, Principal
Neubauer Family Foundation Chair
Matthew Vaughn, Co-Principal
Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba
Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani
Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson, Associate Principal

Percussion
Christopher Deviney, Principal
Charlie Rosmarin, Associate Principal
Angela Zator Nelson

Piano and Celesta
Kiyoko Takeuti

Keyboards
Davyd Booth

Harp
Elizabeth Hainen, Principal

Librarians
Nicole Jordan, Principal
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Stage Personnel
Dennis Moore, Jr., Manager
Francis "Chip" O'Shea III
Aaron Wilson

Music and Artistic Director

London Nordeman

Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His 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 "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 14 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably 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; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America*'s 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

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

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Marian Anderson Hall

Adrian Siegel Collection/Philadelphia Orchestra Archives

Marian Anderson with Music Director Eugene Ormandy during a Philadelphia Orchestra rehearsal at the Academy of Music in December 1938

On June 8, 2024, Verizon Hall at the Kimmel Center for the Performing Arts was officially rededicated as Marian Anderson Hall in honor of the legendary Black contralto, civil rights icon, and Philadelphian. The first major concert venue in the world to honor Marian Anderson—85 years after she was barred from performing at Constitution Hall in Washington, D.C., because of her race—the hall is a permanent monument to its namesake's artistry and achievements, a reflection of the inclusive future she helped to engender, and an active testament to the intersection of music, art, and positive social impact. We look forward to honoring Marian Anderson in perpetuity with a venue that reflects the ideals by which she lived her life: equity, justice, freedom, and the belief that the arts are for everyone.

Marian Anderson Hall was named in her honor by a visionary $25-million philanthropic gift from Richard Worley and Leslie Miller. Worley has been a member of The Philadelphia Orchestra's Board of Trustees since 1997 and served as board chair from 2009 to 2019. Miller is a former Kimmel Center trustee and previous acting president of the Kimmel Center. They are among the largest donors in Philadelphia Orchestra history. Additional generous support for Marian Anderson Hall was given by Sidney and Caroline Kimmel.

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PROKOFIEV & TIME FOR THREE

Osmo Vänskä Conducts Sibelius, Higdon, and Prokofiev

Oct. 27 at 3:00 p.m. | Marian Anderson Hall

SIBELIUS	*Finlandia*, Op. 26
HIGDON (‘88)	*Concerto 4-3*, for two violins, double bass, & orchestra
PROKOFIEV	Symphony No. 5 in B-flat major, Op. 100

RAY CHEN PLAYS BARBER

Teddy Abrams Leads All-American Program

Dec. 13 at 3:00 p.m. | Marian Anderson Hall

TJ COLE (’17)	*Death of the Poet*
WALKER (’45)	*Lilacs* for voice and orchestra
BARBER (’34)	Violin Concerto, Op. 14
COPLAND	Symphony No. 3

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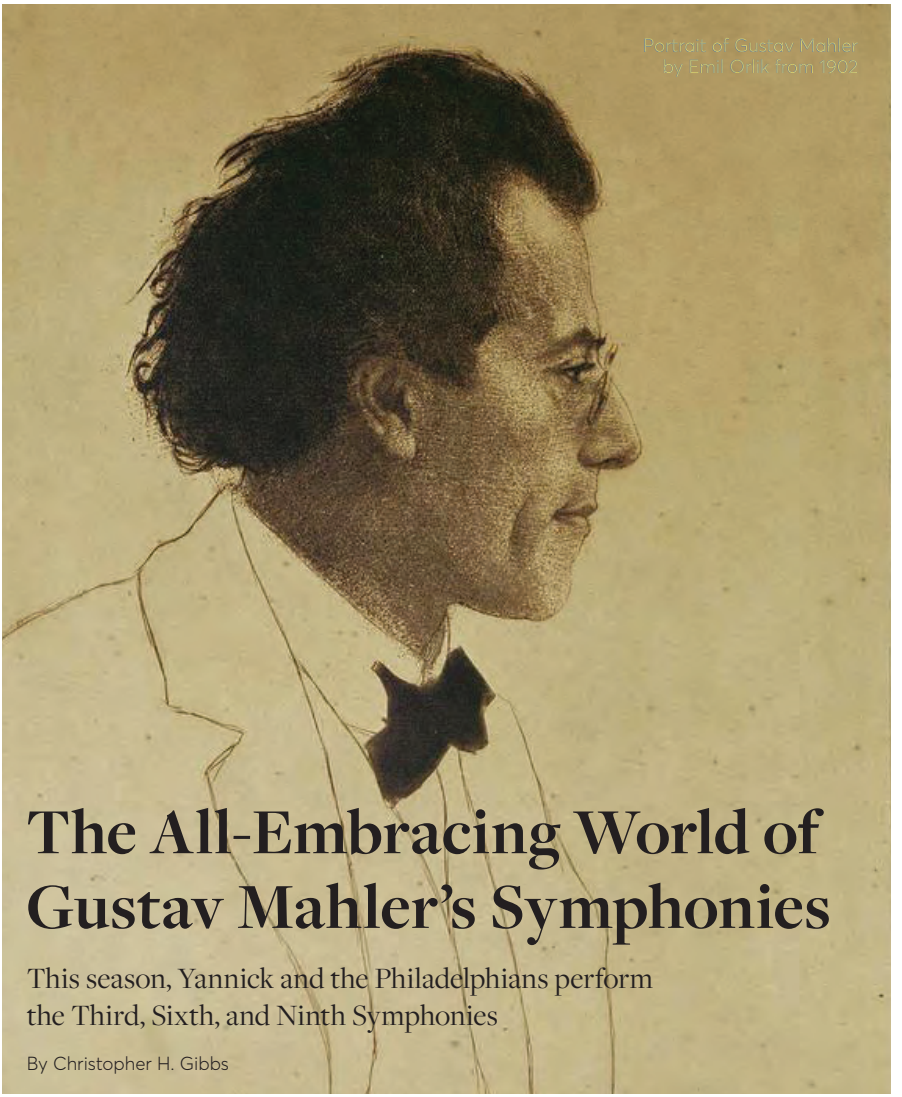


Portrait of Gustav Mahler by Emil Orlik from 1902

The All-Embracing World of Gustav Mahler's Symphonies

This season, Yannick and the Philadelphians perform the Third, Sixth, and Ninth Symphonies

By Christopher H. Gibbs

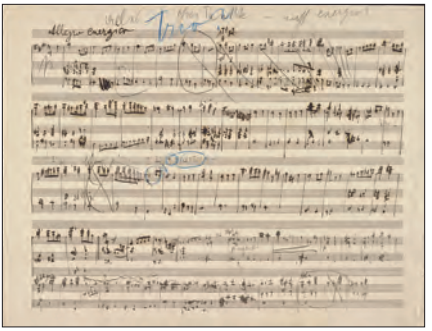
"The symphony must be like the world, it must embrace everything." Whether or not Gustav Mahler actually said this in 1907 to the Finnish composer Jean Sibelius, the sentiment resonates with other statements he made over the years. Expanding the idea further, some musicians have argued that, taken together, all of Mahler's symphonies form a single gigantic work, fascinatingly interconnected and indeed all-embracing.

Mahler's symphonies are usefully divided into three groups. The first four are known as the "Wunderhorn" symphonies because in them he used songs composed to poems from the folk collection *Des Knaben Wunderhorn* (From the Youth's Magic Horn). He next wrote three purely instrumental symphonies (Nos. 5, 6, and 7) and then, after the somewhat anomalous Eighth (the "Symphony of a Thousand"), he concluded his career with the trilogy of *Das Lied von der Erde* (The Song of the Earth), the Ninth Symphony, and the unfinished Tenth.

Over the course of this season Yannick Nézet-Séguin and The Philadelphia Orchestra present one symphony from each of Mahler's periods, beginning in October with the monumental Third. In April they perform the Sixth Symphony and in January the Ninth, his last completed work.

Mahler composed his symphonies over the course of a quarter century, generally during the summer months because he was otherwise preoccupied as one of the great conductors of the day. He was born in 1860 in a small Bohemian town into the family of a Jewish distiller and moved to Vienna at age 15 to begin studies at the Conservatory. He started his career with conducting jobs at provincial opera houses before assuming posts in Prague, Leipzig, Budapest, and Hamburg. In 1897 he was offered the greatest plum: the directorship of the Vienna Court Opera, the most powerful musical position in Europe. To get the job, he had accepted baptism in the Catholic faith. Mahler held the Vienna post for a decade but left when the situation became untenable due to vicious anti-Semitic attacks in the press. He accepted prestigious appointments in New York, first with the Metropolitan Opera and then with the New York Philharmonic; he returned to Europe each summer to compose.

Although some aspects of Mahler's musical style and aesthetic commitments changed over the years, there are throughlines that help to create the sense of a gigantic whole. His symphonies tackle eternal questions of life and death (funeral marches appear in many of them), of nature and the universe. The symphonies are deeply personal, the qualities of which Mahler in some instances candidly divulged and at other times attempted to hide. He often invites us to make connections between his life and music by giving titles and by making comments in letters, sketches, and manuscript scores, an intense subjectivity that was a legacy of Beethoven and later Romantic composers. ➤



Mahler's sketch of the first movement of the Sixth Symphony

Mahler's composition hut in Toblach in South Tyrol, where he wrote the Symphony No. 9 and *Das Lied von der Erde* and began work on the Symphony No. 10

Some autobiographical moments in Mahler relate to one of the great debates of Romanticism: program music, about which he was deeply ambivalent. Symphonies during the earlier Classical era were usually "absolute," not explicitly connected to literature, history, or other extra-musical elements. While Beethoven initially continued this approach, he also helped to forge a new path with his "Eroica" and "Pastoral" symphonies through titles and other programmatic clues. He opened further vistas in his Ninth Symphony by bringing in poetry and the human voice, a strategy Mahler emulated in his Second, Third, Fourth, and Eighth Symphonies.

Mahler composed almost exclusively in just two genres: songs and symphonies, which he interrelated in masterful ways. For his songs he initially used *Wunderhorn* poems drawn from an early-19th-century anthology. While these folk poems had attracted earlier composers, they proved especially inspiring for the young Mahler and formed the basis of his first four symphonies.

After writing three symphonies, each progressively longer and more complex, Mahler reached something of a limit. They all had programs of some sort—titles, stories, or poems—the compositional approach so successfully pursued by his friend and rival Richard Strauss. But Mahler increasingly sought to suppress such extra-musical baggage: "Death to programs," he proclaimed around the time of the Fourth Symphony, which was shorter, more modest in its orchestration, and, although it concludes with a *Wunderhorn* song, less programmatic.

Symphonies Five, Six, and Seven are a trilogy that mark Mahler's ostensible retreat from programs and vocal movements. During this time, he stopped using the *Wunderhorn* anthology and began to write songs based on the more elevated poetry of Friedrich Rückert. Even though songs are no longer boldly sung or overtly quoted in the middle symphonies, they go "underground," as Mahler scholar Donald Mitchell has put it, and nonetheless leave traces through affinities of mood or brief allusions.

These changes in Mahler's compositional strategies coincided with crucial developments in his personal life. A medical crisis in early 1901 (internal hemorrhaging) brought the 40-year-old composer close to death. Soon thereafter he resigned his position as head of the Vienna Philharmonic's subscription concerts, which he had taken up in 1898, and by the end of the year was engaged to Alma Schindler, who was 19 years his junior, and was starting his own family.

The range of emotions explored in the Fifth Symphony, beginning with the solemn funeral march, including the magnificent "love song" of the famous Adagietto, and concluding with the blazing triumph of the finale, may give some indication of Mahler's hopes. The Sixth Symphony, which briefly carried the title "Tragic," charts a very different and more

somber course. The Seventh again seems a journey from darkness to light in a poetic work featuring two evocative "night music" movements.

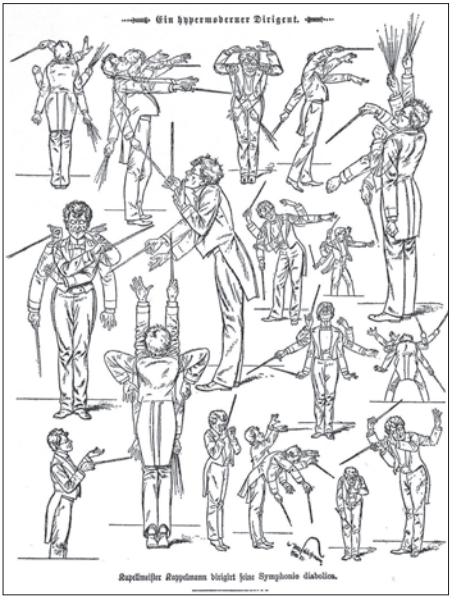
Mahler wrote the monumental Eighth Symphony in a white heat of inspiration during the summer of 1906. It is popularly known as the "Symphony of a Thousand" because of the enormous forces involved: an immense orchestra, mixed choirs and separate children's chorus, organ, off-stage brass, and eight vocal soloists. The two-part work unfolds using a Latin Pentecost hymn and then the conclusion of Goethe's *Faust, Part II*. Mahler's astonishing feat of combining different languages, genres of music, and sacred and secular themes led to the greatest success of his career at its premiere in Munich. Leopold Stokowski and The Philadelphia Orchestra gave its American premiere in 1916.

A series of devastating personal blows in 1907 led to another turning point in Mahler's life: His beloved elder daughter died at the age of four, he resigned from the Vienna Court Opera, and he was diagnosed with a heart condition. The final three works followed: *Das Lied von der Erde* in the summer of 1908, the Ninth Symphony the next summer, and parts of the Tenth in the summer of 1910, but Mahler died in May 1911 before finishing it. Given their ultimate place in the composer's output, it has proven all too tempting to view these pieces as pointing toward death, a "farewell" trilogy, the artistic testament of a dying man.

Another famous soundbite from Mahler in conclusion—this one from a letter he wrote to his wife in which he said, "My time will come." The context was in relation to Strauss as the sentence continues "when his has passed." At the time of his death, age 50, Mahler was hailed as a great conductor but was seriously underrated, and often dismissed, as a composer. Strauss was more esteemed and far more often performed. Of the three symphonies the Philadelphians present this season, Mahler conducted his Third a total of 15 times, the Sixth just three times, and he never performed the Ninth.

It took decades for most of his pieces to enter the international repertoire, but in the wake of the 1960 centennial of his birth, Mahler was ascendent. By the end of the century, one might even say he had become the new Beethoven in popularity and with his music frequently being performed at festival occasions. For more than a century, symphonies by Beethoven (usually the Fifth or Ninth) were used at celebratory events. The Philadelphia Orchestra's inaugural concert in 1900 featured the Fifth. Now, when a music director begins or ends their tenure, or when a new concert hall is dedicated, it is often marked with a Mahler symphony. His time, the vast all-embracing vision of his music, has arrived.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.



Caricature drawings satirizing Mahler's conducting style when he was director of the Vienna Court Opera, originally published in 1901 in the German humorous magazine *Fliegende Blätter* (Flying Leaves).

Musicians Behind the Scenes

Charlie Rosmarin Associate Principal Percussion

Kate Nottage

Where were you born? I was born in Boston and raised in the suburb of Milton, Massachusetts.

What piece of music could you play over and over again? My auditioning career has proven the answer to be Gershwin's *Porgy and Bess* and Prokofiev's *Lieutenant Kijé*, haha. But I've performed Messiaen's *Turangalîla-symphonie* twice in my life and can't wait for the next time.

What is your most treasured possession? My late grandmother wrote her memoir during the pandemic and gave everyone in the family a hardcover copy. A very inspired, very generous thing for her to do. I also treasure my collection of lesson recordings and practice journals, which feel like a document of my entire musical life.

If you could ask one composer one question, what would it be? The final chord of Rachmaninoff's Symphonic Dances is a short note for the entire ensemble except for the tam-tam, which is allowed to ring. I'd ask what that tam-tam note means to him, and why he chose to stop composing after this piece. I'd also ask Gershwin—maybe the greatest orchestral composer for the xylophone—what else he had planned for our instrument if he'd lived longer than 38.

What piece of music never fails to move you? It's hard not to get caught up in the magic of the Suite No. 2 from Ravel's *Daphnis and Chloe*.

What's your favorite Philadelphia restaurant? Morning Glory Diner and the Kettle Black, a French bakery/bagelry.

What are you reading right now? Hua Hsu's *Stay True* and Barbara Kingsolver's *The Poisonwood Bible*. I'm loving both.

When did you join the Orchestra? I just joined in January 2024! I'm a real newbie here.

What do you love most about performing? I love the spontaneous moments of music-making that happen in concerts. It takes a combination of the musicians' flexibility and the audience's energy. In Philadelphia there's plenty of both, and so these moments of spontaneity happen all the time.

What do you like to do in your spare time? I like going for runs along the Schuylkill River Trail and reading on my big couch. I also like searching for the best bagel, bacon, egg, and cheese sandwich in the city. I'll take any leads you have.

In your opinion, is there a piece of music that isn't in the standard orchestral repertoire that should be? Prokofiev's Sixth Symphony; Bartók's Music for Strings, Percussion, and Celesta; and the full set of Shostakovich symphonies (not just Nos. 5 and 10!).

When was the first time you heard The Philadelphia Orchestra? In my late teens I heard them play Stravinsky's *The Rite of Spring*. I remember our timpanist Don Liuzzi's playing and how rich of a sound he (and everyone else) produced.

What advice would you give to aspiring young musicians? Work hard, learn from absolutely everybody, and try to listen to a new piece of music every day. And time is almost always better spent at a live concert than in a practice room.

To read the full set of questions, please visit www.philorch.org/Rosmarin.

Noted in Passing

The Philadelphia Orchestra mourns the passing of former Concertmaster Norman Carol on April 28 at the age of 95.

Born in Philadelphia, Mr. Carol began violin studies at an early age. At 13, he was accepted into the Curtis Institute of Music, where he studied under Efrem Zimbalist. In 1946 and 1947 he was concertmaster of the student orchestra at Tanglewood. Serge Koussevitzky, then-music director of the Boston Symphony, heard him perform Lalo's *Symphonie espagnole* and asked him to join the Symphony's first violin section, at age 17. After three years he was drafted by the Army during the Korean War and served in the 6th Army Band stationed at the Presidio in San Francisco. He was discharged in 1955, and three years later, was hired as concertmaster of the Minneapolis Symphony, where he remained until 1965. In 1966 he joined The Philadelphia Orchestra at the invitation of then-Music Director Eugene Ormandy, where he remained until his retirement in 1994.

Mr. Carol performed as soloist with The Philadelphia Orchestra nearly every season, including twice prior to becoming concertmaster, playing everything from Bach, Vivaldi, Mozart, Beethoven, Mendelssohn, Brahms, and Bruch to Barber, Nielsen, Harrison, Britten, Bernstein, Jarrett, and Skrowaczewski (a concerto commissioned for, and dedicated to, him), among many others.

Mr. Carol taught at the Curtis Institute for decades, beginning in 1979. He also edited numerous orchestral violin parts for the music publisher Ovation Press. Following his retirement from the Orchestra he was a member of the Philadelphia Piano Quartet.

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2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, September 26, at 7:00

Opening Night Celebration

Yannick Nézet-Séguin Conductor
Terry Gross Host
María Dueñas Violin

Blanchard Orchestral Suite from *Fire Shut Up in My Bones*
World premiere—co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra

Bruch Violin Concerto No. 1 in G minor, Op. 26
I. Vorspiel: Allegro moderato—
II. Adagio
III. Finale: Allegro energico

Tchaikovsky Fantasy-Overture, *Romeo and Juliet*

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

We thank the musicians of The Philadelphia Orchestra and Music and Artistic Director Yannick Nézet-Séguin for graciously donating their services in support of this event and The Philadelphia Orchestra.

Terence Blanchard's Orchestral Suite from *Fire Shut Up in My Bones* is a highlight of the Marian Anderson Artistic Initiative, supported in part by the **Wyncote Foundation**. The Marian Anderson Artistic Initiative showcases composers and artists who embody Ms. Anderson's passion for increasing inclusivity, diversity, equity, and access in the performing arts, contributing to the advancement of a more representative art form.

This concert is part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

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.

Thank you!

The Philadelphia Orchestra extends a very special thank you to our 2024 Opening Night Co-Chairs, Lauren Gilchrist, Diane Larzelere, and Marvin Moon; Vice Chair Bonnie Young; Volunteer Committees President Richelle Rabenou; Volunteer Committees Immediate Past President Sara Cerato; Board Chair Ralph W. Muller; and our many generous benefactors and volunteers for their contributions to celebrate our 125th season!

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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. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th 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. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. 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; the free annual Martin Luther King, Jr., Tribute Concert; 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.

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 now-five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 14 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.

Host

Terry Gross is the host and an executive producer of *Fresh Air with Terry Gross and Tonya Moseley,* a daily radio program of interviews and reviews, which is produced at WHYY in Philadelphia and distributed nationally by NPR. *Fresh Air* has received two Peabody Awards. President Obama presented Ms. Gross with a National Humanities Medal. She was named the 2023 PEN/Faulkner Literary Champion, received the National Book Foundation's Literarian Award, Columbia University Graduate School of Journalism's Columbia Journalism Award, the Modern Language Association's Phyllis Franklin Award for Public Advocacy of the Humanities, and the Authors Guild Award for Distinguished Service to the Literary Community.

Soloist

Felix Broede

Spanish violinist **María Dueñas** enchants her audiences with the breathtaking variety of colors she elicits from her instrument along with her technical skills, artistic maturity, and bold interpretations. Born in Granada in 2002, she started playing the violin at age six and enrolled at her hometown's conservatory of music a year later. In 2014 she won a scholarship abroad sponsored by Musical Youth of Madrid and the Humboldt Foundation's Wardwell Stipend. She moved to Dresden to study at the Carl Maria von Weber Academy of Music where she was discovered by conductor Marek Janowski, at whose invitation she later made her debut with the San Francisco Symphony. Since 2016 she has been studying with the world-renowned teacher Boris Kuschnir at the University of Music and Performing Arts in her adopted hometown of Vienna.

After a series of first prizes at prestigious international competitions, Ms. Dueñas caused a sensation in 2021 at the Menuhin Violin Competition where she won First Prize and the Audience Prize. In April 2023 she was awarded the prestigious Princess of Girona Award for Arts and Letters in her home country. In May 2023 she made her Philadelphia Orchestra debut at the Mann Center. She is now in demand worldwide and has performed with many major orchestras. She is also a passionate composer.

As an exclusive artist of Deutsche Grammophon, Ms. Dueñas released her first album, *Beethoven and Beyond,* in 2023 with Manfred Honeck and the Vienna Symphony to great critical acclaim. The recording focuses on the Beethoven Violin Concerto with her own cadenzas. She plays a Nicolò Gagliano violin of 17?4, on loan by the German Foundation for Musical Life, and the Stradivari "Camposelice" of 1710, loaned to her by the Nippon Music Foundation.

Peter A. Benoliel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoliel joined the Philadelphia Orchestra Board of Directors in 1980 and served as chair from 1995 to 2000. His huge contributions to the Orchestra as a leader and philanthropist are paralleled only by his deep love for the violinists who help bring the famous Philadelphia Sound to the world.

Framing the Program

Parallel Events

1864
Bruch
Violin Concerto No. 1

Music
Offenbach
La Belle Hélène
Literature
Tolstoy
War and Peace
Art
Homer
Haymaking
History
First Geneva Convention

1869
Tchaikovsky
Romeo and Juliet

Music
Brahms
Alto Rhapsody
Literature
Twain
Innocents Abroad
Art
Manet
The Balcony
History
Opening of Suez Canal

Opening Night of The Philadelphia Orchestra's 125th season features the world premiere of Terence Blanchard's stunning Orchestral Suite from *Fire Shut Up in My Bones*. This powerful opera rang in the Metropolitan Opera's 2021–22 season, a momentous occasion as the institution had been closed for 18 months due to the pandemic and because it marked the first presentation there of an opera by a Black composer.

The German Romantic composer Max Bruch, celebrated in his lifetime for a wide range of compositions in different genres, is now most remembered for his marvelous works for violin and orchestra, notably the Scottish Fantasy and First Violin Concerto. He composed the Concerto early in his career (its popularity haunting the rest of it) but was dissatisfied with the initial results. Bruch undertook an extensive revision with help from the great violinist Joseph Joachim, to whom the work is dedicated and who gave the triumphant premiere of the final version in 1868.

Romeo and Juliet is the most famous of Tchaikovsky's symphonic poems, a brilliant sonic meditation on Shakespeare's great play. An early work, it had a somewhat rocky start and Tchaikovsky revised it several times to ensure its prized place in the symphonic literature.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall,* Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Orchestral Suite from *Fire Shut Up in My Bones*

Terence Blanchard
Born in New Orleans, March 13, 1962
Now living there and in Los Angeles

Trumpeter and composer Terence Blanchard's multi-hyphenate career has soared since he made his mark as a member of Art Blakey's Jazz Messengers in the early 1980s. He replaced Wynton Marsalis and broke onto the scene with a wave of young, hugely talented, and ambitious musicians referred to as "young lions." Born and reared in New Orleans (his father was a singer and opera enthusiast), Blanchard's eclectic background includes studies at Rutgers University before leaving to join the Messengers, which began his historic, GRAMMY Award–winning success in multiple music arenas.

In the jazz world, Blanchard's star rose quickly. He toured widely, recorded as a sideman, and beginning in 1986 became the leader of his own quintet. During those years, he earned a reputation as one of the most respected and influential trumpeters of his generation as he honed a style that toggled gracefully between arresting lyricism and mercurial virtuosity. Musicians of Blanchard's caliber and repute often teach to directly impact the next generations. But Blanchard's educational and administrative blue-chip resume is singular; he's held positions at the University of Miami, the Berklee College of Music, and UCLA. In 2023 he was appointed artistic director of SFJAZZ, the innovative repertory ensemble based in San Francisco.

A Genre-Defying Composer While Blanchard continues to thrive as a leading jazz musician—he was recently named an NEA Jazz Master—his compositional gifts are expansive and defy genre boundaries. His unique voice has found a home in narrative and documentary films and has been recognized by numerous accolades, including two Academy Awards. Beginning with his score for *Jungle Fever* (1991), Blanchard's numerous original soundtracks for filmmaker Spike Lee have been legendary and paradigm-setting. What musical activity could upstage such a historic and astonishing career heretofore? Opera called, and Blanchard answered with an exciting historic first.

On September 27, 2021, Blanchard's *Fire Shut Up in My Bones* became the first opera by a Black composer to be staged by New York's Metropolitan Opera in its 138-year history. It had premiered two years prior by Opera Theatre of St. Louis.

After the Met's 18-month closure due to the global pandemic, the opera world was ready for excitement, and Blanchard delivered big.

Based on *New York Times* columnist Charles Blow's memoir, and with a libretto by multi-talented Kasi Lemmons (who became with this production the first Black librettist to have a work at the Met), *Fire Shut Up in My Bones* tells Blow's turbulently difficult coming-of-age story in rural Louisiana. Molested by an older cousin in a poverty-filled childhood, Blow's poignant quest for peace and self-acceptance provided Blanchard with an opportunity to apply his command of musical resources to opera, an artform that demands larger-than-life portrayals of its characters' inner-emotional lives but expressed out loud.

A Closer Look Blow's life story gave plenty for Blanchard and Lemmons to dramatize. It includes domestic tensions between his womanizing father and steely, long-suffering mother and Blow's coming-to-terms with his sexual identity as well as the persistent murderous feelings he holds toward his molester. Two vibrant, communal sites of exuberant music-making—the African-American church and a collegiate Greek fraternity Step Dance—join movement and spectacle to create two of the opera's most exhilarating creative summits.

This infusion of traditional Black cultural tropes into the opera mirrors Blanchard's overall approach. It combines what has been called "Puccini-like" musical grammar to popular music conventions that are made more legible with the presence of a jazz ensemble in the orchestra. *New York Times* critic Anthony Tommasini characterized the musical language of *Fire Shut Up in My Bones* thusly: "Restless vocal lines shift from plaintive lyrical phrases, to sputtered outbursts, to a style that seems a jazz equivalent of Italianate arioso. Often, as characters sing, threads of darting melodic lines run through the orchestra embedded within dense, chromatic harmonies." Blanchard's deliberate mixing of classical and popular idioms allows him to move listeners between late-19th-century operatic and 20th-century "Americana" sound worlds, sometimes gently, at others abruptly. Sometimes we hear the mix as a palimpsest. Blanchard's operatic voice possesses the modern, harmonic craftiness of Wayne Shorter, the economical, emotional transparency of a Florence Price art song, and hints of the spinning, explosive qualities typical of a John Williams score with maximum effect. His eclectic, original approach and multiple sites of prolific activity continue to shape music history as we know it.

—Guthrie P. Ramsey, Jr.

A 2022 Guggenheim Fellow and a member of the American Academy of Arts and Sciences, Guthrie P. Ramsey, Jr., is a music historian, pianist, composer, and professor emeritus of music at the University of Pennsylvania. He's the author of Who Hears Here: On Black Music Pasts and Present, The Amazing Bud Powell: Black Genius, Jazz History and the Challenge of Bebop, *and* Race Music: Black Cultures from Bebop to Hip-Hop.

The Suite from Fire Shut Up in My Bones *was composed in 2024.*

These are the world premiere performances of the work.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, dundun, güiro, hi-hat, suspended cymbal, tam-tam), harp, piano, and strings.

The Suite runs approximately 15 minutes in performance.

The Music

Violin Concerto No. 1

Max Bruch
Born in Cologne, January 6, 1838
Died in Friedenau (near Berlin), October 20, 1920

While little general attention is paid anymore to Max Bruch the composer, heaps of attention has been paid to his Violin Concerto in G minor, Op. 26. It is one of the most frequently performed pieces in the violin repertory, indeed in the entire concerto repertory. Bruch was by profession a pedagogue, conductor, and champion of choral repertory. A contemporary of Louis Spohr, he was a steady teacher and composer, and as the great music commentator Donald Francis Tovey quipped, "Like Spohr, he achieved this mastery in all art-forms; and, unlike Spohr, he developed no irritating mannerisms." Bruch composed flawless music, taking no chances by venturing into the sea of chromatic harmonies of his contemporaries.

Born to a soprano and a police chief in 1838, Bruch was five years younger than Johannes Brahms and 25 years younger than Richard Wagner. He was a prodigious painter as a boy, his relatives dubbing him a "second Raphael." At 11 he composed his first significant composition, a septet for clarinet, horn, bassoon, two violins, cello, and double bass. His father enlisted the composer Ferdinand Hiller to teach him, and it was Hiller who brought the boy to the attention of other musicians, solidifying his foothold in composition and conducting.

Bruch's Op. 1 was an opera based on Goethe's *Scherz, List, und Rache* (Jest, Cunning, and Revenge). He composed more than 200 pieces, some three-quarters for the voice, in the form of ones for the stage, sacred and secular choral works, and songs; he also wrote three symphonies. He spent the bulk of his long life conducting in Berlin, Liverpool, and Breslau, and in his last years he taught at the Hochschule für Musik in Berlin, where Ralph Vaughan Williams and Ottorino Respighi were among his students.

Joachim and Success Bruch's Violin Concerto in G minor became the centerpiece of his life soon after its conception. He acknowledged that composing a concerto for violin "is a damned difficult thing to do; between 1864 and 1868 I rewrote my concerto at least half a dozen times, and conferred with x [sic] violinists before it took the final form in which it is universally famous and played everywhere." Bruch expressed a refreshing insecurity during its composition, asking his teacher Hiller, "Do you not think that it is in fact very audacious to write a violin concerto?"

Bruch worked closely on revisions with Joseph Joachim, the virtuoso violinist, who took an immediate liking to the Concerto, but suggested many important changes. For instance, in a lengthy letter Joachim insisted that the orchestral passages be longer. He even rewrote melodic ideas in the piece. Concerned that later generations would believe that Joachim had too big a hand in the evolution of the piece, Bruch urged Joachim's son, who was in the process of publishing his father's collected letters, not to include a detailed one with Joachim's suggestions.

The G-minor Concerto brought Bruch much fame and recognition in his lifetime, and he attempted to sell the autograph manuscript abroad to two American sisters, Ottilie and Rose Sutro, who had so impressed Bruch with their playing that he agreed to compose a concerto for them, the Concerto for Two Pianos, Op. 88a. The story goes that the Sutro sisters said they would sell the Violin Concerto manuscript for Bruch in the United States and send him back the proceeds. They never did, and the manuscript now resides in the Pierpont Morgan Library in New York. Bruch died in 1920, age 82, after an indefatigable career. The violinist Willy Hess performed the Adagio from the Concerto at his funeral in the cemetery chapel of St. Matthew in Berlin.

A Closer Look The Concerto is an extraordinary mixture of bravura and pathos. The G-minor key sets a despairing and ominous tone, while the muscular opening violin lines (**Vorspiel** [Prelude]) require the violinist to bravely traverse open octaves and fly through quick-hitting scales. Unlike traditional preludes, this is not a warm-up piece, but requires the violinist to have done plenty of calisthenics before walking out on stage. The movement (**Allegro moderato**) is in ABA form, with the opening ascending melody returning at the end with just a few alterations, flowing directly into the Adagio.

In the traditionally heavenly key of E-flat major and perfect triple time, the **Adagio** movement arouses sublime emotions. Notes melt into one another as the orchestra provides a subdued canvas upon which the violin soars. The orchestra finally deigns itself to break through in the middle of the movement, playing the primary theme. The pace soon increases and climaxes into triumphant fortissimo. Peace returns at the end as the primary theme rises again reassuringly and fades to pianissimo.

The brightly optimistic key of G major appears in the last movement (**Allegro energico**), and the violinist stabs the instrument in double and triple stops, reminiscent of the last movement of Brahms's Violin Concerto, to which Joachim also made significant contributions. We are firmly in the land of quick-fingered virtuosity and grandly gestured tutti melodies. Bruch's Concerto is noteworthy for its ability to capture primary human emotions, from longing and despair to triumph and courage, in a traditionally tonal 19th-century idiom sure to move audiences for all time.

—Aaron Beck

Aaron Beck is a professor emeritus of musicology at Lewis & Clark College in Portland, Oregon. He has published widely on the subject of Italian medieval and Renaissance music and art, including his latest book, Boccaccio and the Invention of Musical Narrative.

Bruch composed his Violin Concerto No. 1 from 1864 to 1866.

The first Philadelphia Orchestra performances of Bruch's Concerto were in January 1902, with soloist Cornelius Franke and conductor Fritz Scheel. Joshua Bell was the most recent violinist to perform the work on subscription concerts, in November 2021, which he also led.

The Philadelphia Orchestra recorded the work with Isaac Stern and Eugene Ormandy in 1956 for CBS and with Randall Goosby and Yannick Nézet-Séguin in 2022 for Decca.

The Concerto is scored for an orchestra of solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Performance time is approximately 23 minutes.

The Music

Romeo and Juliet

Pyotr Ilyich Tchaikovsky
Born in Kamsko-Votkinsk, Russia, May 7, 1840
Died in St. Petersburg, November 6, 1893

Like most Romantic composers, Tchaikovsky was drawn time and again to great literature as inspiration for his music. And as with many others, Shakespeare's plays were at the top of his list, providing material for three orchestral works, beginning with *Romeo and Juliet* in 1869, followed by *The Tempest* in 1874 and *Hamlet* in 1888.

The 28-year-old's *Romeo and Juliet*, which he called an "Overture-Fantasia," is one of the most famous pieces of program music in the orchestral repertoire. And it is a straight-forwardly honest example: We hear the religious solemnity associated with Friar Laurence, the conflict between the feuding Capulet and Montague families, and, most famously, the impassioned love theme of the title characters. Truth be told, fellow Romantics often cheated in their programmatic pieces. Hector Berlioz's pathbreaking *Symphonie fantastique* related a largely autobiographical story but the composer reused some musical material he had written earlier depicting other situations. Franz Liszt was prone to writing a work and only then constructing the story that supposedly inspired it.

Tchaikovsky composed both "absolute" and "program" music, placing him somewhat precariously in the fault lines of a consuming aesthetic debate of his day. This "War of the Romantics" in Western Europe had a Russian version, with Tchaikovsky very much at the center. One group, the so-called *Kuchka* or Mighty Five, was led by Mily Balakirev. Like Berlioz, Liszt, and Wagner in the West, they espoused the programmatic agenda. They were largely autodidacts who had day jobs doing other things: Alexander Borodin was a prominent chemist, Modest Musorgsky a civil servant, Nikolai Rimsky-Korsakov a naval officer. The other side was led by the brothers Anton and Nikolai Rubinstein, the respective founders in the 1860s of the St. Petersburg and Moscow conservatories. These rigorously trained, cosmopolitan composers made Tchaikovsky an early beneficiary: He was in the inaugural class of the St. Petersburg Conservatory and later taught in Moscow.

A Breakthrough Work *Romeo and Juliet* came early in Tchaikovsky's career, after he had written one symphony and a modestly successful symphonic poem called *Fatum*. It was Balakirev who suggested that he compose a piece based on Shakespeare's play but after some furtive attempts Tchaikovsky confessed

that he had become "museless." Balakirev pounced: He described his own process a decade earlier writing a *King Lear* Overture and laid out a detailed scheme, including the succession of keys, for Tchaikovsky to emulate. It worked and Tchaikovsky told him in late 1869 that "The layout is *yours*: the introduction portraying the friar, the fight—Allegro, and love—the second subject; and, secondly, the modulations are yours." Themes of frustrated love, deep passion, and death were ones Tchaikovsky would return to in later pieces.

After Nikolai Rubinstein conducted the premiere of *Romeo and Juliet* in Moscow on March 4, 1870, Tchaikovsky wrote to his brother Anatoly, "I think it is the best thing of all that I have written." But he soon began to have second thoughts and over the summer extensively revised the work, writing a completely new introduction and coda, and expanding other parts to make for a longer composition. This second version was published the next year. In 1880 Tchaikovsky made a final revision by altering the ending. This is the one we hear today.

Biographer Philip Ross Bullock notes that *Romeo and Juliet* marked a "breakthrough" in the composer's career: "It allowed Tchaikovsky to assimilate the two great influences available to him at the time: the academic training offered by the conservatory on the one hand, and the more informal eloquence of the Kuchka on the other. This artistic achievement was matched by commercial success, too, both in Russia and abroad."

A Closer Look True to Tchaikovsky's academic side, *Romeo and Juliet* can be described formally as in sonata form with an introduction, two themes, development, recapitulation, and coda. But it is better to talk about the piece as audiences experience it, programmatically, with three contrasting musical ideas. The first, lasting about five minutes, is a slow chorale-like introduction associated with Friar Laurence and thus creating a solemn, religious, and somewhat mysterious atmosphere through slow chords in the woodwinds with effective interjections from the harp. The change to the fast main body of the work begins with the depiction of the warring families complete with thrilling sword play between Mercutio and Tybalt. There follows the famous love music of the star-crossed lovers, which Rimsky-Korsakov called "one of the finest themes in all of Russian music." It is initially orchestrated modestly, with muted violas and English horn, perhaps depicting a tentative awakening love. Tchaikovsky reserves the over-the-top, loud, and passionate climatic statements until later in the piece. The development section juxtaposes the warring music with that of Friar Laurence. Tchaikovsky casts the ending as a funeral mediation, with prominent use of timpani, presenting all three themes and concluding with rich chords for the full orchestra.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Tchaikovsky composed Romeo and Juliet *in 1869 and revised it in 1870 and 1880.*

Fritz Scheel conducted the first Philadelphia Orchestra performance of the piece, in March 1901, during the Orchestra's first season. The Philadelphians' most recent performance of the work on a subscription concert was in February 2015, with Stéphane Denève conducting.

The Orchestra has recorded the work six times: with Leopold Stokowski in 1928 for RCA; with Eugene Ormandy in 1953 and 1964 for CBS, and in 1973 for RCA; with Riccardo Muti in 1988 for EMI; and in 2008 for Ondine with Christoph Eschenbach. A live broadcast recording from 1962, led by Stokowski, is also available on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998).

The Overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals), harp, and strings.

Performance time is approximately 21 minutes.

Musical Terms

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
Chromatic: Relating to tones foreign to a given key (scale) or chord
Coda: A concluding section or passage added in order to confirm the impression of finality
Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale
Double stop: In string playing, to stop two strings together, thus obtaining two-part harmony
Fantasy: A composition free in form and more or less fantastic in character
Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions
Legato: Smooth, even, without any break between notes
Meter: The symmetrical grouping of musical rhythms
Modulate: To pass from one key or mode into another
Mute: A mechanical device used on musical instruments to muffle the tone
Octave: The interval between any two notes that are seven diatonic (nonchromatic) 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.
Recapitulation: See sonata form
Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps
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.
Symphonic poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive
Timbre: Tone color or tone quality
Tonic: The keynote of a scale
Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)
Adagio: Leisurely, slow
Allegro: Bright, fast
Energico: With vigor, powerfully
Moderato: A moderate tempo, neither fast nor slow

DYNAMIC MARKS
Fortissimo (ff): Very loud
Pianissimo (pp): Very soft


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Philadelphia
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Yannick Nézet-Séguin
Music and Artistic Director
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The Volunteer Committees for The Philadelphia Orchestra are dedicated to supporting the Orchestra through audience development, educational programs, fundraising, community relations, and special events. The Committees were first formed in 1904 and have the distinction of being the oldest auxiliary volunteer organization associated with an orchestra in the United States. We are profoundly grateful for the Volunteers' leadership and support throughout the years.

For more information about the Volunteer Committees for The Philadelphia Orchestra, please contact Samantha Noll, senior manager of donor and volunteer relations, at 215.893.1956.

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If you would like more information about how to make a planned gift to the Orchestra, please contact Mitch Bassion, chief philanthropy officer, at 215.893.1811 or mbassion@philorch.org.

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