PLAYBILL

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Specially design art for the Wagner's Tristan and Isolde concerts, June 1 and 8, 2025, by Haeg Design

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From the Interim President and CEO

Dear Friends:

Summer is a special time for the Orchestra, when we perform residencies in locations that feel like second homes to us. This year is especially celebratory as we mark 60 years of performing at the Saratoga Performing Arts Center and 50 years of performing at the Mann Center for the Performing Arts, two venues the Orchestra helped to open. In addition, this summer will mark 18 years since our first performance at the Bravo! Vail Music Festival.

The Philadelphia Orchestra is widely lauded for its ability to perform many styles of music, and summer residencies showcase this variety from one night to the next. This season at the Mann, for example, we open with an all-Beethoven concert, play the soundtrack to *Star Wars: A New Hope* while the film is shown on giant screens, and the following night perform with superstar Cynthia Erivo. Additional concerts include a 125th birthday salute for the Orchestra (ahead of our official anniversary on November 16), a celebration of the Eagles's championship season, and a collaboration with rapper Nas.

Yannick and the Orchestra have been deeply committed to performing works by historically underrepresented composers, and residencies give us the opportunity to take some of those remarkable works to audiences in other cities. This year we look forward to performing William Grant Still's Symphony No. 2 ("Song of a New Race") in Saratoga and Augusta Holmès's "La Nuit et l'amour" from *Ludus pro patria* at Bravo! *Vail*. We also bring former Composer in Residence Gabriela Lena Frank's *Picaflor: A Future Myth* to Vail, which partnered with us to co-commission the piece.

I hope you will join us at our Mann Center residency in June and July. And if you happen to find yourselves in either Vail, Colorado, in July or Saratoga Springs, New York, in August, please come see us.

Best regards,

Ryan Fleur
Interim President and CEO

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

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
Hsiang-Hsin Ching

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
John Koen
Derek Barnes
Alex Veltman
Jiayin He
Michael Katz

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
(position vacant) Principal
Marguerite and Gerry Lenfest Chair
Jeffrey Curnow, Associate Principal
Anthony Prisk

Trombones
Nitzan Haroz, Principal
Neubauer Family Foundation Chair
Matthew Vaughn, Co-Principal
Jack Grimm
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
Holly Matthews

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

*On leave

Music and Artistic Director

Landon 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.

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.

Musicians Behind the Scenes

MuChen Hsieh Violin

Claire McAdams

Where were you born?
I was born in Taipei, Taiwan.

What is your most treasured possession?
Gowns, concert clothes, dresses, and mix-match outfits made by my 86-year-old grandmother over the years. Some of my outfits were made 40+ years ago by my grandma for herself. Others were made for me since I was in high school for special occasions and concerts.

What's your favorite food?
I love so many kinds of food; I can't pick a favorite! I like a variety of cuisines: Chinese/Taiwanese, Korean, Thai, sushi, and Italian are my favorites.

Tell us about your instrument.
I play a Joseph Curtin violin made in 1989 and a Benoit Rolland bow I commissioned in 2014.

What's in your instrument case?
A pencil case, humidity pack, five different kinds of violin mutes, viola rosin, ear plugs, and a tiny dachshund bag charm.

What piece of music never fails to move you?
The second movement of Ravel's Piano Concerto in G major, especially the English horn solo.

What do you love most about performing?
I love the energy a performer can create and transfer to the audience.

When did you join the Orchestra? In July 2024.

Do you play any other instruments?
I grew up playing the piano.

What's your favorite Philadelphia restaurant?
Vernick Food & Drink, Illata, and Kalaya.

Do you speak any other languages?
I speak fluent Mandarin and understand Taiwanese.

What do you like to do in your spare time?
I like to cook, bake, and try new restaurants.

What is your favorite memory with the Orchestra?
Although I only joined in 2024, I have a fond memory of the 2024 Canada tour when we performed Rachmaninoff's Symphony No. 2 and Brahms's *A German Requiem*. I was so in awe of the colors and rich tone in the Rachmaninoff. The string sound was so lush, and it was a blast playing with a group with such history.

Immortal *Tristan and Isolde*

A thousand-year-old story continues to haunt our music and our culture

By Paul J. Horsley

Wagner's *Tristan and Isolde* tells a straightforward tale with surprising economy of means. Yet its musical-dramatic design is fantastically complex, and its historical impact—not just on music but on literature, art, and cinema—has been so profound that we are, in many ways, still assessing it. The Philadelphia Orchestra, which in 1934 presented the first complete *Tristan* heard in the United States, performs the opera in concert this June, with Music and Artistic Director Yannick Nézet-Séguin and internationally renowned soloists, including Stuart Skelton and Nina Stemme.

Tristan exerted enormous influence on its contemporaries, although it wasn't until several years after its 1865 premiere in Munich that it began to gather steam—with performances in Berlin (1876), London (1882), Vienna (1883), and in 1886, New York, Prague, and Bayreuth. Initially, many music critics reacted negatively to it. The *Allgemeine musikalische Zeitung* of July 5, 1865, called it "the glorification of sensual pleasure, tricked out with every titillating device ... an act of indecency."

Philosophers, in contrast, have been inclined to describe *Tristan* in high-flown, even hyperbolic terms. Friedrich Nietzsche called it "the real *opus metaphysicum* of all art ... overpowering in its simple grandeur" and even after his celebrated break with Wagner in the late 1870s he acknowledged the opera's legacy: "I am still in search of a work that exercises such a dangerous fascination, such a spine-tingling and blissful infinity as *Tristan*. I have sought in vain, in every art form."

Tristan remains one of the most psychologically dense dramatic works that has ever graced the stage. It "transcends its scenario of a conventional love story to offer a profound meditation on the nature of the material world, and on the mysteries of human existence itself," as scholar Barry Millington writes. Yet it tells a fundamentally human tale. A nobleman and a beautiful princess fall in love—rather inconveniently, as they are en route to the woman's arranged wedding to the nobleman's uncle. The sudden passion that strikes Tristan and Isolde on board a ship is so intense that it leads to extravagant declarations of eternal love, even death-wishes. (Perhaps the love-potion that Brangäne, her maid, administers acts as an accelerant to an already-existing flame: "less a maker of uncontrollable passion," writes Henry Krehbiel, "than a drink which causes the lovers to forget duty, honor, and the respect due to the laws of society.") ➤

John William Waterhouse's *Tristan and Isolde with the Potion* (1916)


Richard Wagner, circa 1860

Nevertheless, in Wagner's world a love this ferocious brings a "sweet suffering" that can only be extinguished, or apotheosized, through death. King Marke arrives to forgive the couple and permit them to marry, but he is too late. Tristan succumbs to Melot's sword, and Isolde sings her "Liebestod."

Wagner has structured the opera with great clarity, even simplicity. Its three weighty acts are organized symmetrically: The first is devoted to Isolde, the third to Tristan, and the second to the union of the two. Moreover, the primary action is in the hands of three almost-matching pairs of characters: Tristan and his attendant, Kurwenal; Isolde and Brangäne; and Marke and his disgruntled courtier, Melot.

If the story seems elemental, even archetypal, it is partly because it dates back to a foundational 12th-century tale, *Tristan and Iseult,* aspects of which can be traced to even earlier Irish tales such as *The Pursuit of Diarmuid and Gráinne.* And if a tale of warring families and star-crossed lovers feels familiar, it might be because the author of a well-known 16th-century tragedy was obviously familiar with the medieval tale. Some believe Shakespeare's *Romeo and Juliet* is an intentional nod to the Tristan stories.

Tristan was the fruit of Wagner's longstanding fascination with medieval legends, folk tales, and ancient heroes of Norse and Celtic mythology, which found expression in such figures as Tannhäuser, Lohengrin, Parsifal, and Siegfried. "As was usual when a legend seized his imagination," writes biographer Curt von Westernhagen, "Wagner was closely identifying himself with its hero." There is little doubt that the composer placed himself, psychologically speaking, in the middle of his own opera. Penniless, unhappy in marriage, and on the verge of nervous collapse, Wagner had fallen under the dazzling spell of Mathilde Wesendonck—who together with her husband, Otto, supported the composer financially during this period. Meanwhile, his wife, Minna, was understandably perturbed, as Richard and Mathilde carried on a somewhat public (if possibly never consummated) affair.

With pressures mounting on all sides, Wagner was nearing a personal and an artistic crossroads. In 1857 he famously broke off from composing *Siegfried,* the third of his *Ring of the Nibelung* operas, not returning until more than a decade later, after having completed both *Tristan* (1857–59) and *Die Meistersinger von Nürnberg* (1862–67).

The pause was sparked, in part, by tumultuous events in Wagner's life during the 1850s, including years of political exile. But one cannot underestimate the extent to which this was also an artistic crisis. The harmonic, dramatic, and philosophical innovations of *Tristan* represented a fundamental shift not just in Wagner's musico-dramatic style but in the tonal landscape of Western music. When he resumed the *Ring* in 1868, it is no exaggeration to say that he was a composer transformed. "One can see that he would not have been able to write [*Götterdämmerung*] without first having mastered the harmonies of *Tristan* and the counterpoint of *Die Meistersinger,*" von Westernhagen writes. ➤

The innovations of *Tristan* were not purely musical or dramatic: They were also philosophical and, perhaps just as significantly, sexual. The composer's immersion in Arthur Schopenhauer's *The World as Will and Idea* beginning in 1854 exerted a formidable impact on the composer's libretto for *Tristan*. Schopenhauer's concepts, influenced by Buddhist thought, maintained that by denying our "will" we relinquish individuality and begin learning empathy—losing ourselves in a virtuous state of selflessness.

Schopenhauer also believed that music was the supreme art form, and that the sound world can guide us through situations in which words fail. "There are limits to what can be even symbolically represented on the stage," writes Robert Gutman of what we might call *Tristan*'s sex scenes, "and the music must tell the full tale to the audience, too often led astray by the unruffled attitudes of soprano and tenor … singing at one another while decorously seated on a papier-mâché bench."

Regardless of how one stages the scene in Act II where Marke and his men interrupt the couple *in flagrante delicto,* the music indicates all too clearly the effect that the intrusion has on the lovers.

Considering the formidable resources that Wagner corralled for *Tristan,* the year 1865 stands as a pivot-point in the history of music. It would be another half-century before Arnold Schoenberg emancipated the 12 notes of the chromatic scale to treat them as co-equals. But when Schoenberg stated that his efforts to systematize atonality were an attempt to "break the barriers of a past aesthetic," *Tristan* was certainly one of the works he had in mind. It had, as much as any other composition, signaled the impending breakdown of traditional tonality.

Among the more disruptive early examples of the "post-*Tristan* era" were Schoenberg's song cycle *Gurrelieder* (1900–11) and his monodrama for soprano *Erwartung* (1909). The latter is a sort of miniature *Tristan,* complete with a compact love-death finale. The *Tristan* effect can

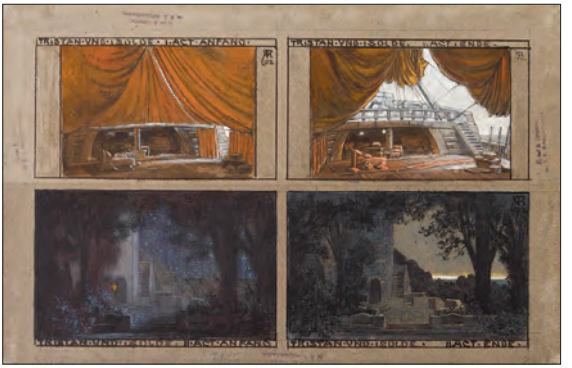
Music and Artistic Director **Yannick** Nézet-Séguin leading **The Philadelphia Orchestra** and soloists in Puccini's *La bohème,* June 2024

Jessica Griffin

also be traced through works by Mahler, Webern, Debussy, and Berg (Lyric Suite, 1925–26), among others. There is also self-conscious and at times satirical use of the *Tristan* chord in composers as diverse as Britten and Peter Schickele, Bernard Herrmann and Radiohead.

The enervating power of *Tristan* is found in literature, too. Thomas Mann's 1903 novella *Tristan* takes place in a sanatorium, where the fragile Gabriele (Isolde) is recovering from a tracheal illness. Fellow resident Detlev Spinell (Tristan) is a flighty writer who bonds with Gabriele over a love of the arts, much to the chagrin of her bourgeois husband, Anton (Marke). In Willa Cather's vivid 1904 short story *A Wagner Matinee,* a young man living in Boston invites his aging aunt for a visit; as Aunt Georgina listens to a Boston Symphony all-Wagner concert, she melts into an emotional heap from the sense of loss: from a memory of the life she gave up.

Ludwig Schnorr von Carolsfeld and his wife, Malvina, starred as Tristan and Isolde at the 1865 premiere of the opera.



Alfred Roller's set designs for Acts I and II of the 1903 Viennese production of *Tristan and Isolde* conducted by Gustav Mahler

Tristan has had an impact on the art world, as well. The early "conceptual" set and costume designs of Secession artist Alfred Roller, created for the 1903 Viennese production that Mahler conducted, helped push operatic production into an era of stylized abstraction, which ultimately reflected the art of the period.

Tristan has also eked into cinema. In Luis Buñuel's and Salvador Dali's surrealist *L'Âge d'or* (1930), a couple flouts taboo by making passionate love in awkward places—each time to music of *Tristan*—only to be suppressed by society, government, religion. In Lars von Trier's *Melancholia,* extended passages of the opera fit neatly into an end-of-the-world scenario: There is love and there is hate, and there will be death. "Human insistence on suffering is bringing about its own destruction," writes *OperaWire*'s David Salazar of this savvy film, adding that this "could not be more in line with the thinking of Arthur Schopenhauer."

Paul Horsley is performing arts editor of the Independent *in Kansas City. Before that he was music and dance critic for the* Kansas City Star *and program annotator and musicologist for The Philadelphia Orchestra.*

2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, June 6, at 2:00
Saturday, June 7, at 8:00

Yannick Nézet-Séguin Conductor
Sheku Kanneh-Mason Cello

Saint-Georges Symphony No. 2 in D major, Op. 11, No. 2
I. Allegro presto
II. Andante—
III. Presto

Prokofiev Symphony No. 1 in D major, Op. 25 (“Classical”)
I. Allegro
II. Larghetto
III. Gavotta: Non troppo allegro
IV. Finale: Molto vivace

Intermission

Shostakovich Cello Concerto No. 1 in E-flat major, Op. 107
I. Allegretto
II. Moderato—
III. Cadenza—
IV. Allegro con moto

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

This program runs approximately two hours.

The June 6 concert is sponsored by **Michael L. Spolan**.

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.

Jeff Fusco

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, around the community, 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 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.

Soloist

Mahaneela

Cellist **Sheku Kanneh-Mason**'s mission is to make music accessible to all, whether that's performing for children in a school hall, at an underground club, or in the world's leading concert venues. In addition to these current performances, highlights of the 2024–25 season include being artist in residence at the Konzerthaus Berlin and artiste étoile at the Lucerne Festival 2024. He also makes appearances with the Czech Philharmonic in Prague and on tour with both Jakub Hrůša and Semyon Bychkov; the Zurich Tonhalle Orchestra and Paavo Järvi; the WDR Symphony Cologne and Cristian Măcelaru; the Sinfonia of London and John Wilson on tour in the United Kingdom; the SWR Symphony Stuttgart and Christoph Eschenbach; the Camerata Salzburg on tour; and the Pittsburgh Symphony and Manfred Honeck. With his pianist sister, Isata, Mr. Kanneh-Mason makes his duo recital debut at Carnegie Hall's Stern Auditorium in a program featuring a newly commissioned piece by Natalie Klouda. Additionally, the pair performs in Bordeaux, Rome, Cincinnati, Toronto, Dublin, Philadelphia, Munich, Berlin, Antwerp, Haarlem, and at the Rheingau Festival and London's Wigmore Hall. He also appears with duo partners guitarist Plinio Fernandes and jazz pianist Harry Baker.

Since his BBC Proms debut in 2017, Mr. Kanneh-Mason has performed there every summer, including at the 2023 Last Night of the Proms with the BBC Symphony and Marin Alsop. In 2024 his family-friendly Proms appearances with the Fantasia Orchestra were designed to introduce orchestral classical music to a new generation of music lovers. He often returns to Antigua, where he has family connections, as an ambassador for the Antigua and Barbuda Youth Symphony. An exclusive Decca Classics recording artist, he appears on the May 2024 release of Beethoven's Triple Concerto alongside violinist Nicola Benedetti, pianist Benjamin Grosvenor, and the Philharmonia Orchestra conducted by Santtu-Matias Rouvali. His 2022 album, *Song*, showcases his innately lyrical playing and his 2020 album *Elgar* reached No. 8 in the overall Official UK Album Chart, making him the first-ever cellist to reach the UK Top 10.

A graduate of London's Royal Academy of Music where he studied with Hannah Roberts, Mr. Kanneh-Mason was appointed as the Academy's first Menuhin Visiting Professor of Performance Mentoring in May 2022. He was appointed a Member of the Most Excellent Order of the British Empire in 2020 and his performance at the wedding of the Duke and Duchess of Sussex at Windsor Castle in 2018 was watched by two billion people worldwide. He plays a Matteo Goffriller cello from 1700, which is on indefinite loan. He made his Philadelphia Orchestra debut in 2022.

Framing the Program

Parallel Events

1782
Mozart
Symphony No. 35

Music
Haydn
Mariazellermesse
Literature
Burney
Cecilia
Art
Reynolds
Mrs. Peter Beckford
History
Spain completes conquest of Florida

1917
Prokofiev
Symphony No. 1

Music
Respighi
Fountains of Rome
Literature
Sinclair
King Coal
Art
Modigliani
Crouching Female Nude
History
Mata Hari executed as spy

1959
Shostakovich
Cello Concerto No. 1

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The fascinating life and career of Joseph Bologne, Chevalier de Saint-Georges, have come into great focus in recent years. The illegitimate son of a wealthy French plantation owner and an enslaved teenager of African descent, he received an elite education in France and won his first fame as a master fencer. Saint-Georges was also an accomplished violinist, conductor, and composer. The concert opens with his Symphony No. 2, which originally served as the overture to his comic opera *L'Amant anonyme* (The Anonymous Lover).

Sergei Prokofiev composed his brilliant Symphony No. 1 in a secluded town as the 1917 Russian Revolution was unfolding. In isolation, and purposely without having access to a piano, he set out to write a work in the style of Joseph Haydn 150 years earlier, hence its name "Classical."

Dmitri Shostakovich wrote two cello concertos for his friend Mstislav Rostropovich. One month after the First Concerto's successful premiere in Leningrad in October 1959, the great cellist performed the United States premiere in the Academy of Music with Eugene Ormandy and The Philadelphia Orchestra. Shostakovich was present and oversaw the first recording of the piece.

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

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The Music

Symphony No. 2

Joseph Bologne, Chevalier de Saint-Georges
Born in Baillif, Guadeloupe, December 25, 1745
Died in Paris, June 10, 1799

Joseph Bologne benefited from the opportunities, experiences, and an elite education that allowed his multiple gifts, not limited to musical ones, to thrive. He was the illegitimate son of Nanon, an enslaved teenager of African descent, and George Bologne, a wealthy French plantation owner in the South Caribbean. There are many gaps in biographical information about Joseph, among them when he was born, but that is usually given as Christmas Day in 1745 on a small island in the French colony of Guadeloupe. After being accused of murder, George fled to France, followed shortly by his wife, Elizabeth; daughter; as well as Nanon and her young son. After being granted a royal pardon, George returned to Guadeloupe for some years before taking his son to France permanently in 1753.

The talent that first brought the teenage Joseph attention was in athletics, most notably fencing, which proved an entrée into high society; while still a teenager he was dubbed the Chevalier de Saint-Georges. While little is known of his musical training, by his mid-20s he was playing in the newly formed Concert des Amateurs. He soon became concertmaster and eventually its music director, helping to raise the orchestra to be one of the continent's best. In 1772 he was the featured soloist with the ensemble performing his technically challenging violin concertos, Op. 2.

A Man of Multiple Talents The pace of Saint-Georges's composing increased, at first primarily instrumental music, including string quartets, sonatas, violin concertos, and 10 symphonies concertantes, a new Parisian genre. Pieces dedicated to him by prominent musicians of the time, including Antonio Lolli, François-Joseph Gossec, and Carl Stamitz, suggest the high esteem in which he was held. In a diary entry from May 1779, John Adams (the future American president, who had just completed duty as envoy to France) called him "the most Accomplished man in Europe in riding, running, dancing, music."

Saint-Georges began to compose operas, although he faced obstacles due to racist singers who complained to Queen Marie Antoinette about having to take orders from someone of mixed race. After the Concert des Amateurs disbanded for financial reasons, Saint-Georges helped to found the Concert de la Loge Olympique, the orchestra that commissioned Joseph Haydn's six so-called Paris symphonies (Nos. 82–87), of which he led the premieres. He probably knew Mozart as in 1778 they seem to have lived for a short time in the same house in Paris. They may have known each other's music and Saint-Georges's biographer

Gabriel Banat believes Mozart's famous Sinfonie concertante in E-flat major (K. 364), featuring violin and viola, owes a debt to Saint-Georges.

To the end Saint-George's career mixed athletics and music, amid other adventures including military service during the French Revolution, joining the National Guard, and for some 18 months being a prisoner during the Reign of Terror.

Two of his symphonies were published in 1799, the year of his death, as his Op. 11. The first, in G major, is counted as spurious in the *New Grove Dictionary of Music and Musicians*, but the second, in D, which we hear today, dates from 20 years earlier and originally served as the overture to his comic chamber opera *L'Amant anonyme* (The Anonymous Lover). The opera premiered on March 8, 1780, in Paris in the private theater of Madame de Montesson, the wife of the Duke of Orléans, who had hired Saint-Georges as its music director. The opera, the only one of his six to survive almost complete and that was recently staged by Opera Philadelphia, perhaps had some autobiographical elements. It tells the story of Valcour, who loves his friend Léontine but does not declare his passion. For years she has received letters and presents from an anonymous suitor, who in the end turns out to be none other than Valcour.

A Closer Look An overture in the mid-18th century was often identical to a symphony; operas began with a "sinfonia," usually in a fast-slow-fast arrangement of movements as we hear in Saint-Georges's short three-movement Symphony. The work is scored for a modest orchestra of strings, woodwinds, and brass.

The initial **Allegro presto** begins with four loud chords for full orchestra that set up a majestic galant style that is followed by a softer second theme ornamented with trills. After the opening exposition section is repeated, a hybrid development/recapitulation starts with more intensity. The second movement (**Andante**), scored only for strings, is cast as a polite duple-meter dance that leads directly to a playful **Presto** finale in ABA form.

—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.

The Second Symphony was composed around 1780.

The Philadelphia Orchestra first performed the Symphony on a Digital Stage concert in January 2021, with Yannick Nézet-Séguin. The first movement alone was performed on an Our City, Your Orchestra Live concert at Temple Performing Arts Center in June 2024, with Austin Chanu. These current appearances are the first complete live performances by the Orchestra.

The score calls for two flutes, two oboes, two bassoons, two horns, and strings.

Performance time is approximately 10 minutes.

The Music

Symphony No. 1 ("Classical")

Sergei Prokofiev
Born in Sontsovka, Ukraine, April 23, 1891
Died in Moscow, March 5, 1953

Sergei Prokofiev apparently wrote his sparkling "Classical" Symphony as a lark. By 1917, age 26, he was already recognized as a brilliant, versatile, and increasingly successful composer when he came up with an interesting idea during a perilous time. The result was a great Symphony No. 1 and a work that proved prescient of musical developments soon to come, notably the Neo-Classicism most associated with fellow Russian Igor Stravinsky.

Here we might note the challenges that many 19th and early-20th-century composers felt when it came to writing symphonies, especially a first one. Beethoven's magnificent nine so dominated the soundscape that musicians in his wake trembled. While his teacher, Haydn, wrote over a hundred, and his model, Mozart, half that, Beethoven raised the stakes and the numbers precipitously declined. Mendelssohn, Schumann, Brahms, Bruckner, Tchaikovsky, and Mahler all wrote fewer than 10 numbered symphonies.

Writing a First Symphony Prokofiev was well aware of this history, which was even more intimidatingly restricted in his native Russia. Most of the famous names before him did not write a single symphony. Alexander Borodin composed two (and started another), while Tchaikovsky, given his far more Western-looking career, stood out with seven, including the unnumbered *Manfred*.

Prokofiev deftly opted out of making a grand debut statement, the moment of arrival audiences awaited. Yet his "Classical" Symphony emerged as one of the most often performed first efforts in the repertoire while the composer was spared the birth pangs experienced by Berlioz, Brahms, Bruckner, Mahler, and others. This is partly due to his more modest aims and his decision to enter the field in a playful, witty way. (His younger compatriot, Dmitri Shostakovich, did something similar a few years later, but with a good deal more grotesque sarcasm.)

The Path to Fame Prokofiev enjoyed a privileged childhood molded by parents eager to cultivate his obvious gifts, which were not just musical. He was already writing operas by age 10 and soon studying at the Conservatory in St. Petersburg (Petrograd at the time) with some of the leading composers of the day, including Nikolai Rimsky-Korsakov and Reinhold Glière. The foreign languages he had learned at home from his family and

servants served him well when he began to travel abroad in his early 20s. The first pieces to receive wide recognition were often boldly Modernist, with edgy dissonances and driving rhythms.

Prokofiev took a different approach in the "Classical" Symphony, which he started writing in the summer of 1917 although he called upon musical ideas drafted the previous year. Revolution was in the air following the abdication of Tsar Nicholas II in February and before the fall of the provisional government in October. Prokofiev thought it prudent to leave Petrograd and move to a small town nearby. He later recalled purposely not taking his piano with him: "until this time I had always composed at the piano, but I noticed the thematic material composed without the piano was often better." He set about writing a symphony for the modest orchestral forces of the Classical era: "It seemed to me that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. That was the kind of symphony I wanted to write: a symphony in the Classical style. And when I saw that my idea was beginning to work I called it the 'Classical' Symphony." It was the last piece Prokofiev completed in Russia before emigrating to the West and also the last he premiered at a concert he conducted in St. Petersburg in April 1918.

A Closer Look Prokofiev scored the work for a relatively modest-sized Classical orchestra—strings, timpani, pairs of woodwinds, horns, and trumpets—mirroring the ensembles of Haydn and Mozart and enhancing the sense of lightness and clarity. While the 18th-century gestures and forms are familiar, things in the harmony and melodic contours are often new: Haydn 2.0. The Symphony is framed by fast movements. The opening **Allegro** begins with a buoyant upward theme in the strings and sets the sunny mood to follow. The wit of the music, long associated with Haydn, is immediately apparent.

The middle movements are dancelike, first a **Larghetto** in ABA form with a playful central section of repeated notes. The short gavotte (**Non troppo allegro**) was the movement Prokofiev composed first and thought highly enough of it to expand reuse nearly two decades later in his great ballet *Romeo and Juliet*. The perpetual motion finale (**Molto vivace**) opens with a burst of energy. The romp never ends and brings the brilliant Symphony, one with not a mean bone in its body, to a rousing conclusion.

—Christopher H. Gibbs

Prokofiev's "Classical" Symphony was composed from 1916 to 1917.

Alexander Smallens was the conductor in the first Philadelphia Orchestra performances of the work, in December 1930. The most recent subscription performances were in April 2016, with Cristian Măcelaru conducting.

The Orchestra recorded the Symphony five times: in 1946, 1955, and 1961 with Eugene Ormandy for CBS; in 1972 with Ormandy for RCA; and in 1990 with Riccardo Muti for Philips.

Prokofiev scored the piece for a "Classical" orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The Symphony runs approximately 15 minutes in performance.

The Music

Cello Concerto No. 1

Dmitri Shostakovich
Born in St. Petersburg, Russia, September 25, 1906
Died in Moscow, August 9, 1975

Shostakovich numbered among his friends the leading musical performers of the Soviet Union—Emil Gilels, Sviatoslav Richter, the Oistrakhs, Galina Vishnevskaya, and Mstislav Rostropovich. Many of his major works were created in collaboration with them, and then he responded directly to the artistry of each performer, imbuing the solo parts with a distinctive character that was, in part, a reflection of various aspects not only of their specific faculties and strengths, but also of his friendship. Nevertheless, they were also works that have proven to be durable in the hands of other soloists. Perhaps this is the ultimate test of a "classic"—whether a piece holds up to an infinite variety of interpretations from artists all over the world, over a long period of time.

Composed for Rostropovich Shostakovich created both of his cello concertos for Rostropovich, the peerless Russian cellist with the big, vibrant tone who continued to champion the cause of the composer's music—and of these concertos—long after his death in 1975. They are among the most fascinating concertos of the 20th century.

"The major work in my immediate plans is a cello concerto," Shostakovich told a correspondent for *Sovetskaya Kultura* in the spring of 1959, when the First Concerto was still in embryonic form. "Its first movement, an Allegretto in the nature of a scherzo-like march, is ready. I think the Concerto will have three movements, but I am at a loss to say anything definite about its content. … It often happens that in the process of writing a piece, the form, expressive media, and even the genre of a work undergo a marked change." His early reluctance to predict the form proved justified, for in the end the Concerto indeed assumed a unique shape.

Taking as its inspiration the Symphony-Concerto for cello and orchestra by Sergei Prokofiev (another work written for Rostropovich), as well as his own Violin Concerto from a few years earlier, the Cello Concerto is cast in four movements, the third of which is a long cadenza that creates a gradual but inexorable acceleration toward the final Allegro con moto. "I was greatly attracted by Prokofiev's work," Shostakovich wrote, "and decided to try my hand in the genre." Despite this, the end result was something altogether different from its model.

Completed in mid-1959, the First Cello Concerto quickly became well-known both in the Soviet Union and in the West. Its unique formal aspects were immediately recognized, as

was its relationship to the First Violin Concerto. "The Cello Concerto seems to continue the line of Shostakovich's recent Violin Concerto," wrote the conductor Kirill Kondrashin in the *Moscow News* after the premiere in October 1959. "They have much in common: originality of form (particularly in regard to the position and function of the cadenza, which develops and continues the idea of the preceding movements of the Concerto), and the colorful music of the finales, which seem to picture the passionate gaiety of folk festivals, and the concentrated lyricism of the slow movements. ... But while the Violin Concerto gives the impression of being a personal reflection of the artist himself, the concerto for cello appears to me to be an active struggle for the ultimate triumph of his *idea*."

One month after the successful premiere in Leningrad in October 1959, Rostropovich performed the United States premiere in the Academy of Music, with Eugene Ormandy and The Philadelphia Orchestra. It was one in a long succession of first performances by the Orchestra of Shostakovich's major compositions—which has also included United States premieres of no fewer than seven of the 15 symphonies and of the First Piano Concerto as well.

The Philadelphia performance on November 6, 1959, was one of the most significant and heavily publicized American musical events of the Cold-War period. In attendance was an impressive array of Russian and American composers: Shostakovich, Dmitri Kabalevsky, Tikhon Khrennikov, Henry Cowell, Roger Sessions, Samuel Barber, and Gian Carlo Menotti. Rostropovich and the Orchestra recorded the work—the first time in history that a Soviet composer had supervised a commercial taping of one of his own works in the United States.

A Closer Look Shostakovich's music can now be seen, in retrospect, as standing squarely in the center of Western tradition. His use of symmetrical musical "mottos" takes its inspiration partly from the Baroque period, and partly from later composers such as Schumann. The best known of these mottos in Shostakovich's music is the famous D-Es-C-H motif (D. SCH*ostakovich*, derived from the German spelling of the pitches D, E-flat, C, B) found in a number of his works—a sort of musical anagram of his own name.

The First Cello Concerto employs a similar four-note motto, G, F-flat, C-flat, B-flat, which although it seems to function completely outside the key of E-flat nevertheless forms the primary building-block of the first movement's relentless motivic development. The opening **Allegretto** is one of Shostakovich's most inspired creations, exploiting not only the penetrating instrumental color of the accompanying woodwinds (with no brass) but also the "collaborative" solo parts for clarinet and horn—which is perhaps a reflection of the work's debt to Prokofiev. The soloist then presents the tough, lean first theme; thereafter the cellist is hardly allowed a moment's rest throughout the movement.

The second, third, and fourth movements are played without pause. The initial **Moderato** slows the pace to allow the soloist and the solo horn to sing a lyrical melody, to a light accompaniment of strings and winds. The **Cadenza** movement (also moderato) gradually works its way into the spirit of the fourth movement (**Allegro con moto**), thus forming a sort of bridge between widely divergent moods. It is followed directly by a dynamic

perpetuum mobile of great energy and drive, in which the first movement's main theme recurs.

—Paul J. Horsley

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Shostakovich's First Cello Concerto was composed in 1959.

Mstislav Rostropovich gave the United States premiere of the Concerto with The Philadelphia Orchestra in November 1959, with Eugene Ormandy conducting. Most recently on subscription it was played by Johannes Moser, with Yannick Nézet-Séguin on the podium, in February 2014.

The Philadelphia Orchestra has recorded Shostakovich's Cello Concerto No. 1 twice: in 1959 for CBS with Rostropovich and Ormandy and in 1982 with Yo-Yo Ma and Ormandy, also for CBS.

The composer scored the work for solo cello, two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons (II doubling contrabassoon), one horn, timpani, celesta, and strings.

The Concerto runs approximately 30 minutes in performance.

The Music

Symphony No. 35 ("Haffner")

Wolfgang Amadè Mozart
Born in Salzburg, January 27, 1756
Died in Vienna, December 5, 1791

Although Mozart composed a great quantity of symphonies, his first at the age of eight, most of them date from early in his career and are rarely performed nowadays. During his final decade, before his death in 1791 at age 35, he wrote just six, beginning in 1782 with the "Haffner" we hear today. In the standard Köchel catalogue of his works, the mid-19th-century inventory that provides the K. numbers typically used to identify his compositions, it is listed as No. 35. Mozart's final three symphonies, written during the summer of 1788, are listed as Nos. 39, 40, and 41. If the math does not quite seem right here it is because it turns out Mozart did not compose No. 37. (Except for a short introductory passage, it was actually by Michael Haydn, younger brother of Joseph.)

Mozart composed all six late symphonies after moving from his dreaded hometown of Salzburg and settling in the capital. Although written in Vienna, the first three of them were intended for performance elsewhere—the "Haffner" for back in Salzburg, No. 36 for Linz, and No. 38 for Prague, circumstances that lend these pieces their familiar nicknames. (The title "Jupiter" for the final symphony was bestowed long after Mozart's death.)

Writing for Friends In the summer of 1782, Mozart's father, Leopold, a distinguished musician and demanding parent, requested that his son write a new symphony for their friend, Siegmund Haffner, scion of a prominent Salzburg family. Six years earlier Mozart had composed his "Haffner" Serenade in D major (K. 250) for the wedding of Siegmund's sister and that piece was played after the evening meal the previous night in the family's garden house. The Haffners must have been pleased with Mozart's contribution, which led to another commission when Siegmund was to be ennobled in July 1782. Mozart did not initially welcome the request, complaining to his father that he had a lot of work to do, most pressingly an arrangement for wind instruments of selections from his new opera, *The Abduction from the Seraglio*: "If I don't, someone will anticipate me and secure the profits." (Such were the perils before modern copyright laws.) He nonetheless finished the symphony in just some two weeks.

Mozart's orchestral serenades (in contrast to the later serenades for wind instruments that he composed in Vienna) typically combine features of various genres—symphony, concerto, and dance suite—to form an extended work of six to nine movements that could last close to an hour. Serenades were often much like symphonies with added movements

and for Haffner's ennoblement what Mozart composed began with a march and apparently included two minuets. Mozart sent his father the first movement on July 27 and kept him posted on his progress, writing "on Wednesday the 31st I will send the two minuets, the Andante, and the last movement. If I can manage to do so, I will send a march, too." But Wednesday came and the piece was not done: "I am really unable to scribble off inferior stuff," Mozart explained, and so, although the last movement was ready, he held off sending it so there would just be one postage fee. In any case, Mozart had other things on his mind as he was getting married that week—a wedding Leopold did not attend.

A few months later Mozart requested that his father return the Haffner music so he could retool it as a symphony for an upcoming Lenten concert. For this Vienna performance Mozart added flutes and clarinets to the outer movements. He wrote to Leopold that "my new Haffner Symphony has positively amazed me, for I had forgotten every single note of it. It will surely make a good impression." The Symphony was presented on March 23, 1783, on a long, sold-out concert that also included two of his piano concertos, four arias, a fugue, and improvised piano variations. Emperor Joseph II attended the event and Mozart, never one for false modesty, informed his father of "how delighted [the Emperor] was and how he applauded me!" The work was published two years later, which was rather unusual in Mozart's lifetime.

A Closer Look Mozart's choice of the key of D major highlights the brilliant and celebratory nature originally associated with use of the piece for Haffner's ennoblement in Salzburg and because, as he told his father, "you prefer that key." (Most of his serenades to that point are in D major, the key best suited for trumpets to shine forth in all their glory.) Although Mozart was a prolific letter writer he rarely offered comments concerning performances of specific compositions, which makes those about the "Haffner" Symphony invaluable. He instructed Leopold that "the first Allegro must be played with great fire, the last movement—as fast as possible."

The "Haffner" Symphony is relatively short and festive. The first movement (**Allegro con spirito**) opens with a grand gesture, a bold octave leap upwards for the full orchestra that is suitably "ennobling." The second movement (**Andante**) is more leisurely, with a polite and decorative violin main theme. After the **Menuetto** (**Allegretto**) **and Trio,** the lively sonata-rondo finale (**Presto**), with trumpets blaring, has a playful comic opera quality, especially if performed "as fast as possible."

—Christopher H. Gibbs

Mozart composed his "Haffner" Symphony in 1782.

Ossip Gabrilowitsch presented the first Philadelphia Orchestra performances of the Symphony in February 1930. Most recently on subscription concerts, it was led by Yannick Nézet-Séguin in October 2019.

A 2006 performance of the piece with Charles Dutoit is currently available as a digital download.

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

The Symphony runs approximately 20 minutes in performance.

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

Chord: The simultaneous sounding of three or more tones

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)

Dissonance: A combination of two or more tones requiring resolution

Galant: An 18th-century composition in a light, elegant, and simple style

Gavotte: A French court dance and instrumental form in a lively duple-meter

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

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

Meter: The symmetrical grouping of musical rhythms

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

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

Neo-Classicism: A movement of style in the works of certain 20th-century composers who revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism

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

Perpetual motion (perpetuum mobile): A musical device in which rapid figuration is persistently maintained

Scherzo: An instrumental piece of a light, piquant, humorous character.

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

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

Symphony concertante: An instrumental piece that combines features of the concerto grosso and the symphony

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

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Con moto: With motion

Con spirito: Spirited, lively

Larghetto: A slow tempo

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

Non troppo: Not too much

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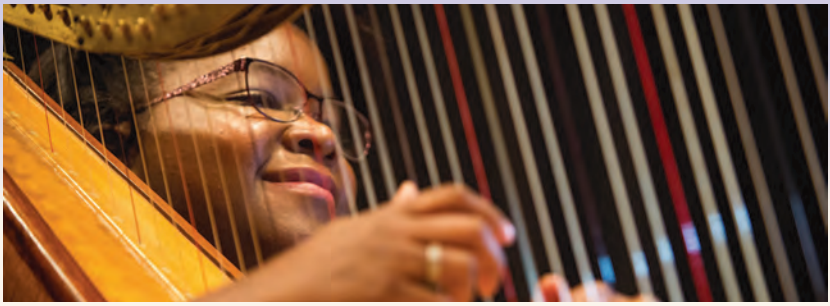

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For more information about the Volunteer Committees for The Philadelphia Orchestra, please contact Samantha Noll, senior manager of donor and volunteer relations, at 215.893.1956 or snoll@philorch.org.

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If you would like more information about how to make a planned gift to the Orchestra, please contact Helen Radenkovic, managing director of philanthropic engagement, at 215.893.1819 or hradenkovic@philorch.org.

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Helen Radenkovic
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Mia Lowry, Security Supervisor
Anthony Williams, Security Supervisor
Roland Carbonetta, Jr., Security Officer
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Kenneth L. Gilliard, Security Officer
Miya Holman, Security Officer
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Laura DiGiambattista, Accounting Manager
Jennifer Walker, Payroll Manager
Kristoffer Domingo, Senior Accountant
Jonelle Kelly, Senior Accountant, Payroll and Benefits
Bridget Morgan, Senior Accountant
Jennifer Munster, Senior Accountant
Lauren Tighe, Senior Accountant
Jessica Kerler, Staff Accountant, Budget
Zachary Miller, Staff Accountant
Mona Song, Staff Accountant
Binh Vo, Staff Accountant/Accounts Receivable, Billings, and Collections
Matthew Demetrides, Accounts Payable Accountant
Jamie Zorrilla-Gray, Staff Accountant/Accounts Payable
Julrena Outen, Payroll Coordinator

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Tristian Gay, Cloud/Systems Engineer
Mohammed Djaballah, Manager, Business Intelligence
Khalil Et Tkhyly, Business Intelligence Developer
Mark Macalanda, Quality Assurance/Testing Analyst
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Connor Lucas, Director, Food and Beverage Business
Kyleigh Taylor, Associate Director, Audience Services
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Carla Pontarelli, Senior Manager, Guest Services
Julie Bernard, Manager, Operations Support
Keith Donahue, House Manager
Korey Jones, Venue Manager, Kimmel Center
Thomas J. Kerrigan, House Manager
Todd Kunze, Venue Manager, Academy of Music and Miller Theater
Erin Lunsford, Administrative Manager
Devin Randall, House Manager
Travis Roberts, House Manager
Tyshawn Burrell, Operations Support
Andrew Hight, Operations Support
Zapheir Johnson, Operations Support
Christopher Kyle, Operations Support

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Emily Grove, Training Manager
Catherine Pappas, Subscription Project Manager
Chrisla Dor, Priority Services Coordinator, The Philadelphia Orchestra
Chris Eklund, Priority Services Coordinator, Ensemble Arts Philly
Matthew Enters, Quality Assurance Coordinator
Elijah Doss, Group Sales Representative
Rob Lawlor, Group Sales Representative
Nicola Scicchitano, Lead Audience Services Representative
Danielle Woolis, Lead Audience Services Representative
Elly Serafin, Audience Services Representative
Thursha Sutherland, Audience Services Representative
Andy Svarczkopf, Audience Services Representative
Jamie Agins, Audience Services Associate
Jaylyn Anderson, Audience Services Associate
Tristan Berrien, Audience Services Associate
Damarise Johnson, Audience Services Associate
Alicia Katz, Ticketing Operations Associate
Cierra Woods, Audience Services Associate
Rebecca Childs, Ticketing Operations Coordinator

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Brooke Grant, Web Content and UX Manager
Rachael Micucci, Marketing Manager, Customer Journey
Marie Altmann, Digital Marketing Associate

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Alec Newell, Manager, Audience Development and Affiliates
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Emma Noel, Associate
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Indonesia Young, Talent Management Specialist
Ashley Colston, Coordinator

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TICKET OFFICE
Business hours:
The Academy of Music
Broad and Locust Streets
Philadelphia, PA 19102
Tickets: 215.893.1999

Concert dates
(two hours before concert time):
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Broad and Spruce Streets
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