

2026–2027 | 127TH SEASON
MARIAN ANDERSON HALL

THE PHILADELPHIA ORCHESTRA

Friday, September 25, at 2:00
Saturday, September 26, at 8:00
Sunday, September 27, at 2:00

Yannick Nézet-Séguin Conductor
Alexandre Kantorow Piano

Brahms Piano Concerto No. 1 in D minor, Op. 15

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

Intermission

Bernstein/arr. Sunderland Symphonic Rituals from MASS

- I. Vox populi
 - a. Confession: Confiteor—
 - b. Confession: “I Don’t Know”—
 - c. Gospel/Serman—
 - d. Confession: “Easy”—
 - e. Coda—Credo: “World Without End”
- II. Vox celebrans
 - a. Epistle—
 - b. Gloria tibi—
 - c. “I Go On”—
 - d. Sanctus
- III. Fraction
 - a. Credo: “I Believe in God”—
 - b. Meditation No. 3: De profundis, Part 1—
 - c. Fraction: “Things Get Broken”—
 - d. Prayer for the Congregation: “Almighty Father”—
 - e. Offertory: De profundis, Part 2

*World premiere—Co-commissioned by Yannick Nézet-Séguin and
The Philadelphia Orchestra*

This program runs approximately two hours.

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.

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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.

The Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts, throughout 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 programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, Play!Ns, and Our City, Your Orchestra community concerts.

Yannick Nézet-Séguin is now in his 15th 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 esteemed 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.

The Philadelphia Orchestra believes deeply in the power of music to connect people and the role cultural diplomacy can play in affecting change. Through concerts, national and international tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest cultural exports. It performs annually at Carnegie Hall, the Highmark 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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 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.

MUSIC AND ARTISTIC DIRECTOR



London Nordeman

Canadian-born conductor and pianist Yannick Nézet-Séguin is currently in his 15th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick 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 Philadelphia Inquirer* has said that under his baton the Orchestra is “at the top of its considerable form”; the Associated Press has called it “a premier orchestra at its peak”; and *The New York Times* wrote, “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 and recording the music of underappreciated composers of the past, including Florence Price, Clara Schumann, William Dawson, Lili Boulanger, Louise Farrenc, and William Grant Still. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 15 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 at Westminster Choir College in Princeton, New Jersey. 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.

SOLOIST



Sasha Gusow

Alexandre Kantorow shot to fame in 2019 when, at just 22 years old, he became the first French pianist to win the Gold Medal at the International Tchaikovsky Competition as well as the Grand Prix—an accolade bestowed only three times in the Competition's history. In 2024 he was awarded the prestigious Gilmore Artist Award, cementing his status as one of the most celebrated pianists of our time. He is now in demand at the highest level, performing in the world's finest halls both in recital and with the most renowned orchestras and

conductors. These current performances mark his Philadelphia Orchestra debut.

Highlights of Mr. Kantorow's 2026–27 season include a European summer festivals tour with the Pittsburgh Symphony and Manfred Honeck and tours with the Budapest Festival Orchestra and Iván Fischer and the Chamber Orchestra of Europe and Antonio Pappano. Mr. Kantorow also makes his debut with the Cleveland Orchestra and returns to the Orchestre de Paris, the Philharmonia Orchestra, the NHK and Boston symphonies, and the New York Philharmonic, among others. He appears across Europe and Asia in solo recitals and in collaboration with violinists Sergey Khachatryan and Janine Jansen. He has performed both at home and on tour with many of the world's finest orchestras such as the Royal Concertgebouw Orchestra; the Filarmonica della Scala; the London, Los Angeles, Berlin, and Munich philharmonics; the Orchestre Philharmonique de Radio France; and the Bavarian Radio Symphony, working with conductors including Yannick Nézet-Séguin, Klaus Mäkelä, Paavo Järvi, Riccardo Chailly, Jaap van Zweden, and Esa-Pekka Salonen. In recital he has performed in all the major venues worldwide including Carnegie Hall, Amsterdam's Concertgebouw, the Philharmonie de Paris, and Tokyo's Suntory Hall, and at festivals such as Edinburgh, Salzburg, La Roque d'Anthéron, Verbier, Rheingau, and Klavierfest Ruhr. Chamber music is one of his great pleasures, and he performs regularly with artists including violinist Renaud Capuçon, cellist Gautier Capuçon, and baritone Matthias Goerne. With violinist Liya Petrova and cellist Aurélien Pascal he is co-artistic director of the Musikfest and Rencontres Musicales de Nîmes and the Pianopolis festival in Angers, France.

Mr. Kantorow records exclusively for BIS and his recordings have received the highest critical acclaim worldwide. In 2024 he was awarded the title of Chevalier of the National Order of Merit by the French President of the Republic, having previously been made a Chevalier of the Order of Arts and Letters by the Minister of Culture. In July 2024 he performed Ravel's *Jeux d'eau* at the opening ceremony of the Paris Olympic Games. He studied with Pierre-Alain Volondat, Igor Lazko, Frank Braley, and Rena Shereshevskaya.

FRAMING THE PROGRAM

PARALLEL EVENTS

1858
Brahms
Piano Concerto
No. 1

Music
Gounod
Faust
Literature
Busch
Max und Moritz
Art
Frith
Derby Day
History
Minnesota
becomes a state

1971
Bernstein
MASS

Music
Shostakovich
Symphony
No. 15
Literature
Segal
Love Story
Art
Picasso
Embrace
History
Women granted
the right to vote
in Switzerland

Johannes Brahms was just 20 years old in 1853 when he had the life-changing experience of meeting Robert and Clara Schumann. Robert soon arranged the publication of his pieces and wrote an influential article hailing the young composer as a genius from whom great things could be expected. Yet Schumann sadly soon lost his sanity, attempted suicide, and was institutionalized for the remaining two and a half years of his life. Young Brahms stepped in to help Clara, who was 14 years his senior, raise their seven children and fell in love with her. The intensity of his emotions at this tumultuous time is evident in his first large-scale orchestral work, the passionate Piano Concerto No. 1 in D minor.

Leonard Bernstein composed MASS on a commission from Jacqueline Kennedy Onassis for the 1971 opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Bernstein used elements of a traditional Mass, but also drew upon his Broadway experience, as well as on other religious and popular genres. On this program, we hear Garth Edwin Sunderland's purely instrumental distillation of that work into the three-movement Symphonic Rituals from MASS, of which The Philadelphia Orchestra gives the world premiere on these concerts.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 66, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

THE MUSIC

Piano Concerto No. 1

Johannes Brahms

Born in Hamburg, May 7, 1833

Died in Vienna, April 3, 1897



Events that would resonate for the rest of his life unfolded quickly in October 1853 for the 20-year-old Johannes Brahms. On the last day of September, the young composer showed up at the home of Robert and Clara Schumann in Düsseldorf. Over the coming weeks he played them many of his compositions and they were bowled over by his gifts. Robert arranged for some pieces to be published and came out of retirement as a music critic to write one last article, which he finished on October 13; it appeared two weeks later in a

leading music journal that he had founded two decades earlier.

In the article, “Neue Bahnen” (New Paths), Schumann stated that the musical world had been waiting for a great composer since the death of Beethoven more than a quarter century earlier and that he now had appeared fully formed in the person of Brahms, who would “be called upon to give expression to the times in an ideal fashion.” It was a dream review, but one that also created enormous expectations.

Brahms stayed in Düsseldorf a couple weeks more before leaving on November 2. Schumann’s mental health, long a source of concern, was declining and at the end of February 1854 he threw himself into the Rhine. He spent the remaining two and a half years of his life confined to an asylum in Endenich, near Bonn. Clara was pregnant at the time with her seventh child and Brahms, who was 14 years younger and in love with her, moved in to help care for the children. Doctors prohibited Clara from visiting her husband, but Brahms did so frequently. Robert died in July 1856. Clara had visited him for the first time two days earlier.

“Veiled Symphonies” Schumann based his praise of Brahms mainly on piano pieces, as well as some chamber compositions that no longer survive. He, like everyone else, wondered when Brahms would tackle larger orchestral genres. The answer came just a few weeks after Schumann’s suicide attempt when Brahms began composing a sonata for two pianos that he decided to turn into a Symphony in D minor.

Brahms wrote three movements in piano score and started orchestrating the first with help from his friends Joseph Joachim and Julius Otto Grimm. From the relatively little we know of the project, it seems Brahms had conceived it on a large scale. Not long before Schumann’s death the solution came to him, literally, in a dream, which he recounted to Clara: “I had used my unfortunate symphony for a piano concerto and was performing

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it—from the first movement to the scherzo and finale, terribly difficult and grand. I was completely delighted.” So he went on to transform the symphony into a piano concerto, calling upon his experiences as a pianist.

The D-minor Concerto thus had a long gestation from sonata to symphony to concerto. In Schumann’s article, he praised Brahms’s piano sonatas, calling them “veiled symphonies.” That is even more the case with the two piano concertos, the first of which has a symphonic conception and scope and the second, dating from 1881, that unusually is in four movements.

“A Flop” in Leipzig Since Brahms had little orchestral experience—his other three concertos and four symphonies followed two decades later—he wanted to try out the piece before unveiling it to the public. He played it through in a reading rehearsal in Hanover in March 1858 with Joachim conducting and after more revisions the two gave the official premiere there in January of the next year. Five days later Brahms played the piece in Leipzig with a different conductor in what turned out to be a fiasco. He wrote to Joachim:

My concerto here has been a brilliant and decisive—flop. First of all I must say that it was really done very well; I played far better than I did at Hanover, and the orchestra was excellent. ... At the conclusion, three pairs of hands tried to clap very slowly, whereupon a perfectly distinct hissing from all sides forbade any such demonstration. ... The failure has made no impression whatever on me. ... In spite of everything the piece will meet with approval once I have improved its form, and my next concerto will be quite different. I believe this is the best thing that could happen to one; it forces one to concentrate one’s thoughts and increases one’s courage. After all, I am only experimenting and feeling my way as yet.

A Closer Look The beginning of the **Maestoso** first movement is one of the most remarkable openings in the concerto literature. Joachim later told Brahms’s biographer that it relates to Schumann’s jump into the Rhine. The music is loud, dissonant, and almost terrifying with trills and pounding timpani. Despite later tender moments, such as the second theme, this very long and complex movement is incredibly passionate, more so than almost any other work by Brahms; he seems to be working through his anguish over Schumann’s suicide attempt and his intense feelings for Clara. The music as well was inspired by Schumann’s own Symphony No. 4 in D minor, which in turn looks back to Beethoven’s Ninth Symphony in the same key.

Brahms told Clara that the second-movement **Adagio** was “a lovely portrait of you.” In the manuscript he wrote words from the Latin Mass: “Benedictus qui venit in nomine Domini” (Blessed is he who comes in the name of the Lord). For the final Rondo (**Allegro non troppo**) Brahms calls upon the Hungarian style, as he did in many other compositions as well. His close friend and advisor Joachim, who was Hungarian, had recently written his Violin Concerto in D minor, Op. 11, known as the “Hungarian,” that greatly influenced Brahms in this early effort.

—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.

Brahms composed his First Piano Concerto from 1854 to 1858.

Harold Bauer was soloist in the first Philadelphia Orchestra performances of Brahms's D-minor Concerto, in January 1914; Leopold Stokowski conducted. The most recent subscription performances were in February/March 2025, with pianist Hélène Grimaud and Yannick Nézet-Séguin.

The Philadelphians have recorded the Concerto twice: in 1961 for CBS with Eugene Ormandy conducting Rudolf Serkin, and in 1983 for EMI with Riccardo Muti and Alexis Weissenberg.

In addition to the solo piano, the work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Performance time is approximately 45 minutes.

THE MUSIC

Symphonic Rituals from MASS (arranged by Garth Edwin Sunderland)

Leonard Bernstein

Born in Lawrence, Massachusetts, August 25, 1918

Died in New York City, October 14, 1990



As a conductor, Leonard Bernstein expressed his veneration for the music of Gustav Mahler through vivid and insightful interpretations of his music. As a composer, he emulated Mahler's practice of weaving vernacular elements into symphonic works. Yet Bernstein took this process several steps further, with pieces that infused classically oriented works with elements of jazz, blues, Broadway tunes, rock, Latin rhythms, and more. This practice reached its pinnacle with MASS, a two-hour Theatre Piece for Singers, Players,

and Dancers created for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C., in 1971 that touched on virtually every aspect of Bernstein's musical, political, philosophical, and religious world. "MASS has more of Leonard Bernstein in it than any other piece that he ever wrote," stated the composer's eldest daughter, Jamie, in her 2018 memoir. "It's almost like a musical self-portrait." Conductor Marin Alsop, a leading champion of MASS today, has called it "Bernstein's Mahler Eighth."

A Controversial Work The reception of MASS at its premiere in September 1971 was wildly mixed. Paul Hume wrote in *The Washington Post* that it was "the greatest music Bernstein has ever written." And although Harold C. Schonberg famously condemned the work in *The New York Times* as "fashionable kitsch" and "a show-biz Mass," he also noted that many audience members "screamed and applauded and cheered and cried and said it was the most beautiful thing that they had ever heard."

Today, MASS hardly sounds jarring at all. After decades of Postmodernist amalgamations, audiences have grown accustomed to works that infuse a wide range of popular and international styles into concert genres. Public and critical appreciation of MASS has continued to grow. During celebrations of the composer's birth-centennial in 2018, the piece received more than 40 productions in North and South America, Europe, and Asia—inspiring, once again, both positive and negative responses. Critic Mark Swed wrote, of a 2018 Los Angeles Philharmonic production, that MASS is "one grand symphonic work that makes glorious musical and compelling dramatic sense ... with musical motives that go through a complex series of variations in different styles."

Written on a commission from Jacqueline Kennedy Onassis for the opening of the Kennedy Center, MASS remains controversial to this day. Yet by general agreement



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Music & Artistic Director

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it contains some of Bernstein's best music—music that shines despite the formidable challenges of staging the work. Enter composer Garth Edwin Sunderland, vice president for creative projects at the Leonard Bernstein Office in New York, who is known for having arranged, adapted, and/or restored several Bernstein works: the operas *A Quiet Place* and *Trouble in Tahiti*, the ballets *Fancy Free* and *Dybbuk*, and the scores for *On the Waterfront* and *Peter Pan*.

When The Philadelphia Orchestra commissioned Sunderland to create a suite from MASS, he almost unwittingly crafted a sort of “concerto for orchestra,” as he said. Instrumental soloists, who perform lines originally given to the singers, are asked to convey not only the melody but the meaning of the text. (The texts are printed in the musicians' parts.) In the “Epistle,” the tuba's heroic upper register is used to convey a sense of urgency: “It's the moment where the Celebrant is straining to make himself understood, to convince the people,” Sunderland said. “Having a tuba at the top of its register gives it the same vocal quality.”

A Closer Look Sunderland has written the following about the Symphonic Rituals:

One of Leonard Bernstein's greatest gifts was synthesis—an ability to bring disparate styles into a single work and make them illuminate each other. MASS demonstrates this more than any other work. There are so many styles at play; simple songs of praise and faith for the Celebrant; blistering rock and blues numbers for the Street Chorus that challenge the very concept of faith in our modern world; High Modernism representing the dogma of the Church; and strange and meditative music representing the mysteries of the cosmos and the unknowability of God.

The central challenge in approaching a substantive orchestral tapestry for MASS was to create a musical narrative without the benefit of text, staging, and dramaturgy. In the theatrical work, we can immediately see that the Celebrant is our protagonist and the Street Chorus the antagonist. We can see the Celebrant seeking and struggling to convince the Street Chorus to join him in celebrating God, while the Street Chorus counters with all the challenges and terrors of today's world that can make the very concept of faith unfathomable. The wildly different musical styles support these conflicting views of how to approach the world. But in a purely symphonic context, we don't have these narrative guideposts.

My solution was to focus each movement on one of the musical concepts, punctuated by interjections from the others.

The first movement, **Vox populi**, begins with the mystery of Epiphany, followed by the highly dogmatic “Confession” music. But then the Street Chorus takes over, and we hear a succession of numbers that sneer at both the idea of faith and the teachings and proscriptions of religion. A last interjection from the Church is overwhelmed by a reprise of “I Don't Know” and a coda of “World Without End” that finds the fury and nihilism of the Street Chorus finally spent.

The second movement, **Vox celebrans**, is comprised entirely of numbers for the Celebrant. It opens with “Epistle,” his own anthem of challenge to “you people of

power.” This serves as a bridge between the Street Chorus and the Celebrant’s own expressions of faith which follow: Gloria tibi (Glory to God), “I Go On” in the face of doubt, and the culmination of joyful pure faith in Sanctus.

The final movement, **Fraction**, brings all of Bernstein’s music for MASS together in succession: a reprise of the mystery of Epiphany; the desperate rock number “I Believe in God” (whose lyrics poignantly ask, “But does God believe in me?” as if in response to the vision of faith in Vox celebrans); then the dogmatic Modernism of the Church reasserting its hegemony in the apocalyptic De profundis.

This is followed by the Celebrant’s “Fraction”—a musical distillation of his lengthy mad scene, a crisis of faith that hurls themes from the previous movements into a hysterical kaleidoscope. This finally resolves to the simple, human plea for peace and grace of “Almighty Father.” The final number, Offertory, brings the idea of synthesis full circle, as Bernstein transforms the “Almighty Father” into a dance of ecstasy that can encompass all people and all visions of faith.

It was important to me that this new work still capture the earnestness of MASS, and this is represented in moments where the orchestra itself interjects and interacts with the music in a theatrical or simply human way. Both MASS and the Catholic Mass that inspired it are a form of ritual. In this distillation of Bernstein’s exploration of mystery, faith, struggle, and awe from his 1971 masterwork, I hope these moments bring that sense of ritual into these new Symphonic Rituals from MASS.

—Paul J. Horsley

Paul J. Horsley is performing arts editor for The Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for The Kansas City Star.

MASS was composed from 1970 to 1971. Symphonic Rituals from MASS was arranged in 2026.

These are the world premiere performances of the work.

The score calls for three flutes (I doubling piccolo and alto flute, III doubling piccolo), two oboes (I doubling oboe d’amore), English horn, three clarinets (I doubling E-flat clarinet, III doubling bass clarinet), alto saxophone (doubling soprano and tenor saxophones), two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (anvil, bass drum, bongos, finger cymbals, glockenspiel, gourd, marimba, pedal bass drum, pitched drums, slapstick, snare drums, “street” percussion [claves, bottles, tin cans], suspended cymbals, tambourine, tam-tam, temple blocks, tenor drum, tom-tom, trap set, triangle, vibraphone, wood blocks, xylophone), harp, keyboard, organ, two electric guitars (I doubling acoustic guitar and banjo, II doubling acoustic guitar), bass guitar, and strings.

Performance time is approximately 40 minutes.

MUSICAL TERMS

GENERAL TERMS

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Chord: The simultaneous sounding of three or more tones

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

Dissonance: A combination of two or more tones requiring resolution

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

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

Legato: Smooth, even, without any break between notes

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

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.

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

Postmodernism: The idea that there are no strict rules about what music should

be, where composers freely mixed styles, borrowed from the past, and blurred the line between serious and popular music

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

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

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.

Tempo: The speed of music

Timbre: Tone color or tone quality

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)

Adagio: Leisurely, slow

Allegro: Bright, fast

Maestoso: Majestic

TEMPO MODIFIERS

Non tanto: Not too much so

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Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket holders, feature discussions of the season's music and

music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please visit philorch.org/patron-services/plan-your-visit/accessibility-for-more-information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the Coat Check located in the lower lobby of the Kimmel Center. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available at the Coat Check located in the lower lobby of Kimmel Center. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in Ensemble Arts Philly venues is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Electronic Devices: All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode. Use of smart glasses, smart watches or other devices to record performances is prohibited.