

**2024–2025 | 125th Season**  
**Marian Anderson Hall**

# The Philadelphia Orchestra

Friday, October 11, at 2:00

Sunday, October 13, at 2:00

**Roderick Cox** Conductor

**Choong-Jin Chang** Viola

**Bartók** Suite from *The Miraculous Mandarin*, Op. 19

**Martinů** Rhapsody-Concerto, for viola and orchestra

I. Moderato

II. Molto adagio—Poco allegro—Andante molto tranquillo

## Intermission

**Saint-Saëns** Symphony No. 3 in C minor, Op. 78 ("Organ")

I. Adagio—Allegro moderato—Poco adagio

II. Allegro moderato—Presto—Maestoso

*Raphael Attila Vogl, organ*

This program runs approximately 1 hour, 55 minutes.

These concerts are supported by the **James and Agnes Kim Foundation**.

These concerts are part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

These concerts are also part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

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](http://www.wrti.org) to listen live or for more details.



Jeff Flacco

## The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's

home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; the free annual Martin Luther King, Jr., Tribute Concert; School Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad.

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

Under Yannick's leadership, the Orchestra returned to recording with 14 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit [www.philorch.org](http://www.philorch.org).

# Conductor



Beginning in the 2024–25 season, **Roderick Cox** holds the position of music director at the Opéra Orchestre National de Montpellier Occitanie. He made his Philadelphia Orchestra debut in January 2023 and has appeared with the highest level of international ensembles including the Boston Symphony, the Orchestre de Paris, the Los Angeles Philharmonic, the Cincinnati Symphony, the Cleveland Orchestra, London's Philharmonia Orchestra, and the Deutsches

Symphonie-Orchester Berlin. In 2019 he founded the Roderick Cox Music Initiative (RCMI), a program that nurtures and provides scholarships and opportunities for young musicians in order to make music more accessible. Elk Mountain Productions's award-winning 2020 documentary film, *Conducting Life*, maps his journey and reflects his passionate belief in the transformative power of music.

In addition to these current performances, highlights of Mr. Cox's 2024–25 season include returns to the Atlanta and WDR symphonies, the Halle Orchestra, and the Lahti Sinfonia, as well as engagements with the Rotterdam Philharmonic; the Antwerp, Bamberg and Sydney symphonies; and the Finnish National Opera Orchestra. He also tours with the Junge Deutsche Philharmonie with stops including Berlin and Hamburg. Earlier this year he returned to the Aspen Music Festival Chamber Orchestra and made his debut with English National Opera leading Rossini's *The Barber of Seville*. He has conducted at the Houston Grand Opera (Bizet's *The Pearl Fishers*), San Francisco Opera (*The Barber of Seville*), Washington National Opera (Jeanine Tesori's *Blue*), and the Opéra National de Montpellier (Verdi's *Rigoletto* and Puccini's *La bohème*).

Mr. Cox's notable recording with the Seattle Symphony of William Dawson's *Negro Folk Symphony* was released in February 2023 to critical acclaim. His recording of the opera *Blue* with Washington National Opera in association with the San Francisco Classical Recording Company was released on the Pentatone label in March 2022 and nominated for the 2023 *BBC Music Magazine's* Opera Award. Winner of the 2018 Sir Georg Solti Conducting Award by the U.S Solti Foundation, Mr. Cox was born in Macon, Georgia. He attended the Schwob School of Music at Columbus State University and Northwestern University, graduating with a master's degree in 2011. He was awarded the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013 and has held fellowships with the Chicago Sinfonietta and the Chautauqua Music Festival. In 2016 he was appointed associate conductor of the Minnesota Orchestra under Osmo Vänskä for three seasons, having previously served as assistant conductor for a year.

# Soloist



A native of Seoul, Korea, **Choong-Jin (C.J.) Chang** has been principal viola of The Philadelphia Orchestra since 2006, having joined the ensemble in 1994 as associate principal. He made his performance debut at age 12 with the Seoul Philharmonic. In 1981, at age 13, he moved to the United States to attend the Juilliard School of Music. He later studied at Temple University's Esther Boyer College of Music and the Curtis Institute of Music, earning degrees in both violin and viola under

the tutelage of Jascha Brodsky and former Philadelphia Orchestra Principal Viola Joseph dePasquale.

Mr. Chang made his solo recital debut at Carnegie Hall in 2007 and has since performed in numerous recitals across the United States and South Korea. In 2008 he was a featured soloist with The Philadelphia Orchestra during its Asian Tour, performing in Seoul and Shanghai, and at the Saratoga Performing Arts Center. He made his subscription solo debut with the Orchestra in 2009 and has been a frequent soloist, including a notable performance of Bruch's Concerto for Clarinet and Viola in 2022. In 2013 he curated the Bach and Hindemith Project, performing all 19 viola pieces by both composers in four recitals at the Kuhmo Arts Hall in Seoul. As a chamber musician, he collaborates with renowned artists at prestigious festivals worldwide.

Mr. Chang was one of the founding members of the Johannes String Quartet, which debuted to critical acclaim at Philadelphia's Ethical Society and Carnegie Hall. Since 1997 the Quartet has performed extensively across the United States, premiering works such as Esa-Pekka Salonen's *Homunculus* and William Bolcom's Double Quartet with the Guarneri Quartet.

In addition to his performing career, Mr. Chang is a respected educator in both violin and viola. His former students include members of The Philadelphia Orchestra and the Cleveland Orchestra, as well as winners of major competitions. He currently serves as a viola professor at Johns Hopkins University's Peabody Conservatory of Music and is an artist/faculty member at the Aspen Music Festival and School during the summer.

# Framing the Program

## Parallel Events

**1886**  
**Saint-Saëns**  
Symphony  
No. 3

**Music**  
Verdi  
*Otello*  
**Literature**  
Rimbaud  
*Les Illuminations*  
**Art**  
Rodin  
*The Kiss*  
**History**  
Pasteur  
Institute  
founded

**1918**  
**Bartók**  
*The Miraculous*  
*Mandarin*

**Music**  
Stravinsky  
*The Soldier's*  
*Tale*  
**Literature**  
Cather  
*My Antonia*  
**Art**  
Léger  
*Engine Rooms*  
**History**  
Daylight  
saving time  
introduced

**1952**  
**Martinů**  
Rhapsody-  
Concerto

**Music**  
Barber  
Suite from  
*Souvenirs*  
**Literature**  
Ferber  
*Giant*  
**Art**  
Dalí  
*Galatea of the*  
*Spheres*  
**History**  
Princess  
Elizabeth  
becomes  
Queen  
Elizabeth II

The Suite from Béla Bartók's pantomime *The Miraculous Mandarin* connects to a story about a girl forced by thieves to stand by a window and entice men who they will rob. While the first two victims have no money, their final prey is a Mandarin whose ultimate fate provides an unexpected and redeeming twist.

The celebrated 20th-century Czech composer Bohuslav Martinů excelled at writing concertos and his one for viola, called the Rhapsody-Concerto, is particularly prized. A meditative piece with exciting interludes, the composer sought to project the "quality of the human voice."

Camille Saint-Saëns's resplendent "Organ" Symphony is the fifth (and last) work in the genre that he composed and the third that he published. (The first two, every early works, appeared posthumously.) He dedicated the piece to Franz Liszt, a composer he revered, and some of its features show the influence of that innovative composer. The use of the organ, the "King of Instruments," is limited, but overwhelmingly effective, especially when performed on Marian Anderson Hall's majestic Fred J. Cooper Memorial Organ.

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

# The Music

## Suite from *The Miraculous Mandarin*

**Béla Bartók**

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

**Died in New York City, September 26, 1945**



A Duke, a Prince, and a Mandarin—all three of Béla Bartók's stage works are about men bearing noble titles and inhabiting fictitious worlds (legend, fairytale, or a hypothetical modern city). All three can be understood, accepted, or loved by women only under extreme circumstances (if at all). Each of the three works, however, treats this same basic problem in widely divergent ways. *The Wooden Prince* has a happy ending, all obstacles having been removed between

the Prince and the Princess. In *Bluebeard's Castle*, both characters—the Duke and Judith—become victims of a total lack of understanding between man and woman. At least in *The Miraculous Mandarin* the protagonist dies happy, having embraced the Girl; but it is tragic that he can only find fulfillment in death.

The one-act play *The Miraculous Mandarin* by Menyhért (Melchior) Lengyel struck a deep nerve in Bartók, who decided to set it to music as soon as he had read it in the literary magazine *Nyugat* (The Occident). Lengyel (1880–1974) was a successful Hungarian playwright who later worked for years in Hollywood, writing screenplays for Greta Garbo, among others.

The action of the pantomime is summarized in the score as follows:

In a shabby room in the slums, three tramps, bent on robbery, force a girl to lure prospective victims from the street. A down-at-heel cavalier and a timid youth, who succumb to her attractions, are found to have thin wallets and are thrown out. The third "guest" is the eerie Mandarin. His impassivity frightens the girl, who tries to thaw him by dancing—but when he feverishly embraces her, she runs from him in terror. After a wild chase he catches her, at which point the three tramps leap from their hiding place, rob him of everything he has, and try to smother him under a pile of cushions. But he gets to his feet, his eyes fixed passionately on the girl. They run him through with a sword; he is shaken, but his desire is stronger than his wounds, and he hurls himself on her. They hang him up, but it is impossible for him to die. Only when they cut him down, and the girl takes him into her arms, do his wounds begin to bleed and he dies.

**A Closer Look** The music depicts the successive stages of the action with great vividness. After a frenetic introduction, which portrays the hustle and bustle of a large city, the three tramps order the girl to perform her "decoy game," a seductive dance whose melody, played by the clarinet, we hear three times—more and more agitated each time.

After the first two visitors are dispatched, a menacing theme for trombones and tuba, based on a single descending minor third, announces the approach of someone who is positively outside the four characters' realm of previous experience. The Mandarin enters the room to the ominous restatement of the descending minor third by the brass.

"General consternation. ... The girl overcomes her repugnance and calls to the Mandarin: 'Why don't you come closer?'" The music hesitates for a long time before the girl finally begins her dance. Out of short melodic fragments played by solo woodwinds, a waltz theme gradually emerges. It is symbolic that the waltz begins with the same descending minor third we heard earlier at the Mandarin's entrance. "The dance gradually becomes livelier, as does the music, ending in a wild erotic dance. The girl sinks down to embrace him; he begins to tremble in feverish excitement." The waltz leads into an allegro section dominated by an agitated trombone theme. As the Mandarin begins his frenzied chase after the girl, a wild fugato starts in the orchestra, to the thudding accompaniment of the low winds and percussion, at the end of which, the Mandarin catches the girl.

It is at this point that the Suite version, prepared by Bartók in 1927, ends. This version omits the thrice-attempted murder and the final denouement, yet by concluding at such a climactic moment, it makes for a highly effective concert piece, and with performances of the complete pantomime few and far between, this is the form in which the music is most frequently heard.

—Peter Laki

<i>Peter Laki served as program annotator for the Cleveland Orchestra from 1990 to 2007. He is currently visiting associate professor at Bard College.</i>
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*Eugene Ormandy conducted the first Philadelphia Orchestra performances of the Suite from The Miraculous Mandarin in October 1948. Pierre Boulez led the first performances of the complete work in February 1973. The most recent subscription performances of the Suite were in February 2019, with Esa-Pekka Salonen on the podium.*

*The Suite has been recorded twice by the Orchestra, both times with Ormandy: in 1962 for CBS and in 1978 for EMI.*

*The score calls for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, large snare drum, soprano snare drum, tam-tam, triangle, xylophone), harp, piano, celesta, organ, and strings.*

*The Miraculous Mandarin Suite runs approximately 20 minutes in performance.*

# The Music

## Rhapsody-Concerto

**Bohuslav Martinů**

**Born in Polička, Bohemia, December 8, 1890**

**Died in Liestal, Switzerland, August 28, 1959**



When it comes to concertos for string instruments, violinists have it lucky. From the Baroque era (think Vivaldi's *The Four Seasons* or Bach's offerings) to the present day, there are abundant and magnificent possibilities. Cellists have far fewer options but with wonders by Haydn, Dvořák, Elgar, Shostakovich, and others they need hardly complain. (Double bassists, on the other hand, have been mightily slighted.)

**A Viola Concerto for a Virtuoso** And so we come to the viola, an instrument that for some reason can be the butt of unfair jokes but that produces a marvelous sound. Mozart, a virtuoso playing both violin and viola, preferred the latter. The viola repertory, even if limited, contains wonders. Upon acquiring a superb Stradivarius instrument, Niccolò Paganini commissioned Hector Berlioz to write a concerto for him (and it). The virtuoso was initially disappointed with the result, *Harold in Italy*, which he found more a symphony than a concerto and never performed. But eventually Paganini gave Berlioz 20,000 francs when he heard the piece and recognized its greatness. The 20th century saw a blossoming of concertos for the instrument, including ones by Béla Bartók, William Walton, Alfred Schnittke, and Jennifer Higdon.

Often the impetus for writing these pieces was a request from a particular performer, as was the case for the one by the great Czech composer Bohuslav Martinů. He composed the Rhapsody-Concerto we hear today in 1952 for Jascha Veissi (1898–1983). Born in Ukraine, he began his career as a violinist and after studies at the Odessa Conservatory came to the United States. In 1921 he joined the Cleveland Orchestra, becoming concertmaster in 1927. He later switched to playing viola, was the principal of the San Francisco Symphony, and then a member of the celebrated Kolisch Quartet. He first met Martinů in Paris and they reconnected in 1950 in New York, which led to the concerto commission.

**A Cosmopolitan Composer** Martinů got off to a rather late compositional start although he emerged as one of the most prolific composers of the century. He was born in a small Bohemian town in 1890 and first displayed his musical talents as a violinist. With the support of wealthy local patrons he went on to study at the Prague Conservatory. After spending most of World War I back in

his hometown, composing more and more, he became a member of the Czech Philharmonic. Martinů studied composition with Josef Suk (Dvořák's son-in-law) and in 1923 received a government grant to go to Paris where he worked informally with Albert Roussel. He intended to stay just a few months but remained for nearly two decades, marrying a French woman. Martinů continued to visit his native country until 1938, but never returned after that, living the rest of his life in France, America, Italy, and Switzerland.

Martinů enjoyed particular success in America, where he became a citizen in 1952. He taught at Tanglewood, Princeton, and the Mannes School of Music. He composed more than 500 works in a wide range of genres, including six symphonies and many concertos. He wrote his first symphony for the Boston Symphony Orchestra in 1942, at age 52, and the next three followed at the rate of one a year, for the Boston, Cleveland, and Philadelphia orchestras.

George Szell, music director in Cleveland, was another old friend of Martinů's and conducted the premiere of the Rhapsody-Concerto with Veissi as soloist in February 1953. Szell and Cleveland later unveiled Martinů's *Fantaisies symphoniques* (1955) and *The Frescoes of Piero della Francesca* (1957). The musicologist Aleš Březina, a leading Martinů scholar, characterizes these works as being in the composer's "Fantasy Period," when he was more meditative and turned away from the motor-like intensity of his earlier Neo-Classical pieces. Martinů revised the Rhapsody-Concerto several times; despite some failed attempts it was only published in 1978, long after the composer's death.

**A Closer Look** Martinů commented in a program note for the Cleveland premiere that his friend Veissi "has a rare instrument made by Casparo da Salo in 1540 which sounds like a human voice. This is inspiring in itself and provides the reason for calling the piece a rhapsody, which actually means a song." That quality is immediately apparent in the noble instrumental introduction to the first movement (**Moderato**). An initial four-note motif may reference the opening of Dvořák's Requiem and pervades the movement. The piece begins with strings and flute, with woodwinds following and then the full orchestra. There are moments that may remind the listener of Aaron Copland, then the leading composer in America and perhaps an influence on Martinů when he was writing the Rhapsody-Concerto in New York. After the extended orchestral introduction, the soloist enters with a plaintive melody that becomes sprightlier and more playful.

The second movement (**Molto adagio**) starts with a solo flute melody over pizzicato string accompaniment. The viola enters with a somber ascending theme. The music eventually transitions seamlessly to a more urgent and fast-moving middle section and a viola cadenza before returning to the opening material. The quiet ending features taps on the snare drum that Martinů told his biographer harken back to childhood memories of the church tower in the village where he was born and recollections of his walking around beating a small drum.

—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.*

*Martinů composed the Rhapsody-Concerto in 1952.*

*The first, and only other, Philadelphia Orchestra performances of the work were in February 1988, with then-Principal Viola Joseph dePasquale and Riccardo Muti.*

*The piece is scored for solo viola; pairs of flutes, oboes, clarinets, and bassoons; four horns; two trumpets; timpani; snare drum; and strings.*

*Performance time is approximately 22 minutes.*

# The Music

## Symphony No. 3 ("Organ")

**Camille Saint-Saëns**

**Born in Paris, October 9, 1835**

**Died in Algiers, December 16, 1921**



The struggles for the soul of music in 19th-century Germany formed opposing camps that have long been familiar to concert audiences. So-called Classical Romantics, such as Mendelssohn, Schumann, and Brahms, were pitted against an allegedly progressive group epitomized by Wagner and two honorary Germans: Berlioz and Liszt. Less well-known battles over musical values raged as well in France, Italy, Russia, and elsewhere, and frequently dealt with the

same issues: opera versus instrumental music, program versus absolute music, and who could most justly claim to be Beethoven's heir. Charles Gounod called Camille Saint-Saëns "the French Beethoven," while Vincent d'Indy stated the same about his beloved teacher, César Franck.

Placing Saint-Saëns the man and composer within the warring musical factions of the time is not easy, in part because what he declared verbally often seems at odds with what his compositions demonstrate musically. Distinguishing between his conservative and progressive tendencies is further complicated by his unusually long career. If not quite a man of mystery, Saint-Saëns was certainly one of contradictions and shifting affiliations. During his early years he supported the innovations of Wagner and Liszt, but as an old man he could not countenance the Modernist adventures of Debussy and Stravinsky, nor was he shy in saying so.

**A Progressive Classicist?** Over the course of his long life, the prolific composer and busy piano soloist (he performed with The Philadelphia Orchestra in 1906) was also active as an organist, conductor, teacher, editor, and writer on a wide range of topics not limited to music. In the early 1870s, he helped found the Société Nationale de Musique, which sought to present and support French music (its motto was "Ars Gallica"). He composed in nearly every genre, including symphonies, concertos, and chamber music, as well as 13 operas (only *Samson and Delilah* has remained in the repertoire), and was the first significant composer to write a film score (*L'Assassinat du Duc de Guise*, 1908). He produced his first four symphonies (two of them unnumbered) in the 1850s, very early in his career, but it is only his last, the "Organ" Symphony, composed as he turned 50, that became a

repertory standard.

Admired by a disparate array of composers, including Rossini, Berlioz, and Liszt, Saint-Saëns was essentially a conservative composer who nevertheless sought to integrate progressive Romantic trends and Classical ideals. In some works he placed frivolous, fun, and unabashedly tuneful content within innovative formal structures. He followed Liszt's model of transforming themes, as we hear in the "Organ" Symphony, in which a musical idea, such as the melody that opens the allegro of the first movement, reappears in different guises in subsequent movements. In fact, he dedicated the Symphony to Liszt, who had done much to promote his career (including conducting the premiere of *Samson*) and privately played parts of it on the piano for him when the older master made his last trip to Paris in 1886, shortly before his death. Not only were some of the thematic transformations and cyclic elements of the Symphony Lisztian, but also the idea of incorporating the organ into an orchestral work of this kind was something Liszt had done nearly 30 years earlier in his symphonic poem *Hunnenschlacht* (Battle of the Huns).

**A Closer Look** In a program note for the triumphant London premiere of the "Organ" Symphony in 1886, Saint-Saëns discussed the structural unfolding of the work, referring to himself in the third person: "The Symphony is divided into two parts ... nevertheless it includes practically the traditional four movements. The first, checked in the development, serves as an introduction to the Adagio. In the same manner, the Scherzo is with the Finale. The composer has thus endeavored to avoid in a certain measure the interminable repetitions that are now more and more disappearing from instrumental music."

Thus, after a short **Adagio** introduction (music that breathes the same air as Wagner's *Tristan and Isolde*), the principal theme that unifies all four sections of the work, and that will be recast and transformed in so many ingenious ways, is first heard in violins (**Allegro moderato**). Its initial presentation recalls the opening of Schubert's "Unfinished" Symphony, but the contour of the melody itself is the old Gregorian chant "Dies Irae" (Day of Wrath), that musical emblem of death invoked by so many composers, including Berlioz, Liszt, Mahler, and Rachmaninoff. The organ first appears in the connected slow movement (**Poco adagio**).

The second half of the Symphony begins with a C-minor scherzo (**Allegro moderato**) that contains an even faster and more brilliant C-major trio (**Presto**) featuring sparkling keyboard writing for piano four hands. A brief imitative section, once again related to the principal theme, leads to the finale (**Maestoso**) in which the organ makes its boldest appearance. The motif is again transformed, first into a chorale and then as the basis for an energetic fugue, before a majestic coda.

—Christopher H. Gibbs

*Saint-Saëns composed his Symphony No. 3 in 1886.*

*The first Philadelphia Orchestra performances of the Symphony were in December 1910, with Carl Pohlig on the podium. The work was given most recently on subscription concerts in May 2022 with Xian Zhang.*

*The Orchestra has recorded the "Organ" Symphony five times: with Eugene Ormandy in 1956 and 1962 for CBS, in 1973 for RCA, and in 1980 for Telarc; and with Christoph Eschenbach in 2006 for Ondine.*

*The work is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), piano (four hands/two people), organ, and strings.*

*The Symphony runs approximately 35 minutes in performance.*

# Musical Terms

**Cadenza:** A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

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

**Chord:** The simultaneous sounding of three or more tones

**Chromatic:** Relating to tones foreign to a given key (scale) or chord

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

**Diatonic:** Melody or harmony drawn primarily from the tones of the major or minor scale

**Fantasia:** A composition free in form and more or less fantastic in character

**Fugato:** A passage or movement consisting of fugal imitations, but not worked out as a regular fugue

**Fugue:** A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

**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. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

**Pizzicato:** Plucked

**Rhapsody:** Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music

**Scale:** The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

**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.

**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.

**Third:** An interval of three diatonic degrees

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Andante:** Walking speed

**Moderato:** A moderate tempo, neither fast nor slow

**Tranquillo:** Quiet, peaceful, soft

## TEMPO MODIFIERS

**Molto:** Very

**Poco:** Little, a bit

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**215.893.1999**

**Mon.–Fri., 10 AM–6 PM**

**Sat.–Sun., 11 AM–6 PM**

**Performance nights open until 8 PM**

## **Box Office:**

**Mon.–Sun., 10 AM–6 PM**

**The Academy of Music**

**Broad and Locust Streets**

**Philadelphia, PA 19102**

**Tickets: 215.893.1999**

**Concert dates (two hours before concert time and through intermission):**

**The Kimmel Center**

**Broad and Spruce Streets**

**Philadelphia, PA 19102**

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [philorch.org](http://philorch.org).

**Individual Tickets:** Don't assume that your favorite concert is sold out. Subscriber turns-ins and other special promotions can make last-minute tickets available. Visit us online at [philorch.org](http://philorch.org) or call us at 215.893.1999 and ask for assistance.

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

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

**PreConcert Conversations:** PreConcert Conversations are held prior to most Philadelphia Orchestra subscription

concerts, beginning one hour before the performance. Conversations are free to ticket holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

**Lost and Found:** Please call 215.670.2321.

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

**Accessible Seating:** Accessible seating is available for every performance. Please call Audience Services at 215.893.1999 or visit [philorch.org/patron-services/plan-your-visit/accessibility](http://philorch.org/patron-services/plan-your-visit/accessibility) for more information.

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

**Large-Print Programs:** Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

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

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

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

**Electronic Devices:** All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode.