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

# The Philadelphia Orchestra

Thursday, February 27, at 7:30 Friday, February 28, at 2:00 Saturday, March 1, at 8:00

Yannick Nézet-Séguin Conductor Hélène Grimaud Piano

#### **Wolfe** Pretty

First Philadelphia Orchestra performances—co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra

Farrenc Symphony No. 1 in C minor, Op. 32

- I. Andante sostenuto—Allegro
- II. Adagio cantabile
- III. Minuetto: Moderato
- IV. Allegro assai

First Philadelphia Orchestra performances

#### Intermission

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

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

This program runs approximately two hours, 15 minutes.

These performances of Julia Wolfe's *Pretty* are dedicated to the memory of her mother, **Janet C. Fink**, who loved The Philadelphia Orchestra.

These concerts are part of the **Dr. Alan Cohen and Ms. Michele Langer Visiting Pianist Fund.** 

Hélène Grimaud's appearances are sponsored by the **Robert Heim and Eileen Kennedy Visiting Artist Fund.** 

The March 1 concert is sponsored by Allan Schimmel in memory of Reid Reames.

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.

# PHILADELPHIA ORCHESTRA/125



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## The Philadelphia Orchestra

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

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

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

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

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

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

# Music and Artistic Director



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.

# Soloist



French pianist **Hélène Grimaud** made her Philadelphia Orchestra debut in 2000 and has enjoyed many collaborations with her friend Yannick Nézet-Séguin. A deeply passionate and committed musical artist, her multiple talents extend far beyond the instrument she plays. She has established herself as a wildlife conservationist, a human rights activist, and a writer, her deep dedication to her musical career reflected in, and amplified by, the scope and depth of her environmental,

literary, and artistic interests.

Ms. Grimaud has been an exclusive Deutsche Grammophon (DG) artist since 2002. Her recordings have been critically acclaimed and awarded numerous accolades, among them the Cannes Classical Recording of the Year, the Choc du monde de la musique, the Diapason d'or, the Grand Prix du disque, the Record Academy Prize (Tokyo), and the Midem Classic Award. Early recordings include Credo and Reflection (both of which feature a number of thematically linked works); a Chopin and Rachmaninoff sonatas disc; a Bartók CD on which she plays the Third Piano Concerto with the London Symphony and Pierre Boulez; a Beethoven disc with the Staatskapelle Dresden and Vladimir Jurowski, which was chosen as one of history's greatest classical music albums in the iTunes "Classical Essentials" series; a selection of Bach's solo and concerto works, in which she directed the Deutsche Kammerphilharmonie Bremen from the piano; and a DVD release of Rachmaninoff's Second Piano Concerto with the Lucerne Festival Orchestra and Claudio Abbado. Recent recordings include 2023's Silent Songs, featuring the vocal music of Ukrainian composer Valentin Silvestrov with baritone Konstantin Krimmel, and For Clara, focusing on her long relationship with the German Romantics and also featuring Mr. Krimmel.

In addition to these current performances, highlights of Ms. Grimaud's 2024–25 season include appearances with the San Francisco Symphony under Kazuki Yamada and the Dallas and NHK symphonies under Fabio Luisi. She gives recitals at the Gstaad Menuhin Festival in Saanen, at Carnegie Hall in New York, at the Bing Concert Hall in Stanford, and in Singapore, Taipei, and São Paulo. In May and June 2025 she will tour Europe with the Camerata Salzburg. Born in 1969 in Aix-en-Provence, Ms. Grimaud established the Wolf Conservation Center in upstate New York. She is also a member of the organization Musicians for Human Rights, a worldwide network of musicians and people working in the field of music to promote a culture of human rights and social change. For more information, please visit www.helenegrimaud.com.

# Framing the Program

### Parallel Events

### Farrenc Symphony No. 1

### Music Schumann

Symphony No. 1

#### Literature

Tolstov The Vampire

### Art

Cole The Voyage of Life: Childhood

### History

Britain occupies Hong Kong

#### 1858 **Brahms** Piano Concerto No 1

#### Music Gounod Faust

Literature

Busch Max und Moritz

### Art

Frith Derby Day History

Minnesota becomes a state

The concert today opens with Pretty by the Pulitzer Prize-winning composer Julia Wolfe. She characterizes the piece as "a raucous celebration, embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll"

Opportunities for women composers to write and hear their large-scale works were rare in the 19th century, for which reason few undertook symphonies or operas. An exception was Louise Farrenc, an outstanding French composer, pianist, and conservatory professor. In the 1840s she wrote three symphonies that although unpublished were all performed. In past seasons The Philadelphia Orchestra has presented her Second and Third symphonies, and today we hear her first essay in the genre.

Johannes Brahms was just 20 years old when he met Robert and Clara Schumann in 1853. Robert immediately hailed the young composer as the great musical hope the world had been awaiting since the death of Beethoven a quarter century earlier. Robert, however, soon lost his sanity and was institutionalized for his remaining two years. Brahms helped Clara raise their children and fell in love with her. The intensity of his emotions during this tumultuous time left traces in his first large-scale orchestral work, the magnificent Piano Concerto in D minor.

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

### **Pretty**

Julia Wolfe Born in Philadelphia, December 18, 1958 Now living in New York



"The word 'pretty' has had a complicated relationship to women," Julia Wolfe writes in her own program note for this work. The word also has a complicated relationship with contemporary music, following a century where sweetness and euphony were not much valued in academic and critical circles. Many women feel a desire or expectation to be pretty in appearance, while many composers, regardless of gender, may feel pressure to avoid it in their music. In both cases,

the adjective can also be used to dismiss or damn with faint praise—suggesting mildness or preciousness coming short of beauty. "It implies an attractiveness without any rough edges, without strength or power," the composer says. "And it has served as a measure of worth in strange, limited, and destructive ways."

A Study in Contrasts Wolfe has long rejected the alienating extreme of the avant-garde, writing music with undeniably "pretty" elements: consonant harmonies, lilting repetitions, and sonorous instrumental and vocal colors. Just as often, however, her writing is clangorous and aggressive. It's a contrast typical of the milieu around the Bang on a Can organization, which she founded in 1987 with two other composers: her husband Michael Gordon and David Lang. Coming out of graduate school at Yale, they stood together against the highbrow contemporary music world of the time, embracing rock and popular influences and seeking a wider audience.

In addition to her work with Bang on a Can, which continues to thrive after four decades, Wolfe has become particularly known for a series of large-scale oratorios written for major orchestras and choruses. Through these so-called "docu-torios," she has addressed American social movements and labor history: The Pulitzer Prize-winning Anthracite Fields (Mendelssohn Chorus of Philadelphia with Bang on a Can All-Stars, 2014) chronicles the Pennsylvania Coal Region; Fire in my mouth (New York Philharmonic, 2019) tells the story of the Triangle Shirtwaist Factory fire; and Her Story (Nashville Symphony and Boston Symphony, among other co-commissioners, 2022) is about the suffrage movement and ongoing struggle for women's rights. Most recently, she wrote unEarth (New York Philharmonic, 2023), focused on the climate crisis. Wolfe is the recipient of a

2016 MacArthur Fellow, a 2024 Guggenheim Fellowship, and currently directs the composition program at the NYU Steinhardt School, where she is a professor of music.

**A Closer Look** When Wolfe looked up the etymology of the word "pretty," she was intrigued to find that in Old English, *prættig* meant "cunning, crafty, clever." Sometime in the 15th century it took on something close to its current aesthetic meaning, but only later did it become primarily feminine in association.

It's the original Anglo-Saxon sense that imbues this orchestral work, while the title resonates ironically with our modern definition. *Pretty* was co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra, the Berlin Philharmonic, the Houston Symphony, and the St. Louis Symphony. Kirill Petrenko premiered it in June 2023 with the Berlin Philharmonic, and Dalia Stasevska recently recorded it with the BBC Symphony Orchestra for the album *Dalia's Mixtape*.

The piece's opening is reminiscent of American folk music, perhaps bluegrass in particular. The violins fiddle in a kind of post-minimalist texture, while drums crest and roll in the background. As the piece moves on, the fiddling gives way to an impression of an electric guitar, while the percussion and drum set lay down fragments of a backbeat that would have pleased Chuck Berry. Although Wolfe often incorporates amplification and electric instruments, here she strove to make a similar effect with only acoustic instruments, using extreme vibrato and glissandos. "My *Pretty* is a raucous celebration," she says, "embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll." It also has a few gentle, suspended moments, but think twice before calling them pretty.

—Benjamin Pesetsky

Benjamin Pesetsky is a composer and writer. He serves on the staff of the San Francisco Symphony and also contributes program notes for the St. Louis Symphony and the Melbourne Symphony.

Pretty was composed in 2023.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons (II doubling contrabassoon), four horns, two trumpets, two trombones, timpani, percussion (bass drum, cymbals, drum set, drum stick [mounted], glockenspiel, hi-hat, large güiro, low tom-tom, marimba, snare drum, vibraphone, xylophone), harp, and strings.

Performance time is approximately 25 minutes.

# The Music

## Symphony No. 1

Louise Farrenc Born in Paris, May 31, 1804 Died there, September 15, 1875



Throughout music history, family connections have often played a significant role in building careers. Composers such as Bach, Mozart, and Beethoven essentially continued the family business, one that sometimes stretched back for generations. These circumstances benefited women musicians, which helps to explain why Clara Schumann and Fanny Mendelssohn, respectively the wife and sister of eminent composers, are among the best known from

the 19th century. Later Nadia and Lili Boulanger were raised in a prominent musical household.

Louise Farrenc, born Jeanne-Louise Dumont in 1804, came from a distinguished family of painters and sculptors that worked for the French royal family. Her musical gifts as a pianist were evident at a young age. She studied with Ignaz Moscheles, Johann Nepomuk Hummel, and Antonín Reicha, all eminent figures at the time, and her career started to take off. At 17 she married the 10-year-older Aristide Farrenc, who had been a flutist at the Théâtre Italien and taught at the Paris Conservatory. He founded a publishing company in the 1820s and was passionate about "pre-Bach" music. Aristide released some of his wife's piano compositions, one of which earned an enthusiastic review from Robert Schumann.

In 1842 Farrenc was appointed professor of piano at the Paris Conservatory, the only woman in such a prominent position. She taught there for 30 years and had many distinguished students, including her talented daughter Victorine who, had she not died so young, might have furthered the family's artistic legacy. Farrenc won her widest praise for chamber music. In addition to a career as pianist, composer, and teacher, she aided her husband as a scholar with a massive project of keyboard music spanning some 300 years called *Le Trésor des pianistes*.

Rare Orchestral Opportunities Farrenc began writing orchestral music at age 30 with two non-programmatic concert overtures, both of which were performed several times over the next decade. A concert featuring the second at the Paris Conservatory won high praise in the French press, with a critic saying he "was completely astonished to discover the style of a master in this serious and

perfectly designed piece."

Hector Berlioz also reviewed the event and found the overture "well written and orchestrated with a talent rare among women." Today this seems a sexist observation but at the time it registered the limited options available to women composers. While women performers, especially singers, enjoyed opportunities to succeed, composers' options were fewer, particularly when it came to works that required many musicians. It proved far more viable to write domestic music, such as songs and pianos pieces, than symphonies or operas. Moreover, composers learn by trial and error, which means that chances to hear one's music help nurture more polished products.

Some years before Farrenc died at age 71, the prominent critic and music historian François-Joseph Fétis, an ardent supporter, praised her musical gifts but lamented that her attraction to large-scale instrumental music was frustrated by restricted opportunities. He commented that for the public "the only standard for measuring the quality of a work is the name of its author" and believed this explained why Farrenc's major pieces were so soon forgotten "when in any other time her works would have brought her great esteem."

Farrenc's impressive three symphonies date from 1841, 1845, and 1847 and although unpublished were all performed, thus giving her opportunities to hear them. Not many symphonies were being written in mid-century France by anyone. The musical culture there centered on grand opera and on salon music, both of the virtuoso and sentimental variety. When it came to significant orchestral and chamber music—generally perceived as "German" genres—all French composers faced challenges, not just women. The charming early efforts of composers such as Camille Saint-Saëns and Charles Gounod, like Farrenc, were derivative of German models written in the wake of Beethoven's revolutionary contributions to the genre. Only Berlioz was pioneering radical new directions.

A Closer Look All three of Farrenc's symphonies are in four movements and bring to mind better-known symphonies of the Classicists Haydn, Mozart, and Beethoven as well as of the early Romantics. Some parts may sound like Schubert—fair enough, except that since none of his were published or performed in the 1840s she could not have encountered them. What Farrenc would have known, and some critics mentioned in reviews, were those of Felix Mendelssohn.

Farrenc's First Symphony opens with a slow introduction with a brooding theme from the cellos (**Andante sostenuto—Allegro**) leading seamlessly to a sonata form movement with two principal themes that are not strongly contrasting but rather possess lyrical breadth. Lower strings also start the second movement (**Adagio cantabile**), which unfolds as a songful aria. While her other symphonies next feature a scherzo, in her first effort Farrenc employs the more traditional

**Minuetto**, but the first part is less a polite dance than a more energetic one that contrasts with a delicate Trio (**Moderato**) in the middle. The finale (**Allegro assai**), starts as a soft perpetual motion movement full of energy before becoming more tunefully expansive.

—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.

Farrenc composed her Symphony No. 1 in 1841.

These are the first Philadelphia Orchestra performances of the work.

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

The work runs approximately 35 minutes in performance.

# 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 of the 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 years 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 soon 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 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, thus being able to call upon his experiences as a pianist.

The D-minor Concerto therefore 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

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 May 2018, 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.

# **Musical Terms**

Aria: An accompanied solo song (often in ternary form), usually in an opera or

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 Glissando: A glide from one note to the next

**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

Minimalism: A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary

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

**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.

**Oratorio:** Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment. and are similar to operas but without costumes, scenery, and actions.

Perpetual motion: A musical device in which rapid figuration is persistently maintained

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 auartets 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.

**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.

**Ternary:** A musical form in three sections, ABA, in which the middle section is different than the outer sections

**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

Vibrato: Literally "to vibrate." A musical effect where a note changes pitch subtly and quickly

#### THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow Allegro: Bright, fast Andante: Walking speed

Cantabile: In a singing style, lyrical,

melodious, flowing Maestoso: Majestic

Moderato: A moderate tempo, neither

fast nor slow

Sostenuto: Sustained

#### **TEMPO MODIFIERS**

**Assai:** Much

Non troppo: Not too much



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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 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.