

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

# The Philadelphia Orchestra

Friday, March 7, at 2:00  
Saturday, March 8, at 8:00  
Sunday, March 9, at 2:00

**Osmo Vänskä** Conductor  
**Pierre-Laurent Aimard** Piano

**Tilson Thomas** *Agnegram*  
*First Philadelphia Orchestra performances*

**Ravel** Piano Concerto for the Left Hand  
Lento—Andante—Allegro—Tempo I—Allegro

**Intermission**

**Beethoven** Symphony No. 3 in E-flat major, Op. 55 (“Eroica”)  
I. Allegro con brio  
II. Marcia funebre: Adagio assai  
III. Scherzo (Allegro vivace) and Trio  
IV. Finale: Allegro molto—Andante—Presto

This program runs approximately one hour, 50 minutes.

The March 8 concert is sponsored by **Robert L. Pratter in memory of Gene E.K. Pratter.**

The March 9 concert is sponsored by **Vincent N. and Lila Russo.**

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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](http://www.philorch.org).

# Conductor



Conductor laureate of the Minnesota Orchestra, where he held the music directorship for 19 years, and music director of the Seoul Philharmonic from 2020 to 2023, **Osmo Vänskä** is recognized for his compelling interpretations of repertoire of all ages and his energetic presence on the podium. His democratic and inclusive style of work has been key in forging long-standing relationships with many orchestras worldwide, including The Philadelphia Orchestra, with which he made his debut in 2002. Performances

of Mahler's Symphony No. 8 with the Minnesota Orchestra in June 2022 provided a fitting culmination to his tenure as music director. Together they undertook five major European tours, as well as a historic trip to Cuba in 2015—the first visit by an American orchestra since the two countries re-established diplomatic relations. They also made a groundbreaking tour to South Africa in 2018 as part of worldwide celebrations of Nelson Mandela's Centenary.

In addition to these current performances, other highlights of Mr. Vänskä's 2024–25 season include conducting the Montreal, Pittsburgh, San Diego, Tokyo, and Antwerp symphonies; the Philharmonia and Gurzenich orchestras; and the Bergen Philharmonic. He also returns to his long-time partners, the Minnesota Orchestra and the Iceland and Lahti symphonies. A distinguished recording artist for the BIS label, he has recorded all of Mahler's symphonies with the Minnesota Orchestra; the Fifth Symphony received a GRAMMY nomination in 2017 for Best Orchestral Performance. He and Minnesota have also recorded the complete symphonies of Beethoven and Sibelius to critical acclaim, winning a GRAMMY Award for Best Orchestral Performance in 2014 as well as being nominated on several occasions. In 2021 they were voted *Gramophone's* Orchestra of the Year.

Mr. Vänskä studied conducting at Finland's Sibelius Academy and was awarded first prize in the 1982 Besançon Competition. He began his career as a clarinetist, occupying the co-principal chair of the Helsinki Philharmonic. He has recorded Bernhard Henrik Crusell's three Clarinet Quartets and Kalevi Aho's Clarinet Quintet for the BIS label and is in the process of recording several duos for clarinet and violin, which he has commissioned with his wife, violinist Erin Keefe. He is a recipient of a Royal Philharmonic Society Award, the Finlandia Foundation's Arts and Letters award, and the Pro Finlandia Medal awarded by the Republic of Finland. Named *Musical America's* 2005 Conductor of the Year, he also holds honorary doctorates from the Curtis Institute of Music and the universities of Glasgow and Minnesota.

# Soloist

Marco Borggreve



Pianist **Pierre-Laurent Aimard** made his Philadelphia Orchestra debut in January 2001 and this season celebrates the 150th anniversary of Maurice Ravel's birth with today's performance as well as appearances with the Bern Symphony, the SWR Symphonieorchester, the Teatro alla Scala Orchestra, and at the Kissinger Sommer and Litomysyl festivals with the Czech Philharmonic. He also marks the centenary of his teacher and close friend Pierre Boulez, appearing as soloist with the Frankfurt Radio Symphony, the

Ensemble Intercontemporain, and the Los Angeles Philharmonic, as well as in recital at Carnegie Hall, Vienna's Musikverein, the Auditorium National de Lyon, the Centro Nacional de Difusión Musical in Madrid, and the Festspielhaus Baden-Baden.

Additional highlights of Mr. Aimard's 2024–25 season include Péter Eötvös's *Cziffra Psodia* with the Berlin Philharmonic and the world premieres of two new works: ... *selig ist* ... for piano and electronics by Mark Andre at the Donaueschingen Festival and a work for four hands by George Benjamin, which will be premiered at Berlin's Boulez Saal alongside the composer. Mr. Aimard has had close collaborations with many leading composers including Helmut Lachenmann, Elliott Carter, Harrison Birtwistle, György Kurtág, Karlheinz Stockhausen, Marco Stroppa, and Olivier Messiaen, and given many notable premieres. He continues his associations with chamber music partners both old and new, notably pianist Tamara Stefanovich at the Leipzig Gewandhaus and Zürich's Fraumünster, and actor Mathieu Amalric at the Théâtre des Champs-Élysées. He also features prominently in numerous festival line-ups throughout the year including Musikfestspiel Berlin, the Prague Spring Festival, and Klavierfestival Ruhr.

In 2024 Mr. Aimard released *Schubert: Ländler*. Awarded five stars by *BBC Music Magazine*, this recording is the latest in a series of critically acclaimed collaborations with Pentatone, following his complete Bartók piano concertos with Esa-Pekka Salonen and the San Francisco Symphony (2023); Messiaen's *Visions de l'Amen* (2022) recorded with Ms. Stefanovich; Beethoven's "Hammerklavier" Sonata and "Eroica" Variations (2021); and Messiaen's magnum opus *Catalogue d'oiseaux* (2018), which garnered multiple awards including the Preis der Deutschen Schallplattenkritik, the prestigious German music critic's award. A member of the Bayerische Akademie der Schönen Künste, Mr. Aimard has held professorships at the Hochschule Köln and was previously an associate professor at the Collège de France, Paris. His prizes include the International Ernst von Siemens Music Prize in 2017 in recognition of a life devoted to the service of music and the Leonie Sonning Music Prize, Denmark's most prominent music award, in 2022.

# Framing the Program

## Parallel Events

1803

**Beethoven**

Symphony

No. 3

**Music**

Spohr

Violin Concerto

No. 1

**Literature**

Schiller

*Die Braut von*

*Messina*

**Art**

West

*Christ Healing*

*the Sick*

**History**

Louisiana

Purchase

1930

**Ravel**

Piano

Concerto for

the Left Hand

**Music**

Stravinsky

*Symphony of*

*Psalms*

**Literature**

Faulkner

*As I Lay Dying*

**Art**

Wood

*American Gothic*

**History**

Pluto

discovered

Michael Tilson Thomas is widely hailed as one of the leading conductors America has ever produced. He is also an accomplished composer, and the concert today opens with his *Agnegram*. Tilson Thomas wrote the work to honor the 90th birthday of Agnes Albert, one of the most generous patrons of the San Francisco Symphony, of which he was music director at the time.

Maurice Ravel was at the height of his international fame in 1928 when he toured America, where he deepened his enthusiasm for jazz. Upon his return to France, he began composing the Piano Concerto in G major, which he interrupted to write the Piano Concerto for the Left Hand, both pieces jazz inspired.

Beethoven's Third Symphony, the monumental "Eroica," proved to be a turning point not only in the composer's career but also in the history of orchestral music. It ushered in his "heroic" middle period and broke with audience expectations of what a symphony should be. The piece initially baffled many listeners because of its length, complexity, and unusual form. Although originally inspired by the figure of Napoleon, the heroic nature of this Symphony is deeply connected to Beethoven's own personal struggles at the time as, only in his early 30s, he realized that he was losing his hearing.

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

## *Agnegram*

Michael Tilson Thomas

Born in Los Angeles, December 21, 1944

Now living in San Francisco



We all know Michael Tilson Thomas as a supreme conductor, but he also has a sizeable catalogue of compositions to his name. A couple of years before the pandemic hit, he was here with his exuberant *Four Preludes on Playthings of the Wind*, in which a poem by Carl Sandburg is delivered by a soloist with backup singers plus chamber orchestra and bar band. Now we hear a shorter piece for full orchestra, *Agnegram*, just as exuberant but in a different way, which he wrote in 1998 for the San Francisco Symphony.

**Based on a Name** As that orchestra's music director since 1995, he had come to know not only the players but also the supporters, of whom not the least vigorous and munificent was Agnes Albert. It was for her 90th birthday that Tilson Thomas composed this seven-minute *Agnegram*, a telegram for Agnes based on the musical notes contained in her name. "A," "G," and "E" translate easily enough into music. Other letters can be found with the help of German note names and solfège. If this sounds like a strange way to come up with music, remember that composers from Johann Sebastian Bach through Robert Schumann and Johannes Brahms to Alban Berg and Olivier Messiaen have gone about things the same way to send coded names and longer messages.

**A Closer Look** Still have doubts? Listen to how the "Agnes" notes come bounding and swirling from around the orchestra at the start of the piece. Single notes no more, they have combined themselves into music going forward strongly in 6/8 time, with the proud alternating steps of a march making room for buoyant internal activity. Tilson Thomas calls this "almost a mini-concerto for orchestra." The various sections come in to build up "a jazzy and hyper-rangy tune."

Within 20 seconds, this has come to a stop, been taken into the air by violins and woodwinds, and then whisked away as the march turns more oomphy. So it goes on. The music is all the time vividly present, but, as the march keeps shifting in character, we might feel ourselves watching a jubilant procession on film or TV, cutting from a close-up on a group right here to a distance shot of another farther off. There are comedians in the march, and monsters. Then, just when the monsters have gone by, around two and a half minutes into the piece, there comes a cadence, someone lets off a rocket (siren), and snare drum and bass drum with suspended cymbal trail off. We now, as it were, return to the studio for some commentary.

This is the middle section. If the opening was a blast, the music now is weird and funny, starting with a new march tune on oboes and bassoons in an angular rhythm. Other groups enter, but playing in their own keys, so that the harmony goes askew and opens the way for a wild clarinet solo. The spirit of Charles Ives appears, with familiar marching tunes and quotations from orchestral classics, these defamiliarized because some of their notes are not available in the Agnes Albert scale. Tchaikovsky's *1812 Overture* is easy to spot.

At a relatively quiet spot, the brass section makes an assertive entrance to bring the music back to the speed and meter it had at the start. The show, however, is far from over. There are more things lurking in the undergrowth as the big tune of the opening is carried around in canon, repetitions of it coming in one after another and overlapping. A burst of hammered minimalism ups the energy for the apotheosis.

—Paul Griffiths

*Paul Griffiths has been writing on classical music for over half a century. A pair of novels by him, let me tell you and let me go on, will be published by New York Review Books next month.*

*Agnegram was composed in 1998.*

*These are the first Philadelphia Orchestra performances of the piece.*

*The score calls for piccolo, two flutes (both doubling piccolo), two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets (III doubling piccolo trumpet), three trombones, tuba, timpani, piccolo timpani, percussion (alto lion's roar, anvil, bass drum, chimes, cencerros, cowbells, crash cymbal, crotales, cymbals, flexatone, glockenspiel, hi-hat, low brake drum, ratchet, side drum, snare drum, suspended cymbal, tambourine, triangle, vibraphone, whip, wood blocks, xylophone), harp, piano (doubling celesta), and strings.*

*Performance time is approximately seven minutes.*



# The Music

## Piano Concerto for the Left Hand

**Maurice Ravel**

**Born in Ciboure, Lower Pyrenees, March 7, 1875**

**Died in Paris, December 28, 1937**



The pianist Paul Wittgenstein (1887–1961)—brother of the philosopher Ludwig—is a kind of model for all those who struggle against obstacles. When his right arm had to be amputated as the result of a World War I injury, he railed against fate by becoming a one-armed concert pianist. And as he had the financial resources to do so, he spent the next three decades commissioning the leading composers of his day to write important works for him, heroically building up a small but excellent repertoire for the left hand, including

some works that have become staples and are played today even by pianists whose right arms are intact.

In 1930 Wittgenstein asked Maurice Ravel to write a concerto to add to this impressive and growing list of works. Richard Strauss had already composed two pieces for him, Prokofiev would soon complete his Fourth Piano Concerto, and later Benjamin Britten would present Wittgenstein with the brilliant (and still underplayed) *Diversions* for piano and orchestra (1940). Hans Gál and Leopold Godowsky were among the many other composers the pianist commissioned. But none of these took the virtuosic and concertante possibilities of left-hand piano with full orchestra so much to heart as did Ravel, who wrote a piece that was both a technical and a conceptual challenge. The dedicatee, however, finding Ravel's orchestration too thick and his piano part not prominent enough, took it on himself to revise the piece according to his own concerns.

**A Soloist and a Composer at Odds** Wittgenstein had found Prokofiev's 1931 Fourth Concerto "incomprehensible." But his battle with Ravel over the Concerto for the Left Hand, composed the year before, was just as thorny. The composer's friend Marguerite Long was present when Wittgenstein first played the piece at a private gathering in Vienna. "During the performance I followed the score of the Concerto," she later wrote, "and I could read our host's enterprising faults on Ravel's face, which became increasingly somber. As soon as the performance was over ... Ravel walked slowly toward Wittgenstein and said to him, 'But that's not it at all!'" Ravel had been alarmed to hear that Wittgenstein had altered the score to make the piano part more prominent. When the composer later insisted that he play the work exactly as it had been written, the uncomprehending pianist wrote to him, "That is completely out of the question! No self-respecting artist could accept such a condition. All pianists make modifications, large

or small, in each concerto we play. ... You write indignantly and ironically that I want to be 'put in the spotlight.' But, dear Maître ... that is precisely the reason I asked you to write a concerto! Indeed I do wish to be put in the spotlight. I therefore have the right to request the necessary modifications for this objective to be attained." Nevertheless, the two worked out their differences, and the work was given its public premiere in Paris in January 1933, with the composer on the podium.

Ravel composed the dark-hued D-major Concerto for the Left Hand almost simultaneously with the bright Concerto in G (for two hands), and the two pieces are indeed like night and day. "The Concerto for the Left Hand, in one movement, is very different [from the other]," the composer said in a 1931 interview. "In a work of this kind it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason I resorted to a style that is much nearer to that of the more solemn kind of concerto." He later wrote that it was the very limitations that had served as his inspiration.

**A Closer Look** The composer's own description of working within these strictures is elucidating:

A severe limitation of this sort poses a rather arduous problem for the composer. The attempts at resolving this problem, moreover, are extremely rare, and the best known among them are the Six Etudes for the Left Hand by Saint-Saëns. Because of their brevity and sectionalization, they avoid the most formidable aspect of the problem, which is to maintain interest in a work of extended scope while utilizing such limited means.

The fear of difficulty, however, is never as keen as the pleasure of contending with it, and, if possible, of overcoming it. That is why I acceded to Wittgenstein's request. ... I carried out my task with enthusiasm, and it was completed in a year, which represents a minimum delay for me. In contrast to the Piano Concerto in G major, first performed last year by Marguerite Long, which calls for a reduced orchestra, the Concerto for the Left Hand utilizes a full orchestral complement.

The work is divided into two parts that are played without pause. It begins with a slow introduction (*Lento*), which stands in contrast to the powerful entrance of Theme I; this theme will later be offset by a second idea (*Più lento*), marked *espressivo*, which is treated pianistically as though written for two hands, with an accompaniment-figure weaving about the melodic line. The second part is a scherzo (*Allegro*) based upon two rhythmic themes. [The first of these is marked by the descending parallel staccato chords in the piano.—Ed.] A new element suddenly appears in the middle, a sort of ostinato figure extending over several measures which are indefinitely repeated but constantly varied in their underlying harmony, and over which innumerable rhythmic patterns are introduced which become increasingly compact. This pulsation increases in intensity and frequency, and following a return of the scherzo, it leads to an expanded reprise of the initial theme

of the work and finally to a long cadenza, in which the theme of the introduction and the various elements noted in the beginning of the Concerto contend with one another until they are brusquely interrupted by a brutal conclusion.

The Concerto is indeed a work in which, as one writer has said, “a sense of the pianist in peril adds to the overall impact.” The difficulties of this piece are nerve-racking for both performer and audience; this tension is of course intentional. Even the brief jazz twists are wry and frightening rather than playful and fun, as they are in the G-major Concerto. And hints of an even darker world are to be found in allusions to the “Dies irae” chant and perhaps Liszt’s somber *Totentanz*.

—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.*

*Ravel composed his Piano Concerto for the Left Hand in 1930.*

*The French pianist Robert Casadesus was the soloist in the first Philadelphia Orchestra performances of the Left-Hand Concerto, in January 1947, with Eugene Ormandy on the podium. Most recently on subscription Alexandre Tharaud performed the work with Yannick Nézet-Séguin in April 2016.*

*The Philadelphia Orchestra, Casadesus, and Ormandy recorded the piece twice, in 1947 and 1960 for CBS.*

*Ravel’s score calls for solo piano, three flutes (III doubling piccolo), two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tam-tam, triangle, wood block), harp, and strings.*

*The Concerto runs approximately 20 minutes in performance.*

# The Music

## Symphony No. 3 (“Eroica”)

Ludwig van Beethoven

Born in Bonn, probably December 16, 1770

Died in Vienna, March 26, 1827



“In his own opinion it is the greatest work that he has yet written. Beethoven played it for me recently, and I believe that heaven and earth will tremble when it is performed.” Beethoven’s pupil Ferdinand Ries wrote this prescient statement in a letter to the publisher Nikolaus Simrock dated October 22, 1803. Ries also mentioned that his teacher was planning to name the new symphony “Bonaparte” in homage to Napoleon. As Beethoven scholar Lewis Lockwood has noted, “The story of Beethoven’s original

plan to dedicate the symphony to Napoleon, or name it for him, and his angry decision to tear up this tribute on hearing of Napoleon’s coronation as Emperor, is not a myth.” When Ries brought the news of Bonaparte’s coronation to Beethoven, his teacher cried out in fury, “Is he then, too, nothing more than an ordinary man! Now he will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others and become a tyrant!” Disillusioned, Beethoven changed the title of his work from “Bonaparte” to *Sinfonia Eroica composta per festeggiare il sovvenire di un grand Uomo* (Heroic Symphony composed to celebrate the memory of a great man).

Quite apart from Beethoven’s changing opinion of Napoleon, the story of the Symphony’s creation provides insight into the composer’s tenacious and economical creative process. During the winter of 1801, he composed a contredanse for use in Viennese ballrooms. Obviously pleased by this little piece, he reused it in his ballet, *The Creatures of Prometheus*, which premiered in March 1801. In late 1802 Beethoven came back to the contredanse melody, making it the basis of his Fifteen Variations and Fugue for piano, Op. 35, now known as the “Eroica” Variations. Finally, he used the theme and part of the piano variations in the variations that comprise the finale of the “Eroica” Symphony, Op. 55. This unpretentious dance tune thus provided the point of departure for one of the grandest symphonies ever written.

By the winter of 1803 Beethoven was working obsessively on the new symphony, which grew ever longer and denser. After the premiere the following year, the Viennese audience was stunned by the score’s power, length, and difficulty. By the time of its publication in 1806, however, it was celebrated as one of Beethoven’s finest achievements.

**A Closer Look** The “Eroica” Symphony begins (**Allegro con brio**) with two explosive and defiant chords. These two root-position triads in the main key of E-flat major contain within their structure the basis for the entire Symphony’s thematic material. The forward trajectory set in motion by these powerful opening salvos is sustained throughout the rest of this movement. All of the subsidiary themes are either obviously or subtly related to the first theme. This first movement represents a vast expansion of sonata form; its development section is remarkably protracted, complex, and highly dramatic. Even the movement’s coda—far from being a perfunctory closing “tail”—is so extended as to function as a second developmental section.

The Symphony’s second movement, the Marcia funebre (**Adagio assai**), caused the French composer Hector Berlioz to observe, “I know of no other example in music of a style wherein grief is so able to sustain itself consistently in forms of such purity and nobility of expression.” Beethoven cast this funeral march in a broad three-part formal design in which the opening theme returns as a refrain, similar to a rondo. The final passage of the second movement is harrowing in its pathos, as Berlioz stated, “When these shreds of lugubrious melody are bare, alone, broken, and have passed one by one to the tonic, the wind instruments cry out as if it was the last farewell of the warriors to their companions in arms.”

While the third movement Scherzo (**Allegro vivace**) begins quietly, the music builds volume inexorably as it hurtles forward. The accompanying Trio, by contrast, with its prominently featured three horns, is stately and heroic. The last movement (**Allegro molto**) features the theme and variations mentioned above. The finale begins with a precipitous onrush of energy. Immediately afterward, pizzicato strings quietly play the bass line of the main theme—itsself obviously related to the first movement’s opening theme. From this point onward, a series of ingenious variations appear in succession until an exuberant coda brings the “Eroica” to an exultant close.

In 1817, with all but the Ninth composed, Beethoven was asked by a friend to name the favorite among his eight symphonies. With “great good humor,” he replied, “Eh! Eh! The ‘Eroica.’”

—Byron Adams

*Byron Adams is emeritus distinguished professor of musicology at the University of California, Riverside. Both composer and musicologist, he specializes in French and British music of the 19th and 20th centuries. Among his publications are two edited volumes, Edward Elgar and His World (2007) and Vaughan Williams and His World (2023), which he co-edited with Daniel M. Grimley.*

*Beethoven composed his Symphony No. 3 from 1802 to 1803.*

*Fritz Scheel conducted the first Philadelphia Orchestra performances of the “Eroica,” in January 1903. Its most recent appearance on a subscription series was in April 2023, with Osmo Vänskä conducting. The work has become one of the most frequently performed pieces by the Orchestra, and it was chosen to be performed in memory of both Franklin Roosevelt and John Kennedy. Among the distinguished conductors who have led the Symphony with the Philadelphians are Leopold Stokowski, Willem Mengelberg, Clemens Krauss, Eugene Ormandy, Otto Klemperer, Fritz Reiner, Bruno Walter, Georg Solti, Daniel Barenboim, Claudio Abbado, Klaus Tennstedt, Riccardo Muti, Wolfgang Sawallisch, Christoph Eschenbach, Simon Rattle, Herbert Blomstedt, Christoph von Dohnányi, and Yannick Nézet-Séguin.*

*The Orchestra has recorded the “Eroica” three times: in 1961 with Ormandy for CBS, in 1980 with Ormandy for RCA, and in 1987 with Muti for EMI. A live performance from 2005 with Eschenbach is also currently available as a digital download.*

*The work is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.*

*Performance time is approximately 50 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

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

**Canon:** A device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts

**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

**Concertante:** A work featuring one or more solo instruments

**Contredanse:** The most popular French dance of the 18th century, in which couples face each other in two lines or a square, similar to a quadrille

**Dies irae:** Literally, day of wrath. A medieval Latin hymn on the Day of Judgement sung in Requiem Masses.

**Dissonance:** A combination of two or more tones requiring resolution

**Etude:** A study, especially one affording practice in some particular technical difficulty

**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

**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

**Meter:** The symmetrical grouping of musical rhythms

**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

**Ostinato:** A steady bass accompaniment, repeated over and over

**Pizzicato:** Plucked

**Quadrille:** Late 18th- and 19th-century dance for four couples in square formation

**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.).

**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.

**Solfège:** A system of teaching music that uses syllables instead of letter names to identify notes on a scale

**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.

**Staccato:** Detached, with each note separated from the next and quickly released

**Tonic:** The keynote of a scale

**Triad:** A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

**Trio:** A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con brio:** Vigorously, with fire

**Espressivo:** With expression, with feeling

**Lento:** Slow

**Presto:** Very fast

**Vivace:** Lively

## TEMPO MODIFIERS

**Assai:** Much

**Molto:** Very

**Più:** More



# Audience Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at [philorch.org/contactaudienceservices](http://philorch.org/contactaudienceservices).

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**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):**

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

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**PreConcert Conversations:** PreConcert Conversations are held prior to most

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**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.

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**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.

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