

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, November 7, at 7:00

David Kim Leader and Violin

Hai-Ye Ni Cello

Priscilla Lee Cello

Bach Brandenburg Concerto No. 3 in G major, BWV 1048

I. [no tempo indicated]

II. Adagio

III. Allegro

Vivaldi Concerto for Two Cellos in G minor, RV 531

I. Allegro

II. Largo

III. Allegro

Vivaldi *The Four Seasons*

1. *Autumn*, Concerto in F major, RV 293

a. Allegro

b. Adagio molto

c. Allegro

2. *Winter*, Concerto in F minor, RV 297

a. Allegro non molto

b. Largo

c. Allegro

3. *Spring*, Concerto in E major, RV 269

a. Allegro

b. Largo

c. Allegro

4. *Summer*, Concerto in G minor, RV 315

a. Allegro non molto

b. Adagio *alternating with* Presto

c. Presto

This program runs approximately one hour, 15 minutes, and will be performed without an intermission.

This concert is part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

This concert is part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

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Yannick Nézet-Séguin
Music & Artistic Director

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Photo: Pete Checchia



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. 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 14th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is esteemed by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

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, throughout the community, over the airwaves, and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary

contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Leader and Soloist



Violinist **David Kim** (James and Agnes Kim Foundation Chair) was named concertmaster of The Philadelphia Orchestra in 1999 and made his solo debut with the ensemble at the Mann Center in 2000. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from the Juilliard School of Music. His 2025–26 season includes solo and guest concertmaster engagements in Korea and Hong Kong; performances of the Tchaikovsky Concerto with The Philadelphia Orchestra during a subscription week

under guest conductor Rafael Payare, and concerto, recital, and chamber music appearances throughout North and South America. In the summer he returns to the Aspen Music Festival and School as both faculty and concertmaster, and he serves as concertmaster of the Mainly Mozart Festival All-Star Orchestra in San Diego.

Mr. Kim serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. Each year he presents master classes around the world at conservatories and schools such as the Australian National Academy of Music, the Curtis Institute of Music, the Juilliard School, the Shanghai Conservatory, and the Shepherd School of Music at Rice University. He also serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate. Mr. Kim will continue to appear as concertmaster of the nine-time Emmy Award–winning All-Star Orchestra on PBS stations across the United States and online at the Khan Academy. His first book, *The Audition Method for Violin*, was published by GIA Publications in 2022. This long-awaited collection of standard orchestral excerpts walks the reader through each work with his suggestions on execution, audition strategy, bowings, and fingerings. Mr. Kim has frequently appeared with famed modern hymn writers Keith and Kristyn Getty at venues such as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts, and Carnegie Hall. He is also a regular performer around the nation at events for ministries such as the Gathering, Illuminations, Missionary Athletes International, and Young Life.

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Gofriller from Venice, ca. 1735. He exclusively performs on and endorses Larsen Strings from Denmark. He is an avid golfer and outdoorsman.

Peter A. Benoliel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoliel joined the Philadelphia Orchestra Board of Directors in 1980 and served as chair from 1995 to 2000. His huge contributions to the Orchestra as a leader and philanthropist are paralleled only by his deep love for the violinists who help bring the famous Philadelphia Sound to the world.

Soloist

Pete Checchia



Hai-Ye Ni joined The Philadelphia Orchestra as principal cello at the beginning of the 2006–07 season after having served as associate principal cello of the New York Philharmonic since 1999. She first came into prominence after her critically praised New York debut at Alice Tully Hall in 1991, a result of her winning First Prize at the Naumburg International Cello Competition. Other awards include First Prize in the 1996 International Paulo Cello Competition in Finland, Second Prize in the 1997 Rostropovich Competition in Paris, and a 2001 Avery Fisher Career Grant.

In the summer of 2025, Ms. Ni performed at the Kingston Chamber Music Festival and the National Orchestral Institute at the University of Maryland. She also played Tchaikovsky's Roco variations with The Philadelphia Orchestra in Saratoga Springs. She made her solo debut with The Philadelphia Orchestra in 2010 and has appeared numerous times as soloist with the ensemble. Among the other ensembles with which Ms. Ni has appeared as soloist are the Chicago, San Francisco, Vancouver, Shanghai, Singapore, and Finnish Radio symphonies; the New York, Hong Kong, and China philharmonics; the Orchestre National de Paris; and the Vienna Chamber Orchestra. Her recital credits include the Kennedy Center for the Performing Arts, the Smithsonian Institute, Weill Recital Hall at Carnegie Hall, and the Wallace Collection in London. She has performed at festivals such as Ravinia, Marlboro, La Jolla SummerFest, Sarasota, Chamber Music Dolomiti (Italy), Kuhmo (Finland), Spoleto (Italy), and Aspen.

Ms. Ni's recent and upcoming performances include *The Lonely Camel Calf*, a new cello concerto by Yu Mengshi, at Bard College and Jazz of Lincoln Center and a trio concert at Zankel Hall at Carnegie Hall. Highlights of past performances include an all-Baroque concertos program with the Philadelphia Chamber Orchestra as soloist and conductor. She has been featured in *Strad* magazine, *Strings* magazine, and on NPR. Her 1998 debut solo CD on the Naxos label was named CD of the week by Classic FM London, and her CD *Spirit of Chimes* (Delos) featured music by Zhou Long. Ms. Ni served on the jury of Finland's V International Paulo Cello Competition in 2013 and has given master classes at the Curtis Institute of Music, the Mannes College of Music, the Manhattan School of Music, the Shanghai Conservatory, the Central Conservatory in Beijing, and Yong Siew Toh Conservatory in Singapore. Born in Shanghai, she began cello studies with her mother and at the Shanghai Conservatory. She continued her musical education with Irene Sharp at the San Francisco Conservatory, Joel Krosnick at the Juilliard School, and William Pleeth in London.

Soloist

Jessica Griffin



Associate Principal Cello **Priscilla Lee** joined The Philadelphia Orchestra at the start of the 2016–17 season. A 2005 Avery Fisher Career Grant recipient, she began studying at the age of five and made her solo debut in 1998 with the Los Angeles Philharmonic. A native of California, she studied with Ronald Leonard at the Colburn School of Performing Arts and in 1998 went on to the Curtis Institute of Music to study with David Soyer. In 2005 she received a Master of Music degree from the Mannes College of Music, where she studied with Timothy Eddy.

Ms. Lee has participated in the festivals of Marlboro, Santa Fe, Seattle, Delaware, St. Denis in Paris, Kingston, Lexington, and Taos. She was a member of Lincoln Center's Chamber Music Society Two from 2006 to 2009. She was a founding member of Trio Cavatina, a piano trio that won the Grand Prize at the 2009 Naumburg International Competition. The Trio made its debut at the New School and on Merkin Hall's Rising Star Series, along with Boston's famed Jordan Hall and Carnegie's Weill Recital Hall.

Ms. Lee was the principal cello of both Opera Philadelphia (2014–16) and the Chamber Orchestra of Philadelphia (2015–16). She resides in Bryn Mawr, Pennsylvania, with her husband, Philadelphia Orchestra violist Burchard Tang, and their two daughters. Tonight's concert marks her Philadelphia Orchestra solo debut.

Framing the Program

Parallel Events

1720

Vivaldi

Concerto for
Two Cellos

Music

A. Scarlatti
Concerto
grosso No. 1

Literature

Defoe
*Memoirs of a
Cavalier*

Art

Carriera
*Maria Josepha
of Austria*

History

Great Plague of
Marseille begins

1721

Bach

Brandenburg
Concerto No. 3

Music

Handel
Acis and Galatea

Literature

Montesquieu
Lettres persanes

Art

Watteau
*Pilgrimage to
Cythera*

History

Regular mail
service between
London and
New England

1725

Vivaldi

The Four Seasons

Music

Bach
*Anna Magdalena
Notebook*

Literature

Ramsay
*The Gentle
Shepherd*

Art

Canaletto
*Four Views of
Venice*

History

Peter the
Great dies

In 1721 J.S. Bach assembled six recent concertos in a handsome manuscript copy that he prefaced with an elaborate dedication to Christian Ludwig, the Margrave of Brandenburg, an enthusiastic music patron and collector. Bach had a good situation at the time, but he evidently was open to getting a better job. Although the margrave got some measure of immortality due to these concertos, Bach did not get a job from him. We hear the Third Concerto, the only one scored for strings and continuo alone.

Antonio Vivaldi was phenomenally prolific, composing in many genres, including dozens of operas, and writing more than 500 concertos. Only one of the concertos is scored for two cellos, which we hear tonight.

Among Vivaldi's wealth of music, four violin concertos stand out as his signature compositions: the collection published in 1725 as *The Four Seasons*. Unlike most nicknames applied to pieces that are later inventions unsanctioned by the composer, Vivaldi not only provided the titles himself but also poems running alongside the music that serve as a guide through the changes of the year.

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

Brandenburg Concerto No. 3

Johann Sebastian Bach

Born in Eisenach, March 21, 1685

Died in Leipzig, July 28, 1750



It is a great irony in Baroque music history that one of the most famous sets of instrumental concertos, the so-called Brandenburg Concertos by J.S. Bach, were never performed at the court in Brandenburg, nor were they originally written for that court. In 1721 Bach dedicated a very ornate and elaborately presented score of six concerto grossos to Christian Ludwig, the Margrave of Brandenburg, who, two years earlier, had made a vague request of Bach to see some of his music. It is quite probable that Bach intended this

collection of scores as a kind of job application, hoping to gain a position at the margrave's court in Berlin. But the score was never opened and sat unperformed on the margrave's shelf until his death. Bach was never offered a position in Berlin.

Works in Several Versions But this doesn't mean that the Brandenburg Concertos weren't performed during Bach's lifetime. In fact each of the six concertos in the set had been performed by the orchestra in Cöthen, where Bach was court composer and director of the orchestra from 1717 to 1723. Several of them are based on earlier works, and after he moved to Leipzig in 1723 he reworked a number of the concertos into cantata movements and other vocal and instrumental pieces. With several different versions of the concerto scores extant, each performed during Bach's lifetime, there are a variety of arrangements with legitimate claims to being "authentic." To make matters more interesting, the score sent to the Margrave of Brandenburg is riddled with errors and includes parts for instruments that were not part of the margrave's band of musicians, so even that famous score cannot be considered definitive.

Since these works emerged for the most part from Bach's years in Cöthen and were almost certainly all played there as courtly entertainments for the prince during his Sunday evening concerts, these six concertos give a very accurate picture of the musical performances and practices at Cöthen during Bach's tenure. Detailed records were kept regarding musician payments, and so it is possible to reconstruct the make-up and instrumentation of that ensemble from week to week, and even to speculate when they may have performed each of the concertos.

While in Cöthen, Bach had at his disposal a relatively large orchestra of up to 18 musicians. The ensemble did not include horn players, but on numerous occasions traveling horn players were hired to play the horn parts in Bach's compositions. Most of the full-time

musicians were trained in Berlin and were performers of the highest order. Bach himself played lead viola in the ensemble and directed the group from the viola desk.

The size and variety of the orchestra at Cöthen is reflected in the instrumentation of these six concertos, each of which is scored for a different ensemble. They are all concerto grossos in the sense that the music juxtaposes a small ensemble of soloists (or concertino) against a larger group (the ripieno), but Bach's scoring is so chamberistic that the division between soloist and ensemble is very fluid, and at times almost moot. These are not the same kind of concerto grossos as, for example, those written by Vivaldi or Corelli, where the division is much clearer. It seems to have been Bach's purpose to demonstrate the remarkable variety of instrumental combinations, timbres, and textures possible within the chamber concerto genre.

A Closer Look The Concerto No. 3 in G major (BWV 1048) is scored entirely for strings and continuo, with three violins, three violas, three cellos, and harpsichord. Each of the string groups functions as a concertino or solo group, but also combine to constitute the complete ripieno. This demonstrates perfectly Bach's blurring of the division between groups, allowing each instrument to perform multiple functions in the texture.

The first movement (without tempo indication but performed *Allegro*) blends concerto form with a rondo principle. In Baroque concerto form, the ripieno main theme alternates with contrasting episodes for the concertino. It is the persistent return of the main theme (or fragments of it) that creates a resemblance to rondo form, but the rondo elements are obscured behind a sophisticated surface texture and archaic antiphonal writing. The strongest suggestion of rondo influence is the appearance of a new tutti theme in the middle of the movement.

The slow movement (**Adagio**) is notated in the score as nothing more than a two-chord Phrygian cadence, a common final cadence in minor-key works of the Baroque period. Some scholars suggest that Bach meant this as an opportunity to improvise a slow movement by providing the last two chords as a suggested conclusion. Others treat it as simply a break in momentum between two fast movements, and not something to be elaborated upon too extensively. For the **Allegro** finale, which also blends rondo and concertante techniques, Bach writes a lively perpetuum mobile with the triplet feel of a gigue.

—Luke Howard

Luke Howard is associate director of the School of Music at Brigham Young University, and for many years wrote program notes for The Philadelphia Orchestra, the Aspen Music Festival, and Utah Opera. His research focuses on classical music in popular culture and the reception histories of well-known concert works.

Bach composed his Brandenburg Concerto No. 3 around 1721.

The first Philadelphia Orchestra performances of the Concerto No. 3 were in October 1913 with Leopold Stokowski. Most recently on subscription it was heard in November 2022 with Nicholas McGegan.

The Third Concerto is scored for harpsichord and strings.

Performance time for the Third Concerto is approximately 11 minutes.

The Music

Concerto for Two Cellos *The Four Seasons*

Antonio Vivaldi

Born in Venice, March 4, 1678

Died in Vienna, July 28, 1741



The way to have good ideas, as the Nobel Prize chemist Linus Pauling used to say, is to have lots of ideas. Few composers can begin to match the sheer volume of Antonio Vivaldi's oeuvre, much less its peerlessly consistent quality. In addition to 50 operas, 150 vocal works, and more than 100 solo sonatas, the Venetian cleric and composer known as the "Red Priest" (because of his hair) wrote more than 500 concertos, for all manner of solo instruments. Considering the lightning speed at which they must have been written, it is amazing

that so many are absolutely first-rate pieces of music. Despite the fact that even during his lifetime Vivaldi was criticized for assembly-line-style composition (the same trait that gave rise, more recently, to the quip that he "wrote the same concerto 500 times"), a large percentage of these works have stood the test of time. Like his younger contemporary Handel, Vivaldi was born with an extraordinary facility: He could compose a piece faster than others could copy it.

But this is not to denigrate the abundance of felicities in his output. The variety of instrumental ensembles is fascinating enough: In addition to 250 concertos for solo violin, there are works for oboe, bassoon, flute, recorder, cello, viola d'amore, mandolin, lute, and sundry other instruments. There are also some 80 ensemble concertos for two or more soloists, cast in various combinations. Vivaldi was one of the founders of the concerto genre itself—not least because his works exerted such a profound influence on contemporaries such as Handel and J.S. Bach.

A Closer Look: Concerto for Two Cellos Among his 52 known double concertos (which include pieces for violins, oboes, mandolins, even horns), there is only one for two cellos. The work known today as RV 531 ("R" stands for Ryom, the cataloguer of Vivaldi's works) probably arose during the composer's most productive decades (1710–30), during which he taught music at a girl's school, traveled as a concert violinist, and composed like crazy.

This G-minor Concerto is a dynamic, solidly built work in three movements that features two vigorous and completely equal solo parts. The first movement (**Allegro**) begins with the soloists, accompanied only by continuo instruments; tension is built through the conventional Baroque means of alternating ripieno (full orchestra) with passages for the soloists. The central slow movement is a brief (16 measures) duet for soloists and continuo

whose cantabile lyricism reminds us of the central importance that opera always played in the life of a composer such as Vivaldi. The triple-meter **Allegro**, serious and motoric, brings the work to a dashing, driving close.

A Closer Look: *The Four Seasons* The idea of depicting the seasons through music did not originate with Vivaldi. Spring's sensuous languor and winter's icy chill had been favorite topics of the Renaissance madrigalists centuries earlier. But the notion reached one of its most eloquent expressions in the four concertos that constitute what Vivaldi called *The Four Seasons*. Since 1725, when these works first appeared in print in Amsterdam, dozens of composers have followed suit, not only in works intended to depict all four seasons (an oratorio by Haydn, a piano suite by Tchaikovsky, a ballet by Glazunov), but also in compositions that characterize the mood or activities of a single season (Berlioz's *Les Nuits d'été*, Schumann's "Spring" Symphony, Stravinsky's *The Rite of Spring*, Copland's *Appalachian Spring*, Grieg's *In Autumn* Overture).

Vivaldi's set of four concertos remains among the most popular of these—indeed, among the most celebrated programmatic music of all time. They were initially published as part of the composer's Op. 8, a set of 12 concertos released in 1725 as *The Contest of Harmony and Invention*. The provocative title hinted at the composer's challenge of creating works that were musically powerful but also poetically interesting. The concertos bore colorful titles, including not only the names of the four seasons (for the first four concertos), but others such as "The Hunt," "The Storm at Sea," and "Pleasure." Dedicated to Count Václav Morzin of Bohemia, a frequent visitor to Venice, Op. 8 contains some of the most dazzling instrumental music of the Baroque era.

For the publication of *The Four Seasons*, Vivaldi appended a poem for each of the concertos; though the verses are not signed, many scholars have assumed that they are from Vivaldi's own pen, largely because of the meticulous detail with which the programmatic elements of the poetry follow the musical events of the concertos. Vivaldi's expression of the mood of each season is quite ingenious, in fact, and even led him to a new approach to the ritornello concerto (a term chosen to describe the manner in which full-orchestra material returns again and again, lending cohesiveness to an otherwise fairly fluid design). The orchestral tutti are often used to depict the overall mood of the season (such as the frozen landscape at the beginning of "Winter," or the melting heat of "Summer"), while the soloistic passages evoke more specific elements, such as the bird songs at the opening of "Spring," or the Bacchic harvest-revelry at the opening of new wine, as expressed in the opening solo passagework of "Autumn."

—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.

“Autumn”

The peasant celebrates with song and dance
his joy in a fine harvest
and with generous draughts of Bacchus’ cup
his efforts end in sleep.

Song and dance are done,
the gentle, pleasant air
and the season invite one and all
to the delights of sweetest sleep.

At first light a huntsman sets out
with horns, guns, and dogs,
putting his prey to flight and following its tracks;
terrified and exhausted by the great clamor
of guns and dogs, wounded and afraid,
the prey tries to flee but is caught and dies.

“Spring”

Spring has come, and joyfully
the birds welcome it with cheerful song,
and the streams, at the breath of zephyrs,
flow swiftly with sweet murmurings.
But now the sky is cloaked in black
and thunder and lightning announce themselves;
when they die away, the little birds
turn afresh to their sweet song.

Then on the pleasant flower-strewn meadow,
to the gentle rustle of the leaves and branches
the goatherd rests, his faithful dog at his side.

To the rustic bagpipe’s gay sound,
nymph and shepherd dance beneath
the fair spring sky in all its glory.

“Winter”

To shiver icily in the freezing dark
in the teeth of a cruel wind,
to stamp your feet continually,
so chilled that your teeth chatter.

To remain in quiet contentment by the fireside
while outside the rain soaks people by the hundreds.

To walk on the ice, with slow steps
in fear of falling, advance with care.
Then to step forth strongly, fall to the ground,
and again run boldly on the ice until it cracks
and breaks;
to listen as from the iron portals
winds rush from south and north,
and all the winds in contest;
such is winter, such the joys it brings.

“Summer”

In the torrid heat of the blazing sun,
man and beast alike languish, and even the pine
trees scorch;
the cuckoo raises his voice, and soon after
the turtledove and finch join in song.
Sweet zephyrs blow, but then
the fierce north wind intervenes;
the shepherd weeps, anxious for his fate
from the harsh, menacing gusts.

He rouses his weary limbs from rest
in fear of the lightning, the fierce thunder
and the angry swarms of gnats and flies.

Alas! his fears are justified,
for furious thunder irradiates the heavens,
bowing down the trees and flattening the crops.

The Concerto for Two Cellos was composed around 1720 and The Four Seasons was published in 1725.

The first, and only other, appearance of the Concerto on an Orchestra program was in June 1996 at the Mann Center, with Principal Cello William Stokking and Bobby McFerrin, who not only conducted the piece but also performed the second cello part as a vocalist. Carlo Maria Giulini led the first Philadelphia Orchestra performances of the complete Four Seasons in December 1973; Norman Carol was the soloist. Eugene Ormandy and violinist Anshel Brusilow premiered three of the four movements with the Orchestra: “Spring” in March 1960, “Summer” in April 1960, and “Autumn” in December 1959. “Winter” was first performed in January 1958, with Ormandy and Jacob Krachmalnick. Most recently on subscription the complete piece was performed in February 2024, with Concertmaster David Kim and Xian Zhang.

Ormandy, Brusilow, and the Orchestra recorded the complete Four Seasons in 1959 for CBS.

The score for the Concerto for Two Cellos calls for solo cellos, harpsichord, and strings, and the score for The Four Seasons calls for solo violin, harpsichord, strings.

The Concerto runs approximately 10 minutes and The Four Seasons runs approximately 40 minutes in performance.

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Musical Terms

GENERAL TERMS

Antiphonal: Works in which an ensemble is divided into distinct groups, performing in alternation and together

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio
BWV: The thematic catalogue of all the works of J.S. Bach. The initials stand for Bach-Werke-Verzeichnis (Bach-Works-Catalogue).

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

Cantata: A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chord: The simultaneous sounding of three or more tones

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

Concertante: A work featuring one or more solo instruments

Concerto grosso: A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

Contrapuntal: See counterpoint

Counterpoint: The combination of simultaneously sounding musical lines

Dissonance: A combination of two or more tones requiring resolution

Gigue: A Baroque instrumental dance, written in a moderate or fast tempo

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

Madrigal: A vocal setting of a short lyric poem, in from three to eight parts, contrapuntal

Meter: The symmetrical grouping of musical rhythms

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

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.

Perpetuum mobile: A title sometimes given to a piece in which rapid figuration is persistently maintained

Phrygian mode: One of the musical scales of the Medieval and Renaissance periods, before the major and minor scales came to prominence

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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.).

RV: The thematic catalogue of all the works of Vivaldi, first compiled by Peter Ryom

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

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

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

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

Triplet: A group of three equal notes performed in the time of two

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Cantabile: In a singing style, lyrical, melodious, flowing

Largo: Broad

Presto: Very fast

TEMPO MODIFIERS

Molto: Very

Non molto: Not very

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Please visit ensembleartsphilly.org/tickets-and-events/ticket-information for information on Audience Services and Box Office hours and locations.

On concert dates (two hours before concert time and through intermission), the Box Office will be located at:

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.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Visit us online at philorch.org.

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

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

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket holders,

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

Lost and Found: Please call 215.670.2321.

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

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