

2025–2026
Perelman Theater

Calilee Chamber Orchestra

Wednesday, November 19, at 7:30

Salcem Ashkar Conductor
Bruce Liu Piano

Elkhater *Nocturnal Whispers*

Mozart Piano Concerto No. 23 in A major, K. 488
I. Allegro
II. Adagio
III. Allegro assai

Intermission

Mendelssohn Symphony No. 3 in A minor, Op. 56 (“Scottish”)
I. Andante con moto—Allegro un poco agitato—Assai animato—Andante come I—
II. Vivace non troppo—
III. Adagio—
IV. Allegro vivacissimo—Allegro maestoso assai

This program runs approximately 2 hours.

This concert is sponsored by **Dean S. Adler and Susanna Lachs Adler**.



Galilee Chamber Orchestra

Founded by Polyphony Education in 2012, the Galilee Chamber Orchestra broke ground as the first professional orchestra in Israel composed of Arab and Jewish musicians. The ensemble integrates exceptional young musicians with leading members of Israeli orchestras to provide a fresh sound and a unique energy to its audience. The orchestra performs often in Israel. It has also completed tours in Europe and America, with performances in prestigious venues including Carnegie Hall, Koerner Hall in Toronto, the Konzerthaus Berlin, and the Christuskirche in Hannover, as well as at the Osnabrück Music Festival and the Rheingau Music Festival. The ensemble has performed with world-renowned musicians including violinist Joshua Bell, cellist Lynn Harrell, and pianist Andrés Schiff. Intending to bring classical music to peripheral areas, the orchestra and its members participate in the educational programs of Polyphony—a non-profit that aims to bridge the divide between Arab and Jewish communities in Israel through classical music—and perform in schools and kindergartens throughout the year. The Galilee Chamber Orchestra is making its first appearance in Philadelphia.

Polyphony Education

Polyphony Education seeks to transcend entrenched cultural and social barriers between Arab and Jewish communities in Israel through classical music and other related art forms. We are committed to building a common future based on empathy, equality, mutual respect, and partnership. In our work we strive to exemplify—if only on a small scale—the everyday and enduring value of coexistence. We aspire for our message to resonate both locally and internationally, reinforcing faith in the possibility of peace.

Over the past 12 years, we have developed a pioneering, multi-tiered program that engages diverse age groups and communities. Our initiatives include the Alhan K–6 music appreciation curriculum, the Polyphony Conservatory in Nazareth, the Music and Society Seminar, the Galilee Chamber Orchestra, and the Liturgical Festival in Nazareth.

Galilee Chamber Orchestra Statement

We, the members of the Galilee Chamber Orchestra, Arab and Jewish Israelis alike, stand united on this stage as our region endures continued tragedy and relentless suffering that impact all our lives. As individuals, representing no political entity, and only representing ourselves, we strive to continue the work we began over a decade ago, even in moments that may make us feel helpless.

Our collective endeavor serves a higher purpose: music. We believe that music is both transformative and intrinsically humane, embodying the essence of humanistic values.

Tonight, and at every performance, we steadfastly reaffirm the values that have defined our mission and brought us together from the beginning. We are committed to building a common future based on empathy, equality, mutual respect, and partnership. In our work together we strive to exemplify—if only on a small scale—the everyday and enduring value of coexistence.

We refuse to accept a reality of unending war and we believe in the viability of a peaceful resolution where Israelis and Palestinians can live side by side in dignity, security, and prosperity.

Galilee Chamber Orchestra

First Violins

Guy Figer[^]
Hisham Khoury+
Eesa Khoury
Ibrahim Boulos
Elias Elias
Yanal Khoury
Yuval Shem-Tov
Dana Ilcimi

Second Violins

Etien Meneri*
Nasif Francis
Daniel Pukach
Shaden Nahra
Adi Ivgi
Nabeeh Bawardi
Jerjes Saleh

Violas

Doron Alperin*
Alla Frimstein
Yoav Yatskan
Phoebe Kamhawi
Idan Hayat
Maria Saleh

Cellos

Hila Karni*
Udi Bar-David
Genwa Khazin
Botrus Saleh

Basses

Maayan Beider*
Yuval Atlas

Flutes

Philipp Jundt*
Nardin Ballan

Oboes

Svetlin Doychinov*
Shahem Barhum

Clarinets

Moran Katz*
Samir Graieb

Bassoons

Oleksiy Zakharov*
Daniel Meridor

Horns

Kyle Hoyt*
Gaia Reemy
Itamar Leshem
Ruth Varon

Trumpets

Raz Arad*
Dan Varon

Timpani

Omri Blau

+Concertmaster for Elkhater
and Mozart

[^]Concertmaster for Mendelssohn
*Principal Player

Conductor

Neda Anarce



Saleem Ashkar made his Carnegie Hall debut at the age of 22 and has since gone on to establish an exciting international career. In the 2025–26 season he returns to the Württembergische Philharmonie Reutlingen with Ariane Matiakh; appears in recital at Queen’s Hall in Copenhagen for the second of a two-part Schumann Cycle and at the Rudolfinum Dvořák Hall in Prague; and continues his collaboration with Ms. Matiakh, making his debut with the Philharmonie Zuidnederland. Recent concerto highlights include appearances with the Orchestre National de Lyon; the

Milwaukee, St. Louis, Bamberg, Gävle, and Polish National Radio symphonies; the Orquesta de Valencia; the Konzerthausorchester Berlin; and the Brussels and Copenhagen philharmonics.

In parallel with his career as a pianist, Mr. Ashkar has developed a growing presence as a conductor. He led the Salzburg Camerata and the Kammerakademie Potsdam on a tour of Germany and conducted the Bergen Philharmonic and the Norwegian Chamber Orchestra in programs featuring works by Mozart and Schumann. He works regularly with the Jerusalem Symphony, where he has conducted major symphonic repertoire including Mahler’s Symphony No. 1, Berlioz’s *Symphonie fantastique*, and the complete works for piano and orchestra by Liszt. Other engagements include the Leipzig Radio Orchestra in a Shostakovich program; the Berlin Konzerthaus Chamber Orchestra; the Württemberg Philharmonic for a Beethoven program; and a joint concert with the Orchestre National de Lyon and the Galilee Chamber Orchestra.

Mr. Ashkar has worked extensively as a conductor and soloist with the Galilee Chamber Orchestra, formed of young and professional musicians to encourage collaboration between the Arab and Jewish communities in Israel. In addition to tonight’s performance, he and the orchestra, along with pianist Bruce Liu, return to Carnegie Hall and perform in Gainesville, Florida, on this tour, which follows their debut United States tour in March 2022 with violinist Joshua Bell as soloist. Other recent engagements include a highly acclaimed European tour, with performances at the Konzerthaus Berlin, the Rheingau Music Festival, Bachfest Leipzig, the Elbphilharmonie Hamburg, and in Madrid. Mr. Ashkar’s most recent recording for Decca Records is the complete Beethoven piano sonata cycle, which spans six discs. Previous recordings include the Mendelssohn piano concertos with the Leipzig Gewandhaus and Riccardo Chailly and Beethoven’s First and Fourth Concertos with the NDR Elbphilharmonie and Ivor Bolton. Mr. Ashkar is professor of piano and director of the keyboard program at Brown University.

Soloist

Barrek Barezek



Pianist **Bruce Liu** is First Prize winner of the 18th International Chopin Piano Competition held in 2021 in Warsaw. High in demand, he has performed with many of the world's finest ensembles including The Philadelphia Orchestra and the Boston, London, and Vienna symphonies with conductors including Yannick Nézet-Séguin, Manfred Honeck, Paavo Järvi, Antonio Pappano, Lahav Shani, and Dalia Stasevska. Recent performance highlights include his BBC Proms debut with the Philharmonia Orchestra and Santtu-Matias Rouvali, the Chicago Symphony with Marin Alsop

at Ravinia, and European tours with the China National Centre for the Performing Arts Orchestra and Myung-Whun Chung and the Royal Philharmonic with Vasily Petrenko.

In addition to tonight's performance, highlights of Mr. Liu's 2025–26 season include several major international tours including Japan with the Bavarian State Opera Orchestra and Vladimir Jurowski, China with the Staatskapelle Dresden and Daniele Gatti, and Germany, Austria, Belgium, and Paris with the City of Birmingham Symphony and Kazuki Yamada. As a spotlight artist with the Toronto Symphony, he appears multiple times in the season to collaborate with Franz Welser-Möst and Gustavo Gimeno. As an active recitalist, he has performed at major concert halls such as the Concertgebouw in Amsterdam, Wigmore Hall in London, and the Philharmonie in Paris. This season he gives recital debuts at Berlin's Philharmonie and the Lyon Opera House and returns to Carnegie Hall, the Musikverein in Vienna, and major venues in Italy and Japan. He appears at various international festivals, including Edinburgh, Ruhr, Verbier, La Roque-d'Anthéron, Rheingau, Aspen, and Tanglewood.

An exclusive recording artist with Deutsche Grammophon, Mr. Liu was awarded Opus Klassik's "Young Talent of the Year" prize in 2024 for his debut studio album, *Waves*. His second studio album, featuring Tchaikovsky's *Seasons*, was released in November 2024 to rave reviews. Born in Paris and raised in Montreal, his artistry reflects his multicultural heritage, blending European refinement, North American dynamism, and the long tradition of Chinese culture. He studied with Richard Raymond and Dang Thai Son.

Framing the Program

Parallel Events

1786

Mozart

Piano Concerto
No. 23

Music

Dittersdorf
*Doktor und
Apotheker*

Literature

Bourgoyne
The Heiress

Art

Goya
The Seasons

History

Daniel Shays
Rebellion in
Massachusetts

1842

Mendelssohn

Symphony No. 3

Music

Glinka
*Ruslan and
Lyudmila*

Literature

Longfellow
Poems of Slavery

Art

Turner
Snowstorm

History

Treaty of
Nanking ends
Opium War

The Galilee Chamber Orchestra is a groundbreaking ensemble, the first professional orchestra in Israel comprising Jewish and Arab musicians. The concert tonight opens with a work that the ensemble commissioned from Nizar Elkhatir. The composer remarks that “*Nocturnal Whispers* is a contemporary symphonic poem that explores fleeting nighttime impressions—scenes without drama, where emotion hovers in stillness.”

Even if Mozart did not invent the piano concerto, he was without doubt the composer who made the genre matter and whose prodigious works remain at the center of the standard repertoire. In early 1786, while writing *The Marriage of Figaro*, Mozart rapidly composed three piano concertos to perform at a series of Lenten concerts. Tonight, we hear the second of them, the radiant Concerto in A major, K. 488.

Mendelssohn’s Symphony No. 3 is known as the “Scottish,” which is how the composer referred to it in letters, although not in the actual score. In fact, it is the last of his five symphonies; because two others were published later, the chronology is confused. The Symphony offers a brilliant musical travelogue of Mendelssohn’s long-lasting impressions of Scotland, where he visited as a young man.

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The Music

Nocturnal Whispers

Nizar Elkhater

Born in Lod, Israel, January 1, 1985

Now living in Frankfurt



Nizar Elkhater has devoted his career to the idea that music can be a unifying force. “The beauty and power of music is that it overcomes borders and differences,” said the pianist, composer, conductor, and educator. “It brings people together to appreciate what we have in common, and to use that to build networks and bridges between all people—toward making the world a more accepting place.”

Elkhater was born in Lod, a culturally diverse town southeast of Tel Aviv that includes Jewish, Arabic, Christian, and Bedouin populations. He is the eldest of six children; his father was a craftsman, his mother a teacher. The boy showed exceptional early promise at the piano and began study with Lotfi Elhisain and later with Malka Mevorach at the Israel Conservatory of Music. By age 12 he was composing short pieces for piano. He studied composition with Ronen Shapiro and at age 16 presented the premiere of his First Piano Concerto with a youth orchestra. He earned his bachelor’s and master’s degrees at the Jerusalem Academy of Music and Dance and in 2021 began a Ph.D. program at Bar-Ilan University.

A Musical Entrepreneur Elkhater has shown himself to be a motivated organizer and musical entrepreneur. In 2012 he founded Abaad, a chamber ensemble that sought to explore the intersection of classical music and various Eastern styles. “I hope to continue to build on this ensemble and construct an orchestra,” he said, “and to create opportunities for talented musicians to actually have a career in music and further develop their musical talents.”

In 2014 he established the Harmonika Association, a nonprofit organization devoted to making music education more accessible to Israel’s underserved populations. “Communities in the north, as well as Bedouin communities ... lack access to important resources,” Elkhater has said. “I am working to bring them music, through lessons or recitals, basically any way I can.” This initiative offers instruction in violin, oud, percussion, and other instruments, and it has given life to orchestras, choirs, and other community ensembles.

From 2018 to 2020 Elkhater was director of the Abdaa branch of the Jerusalem Academy’s Conservatory, and from 2019 to 2021 he served as musical coordinator for the Ministry of Culture’s initiative Culture for the Periphery. He has hosted a podcast, *Alhan*, exploring narratives behind Arabic music, and he has taught at the Jerusalem Academy of Music and Dance, Ono Academic College, and the Alsheikh Center for Traditional Music.

Elkhater is active as a conductor, pianist, and arranger—in the classical world and in collaboration with popular and folkloric musicians. He has performed at events and festivals throughout Israel and has conducted orchestras at festivals and venues in Italy, Spain, Germany, England, Croatia, Lithuania, Cyprus, and Austria.

Among his prizes are the Musician Excellence Award from the Jerusalem Academy and the 2021 Prime Minister's Prize for Composers. In 2022 his music was included in a program of the Jerusalem International Dance Festival. His compositions have begun to gain traction internationally. In 2022 the *Mediterranean Suite* received its premiere at the Vatican, and the following year the Jerusalem Symphony Orchestra recorded his *Gift to Vietnam*.

A Closer Look Elkhater's music is characterized by an accessible harmonic style, a strong structural sensibility, and an approach to melody that seeks to join classical and Arabic musical traditions. His works appear in a variety of contexts: *Libayrout*, for example, is an arrangement of Joaquín Rodrigo's music, with lyrics by Joseph Harb; it was performed in 2021 by vocalist Maria Jubran and the Jerusalem Symphony Orchestra.

Other orchestral works include *Spring in the East* for string orchestra and four pianos (2020), *Concertino: The Duke and Others* (2021), and *Psalm: Zabour* (2021). He has also written chamber works (*Mowashah Andalusian*, 2016; *Samai Hijaz*, 2018; Woodwind Trio, 2018), song cycles (*Journey to Chaos*, 2019; *Soft Rain*, 2020), and piano music (*A Night with Cleopatra*, 2010; *Waltz Andalus*, 2014; *Intermezzo*, 2021).

Nocturnal Whispers was commissioned by the Galilee Chamber Orchestra as part of the Tsadik Prize for Composers, awarded to Elkhater. The composer has written the following about the piece:

Nocturnal Whispers is a contemporary symphonic poem that explores fleeting nighttime impressions—scenes without drama, where emotion hovers in stillness. Subtle echoes of Mediterranean heritage emerge through texture and mood rather than direct reference. Romantic and modernist languages intertwine as the music drifts between shadow and reflection, eventually dissolving into a quiet emotional convergence. It is less a narrative and more a sonic meditation on memory, presence, and the elusive nature of meaning.

—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.

Nocturnal Whispers was composed in 2024.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion (drum set, ride cymbal), and strings.

Performance time is approximately nine minutes.

The Music

Piano Concerto No. 23

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791



Mozart's mature piano concertos are often characterized as "operatic," for their approach to melody and texture seems to borrow from principles the composer learned in writing stage music. Since the Classical concerto is partly a historical descendant of the concertante aria of the Baroque, an 18th-century concerto movement often resembles an aria—with the soloist in the role of protagonist, and with the interplay of solo and ensemble akin to the dramatic unfolding and "character development" found in operatic scenes. Mozart's piano

concertos of the 1785–86 season illustrate this analogy neatly, and perhaps for this reason his operas and mature concertos are often discussed together. Both genres seemed to have brought out the very best in him: dazzling cantabile, dense wit, and a sharp sense of drama.

Three Masterful Works At the same time that he was working on *The Marriage of Figaro* (from late 1785 to April 1786), Mozart was also writing three masterly piano concertos, now known as K. 482, 488, and 491. Each of these three works contains the same melodic sophistication and harmonic subtlety that make *Figaro* the composer's most rewarding opera. "They are compositions which I keep for myself, or for a small circle of music-lovers and connoisseurs," wrote the composer to one of his patrons, in a letter accompanying gift-copies of the three concertos, "who promise not to let them out of their hands." Indeed, these were works for sophisticates, for music-lovers of refined tastes and sensibilities.

Mozart wrote the concertos to play in Vienna on his own series of Lenten subscription concerts during the spring of 1786. What a treat for the handful of connoisseurs fortunate enough to get tickets to these: the chance to hear one of the great piano virtuosos of his era performing premieres of his own works. Though we are uncertain which of these concerts contained which particular concertos, we are amply informed, through contemporary accounts, as to Mozart's artistry at the keyboard. "I had never heard anything so great or so wonderful," wrote the music-lover Ambros Rieder. "Such bold flights of fancy, which seemed to attain the highest regions, were like a marvel and a delight to even the most experienced of musicians. Even to this day, although a very old man, I can still hear those heavenly harmonies, and I die in the firm conviction that there has only been one Mozart."

The A-major Concerto, K. 488—the manuscript of which the composer dated March 2, 1786—remains one of Mozart's most deservedly popular works, partly because of its amazing abundance of themes. His choice of the "soft" key of A major, uncommon for

piano concertos, facilitates the use of clarinets in A to fill the lines normally reserved for oboes—lending the texture a rich, burnished sound.

A Closer Look The first three chords of the Concerto establish a surprising harmonic interest that immediately sparks the listener’s curiosity; this sense of suspense hardly lets up during the entire length of the delicately crafted **Allegro**. The piano, entering with a presentation of the same piquant opening subject, leads the proceedings with a virtuosity that is rarely showy, but instead poised and tranquil. The second movement **Adagio** is a passionate siciliano-style dance, cast in the unusually serious key of F-sharp minor; its dramatic, long-breathed opening theme is one of Mozart’s most genuinely tragic melodies. A similarly fecund array of melodies tumbles out in the **Allegro assai** finale, a dashing sonata-rondo with enough insouciant wit to dispel most of the Allegro’s ponderous uncertainty and the Adagio’s obscurity.

—Paul J. Horsley

Mozart’s A-major Concerto, K. 488, was composed in 1786.

The score calls for solo piano, flute, two clarinets, two bassoons, two horns, and strings.

Performance time is approximately 25 minutes.

The Music

Symphony No. 3 (“Scottish”)

Felix Mendelssohn

Born in Hamburg, February 3, 1809

Died in Leipzig, November 4, 1847



In the mid-19th-century musical “War of the Romantics,” the “progressive” composers, notably Berlioz, Liszt, and Wagner, championed programmatic approaches. The “conservatives,” preeminently Mendelssohn, Schumann, and Brahms, were content to further develop Classical traditions. In large measure this opposition related to genre and form, somewhat less to music’s relationship to the extra-musical. No one denied that music was connected to life or that it could convey emotions. But while the “New German” camp concentrated on writing operas and single-movement program music, their opponents produced multi-movement orchestral and chamber works, usually without titles or realistic effects. They were inclined to Beethoven’s famous declaration concerning his “Pastoral” Symphony, that it was “more an expression of feeling than painting.”

Mendelssohn’s Symphonies After dispatching 12 youthful string symphonies by the age of 14, Mendelssohn composed five mature ones for full orchestra. (The numbering does not reflect their chronology due to the posthumous publication of two of them.) These symphonies are less “absolute” than Brahms’s austere four, which give few clues to any extra-musical connections. Mendelssohn wrote his Symphony No. 1 in C minor (1824) at age 15, initially labeling it *Sinfonia XIII*. His Second Symphony, the “Lobgesang” (Hymn of Praise, 1840), descends from Beethoven’s Ninth by employing an extended choral finale setting biblical verses. The Third Symphony (1842) we hear tonight was actually the last one that Mendelssohn completed and was connected with early travels to Scotland, just as the Fourth (1833) related to time he spent soon thereafter in Italy. The Fifth Symphony (1830) is known as the “Reformation,” inspired by the 300th anniversary of the Augsburg Confession, a crucial document connected to the founding of the Lutheran Church.

When Mendelssohn, who was a great pioneering conductor, led the 1842 premiere of the Third Symphony in Leipzig with his Gewandhaus Orchestra he did not divulge a title, nor did he indicate one in the manuscript or published score, although he referred to it as the “Scottish” in letters. Schumann, a good friend, wrote an infamous review in which he confused the piece with the unpublished “Italian” Symphony, finding in the opening “ancient melodies sung in lovely Italy” and that Mendelssohn “places us under the heaven of Italy.”

Fruits of a Grand Tour In 1829 the 20-year-old Mendelssohn was already a greatly accomplished artist when he embarked on a nearly five-year “Grand Tour” of Europe. In addition to being a virtuosic piano prodigy, the precocious youth had already composed dramatic pieces, symphonies, and concertos; chamber and piano music; and such staggering masterpieces as the Octet and *A Midsummer Night’s Dream* Overture. His financially

comfortable parents insisted that he make an extended tour of the Continent, during which time he rubbed shoulders with Europe's leading artistic and intellectual figures. Just as important as whom he met and what he heard were the impressions of the sights he saw. Mendelssohn recorded those impressions in a variety of artistic media: in marvelously vivid letters, in accomplished drawings, and, of course, in music.

The exact chronology of the “Scottish,” generally considered his symphonic masterpiece, is unclear as it dates back to near the start of his tour, with his first trip to England, a country that embraced him and to which he returned many times. After giving several concerts, conducting his First Symphony among other works, the 20-year-old embarked on a vacation to Scotland in July. He visited Holyrood Palace in Edinburgh, where Mary, Queen of Scots, had lived, and remarked in a letter to his parents: “I believe I found today the beginning of my ‘Scottish’ Symphony.” He lost the thread, however, when he moved on to sunny Italy, remarking “Who can blame me if I am unable to put myself back into the foggy mood of Scotland?” He returned to the project in Berlin over a decade later, completing the score in January 1842. A couple of months after conducting the Leipzig premiere, he led a performance in London during his seventh trip to England. He dedicated the score to his great admirer Queen Victoria.

A Closer Look R. Larry Todd, a leading Mendelssohn biographer, has observed some similarities with the *Hebrides* Overture, also inspired by the initial Scottish sojourn and alternatively known as *Fingal's Cave*, in its “open spaced chords, dronelike fifths, rough hewn harmonic progressions, darkly hued scorings, and sequential repetitions.”

Mendelssohn indicates in the score that “the movements of this symphony must follow one another immediately, and must not be separated by the customary long pauses.” The brooding introduction (**Andante con moto**), which presents the principal theme that will appear in various guises over the course of the entire Symphony, leads to a lively **Allegro un poco agitato** with a sea-storm section near the end. A return of the somber opening Andante serves as the bridge to a brilliant scherzo—a Mendelssohnian specialty (**Vivace non troppo**). The slow movement (**Adagio**) offers one of Mendelssohn's characteristic “songs without words,” although here perhaps more a hymn. The composer initially marked the energetic finale (**Allegro vivacissimo**) as “guerriero” (warlike)—a rather unusual indication that Max Bruch used for his Scottish Fantasy. The Symphony is capped with a majestic and hopeful major-key conclusion in 6/8 meter (**Allegro maestoso assai**) that Mendelssohn once remarked should sound like a men's chorus.

—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.

Mendelssohn composed his Symphony No. 3 in 1842.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. Performance time is approximately 40 minutes.

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Musical Terms

GENERAL TERMS

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

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

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

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

Fifth: An interval of five diatonic degrees

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Meter: The symmetrical grouping of musical rhythms

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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

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.

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.

Siciliano: A Sicilian dance in 6/8 meter and fairly slow

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.

Symphonic poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

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

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Agitato: Excited

Allegro: Bright, fast

Andante: Walking speed

Animato: Lively, animated

Con moto: With motion

Maestoso: Majestic

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Non troppo: Not too much

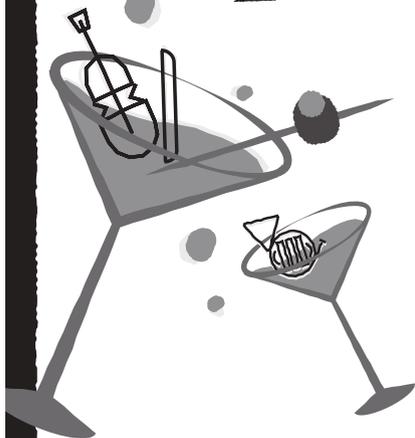
Un poco: A little

MODIFYING SUFFIXES

-issimo: Very

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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.

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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.

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

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the 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.