# The Philadelphia Orchestra

Wednesday, January 14, at 7:30

**Dalia Stasevska** Conductor
**Yo-Yo Ma** Cello

**Akimenko** Nocturne in D major, for string orchestra
*First Philadelphia Orchestra performance*

**Mendelssohn** Symphony No. 4 in A major, Op. 90 ("Italian")
I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

**Intermission**

**Dvořák** Cello Concerto in B minor, Op. 104
I. Allegro
II. Adagio ma non troppo
III. Allegro moderato

This program runs approximately 1 hour, 50 minutes.

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.

Jeff Fasco

# 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.

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Photo: PeteCheechia

# Conductor

Matthew Johnson

**Dalia Stasevska** is one of the most stratospherically ascendant musicians in classical music today. Principal guest conductor of the BBC Symphony, she has established herself as a commanding musical voice, a boundary-pushing innovator, and a fearless activist and advocate for change. She made her Philadelphia Orchestra debut in 2023. In addition to these current performances, highlights of her 2025–26 season include concerts with the New York, Rotterdam, and Munich philharmonics; the Cleveland Orchestra; the Toronto and Pittsburgh symphonies; the Mozarteum Orchestra Salzburg; and the Vienna Symphony at the Bregenz Festival. Further highlights include two periods with the Deutsches-Sinfonieorchester Berlin and appearances with the Frankfurt Radio Symphony, the Orchestre National de France, and the Czech, Helsinki, Oslo, and Netherlands Radio philharmonics. Recent orchestral engagements have included performances with the Boston Symphony at the Tanglewood Music Festival; the Los Angeles, Dresden, and Royal Stockholm philharmonics; the San Francisco, Montreal, and Finnish Radio symphonies; and the Orchestre de Paris. She has also made notable debuts with the Berlin Philharmonic; the Orchestra, Choir, and Children's Voices of the Accademia Nazionale di Santa Cecilia; and the New World Symphony, among others. In the summer of 2025, she conducted twice at the BBC Proms, leading both the National Youth Orchestra of Great Britain and the BBC Symphony.

A passionate opera conductor, Ms. Stasevska debuts this season at Los Angeles Opera with Philip Glass's *Akhnaten* and at the Deutsche Oper Berlin with Britten's *A Midsummer Night's Dream*. In 2023 she made her highly successful debut at the Glyndebourne Opera Festival with a revival of the iconic Peter Hall production of *A Midsummer Night's Dream*. In previous seasons she returned to Finnish National Opera and Ballet to conduct a double bill of Poulenc's *La Voix humane* and Weill Songs with Karita Mattila, and to Norske Opera for Puccini's *Madame Butterfly* and Donizetti's *Lucia di Lammermoor*. Acclaimed recordings include her solo debut album with the BBC Symphony titled *Dalia's Mixtape* on Platoon, which features the work of 10 contemporary composers, including Judith Weir, Anna Meredith, and Caroline Shaw. Nominated for a *Gramophone* Award in the Contemporary category, the album was released track by track over the course of several months, breaking with traditional album release strategy and offering a new approach for the digital age.

Ms. Stasevska was named the "European of the Year" in 2025 by the board of European Movement Finland along with her brothers, documentary filmmaker-cellist Lukas Stasevskij and journalist-pianist Justas Stasevskij. She was bestowed the Order of Princess Olga of the III degree by President Volodymyr Zelenskyy in October 2021 for her significant personal contribution to strengthening the prestige of Ukraine's historical and cultural heritage. Since February 2022, she has been outspoken in her support of Ukraine, speaking about it publicly while also personally delivering aid to the front lines and conducting concerts in that country.

# Soloist

Brantley Gutierrez

Cellist **Yo-Yo Ma** made his Philadelphia Orchestra debut in 1981 and since then has performed over 200 concerts with the Philadelphians. His multi-faceted career is testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works from the cello repertoire, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, he strives to foster connections that stimulate the imagination and reinforce our humanity.

Most recently, Mr. Ma began Our Common Nature, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. Our Common Nature follows the Bach Project, a 36-community, six-continent tour of J.S. Bach's Cello Suites paired with local cultural programming. Both endeavors reflect his lifelong commitment to stretching the boundaries of genre and tradition to understand how music helps us to imagine and build a stronger society. An advocate for a future guided by humanity, trust, and understanding, Mr. Ma's many roles include United Nations Messenger of Peace; the first artist ever appointed to the World Economic Forum's board of trustees; member of the board of Nia Tero, the US-based nonprofit working in solidarity with Indigenous peoples and movements worldwide; and founder of the global music collective Silkroad. His discography of more than 120 albums (including 19 GRAMMY Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization, such as *Hush* with Bobby McFerrin and *The Goat Rodeo Sessions* with Stuart Duncan, Edgar Meyer, and Chris Thile. Recent releases include *Six Evolutions,* Mr. Ma's third recording of Bach's Cello Suites, and *Beethoven for Three: Symphony No. 1, Op. 70, No. 1 "Ghost," and Op. 11 "Gassenhauer,"* the fourth in a series of Beethoven recordings with pianist Emanuel Ax and violinist Leonidas Kavakos.

Mr. Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and three years later moved with his family to New York City, where he continued his studies at the Juilliard School before pursuing a liberal arts education at Harvard University. He has received numerous awards including the Avery Fisher Prize (1978), the National Medal of the Arts (2001), the Presidential Medal of Freedom (2010), Kennedy Center Honors (2011), the Polar Music Prize (2012), and the Birgit Nilsson Prize (2022). He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration. Mr. Ma and his wife have two children. He plays four cellos: two modern instruments made by Moes & Moes, a 1733 Montagnana from Venice, and the 1712 Davidoff Stradivarius.

# Framing the Program

## Parallel Events

**1833**
**Mendelssohn**
Symphony No. 4

**Music**
Chopin
Etudes, Op. 10
**Literature**
Sand
*Lélia*
**Art**
Cole
*The Titan's Goblet*
**History**
Slavery abolished in Britain

**1894**
**Dvořák**
Cello Concerto

**Music**
Massenet
*Thaïs*
**Literature**
Kipling
*The Jungle Book*
**Art**
Degas
*Femme à sa toilette*
**History**
Korea and Japan declare war on China

**1910**
**Akimenko**
Nocturne

**Music**
Stravinsky
*The Firebird*
**Literature**
Forster
*Howard's End*
**Art**
Modigliani
*The Cellist*
**History**
Du Bois founds NAACP

Tonight's special concert featuring beloved cellist Yo-Yo Ma opens with the Ukrainian composer Fyodor Akimenko's haunting Nocturne for string orchestra. The composer, a student of Nikolai Rimsky-Korsakov and a teacher of Igor Stravinsky, published the brief work in 1910, soon after Rimsky's death and the year of Stravinsky's *Firebird*.

As a young man, Felix Mendelssohn made a "Grand Tour" of Europe, which he brilliantly captured in letters, drawings, and, most importantly, music. His evocative Symphony No. 4, written when he was in his early 20s, relates to his experiences in Italy. He told his sister that it was the "merriest" piece he had ever composed, and its freshness remains irresistible nearly two centuries later.

"Cellists can be grateful to Dvořák for giving them such a great and skillful work." Johannes Brahms's verdict on Dvořák's Cello Concerto is widely shared—indeed, many view it as the preeminent concerto for the instrument. He composed the piece in 1894, near the end of his three years living in America. Its power derives in part from the deeply personal reflections Dvořák infused into the work, specifically his meditation on the death of his sister-in-law with whom he was once—still?—in love.

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# The Music

## Nocturne

**Fyodor Akimenko**
**Born in Kharkiv, Ukraine, February 20, 1876**
**Died in Paris, January 3, 1945**

Russian music in the latter half of the 19th century was split between a group of cutting edge "Sunday" composers, otherwise busy with various day jobs. They were famously christened the *Kuchka* or "Mighty Five," led by Mily Balakirev, alongside Alexander Borodin, Modest Musorgsky, César Cui, and Nikolai Rimsky-Korsakov. The opposing faction were academically trained composers who sought to bring their country into the musical mainstream of Europe. The brothers Anton and Nikolai Rubinstein founded the initial Russian conservatories in St. Petersburg and Moscow, which counted Tchaikovsky as the first distinguished conservatory graduate and international star.

The Ukrainian-born composer Fyodor Akimenko was the beneficiary of both traditions and one of many now largely forgotten turn-of-the-century figures who came before the Soviet era. He was a student of Rimsky-Korsakov and an early teacher of Igor Stravinsky (also a Rimsky-Korsakov pupil). Rimsky-Korsakov eventually joined the faculty of the St. Petersburg Conservatory, a move that caused some friction with his Mighty Five colleagues who shunned conservatory orthodoxies. (Tchaikovsky, on the other hand, heartily approved of this new professionalism.) Rimsky-Korsakov sought to fill in the gaps in his own education, recalling in his memoirs: "Having undeservedly become a Conservatory professor, I soon became one of its best students." He wrote an influential harmony textbook and had some brilliant students, including Anatoli Liadov, Alexander Glazunov, and Stravinsky.

Another current of the musical life at the time was associated with the music patron Mitrofan Belyayev, a wealthy timber merchant who founded a publishing house and hosted concerts at his palatial home in St. Petersburg. Rimsky-Korsakov recalled that the Mighty Five "consisted of musicians of feeble technique, amateurs almost, who were pioneering by sheer force of their creative talents," while the group supported by Belyayev "consisted of composers and musicians technically trained and educated … [the group] respected not only its musical fathers, but its grandfathers and great-grandfathers as well, going back as far as Palestrina." Rimsky-Korsakov and Liadov were composers common to both circles, as to some extent was Akimenko. While he early on studied piano with Balakirev, he was primarily a more dutiful figure, with excellent technique but not one to make breakthroughs, as his student Stravinsky would later.

**A Composer in the Middle** Akimenko was born in a suburb of Kharkiv, at one point briefly the capital of Ukraine and a city with a vibrant cultural life. His family was musical and at age 10 he moved, as did many talented musicians from throughout the Russian Empire, to study in St. Petersburg. Akimenko received early training at the Imperial Court Chapel Choir and went on to study at the Conservatory (where he later taught himself) and took a job at a secondary school. Fyodor Stravinsky, Igor's father and a celebrated opera singer, hired Akimenko to teach his son. Expensive ledgers record 14 lessons beginning in November 1901, learning harmony from Rimsky-Korsakov's book on the topic. Another early connection is that Stravinsky's first public appearance as a pianist came accompanying Akimenko's *Eclogue* for English horn and piano.

Not much is known about Akimenko's life and many of his works are now lost. Finding his music in the West is hindered by the variable spelling of his name, complicated by transliterations from the Cyrillic alphabet. It may also appear as Fedir Yakymenko, Fidor Yakimenko, Théodore Akimenko, and in other variants and combinations. The Nocturne we hear tonight was published by W. Bessel and Company in St. Petersburg and Moscow under the French name Th. Akimenko. Although perhaps composed earlier, the work appeared in 1910, the year of Stravinksy's *Firebird*. Akimenko went on to teach at the Conservatory, as well as in Tbilisi, Nice, Kharkiv, Paris, and Prague. His cosmopolitan career led to interest in various artistic currents of the time, such as symbolism, as well as in music of other countries and in the traditions of his native Ukraine.

**A Closer Look** The four-minute Nocturne, scored for string orchestra, has wonderful, lush chromatic harmonies. (The word *chromatic* derives from the Greek for color.) The work begins with the cellos and basses, followed by a chain of falling intervals in the upper strings that together construct an initial unit made up entirely of quarter and half notes. The following symmetrical unit remains at the same tempo but because shorter note values are introduced the pace livens. The entire opening complex is then largely repeated, but this time with a solo cello taking a more active role before a subdued coda of whole notes.

—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.

*Nocturne was published in 1910 and perhaps composed earlier.*

*This is the first Philadelphia Orchestra performance of the piece and the first time the ensemble has performed a work by the composer.*

*The score calls for strings only.*

*Performance time is approximately four minutes.*

# The Music

## Symphony No. 4 ("Italian")

**Felix Mendelssohn**
**Born in Hamburg, February 3, 1809**
**Died in Leipzig, November 4, 1847**

Like many 19th-century "gentleman travelers," the young Felix Mendelssohn was not satisfied merely to visit and explore different parts of the world. He felt driven to transform his experiences into creative expressions, to re-cast his subjective reactions to Scotland, England, Italy, and other places into drawings or music. He was a multiple talent, too—almost as deft with an easel and paintbrush as at the keyboard.

Everywhere Mendelssohn went during his travels of the early 1830s, he tried to get down on paper his impressions of the picturesque landscapes he encountered. His series of extraordinarily detailed drawings and watercolors of these sites remind us of the efficacy and necessity of sketching during these last years of pre-industrial Europe, before photography became the most widespread means of "recording" visual landscapes. Nevertheless, it is chiefly through Mendelssohn's music that most of us know of these travels—the brooding *Hebrides* Overture, the passionate yet serious "Scottish" Symphony, and perhaps most notable of all, the effervescent "Italian" Symphony.

**A Cheerful Symphony** At one point Robert Schumann inadvertently reversed the "Italian" and "Scottish" symphonies in a review of Mendelssohn's music, noting how the work we know as the "Scottish" well compensated the armchair traveler for never having visited Italy. This confusion has caused many subsequent listeners to doubt the absolute validity of Mendelssohn's programmatic content—for if Schumann could mix up Italianism with Scotticism, were these characteristic flavors in Mendelssohn's symphonies really so distinctive? Nevertheless, it remains clear that the composer intended for us to hear in his "Italian" Symphony the flavors and rhythms of Italy.

It is not that we find any specific references to fountains or pine groves, as with later composers, but rather that the sheer vitality of sunny Italy seems to shine through every measure of Mendelssohn's piece. The work was begun during the composer's second Italian trip, in 1830–31, and it proved so seductive a project that for the moment he laid aside the "Scottish" Symphony (which he had already begun but would not complete until 1842).

"The Italian symphony is coming along well," he wrote to Berlin in February 1831. "It is getting to be the most cheerful piece that I have ever written." Spurred on partly by a

commission received in November 1831 from the Philharmonic Society of London, he finished the work in March 1833. That same month he conducted the premiere himself, in London's Hanover Square Rooms, where it was resoundingly applauded.

But Mendelssohn was to wait a number of years before agreeing to publish the "Italian" Symphony. It almost seemed that the very speed with which it had spilled from him made him suspicious of it, and he subjected the work to several revisions over the next years. It was not published until 1852, five years after the composer's death.

**A Closer Look** It is difficult to imagine a more energetic and extroverted first movement than this **Allegro vivace,** which builds excitement partly through its carefully controlled use of the sonata form of the Classical era. The rushing 6/8 opening theme sets the tone, although a new minor-mode theme in the development section foreshadows not only the somber second movement but also the final movement, which is in A minor.

Several listeners through the years have heard what seems like a religious procession in the slow movement (**Andante con moto**). Its "walking" tread does indeed remind us somewhat of Hector Berlioz's "Pilgrims' March" from *Harold in Italy*, and its brilliant, hymn-like wind passages call to mind a certain piety. (Schumann would later emulate this in a festival movement of his "Rhenish" Symphony.) The **Con moto moderato** is minuet-like in its flowing triple meter and its ternary (A-B-A) format. The dashing **Presto** is a sort of saltarello, an Italian dance (from *saltare*, to jump) requiring nimble feet and respiratory endurance. Some of us might be pardoned for associating this movement with the bicycle races in the film *Breaking Away*, for those scenes captured with great ingenuity the adrenaline-flooded spirit of this finale.

—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.

*Mendelssohn composed his Fourth Symphony from 1830 to 1833.*

*Fritz Scheel was the conductor of the first Philadelphia Orchestra performances of the "Italian" Symphony, in December 1901. The work has since become an Orchestra staple, appearing every few years under such conductors as Thaddeus Rich, Darius Milhaud, Eugene Ormandy, Claudio Abbado, Yuri Temirkanov, Riccardo Muti, Neeme Järvi, Krzysztof Penderecki, David Robertson, Daniele Gatti, and Yannick Nézet-Séguin. Most recently on subscription the Fourth was led by Joshua Bell, in November 2021.*

*The Philadelphia Orchestra recorded Mendelssohn's Fourth Symphony in 1963 with Ormandy for CBS.*

*The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.*

*The Symphony runs approximately 30 minutes in performance.*

# The Music

## Cello Concerto

**Antonín Dvořák**
**Born in Nelahozeves, Bohemia, September 8, 1841**
**Died in Prague, May 1, 1904**

There is a special quality about the music that Antonín Dvořák composed during his three-year stay in the United States that has made it particularly dear to American hearts. From the "New World" Symphony to the Te Deum, from the "American" Quartet and Quintet to the Cello Concerto, these works manifest a unique synthesis of European tradition and American directness that seem to have brought out the best in the Czech-born composer. In part this success was a measure of Dvořák's ability to reduce the complex contrapuntal style of his earlier works into a more straightforward texture. But also, this music from the early 1890s lent a new prominence to melodies that for many listeners in the United States had a powerfully "American" character. One view on this is that Dvořák wrote these works under the influence of indigenous melodies of Native Americans he encountered during his travels here; others point to the similarity of these tunes to the African-American spirituals that he studied assiduously. Whatever the focus, Dvořák's American period (1892–95) was a crucial moment, both in American concert music and in the composer's own development.

**No Time to Compose** By 1894 Dvořák was up to his neck in administrative duties, as director of New York's National Conservatory of Music, and he had to struggle for every minute of creative time. "If I could work as free from cares as at [my cottage in] Vysoká, the Concerto would have been finished long ago," he wrote to a friend in Prague. "But here it is not possible. On Monday I have work at school; only on Tuesday am I free. The other days are more or less taken up—in short, I can't give much time to my work."

The Concerto's inception was inspired, partly, by another cello concerto—the Second of tunesmith Victor Herbert, the premiere of which Dvořák had heard in March 1894 in Brooklyn. This work impressed him both for the ingenuity of its one-movement, cyclical form and for its placing of a "heroic" solo cello against such a large orchestra. Soon after this performance Dvořák began to reconsider a longstanding request from Hanuš Wihan, the best-known Czech cellist of his day, that he write a concerto. He started sketching the piece in November of that year, completing it in February 1895. He sent the solo part to Wihan, who suggested a number of revisions and rather obtusely wrote out elaborate cadenzas for himself in the first and last movements. Dvořák was incensed, writing to his publisher, "I insist on my work being printed as I have written it." In the end it was Leo Stern who premiered the work, in March 1896 in London; the composer himself

conducted. It scored a huge success, as it did in subsequent performances in Prague. Johannes Brahms stood in awe at Dvořák's achievement, calling it a "great and important work," and commenting that "had I known that such a violoncello concerto as this could be written, I would have tried to compose one myself."

**A Closer Look** The first movement (**Allegro**) begins with a clarinet statement of the pregnant first theme, leading to the assertive second subject; the orchestral exposition takes us finally back to a rather startling statement of the main theme by the solo cello—in the unconventional major key. The second movement (**Adagio, ma non troppo**) is built from a tranquil subject first stated by clarinets and bassoons; a haunting central section follows, with a tune borrowed from one of Dvořák's own songs, "Lasst mich allein" (Leave Me Alone), which he interpolated here as a tribute to Josefina Čermáková, his beloved sister-in-law who had fallen ill and died shortly after the composer's return to Bohemia in summer 1895.

The work concludes with a finale (**Allegro moderato**) of cheerful vigor—"closing with a gradual diminuendo," as Dvořák wrote of the movement, "like a breath, with reminiscences of the first and second movements." The composer revised this movement later in 1895, after learning of Josefina's death; among other things, he extended the coda by more than 60 measures, bringing back the main theme of the first movement and also adding a reference to "Leave Me Alone."

—Paul J. Horsley

*Dvořák composed his Cello Concerto from 1894 to 1895.*

*The Danish composer and cellist Hermann Sandby, who would eventually serve as principal cello for The Philadelphia Orchestra (from 1912 to 1916), was the soloist in the Orchestra's first performances of the Dvořák Cello Concerto, in October 1902; Fritz Scheel conducted. The most recent subscription performances of the work were in November 2009, with cellist Alisa Weilerstein and Peter Ounjian.*

*The Philadelphia Orchestra has recorded the Cello Concerto three times: in 1947 for CBS with Gregor Piatigorsky and Eugene Ormandy; in 1963 for CBS with Leonard Rose and Ormandy; and in 1991 for EMI with Natalia Gutman and Wolfgang Sawallisch.*

*The work is scored for solo cello, two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, triangle, and strings.*

*Dvořák's Cello Concerto runs approximately 40 minutes in performance.*

# Musical Terms

**GENERAL TERMS**

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

**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

**Contrapuntal:** See counterpoint

**Counterpoint:** The combination of simultaneously sounding musical lines

**Development:** See sonata form

**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

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

**Nocturne:** A piece of a dreamily romantic or sentimental character, without a fixed form

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

**Saltarello:** An Italian 16th-century dance in quick triple meter

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

**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.

**Tempo:** The speed of music

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

**Timbre:** Tone color or tone quality

**Tonic:** The keynote of a scale

**THE SPEED OF MUSIC (Tempo)**

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con moto:** With motion

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

**Presto:** Very fast

**Vivace:** Lively

**TEMPO MODIFIERS**

**Ma non troppo:** But not too much

**DYNAMIC MARKS**

**Diminuendo:** Decreasing volume

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**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/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.