

**2025–2026 | 126TH SEASON**  
**MARIAN ANDERSON HALL**

# THE PHILADELPHIA ORCHESTRA

Thursday, April 30, at 7:30

Friday, May 1, at 2:00

Saturday, May 2, at 8:00

**Matthias Pintscher** Conductor

**Leila Josefowicz** Violin

**Williams** Excerpts from *Close Encounters of the Third Kind*

**Pintscher** *Assonanza*, for violin and chamber orchestra

*First Philadelphia Orchestra performances*

## Intermission

**Copland** Symphony No. 3

I. Molto moderato, with simple expression

II. Allegro molto

III. Andantino quasi allegretto—

IV. Molto deliberato—Allegro risoluto

This program runs approximately 1 hour, 50 minutes.

These concerts are part of the Peter A. Benoit 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](http://www.wrti.org) to listen live or for more details.



# 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.

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

# CONDUCTOR

Frank Ferville



Conductor **Matthias Pintscher** is music director of the Kansas City Symphony and in his sixth season as creative partner at the Cincinnati Symphony. He recently concluded a decade-long tenure as music director of the Ensemble Intercontemporain (EIC), the Parisian contemporary music ensemble founded by Pierre Boulez, which won the 2022 Polar Prize of the Royal Swedish Academy. During his stewardship, he led the institution in the creation of dozens of world premieres by cutting-edge composers from all over the world

and took the ensemble on tours to Asia, North America, and throughout Europe to the major festivals and concert halls.

Mr. Pintscher made his Philadelphia Orchestra debut in 2023. In addition to these current performances, highlights of the 2025–26 season include the world premiere of his new opera, *Das kalte Herz*, which he conducted at the Berlin State Opera and the Opéra-Comique in a French reprise titled *Nuit sans aube*. In his second season with the Kansas City Symphony, highlights include concerts celebrating the music of Rachmaninoff with piano soloists Yefim Bronfman and George Li, and the United States premiere of Toshio Hosokawa's trumpet concerto, *Im Nebel*. As guest conductor, he makes debuts with the Oregon Symphony and the Munich Philharmonic and returns to the Los Angeles Philharmonic, the Barcelona and Bavarian Radio symphonies, the Orchestre Philharmonique de Radio France, the NDR Elbphilharmonie Orchestra, and the Boulez Ensemble. Recent highlights include tours with the Kansas City Symphony and the Chamber Orchestra of Europe, as well as debuts with the Oslo Philharmonic and the Spanish National Orchestra.

Mr. Pintscher has conducted several productions for the Berlin State Opera (Wagner's *Lohengrin* and *The Flying Dutchman* and Beat Furrer's *Violetter Schnee*), the Vienna State Opera (Olga Neuirth's *Orlando*), and the Théâtre du Châtelet in Paris. Also known as one of today's foremost composers, his works appear frequently on the programs of major symphony orchestras throughout the world. He was composer-in-residence at the Junge Deutsche Philharmonie for the 2023–24 season and in August 2021 was the focus of the Suntory Hall Summer Festival—a week-long celebration of his works with the Tokyo Symphony, as well as a residency by the EIC with symphonic and chamber music performances. His third violin concerto, *Assonanza*, written for Leila Josefowicz, was premiered in January 2022 with the Cincinnati Symphony. Another 2021–22 world premiere was *neharot*, a co-commission of Suntory Hall, the Orchestre Philharmonique de Radio France, the Orchestre de la Suisse Romande, the Los Angeles Philharmonic, and the Staatskapelle Dresden, where he was named composer-in-residence. He has also been composer-in-residence at the Elbphilharmonie Hamburg and the Salzburg and Lucerne festivals and artist-in-residence at the Danish National Symphony. Mr. Pintscher has been a professor at the Julliard School since 2014 and is published by Boosey & Hawkes.

# SOLOIST



**Leila Josefowicz's** passionate advocacy of contemporary music is reflected in her diverse programs and enthusiasm for performing new works. A favorite of living composers, she has premiered many concertos, including those by Matthias Pintscher, Colin Matthews, Luca Francesconi, John Adams, and Esa-Pekka Salonen, all written specially for her. This season she presents the world premiere of Jüri Reinvere's Concerto for Violin, Harp, and Orchestra with the Cleveland Orchestra. She made her Philadelphia Orchestra debut in 1992 at the

Mann Center. This season's engagements include the Pittsburgh Symphony; the Minnesota and Zurich Tonhalle orchestras; the Rundfunk-Sinfonieorchester Berlin; the New York, Munich, Hong Kong, and Warsaw philharmonies; and Manchester's Hallé.

Other premieres given by Ms. Josefowicz have included Mr. Pintscher's *Assonanza* with the Cincinnati Symphony, Mr. Francesconi's *Duende*. *The Dark Notes* with the Swedish Radio Symphony, and Steven Mackey's *Beautiful Passing* with the BBC Philharmonic. Last season included a British premiere of Helen Grime's Violin Concerto with the BBC Symphony at the Aldeburgh Festival, where she appeared as its 2025 featured artist. Together with pianist John Novacek, with whom she has enjoyed a close collaboration since 1985, Ms. Josefowicz has performed recitals at world-renowned venues such as New York's Zankel Hall and Park Avenue Armory and Washington DC's Kennedy Center and Library of Congress, as well as in Reykjavik, Trento, Bilbao, and Chicago. This season they give the United States premiere of Charlotte Bray's *Mriya* at Lincoln Center.

Ms. Josefowicz has recorded for Deutsche Grammophon, Philips/Universal, and Warner Classics and was featured on Touch Press's iPad app *The Orchestra*. Her latest recording, released in 2019, features Bernd Alois Zimmermann's Violin Concerto with the Finnish Radio Symphony and Hannu Lintu. She has received GRAMMY nominations for *Scheherazade.2* with the St. Louis Symphony and David Robertson and Mr. Salonen's Violin Concerto with the Finnish Radio Symphony, conducted by the composer. In recognition of her outstanding achievement and excellence in music, she won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008, joining prominent scientists, writers, and musicians who have made unique contributions to contemporary life.

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## 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.

# FRAMING THE PROGRAM

## PARALLEL EVENTS

**1945**  
**Copland**  
Symphony No. 3

**Music**  
Strauss  
*Metamorphosen*

**Literature**  
Orwell  
*Animal Farm*

**Art**  
Moore  
*Family Group*

**History**  
End of World  
War II

**1977**  
**Williams**  
*Close Encounters  
of the Third Kind*

**Music**  
Corigliano  
Clarinet  
Concerto

**Literature**  
Didion  
*A Book of  
Common Prayer*

**Art**  
Freud  
*Naked Man with  
Rat*

**History**  
Miniseries *Roots*  
premieres

In a dazzling series of powerful film scores composed over more than four decades John Williams has evoked everything from a giant killer shark to the eternal mysteries of marvelous intergalactic worlds. *Close Encounters of the Third Kind* was his third collaboration with director Steven Spielberg. Today we hear excerpts from the film, which was nominated for an Academy Award in 1977. Williams could take some consolation when he lost, as the winner was *Star Wars*, another of his space-age triumphs.

The conductor and composer Matthias Pintscher plays a dual role in this program, conducting his recent work *Assonanza*, written for the violinist Leila Josefowicz, who performs it today. The work originated during the pandemic, when she approached him about writing a piece for her. The result was *La linea evocativa*, which Josefowicz livestreamed in late 2020. She then suggested it might be the basis for a full concerto, which indeed it was.

In the midst of the Second World War, and in the wake of the international success of Dmitri Shostakovich's "Leningrad" Symphony, Aaron Copland sought to write the great American symphony. His Symphony No. 3 emerged as the brilliant result—a work that incorporates his now famous *Fanfare for the Common Man*.

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

## Excerpts from *Close Encounters of the Third Kind*

**John Williams**

**Born in New York, February 8, 1932**

**Now living in Hollywood, California**



In the late 1970s, John Williams restored the preeminence of symphonic film music, which had declined with the growing popularity of rock and pop soundtracks in the 1960s. Working with directors Steven Spielberg and George Lucas, he played an essential role in the blending of New Hollywood auteurism with nostalgia for Golden Age cinema. His music is poignant and varied, rooted in his background as a jazz pianist, built on an encyclopedic knowledge of classical techniques, and wrapped in the orchestrational style of late Romanticism and

Modernism.

*Close Encounters of the Third Kind* marked the third collaboration between Williams and Spielberg, following *The Sugarland Express* (1974) and *Jaws* (1975). It was released in November 1977, just six months after the debut of another iconic movie with a Williams score: Lucas's *Star Wars*, which beat *Close Encounters* at the Oscars for Best Original Score, though the *Close Encounters* soundtrack would claim a win at the 1979 GRAMMYS.

**The Film** Spielberg had long been fascinated by UFOs, going back to a 1964 student film called *Firelight*. He continued to nurture the idea through his early professional career, inking a preliminary deal for a science-fiction film with Columbia Pictures in 1973. After churning through a series of screenwriters, the success of *Jaws* gave Spielberg the clout to write his own screenplay. Richard Dreyfuss incessantly lobbied to play the lead (at first thinking *Jaws* would flop and he would need the work), and the French New Wave auteur François Truffaut was curiously cast as a francophone UFO researcher.

The story draws from Project Blue Book, the Air Force's real-life investigation of UFOs through the 1950s and '60s, as well as a surge of interest in the alien abduction phenomenon in the 1970s. The title refers to a scale developed by ufologist Josef Allen Hynek (who advised the Air Force as well as Spielberg)—a “close encounter of the third kind” is a sighting in which both a UFO and its occupants are observed.

Perhaps the most imaginative element of *Close Encounters* is the role music plays in the plot. It emerges that benevolent aliens are trying to communicate through music—not so inconceivable, actually, as intervals derive from universal principles of math and physics. The UFOs play a five-note motive as a greeting (in solfège: Re-Mi-Do-Do-Sol), and earth bureaucrats take a crash course in the Kodály method—a pedagogical system of hand-signs devised by the Hungarian composer Zoltán Kodály—to help them understand it.

In Spielberg's inspired climax, the mothership arrives at the designated location to play a celestial pipe organ in dialogue with the human scientists, who respond on a then-current ARP 2500 synthesizer.

**A Closer Look** “In *Close Encounters*, it was very important that John [Williams] become a major character, because music was the actual avenue of communication,” Spielberg recalled in a 2001 interview. “I just thought it would be really cool to have aliens and humans communicating by what reaches us quicker than anything, which is the passion of music.”

Spielberg insisted that the alien motive should be exactly five notes—enough to sound like a greeting, but not a full melody. Williams came up with about 300 possibilities, and then he and Spielberg chose the iconic tones from among them. “Now, of course, it's very familiar, which gives me pleasure,” Williams said of the theme, “[but] in the beginning, it was as remote as all the other 300 examples of five notes.”

The alien greeting is woven throughout the score, which is condensed here into an eight-minute suite of excerpts. In the opening, Williams employs a degree of atonality often met with resistance from concertgoers yet readily accepted by filmgoers when used to underscore unease, mystery, or dread. In particular, Williams's clustered pitches recall avant-garde orchestral works like György Ligeti's *Atmosphères* and Krzysztof Penderecki's *Threnody for the Victims of Hiroshima* (both 1961). Williams introduces more tonal and diatonic elements as the score progresses, with the glistening conclusion doubtlessly inspired by the “Daybreak” from Maurice Ravel's *Daphnis and Chloe* (1912), then dissolving into beautiful restatements of the five tones.

—Benjamin Pesetsky

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

*The score for Close Encounters of the Third Kind was composed in 1977.*

*John Williams himself was on the podium for the first Philadelphia Orchestra performances of excerpts from the film, in 1984 at the Saratoga Performing Arts Center. The most recent appearance on subscription concerts was in April 2015 in the version with chorus, with Stéphane Denève and the Philadelphia Singers Chorale.*

*The score calls for three flutes (II and III doubling piccolo), two oboes (II doubling English horn), two clarinets (II doubling bass clarinet), two bassoons, contrabassoon, four horns, four trumpets, four trombones, tuba, timpani, percussion (bass drum, bell tree, chimes, cymbals, glockenspiel, suspended cymbal, tam-tam, triangle, vibraphone), harp, piano (doubling celesta), optional organ, strings, and optional mixed chorus.*

*Performance time is approximately eight minutes.*

# THE MUSIC

## Assonanza

**Matthias Pintscher**

**Born in Marl, Germany, January 29, 1971**

**Now living in New York and Kansas City, Missouri**

Felix Broede



Matthias Pintscher belongs to an exclusive fellowship of composers who are also master conductors. He has introduced many of his own works from the podium, in the grand tradition of composers throughout history—from Mendelssohn to Mahler and Strauss, from Berlioz to Bernstein and Boulez. This January he conducted the world premiere of his new opera *Das kalte Herz* at the Staatsoper Berlin, reprising it two months later in its French version, *Nuit sans aube*, at the Opéra-Comique in Paris. This season

he also conducts his *neharot* with the Los Angeles Philharmonic and presents the current Philadelphia premiere of his third violin concerto, *Assonanza*. In his role as music director of the Kansas City Symphony, Pintscher presents his Prelude in June (a world premiere featuring Yefim Bronfman) and in 2026–27 his *Nur* for piano and orchestra (with soloist Conrad Tao).

**Championed by Leading Artists** Pintscher's rise to the top rank of European composers began with the success of the monodrama *Hérodiade Fragmente*, which Claudio Abbado introduced in 1999 with soprano Christine Schäfer and the Berlin Philharmonic. (It was also performed by The Philadelphia Orchestra, Christoph Eschenbach, and Marisol Montalvo on subscription concerts in 2004 and in Saratoga and on a European tour in 2006.) Before that Pintscher had been composer-in-residence for the Salzburg Festival, where Kent Nagano led his *Fünf Orchesterstücke* in 1997. The following year, Marc Albrecht conducted his opera *Thomas Chatterton* at Dresden's Semperoper.

Pintscher's works have continued to be championed by leading artists such as Eschenbach and the NDR Symphony, Christoph von Dohnányi and the Cleveland Orchestra, violinist Frank Peter Zimmermann, the Opéra Bastille, cellist Truls Mørk, flutist Emmanuel Pahud, and Pierre Boulez and the Chicago Symphony.

In addition to Hans Werner Henze and Boulez, Pintscher's teachers and mentors in composition and conducting have included Manfred Trojahn, Peter Eötvös, and Helmut Lachenmann. As music director of the Ensemble Intercontemporain from 2013 to 2023, he led dozens of world premieres by today's most renowned composers, including a number of his own works.

**Literary and Visual Art Inspirations** Pintscher's music draws on a variety of sources, first and foremost literary ones. His *Choc* for large ensemble and *Sur "Départ"* were inspired

by the symbolist poet Arthur Rimbaud; the *Hérodiade Fragmente* sets poetry of Stéphane Mallarmé; *Thomas Chatterton* recounts the brief, tragic life of an English poet; *a twilight's song* and *Lieder und Schneebilder* use texts of e.e. cummings; and *songs from Solomon's garden* and *Shirim* explore religious texts.

Just as engaging are his works inspired by visual art: *Dernier Espace avec introspecteur* (Joseph Beuys), the *Figura* cycle for string quartet and accordion (Alberto Giacometti), *Chute d'Étoiles* for two solo trumpets and orchestra (Anselm Kiefer), and *Profiles of Light* (Barnett Newman). He paid tribute to Cy Twombly in his *Studies for Treatise on the Veil*, three chamber works inspired by the painter's massive 33-foot-long canvas—while admiring the artist's “iconographic act of putting something on the canvas but not explaining it,” as he told Breandáin O'Shea in an interview on Deutsche Welle. “We who are looking at that image [have] full permission to include our own repertoire of creativity and our own images in what we see.”

Pintscher's works reveal a burning intellect, a precise command of orchestral textures and colors, and an intuitive feel for the unfolding of time and the placement of silences. Tiny gestures, punctuated by breathtaking explosions of sound, instill in the listener a sense of wonder. Critic Denise Wendel-Poray wrote, of the Opéra-Comique premiere, that *Nuit sans aube* is “a score of real substance: atmospheric, finely crafted, and often of remarkable beauty.” The opera is “an evocative and richly imagined work ... that confirms Pintscher as one of the most distinctive voices in contemporary opera.”

**A Closer Look** *Assonanza* had its beginnings during the Covid pandemic, when Leila Josefowicz approached the composer about a violin concerto she had been soliciting from him for several years. She broached the subject once again during lockdown, as told to Ken Smith in the Cincinnati Symphony's program book for the work's premiere in 2022. “Why don't you at least write me a solo piece?” The result was *La linea evocativa*, which Josefowicz livestreamed from New York's Hauser & Wirth Gallery in late 2020. Afterward she made a case that there was enough material to form a full concerto. “I realized she was absolutely right,” Pintscher told Smith. “After the initial shock, and then several very dark months, this was a lifesaver. That constant interaction with Leila gave me the structure to stop drowning in anxiety and just get up and write.”

The resulting concerto uses all or most of the original solo piece, which it surrounds with orchestral textures forming a sort of resonance chamber. “The orchestra doesn't ‘accompany’ her; it forms an acoustical space that she walks through, sending out signals, colors, timbres, gestures,” Pintscher said. “And the space, as a flexible wall of sound, may accept or reject them.” The composer has created textures that permit the soloist spontaneity, and at one point the section strings are asked to “simulate” her playing. The title refers to the literary term assonance, the repetition of similar vowel sounds; in this case, the sounds generated by the soloist find repetition or “resonance” in the orchestra.

The score reveals a landscape rich in colors. Soloist and strings alike are called upon to create a variety of slides, harmonics, sul ponticello and arpeggio serrato effects, and “Bartók pizzicatos.” Vibrato is applied sparsely and generally only where indicated. Dynamic

indications in quotation marks (“f”) “describe the intensity of the action itself, not the acoustical result.” The concerto is performed in a single gesture but is divided into sections of differing moods and textures. Halfway through, the soloist breaks into a brief cadenza; after a lush and mysterious final orchestral statement, the last minutes are given to the solo violin.

—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.*

*Assonanza was composed in 2021.*

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

*The piece is scored for solo violin, two flutes (II doubling piccolo), oboe (doubling English horn), two clarinets, bass clarinet, bassoon, contrabassoon, two horns, two trumpets, trombone, percussion (bass drum, bongo drums, crotales, glockenspiel, güiro, log drum, marimba, metal wind chimes, sandpaper blocks, side drum, spring coil, suspended cymbals, tam-tam, tubular bells, tuned gongs, vibraphone, waterphone), harp, piano (doubling celesta), and strings.*

*Performance time is approximately 20 minutes.*

**PHILADELPHIA  
ORCHESTRA/125**

# ORCHESTRA AFTER 5

**Postcards from Spain**  
Thursday, May 14

Enjoy happy hour specials,  
pre-concert fun, one-hour  
performances, and chats  
with the stars

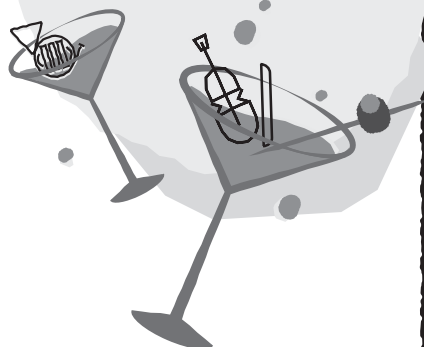
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Photo: Margo Reed

# THE MUSIC

## Symphony No. 3

Aaron Copland

Born in Brooklyn, November 14, 1900

Died in North Tarrytown, New York, December 2, 1990



Aaron Copland was one of the dominating presences in American music of the 20th century and composer of the grandest of all American “Thirds”—more ambitious than Roy Harris’s from 1939, more solid than William Schuman’s of 1941. This composition brought the idea of a distinctly American symphony to a notably higher level. It was written during the composer’s prime, in the last years of the torrid war that would change the face of American life and culture forever. Probably America’s most celebrated composer of concert music, Copland had studied in Paris with Nadia

Boulanger in the 1920s, and upon returning to the United States

he entered what he himself called a “period of austerity”—during which he explored Serialism and other techniques in such works as the *Piano Variations* (1930) and the *Short Symphony* (1933).

But toward the end of the 1930s, Copland found himself dissatisfied with the state of American music—especially, as he wrote in 1941, “with the relations of the music-loving public and the living composer.” His words then could still form a manifesto for many “neo-tonalists” today: “The old ‘special’ public of the modern music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics. It seemed to me that we composers were in danger of working in a vacuum. ... I felt it was worth the effort to see if I couldn’t say what I had to say in the simplest possible terms.”

**A True “American” Symphony** It was in this spirit that Copland embarked on the series of rigorous but enduringly popular works upon which his reputation chiefly rests today: *Fanfare for the Common Man*, *Lincoln Portrait*, and the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*. Shortly after *Spring*, which was composed in 1943–44, Copland found himself yearning to again explore the symphonic medium, which he had touched upon earlier in the unconventional *Symphony for Organ and Orchestra* and in the *Short Symphony*. In 1944 he began to sketch what would become the Third Symphony, employing the large forms and expansive tonalities (he called it “reaching for the grand gesture”) that Harris and others had applied to the symphony in preceding years. “My so-called grand-manner music [had been] what might be termed lean-grand,” the composer said in 1978. “The [Third] Symphony tends more toward the fat-grand side—I’m thinking now of the orchestration, the longer-lined melody, the duration. This may have come as a surprise to those who were familiar with my previous work.”

One is struck by the utter seriousness of design and mood in the Symphony—compared with, say, the folksier and less formal strains of *Rodeo*, *El Salón Mexico*, or *Appalachian Spring*. Copland has stated that although the work was not specifically about the war, “the [affirmative] mood and tone are certainly related to its time.” Indeed, it was completed just as war concluded, and

it was first performed by Serge Koussevitzky and the Boston Symphony on October 18, 1946. Acclaim for the piece was immediate and has continued virtually unbroken to the present day. The Third is without doubt one of a handful of essential American symphonies, and one is hard-pressed to think of a work that more successfully combines the grand manner of the American “frontier style” with the rigor of learned European tradition.

**A Closer Look** Specifically, the ingenious working out of motivic material not only connects all four movements thematically but also builds emotionally and conceptually toward the final “clarification” of the principal theme of the whole Symphony—which turns out to be a tune we already know, that of the *Fanfare for the Common Man* from 1942. When Copland finally quotes the *Fanfare* at the beginning of the fourth movement of the Symphony, the listener suddenly realizes that *this* was the melodic source of the open fourths and fifths—vaguely familiar, but never overtly stated—that have formed much of the thematic material throughout the previous three movements.

The first movement (**Molto moderato**, marked “With simple expression”) contains elements of sonata structure but is cast in a freer arch form, with two huge and highly effective climaxes. The **Allegro molto** second movement is a more traditional scherzo-trio structure, a Mahlerian tour de force matched by few works in the American repertoire. A tender, variation-like slow movement follows (**Andantino quasi allegretto**), which is at turns austere contrapuntal and engagingly passionate. Of the remarkable finale (**Molto deliberato**), which follows directly from the previous movement, the composer has written that “the *Fanfare* serves as preparation for the main body of the movement that follows ... [but] the second theme is to be found embedded in the development section instead of its customary place.” Like a Mahler symphony, this sonata structure ends not in the apparent tonic of E major (the key of the first movement), but in D major.

At its premiere in 1946, the Symphony was performed with a slightly different, longer, more triumphant ending than was later published. Copland revised it for publication at the suggestion of Leonard Bernstein, who wrote in a letter, “Sweetie, the end is a sin.” Perhaps reluctantly, Copland shortened it by 10 measures, explaining that as “a slow and careful worker, [he] rarely felt it necessary to revise a composition after it was finished, and even more rarely after it was published.” He performed the work in both versions (although his commercial recording uses the shorter one). In today’s performance, we present the original uncut version—which is slowly becoming more common, deservedly so.

—Paul J. Horsley

*Copland composed his Third Symphony from 1944 to 1946.*

*Leonard Slatkin led the first Philadelphia Orchestra performances of the work, in November 1976. Copland conducted his Symphony in a single performance at the Saratoga Performing Arts Center the following year, and Riccardo Muti championed the work during the 1980s. Marin Alsop led the most recent subscription performances in January 2007.*

*The score calls for piccolo, three flutes (III doubling piccolo II), three oboes (III doubling English horn), two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (anvil, bass drum, chimes, claves, cymbals, glockenspiel, ratchet, slapstick, snare drum, suspended cymbal, tam-tam, tenor drum, triangle, woodblock, xylophone), two harps, celesta, piano, and strings.*

*Performance time is approximately 40 minutes.*

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# MUSICAL TERMS

## GENERAL TERMS

**Arch form:** A symmetrical musical structure that mirrors itself, commonly arranged in an A-B-C-B-A pattern

**Arpeggio serrato:** A broken chord (with notes played in succession instead of together), played as quickly as possible

**Atonality:** Music that is not tonal, especially organized without reference to key or tonal center

**Bartók pizzicato:** Plucking the string with such force that it snaps back and strikes the wood, causing a loud, percussive sound. It was named after the Hungarian composer Béla Bartók.

**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

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

**Harmonic:** One of the series of tones (the so-called partial tones) that usually accompany, more or less faintly, the prime tone produced by a string, organ-pipe, human voice, etc. The partial tone is produced by the vibration of fractional parts of the string or air-column.

**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

**Open fourth or fifth:** A chord that consists of the tonic and fourth only, or the tonic and fifth only with no third present

**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.

**Serialism:** Music constructed according to the principle pioneered by Arnold Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serve as the basis of the composition and a source from which the musical material is derived

**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.

**Sul ponticello:** A directive to play with the bow of a string instrument kept near the bridge so as to bring out the higher harmonics and thereby produce a nasal tone

**Timbre:** Tone color or tone quality

**Tonic:** The keynote of a scale

**Trio:** See scherzo

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

## THE SPEED OF MUSIC (Tempo)

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Andantino:** Slightly quicker than walking speed

**Deliberato:** Deliberately

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

**Risoluto:** Boldly, vigorously, decisively

## TEMPO MODIFIERS

**Molto:** Very

**Quasi:** Almost

## DYNAMIC MARKS

**Forte (f):** Loud

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