

2025–2026 | 126TH SEASON
MARIAN ANDERSON HALL

THE PHILADELPHIA ORCHESTRA

Friday, May 15, at 2:00

Saturday, May 16, at 8:00

Yannick Nézet-Séguin Conductor

Aaron Diehl Piano

Sorey *For Marilyn Crispell*, for piano and orchestra

(in one movement)

World premiere—commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra

Intermission

Bruckner Symphony No. 3 in D minor (1873 version)

I. Gemässigt, misterioso

II. Adagio: Feierlich—Langsamer, misterioso—Andante—Tempo I

III. Scherzo: Ziemlich schnell—Trio—Scherzo da capo

IV. Finale: Allegro—Etwas langsamer

This program runs approximately 1 hour, 50 minutes.

These concerts are anonymously sponsored in admiration of Music and Artistic Director Yannick Nézet-Séguin.

Tyshawn Sorey's *For Marilyn Crispell* is a highlight of the Marian Anderson Artistic Initiative. The Marian Anderson Artistic Initiative showcases composers and artists who embody Ms. Anderson's passion for increasing inclusivity, diversity, equity, and access in the performing arts, contributing to the advancement of a more representative art form.

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THE PHILADELPHIA ORCHESTRA

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music. 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.

MUSIC AND ARTISTIC DIRECTOR



London Norderman

Canadian-born conductor and pianist **Yannick Nézet-Séguin** is currently in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick is both an evolutionary and a revolutionary, developing the mighty “Philadelphia Sound” in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. *The Philadelphia Inquirer* has said that under his baton the Orchestra is “at the top of its considerable form”; the Associated Press has called it “a premier orchestra at its peak”; and *The New York Times* wrote, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York’s Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today’s composers and by performing and recording the music of underappreciated composers of the past, including Florence Price, Clara Schumann, William Dawson, Lili Boulanger, Louise Farrenc, and William Grant Still. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 15 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.




A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductors, most notably Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l’Ordre des Arts et des Lettres; *Musical America’s* 2016 Artist of the Year; ECHO KLASSIK’s 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

To read Yannick’s full bio, please visit philorch.org/conductor.



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Pianist **Aaron Diehl** has quietly redefined the boundary between jazz and classical music, building an international career distinguished by stylistic fluency, intellectual rigor, and a deep sense of musical lineage. He is increasingly recognized as a singular voice whose work moves freely across genres while remaining grounded in historical awareness. He has worked extensively with figures such as Tyshawn Sorey, Timo Andres, Philip Glass, and Cécile McLorin Salvant, forging projects that span concertos, chamber music, orchestral works, and

jazz performance. In 2023 he was named artistic director of 92NY's Jazz in July festival, succeeding the legendary Bill Charlap. With an expansive, orchestral, lyrical approach to the piano that channels predecessors like Ahmad Jamal, Erroll Garner, Art Tatum, and Jelly Roll Morton, Mr. Diehl has headlined the Monterey, Detroit, and Newport jazz festivals and had residencies at Jazz at Lincoln Center, the Village Vanguard, SF Jazz, and many more. He counts among his mentors towering figures such as John Lewis, Kenny Barron, Fred Hersch, Marcus Roberts, and Eric Reed.

Mr. Diehl made his Philadelphia Orchestra debut on the Digital Stage in April 2021 and his subscription debut in October 2021. Other recent classical highlights include performances of Mr. Andres's piano concerto *Made of Tunes*, collaborations with Mr. Sorey that foreground improvisation within classical forms, and appearances alongside soprano Mikaela Bennett in repertoire that blurs vocal, orchestral, and jazz traditions. Equally compelling is his work as a soloist and ensemble leader. His solo programs, such as his Alice Tully Hall debut at Lincoln Center featuring the music of James P. Johnson, trace a through-line from early jazz piano to contemporary classical composition, articulating a personal canon that resists easy categorization. His trio work, alongside bassist David Wong and drummer Aaron Kimmel, remains a vital part of his output, as do projects engaging with Minimalist and post-Minimalist repertoire, including performances of Mr. Glass's *Etudes*.

In September 2023 Mr. Diehl released the first-ever studio recording of Mary Lou Williams's *Zodiac Suite* with the Knights, a Brooklyn-based orchestral collective led by conductor Eric Jacobsen. The critically acclaimed album is his fourth recording on Mack Avenue Records, following 2020's *The Vagabond*, 2015's *Space Time Continuum*, and his 2013 label debut, *The Bespoke Man's Narrative*. Born in Columbus, Ohio, Mr. Diehl grew up listening to his grandfather, pianist and trombonist Arthur Baskerville. At 16 he competed in Jazz at Lincoln Center's Essentially Ellington competition, where he placed as a finalist and attracted the attention of Wynton Marsalis, who invited him to join his septet for a European tour. After studying at the Juilliard School, he was awarded the 2011 American Pianists Association's Cole Porter Fellowship. A Steinway Artist since 2016, he is also avid pilot.

FRAMING THE PROGRAM

PARALLEL EVENTS

1873

Bruckner

Symphony No. 3

Music

Tchaikovsky

Symphony No. 2

Literature

Tolstoy

Anna Karenina

Art

Cézanne

The Straw Hat

History

Republic

proclaimed in

Spain

The program opens with the world premiere of a work by acclaimed Philadelphia-based composer Tyshawn Sorey, winner of the Pulitzer Prize for Music and a professor at the University of Pennsylvania. *For Marilyn Crispell* is a piano concerto Sorey wrote to honor another Philadelphian, the jazz pianist and composer Crispell, on the occasion of her 79th birthday.

Anton Bruckner revered Richard Wagner above all other composers, and when he first wrote his Third Symphony, which he dedicated to him, he included quotations from his operas. Although Bruckner cut most of the Wagnerian references when he later revised the Symphony, the original version survives and is the one we hear performed today. It is a Gothic cathedral of a symphony with Wagner as its high priest.

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

For Marilyn Crispell

Tyshawn Sorey

Born in Newark, New Jersey, July 8, 1980

John Rogers



Hailed as a “musical shapeshifter,” composer and instrumentalist Tyshawn Sorey is an artist whose works have been described as “unpredictable to the point of unnerving.” An expert performer on percussion, trombone, and piano, he has played with many of music history’s jazz greats, often with his own ensembles, and has been a particular champion of 20th-century American jazz percussionist and bebop pioneer Max Roach. Sorey’s album *Mesmerism* was acclaimed for treating the Great American Songbook as an “evolving entity, emphasizing the importance of capturing the spirit of a music and its people as much as documenting the specific notes and lyrics.” Sorey was a 2023 Pulitzer finalist for *Monochromatic Light (Afterlife)*, a 2024 Pulitzer winner for *Adagio* (for Wadada Leo Smith), and a 2024 Pew Fellow.

Growing up in Newark, New Jersey, Sorey attended Newark Arts High School and participated as a trombonist in the Jazz for Teens program of the New Jersey Performing Arts Center. He graduated with a degree in jazz studies and performance from William Patterson University, where he honed his skills as a percussionist, and obtained a master’s degree from Wesleyan University and a Doctor of Musical Arts from Columbia University. Among Sorey’s recent accomplishments are albums by the Tyshawn Sorey Trio, including *The Susceptible Now* in 2024 and *Monochromatic Light (Afterlife)* in January of this year. Recent performances include the world premiere of his blues oratorio *Longing to Tell* with hip-hop artist, poet, and scholar Akua Naru; the European premiere of *Cycles of My Being* (conceived by Sorey, Opera Philadelphia, tenor Lawrence Brownlee, and writer Terrance Hayes); and appearances at Germany’s Ruhrtriennale, Cologne Jazzweek, and New York’s Village Vanguard. Sorey recently premiered two pieces at New York’s 92NY Center for Culture & Arts: *Cogitations* with the Tyshawn Sorey Trio and Sandbox Percussion and *For Bill Frisell*, developed in collaboration with guitarist Sean Shibe. Sorey is currently Presidential Assistant Professor of Music at the University of Pennsylvania.

Collaborative Modeling With a lifelong interest in alternative musical models, Sorey builds a shared experience through his music among composers, performers, and listeners. Recognizing that composition and improvisation are not mutually exclusive, he looks to create “an audience of people who appreciate art for its sake” and who value what it means to really perceive something that expands, rather than contracts, their consciousness. “Music is nothing until it’s played by yourself, with others, or by others,” he writes. “A composer

can have a vision, but it takes multiple people to realize that vision, and it takes people—particularly those with a collaborative mindset—to inspire you to go forward or find other aspects of that vision that are yet to be examined.” Sorey’s works are infused with not only improvisation and groove-oriented vernacular styles but also West African, Afro-Cuban, and Asian folkloric, ritual, and ceremonial traditional music forms and practices.

A Closer Look Sorey has titled his latest composition *For Marilyn Crispell*, in honor of an artist “from whom I have learned and remain hugely inspired by—this is also a gift of love for her continued inspiration in my journey as a composer and performer.” Described by Jon Pareles in *The New York Times* as “one of a very few pianists who rise to the challenge of free jazz,” Philadelphia Marilyn Crispell is also a composer and longtime collaborator. *For Marilyn Crispell* was completed in anticipation and celebration of Crispell’s 79th birthday in March, and was also composed specifically for pianist Aaron Diehl, on commission from Yannick Nézet-Séguin and The Philadelphia Orchestra.

The solo piano part reflects what Sorey calls “the sound that both Diehl and Crispell are able to achieve on the piano, no matter the tradition/style of music they play or the harmonic/melodic sound world on which it is based.” It is a sound world that is highly chromatic and 12-tone, focusing on resonance, sound, silence, balance, and shading. *For Marilyn Crispell* is not, as Sorey explains, a “concerto in the traditional sense of the word, but a piece for piano and orchestra performed in a single movement and a single tempo, and more about the balance of sounds and their absences—there’s no ‘protagonist’ or ‘antagonist’ present here. It isn’t a duel.”

Sorey suggests that listening to his works is about staying in the moment and not imagining what’s next, putting expectations aside and “letting the music do what it does.” He does not want audiences to overanalyze his music in terms of what has been composed, what is improvised, and what genre a piece might fall into. “Deal with the mystery of it all; sometimes it’s best not to know. Go with how the music makes you feel.”

—Nancy Plum

Nancy Plum has been a program annotator for 30 years and has written notes for The Philadelphia Orchestra, the Kimmel Center, Carnegie Hall, and Philadelphia Singers, among others. She has been a music critic in Princeton for more than 35 years and is a member of the Philadelphia Chorale. She wrote a history of the U.S. Air Force Singing Sergeants and a book about an incident in the Cuban underground in the 1950s.

Sorey composed *For Marilyn Crispell* in 2026.

These are the world premiere performances of the work.

The score calls for solo piano, flute, alto flute, bass flute, two clarinets, bass clarinet, two horns, two flugelhorn, three trombones, timpani, percussion (bass drum, glockenspiel, large tam-tam, tubular bells, vibraphone), and strings.

Performance time is approximately 30 minutes.

THE MUSIC

Symphony No. 3

Anton Bruckner

Born in Ansfelden, Austria, September 4, 1824

Died in Vienna, October 11, 1896



It is sometimes difficult for a modern listener to realize just how powerful Richard Wagner's music was when it was new. Today, nearly 150 years after the composer's death, his chromatic harmony and melodic style are found everywhere around us—in movies, in popular tunes, and in Broadway shows. And even at that, they can still overwhelm us. But for composers and musicians in the mid-19th century, the revolutionary strains of *Tannhäuser* or *Tristan and Isolde* must

have seemed utterly staggering—a virtually inexorable force, “as irresistible as the sea,” in Debussy's words.

One could either resist the force (as Brahms did, with partial success) or succumb to it (as nearly everyone else did). “An enervating poison, a sickness, a disease,” Nietzsche supposedly called it, as a counterpoise to those who proclaimed Wagner a savior (which Nietzsche himself had earlier). The remark hints at the polemically charged nature of 19th-century discussions of Wagner. Critics such as Eduard Hanslick bashed the composer in print. Conductors and singers built lives around him; new types of distinctly Wagnerian singers were born—the Heldentenor, the “Wagnerian Soprano.” The pressure was particularly critical for composers working at mid-century (worst of all for composers of the Austro-German tradition), for after *Tannhäuser* it became clear that Wagner was altering the whole shape of Western music. He could not be ignored—only followed or “reacted against.”

A Wagnerian Inspiration When Anton Bruckner first encountered *Tannhäuser* in 1863, he was ripe for the picking. His strict Austrian training in counterpoint and the music of the past had brought him an astonishing mastery of polyphony and instrumental craft. His first compositions were accomplished and beautifully styled, but little else. He might have lived out his years quite content as a church organist and teacher had it not been for that crucial day in February 1863 when he heard the Linz premiere—under his teacher Otto Kitzler's direction—of *Tannhäuser*:

Bruckner would never be the same again. For in Wagner he found a composer who knew all the harmonic “rules” that he himself had spent three decades mastering—and yet who broke them wantonly and knowingly, creating a music of astonishing beauty and “rightness.” The effect of this on Bruckner's own music was immediate and profound, and

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it was his subsequent acquaintance with Wagner's operas that set him off on an almost spiritual quest that led him to compose 11 symphonies (nine with numbers, two without) that have been characterized as the assimilation of Wagner's style into symphonic form.

A “Wagner Symphony” Bruckner made his first symphonic attempts in Linz, including the F-minor “study symphony,” the D-minor *Nullte* (No. 0), and the first work on which he chose to place a number, the Symphony No. 1. In 1868, two years after completing the first version of this latter work, he moved to Vienna to take up a teaching appointment at the Conservatory. For the rest of his life he was to direct most of his energy to teaching and composing symphonies.

The initial reception of his works in Vienna was anything but warm. The Vienna Philharmonic rejected the First Symphony out of hand, and upon playing through the Second (1871–72), pronounced it “unplayable.” Bruckner persevered. In September 1873 he made an unforgettable sojourn: Unperturbed by having received no reply to the letters he had addressed to Wagner, he traveled to Bayreuth to ask him, face-to-face, for permission to dedicate either his Second or his as yet unfinished Third Symphony to him. Bruckner later described the historic conversation, saying that initially Wagner, who was stiff and patronizing, tried to brush him off.

I replied: “Master, I have no right to rob you of even five minutes, but I am convinced that the highly discerning eye of the Master would only have to glance at the themes and Master would know what to think of it all.” Then the Master said to me: “Very well then, come along.” And he went with me into the drawing room and looked at the Second Symphony. “Very nice,” he said, but all the same, it did not seem bold enough for him (at that time the Viennese had made me very timid). Then he took the Third Symphony (in D minor) and with the words: “Look at this! Look! I say! I say!” he went through the whole first part (mentioning the trumpet most particularly) and then he said: “Leave this work here; after lunch I will have another look at it. ... This evening at five o'clock you are invited to Wahnfried; you will see me then. After I have had a good look at the D-minor Symphony, we can discuss the dedication.”

Wagner was extremely pleased with the work (which he declared a “masterpiece”) and told him that night: “Dear friend, your dedication is in order.” But the next day Bruckner panicked—during the previous evening spent at Wahnfried (Wagner's Bayreuth villa), the two had drunk a number of beers together, and Bruckner now found that he could not remember which of the two symphonies Wagner had accepted for dedication! He wrote back to Wagner, “Symphony in D minor, where the trumpet begins the theme?” Wagner scribbled below “Yes! Yes! Warmest regards!—Richard Wagner.”

A Disastrous Premiere Twice the Vienna Philharmonic rejected the Third Symphony (which Bruckner had initially titled *Wagner-Symphonie*). He revised the work considerably in 1876–77, with the help of his friend Johann Herbeck, removing some themes he had quoted directly from Wagner's operas in the first and last movements. Finally the work was scheduled for performance in December 1877; upon the death of Herbeck, who was to have conducted, Bruckner himself had to step in.

It was quite probably the most humiliating experience of his professional life: The musicians were uncooperative, and the audience booed, jeered, and finally most walked out. According to publisher Theodor Rättig, who would later release the Symphony, “a group of 10 to 20 mainly very young people, both male and female, who stayed and applauded, stood in opposition to the hissing and laughing crowd.” Among them was an admiring, 17-year-old Gustav Mahler, who Rättig later hired to help make a four-hand piano version of the Symphony.

Of course it was not difficult to predict that Hanslick, who repeatedly attacked Wagner’s music and all it stood for, would discredit the work. He began his review by saying that he did not “enjoy upsetting the composer” and therefore would simply state that he “did not understand his gigantic symphony. [Bruckner’s] poetic intentions were not clear to us—perhaps a vision of how Beethoven’s Ninth befriends Wagner’s *Die Walküre* and ends by being trampled under her horses’ hoofs.”

Endless Revisions The Vienna debacle, which may have had more to do with Bruckner’s conducting than with his music, dealt a serious blow to his self-confidence. For the rest of his life he was surrounded by well-meaning friends who besieged him with suggestions for “improvements” on this and other symphonies. He listened to their advice all too often, and as a result most of his symphonies exist in more than one version, some of which include dubious revisions. Although this has all led to a good deal of confusion, in fact only three of the symphonies—3, 4, and 8—underwent really substantial, substantive, and structural changes; the revisions of most of the remaining symphonies might be considered more tinkering around the edges, especially with matters of orchestration.

The case of the Third Symphony is the most complex of all. In this case there are revisions of particular versions (what might be called “versions of versions”), although in the end there are three principal ones: the original one we hear today that was neither performed nor published during Bruckner’s lifetime; the second version performed in 1877 and published the following year by Rättig; and then finally a last version from 1887–89, which received a successful Viennese premiere in December 1890, with the great conductor Hans Richter on the podium. “I am still too deeply moved by the reception of the Philharmonic audience,” Bruckner wrote to his friend August Göllerich after this important occasion, “who must have called me forth at least 12 times—and how!!”

Today all three are available in modern critical editions, have been recorded, and are regularly performed. It is fascinating to consider the differences between and among them all. The versions got shorter each time—for the final one some of the cuts were made by one of Bruckner’s associates, Franz Schalk. The original makes clear not only Bruckner’s reverence for Wagner, but also his affinity for the organ, the instrument he was himself master of, which accounts in part for the long silences in this Gothic church of a symphony.

A Closer Look The D-minor opening of the first movement (**Gemässigt, misterioso**) reminds one as much of Beethoven’s Ninth Symphony as it does of Wagner. But the pregnant trumpet theme, which begins the work and which generates much of the movement’s discourse, grows straight from the spirit of the Master of Bayreuth. (This

theme will return at the end of the final movement to crown the entire Symphony.) The horn expands this theme, leading to a curt, explosive unison motive that reappears throughout. This is one of Bruckner's most magnificently craggy movements—a relatively simple sonata form built on judicious but dynamic themes of complex unity and organized in the composer's usual "structural blocks." Within this movement Bruckner included allusions to Wagner as well as direct quotations, most obviously to Brünnhilde's "Sleep Motive" in *Die Walküre*; these references were mostly cut in the later versions, although the spirit of the older composer continues to preside.

The **Adagio: Feierlich** is plangent and somniferous, slipping mysteriously into a gigantic climax that alludes strongly to the "Sleep Motive." The lively Scherzo (**Ziemlich schnell**), featuring brilliant writing for wind choir, is set off by a *Ländler*-style Trio of the cheerful sort later favored by Mahler. The Finale (**Allegro**) is striking for the arching octave-motives introduced by the brass—a sort of organic outgrowth of the first movement's opening motive. The accompaniment-figure, too, seems to have grown from the last four notes of the whole Symphony's opening subject. A second theme (**Etwas langsamer**) is songful and "yearning" in a Mahlerian fashion, and the movement's enormous climax is capped by what seems inevitable—at least since Beethoven's Ninth: a dramatic slide from stormy D minor to bright, triumphant D major.

—Paul Horsley/Christopher H. Gibbs

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.

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.

Bruckner composed his Third Symphony in 1873 and revised it in 1877 and again from 1887 to 1889.

Lorin Maazel conducted the first Philadelphia Orchestra performances of the Symphony, in January 1968. Most recently, Herbert Blomstedt was on the podium for subscription performances in April 2006. Other conductors who have led the work here include Stanislaw Skrowaczewski, Kurt Masur, Yoel Levi, and Wolfgang Sawallisch.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

The Symphony runs approximately 65 minutes in performance.

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**PHILADELPHIA
ORCHESTRA/125**

Yannick Nézet-Séguin
Music & Artistic Director

MUSICAL TERMS

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

Counterpoint: The combination of simultaneously sounding musical lines

Da capo: To repeat from the beginning

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

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

Ländler: An Austrian folk dance in triple time

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

Octave: The interval between any two notes that are seven diatonic (nonchromatic) scale degrees apart

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.

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

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.

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.

Tonic: The keynote of a scale

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

12-tone: 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

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Feierlich: Solemn, stately

Gemässigt: Moderate

Langsamer: Slower

Misterioso: Mysteriously

Schnell: Fast

TEMPO MODIFIERS

Etwas: Somewhat

Ziemlich: Rather, quite

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THE PHILADELPHIA ORCHESTRA!



The Volunteer Committees invite you to join them to help plan or attend fundraisers and social functions throughout the year in support of The Philadelphia Orchestra!

Committees are located throughout the region and hold monthly lectures, luncheons, concerts, and opportunities to engage with the musicians of the Orchestra.

The Volunteer Committees include:

- Central Committee
- Main Line Committee
- New Jersey Committee
- Rittenhouse Square Committee
- Starlight Circle Committee

For more information about joining, contact **Samantha Noll**, assistant director of development events and volunteer relations, at

snoll@philorch.org or call 215.893.1956.

AUDIENCE SERVICES

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

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at ensembleartshilly.org/contact-us.

Purchase tickets online at www.philorch.org.

Subscriber Services:

215.893.1955, Mon.–Fri., 9 AM–5 PM

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

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

The Kimmel Center

Broad and Spruce Streets

Philadelphia, PA 19102

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

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

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

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

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

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

Lost and Found: Please call 215.670.2321.

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

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