

2025–2026 | 126TH SEASON
MARIAN ANDERSON HALL

THE PHILADELPHIA ORCHESTRA

Saturday, August 1, at 2:00

Naomi Woo Conductor

Aristo Sham Piano

Beethoven *Coriolan* Overture, Op. 62

Beethoven Piano Concerto No. 1 in C major, Op. 15

I. Allegro con brio

II. Largo

III. Rondo: Allegro

Intermission

Beethoven Symphony No. 5 in C minor, Op. 67

I. Allegro con brio

II. Andante con moto

III. Allegro—

IV. Allegro

This program runs approximately 2 hours.

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.



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.

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.

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 believes deeply in the power of music to connect people and the role cultural diplomacy can play in affecting change. Through concerts, national and international tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest cultural exports. It performs annually at Carnegie Hall, the Highmark 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.

CONDUCTOR

Christa Holla



Canadian conductor **Naomi Woo** is gaining worldwide attention for her spirited dynamism and infectious musicality. A widely sought-after symphonic and operatic conductor, she is currently in her second season as assistant conductor of The Philadelphia Orchestra. This season, she debuted with the New York and BBC philharmonics, the Royal Northern Sinfonia, and the Royal Ballet and Opera, Covent Garden. She also returned to Montreal's Orchestre Métropolitain, where she was artistic partner from 2023 to 2025, as well as

to the Vancouver Symphony, the Calgary Philharmonic, and the City of London Sinfonia. A renowned advocate for contemporary music, she conducted the world premiere of Oliver Leith's *Garland* at Bold Tendencies in London and led a workshop for Huang Ruo's upcoming opera *The Wedding Banquet* at the Metropolitan Opera in New York. In previous seasons, Ms. Woo appeared with the Toronto, Baltimore, and Montreal symphonies; the National Arts Centre Orchestra; London's Philharmonia; the Orchestra della Svizzera Italiana; the Chamber Orchestra of Luxembourg; and at LSO St. Luke's in London with Tangram Sound, an ensemble devoted to celebrating the vitality of Chinese cultures and producing new music by transnational Chinese creators.

On the opera stage, Ms. Woo has conducted the Canadian premiere of Du Yun's Pulitzer Prize-winning *Angel's Bone* in Vancouver, Puccini's *Edgar* at Opera Holland Park, Rossini's *La Cenerentola* with English Touring Opera, and the world premiere of Ellis Ludwig-Leone's *The Night Falls* in New York City. Recognized for her collaborative approach and natural command for storytelling and language, Ms. Woo has conducted more than a dozen operas with students and young professionals in the United States and the United Kingdom, and collaboratively created new, genre-bending operatic works with Sasha Amaya and Catherine Kontz (*A Certain Sense of Order*), Sophie Seita (*Beethoven Was a Lesbian*), and Alex Ho/Julia Cheng. Ms. Woo was music director of the National Youth Orchestra of Canada for its 2024 and 2025 seasons and is the former music director of El Sistema Winnipeg. As a pianist, she has led performances from the keyboard with The Philadelphia Orchestra, the Winnipeg Symphony, and others.

Ms. Woo holds a Ph.D. from the University of Cambridge, where she was a Gates Cambridge Scholar. She has also studied mathematics, philosophy, and music at Yale College, the Yale School of Music, and the University of Montreal. The 2022 winner of the Canada Council's prestigious Virginia Parker Prize, she is a member of Tapestry Opera's Women in Musical Leadership program and was chosen by her mentor, Philadelphia Orchestra Music and Artistic Director Yannick Nézet-Séguin, as a member of the Orchestre Métropolitain's inaugural orchestral conducting academy. She acknowledges generous support over the years from the Manitoba Arts Council, Canada Council for the Arts, Help Musicians UK, and the BC Arts Council.

SOLOIST

Lisa Marie Mazzocco



Pianist **Aristo Sham** made his Philadelphia Orchestra debut in July at the Bravo! Vail Music Festival. In 2025 he was awarded both the Gold Medal and the Audience Prize at the Van Cliburn International Piano Competition. He has dazzled audiences across five continents, appearing with the London Symphony, the Hong Kong Philharmonic, the English Chamber Orchestra, the Orchestre de Chambre de Lausanne, the Utah Symphony, and the Minnesota Orchestra. He has worked with conductors including Simon Rattle, Marin

Alsop, Edo de Waart, and Raymond Leppard. His 2025–26 debut season as Cliburn winner included a major tour of Asia through South Korea and China and recitals in the United States at the Aspen Music Festival, La Jolla Music Society/The Conrad, UCSB Arts and Lectures, and the Skyline Piano Artist Series at Northwestern University.

In 2009 Mr. Sham was featured in the documentary *The World's Greatest Musical Prodigies*, broadcast by Channel 4 in the United Kingdom. He has also performed for royalty and dignitaries including King Charles of the United Kingdom and Queen Mathilde of the Belgians. In 2024 he recorded and hosted the complete Brahms solo piano music on RTHK Radio 4 in Hong Kong.

Mr. Sham first gained international recognition when he won First Prize in the Ettlingen International Piano Competition in Germany in 2006 and First Prize in the Gina Bachauer International Junior Piano Competition in 2008. He is the First Prize Winner of the 2018 Young Concert Artists Susan Wadsworth International Auditions. In 2023 he won the Grand Prix at the Monte-Carlo Music Masters. He is also the recipient of top prizes at the Casagrande, Dublin, Clara Haskil, New York, Saint-Priest, and Viotti international piano competitions, and the Vendome Prize at the Verbier Festival. Mr. Sham holds a Bachelor of Arts from Harvard University and a Masters in Piano Performance from the New England Conservatory. He continued his studies at the Inggesund School of Music in Sweden with Julia Mustonen-Dahlkvist before returning to the United States to earn an artist diploma at the Juilliard School with Robert McDonald and Orli Shaham.

FRAMING THE PROGRAM

PARALLEL EVENTS

1795
Beethoven
Piano Concerto
No. 1

Music
Salieri
Palmyra
Literature
Goethe
*Wilhelm Meisters
Lehrjahre*

Art
Goya
*The Duchess of
Alba*
History
Bread riots and
White Terror in
Paris

1807
Beethoven
Coriolan
Overture/
Symphony No. 5

Music
Spontini
La vestale
Literature
Byron
Hours of Idleness
Art
Turner
*Sun Rising in a
Mist*
History
Britain abolishes
slave trade

This all-Beethoven program opens with the *Coriolan* Overture. Beethoven was inspired to compose the piece by a play a friend of his had recently written. As with Shakespeare’s far more famous version, the story relates the heroic struggles of a Roman general. The Overture is in C minor—the key of the Fifth Symphony that concludes today’s concert.

Beethoven composed his First Piano Concerto (in fact, his second chronologically) over many years during which he refined it as a vehicle to display his impressive musical gifts. Mozart’s concertos served as the model for this sparkling work in which Beethoven attempted to make a name for himself both as a virtuoso pianist and a brilliant composer.

Beethoven’s Fifth Symphony has been at the core of The Philadelphia Orchestra’s repertory ever since its inaugural concert in November 1900. In this landmark work, Beethoven experiments with symphonic form, motivic development, and instrumentation, which is more powerful than in any previous symphony. The composition traces an emotional arc from “fate knocking at the door” to a triumphant conclusion.

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

Coriolan Overture

Ludwig van Beethoven

Born in Bonn, probably December 16, 1770

Died in Vienna, March 26, 1827



It is unclear whether Beethoven was inspired to compose his *Coriolan* Overture after reading the play of the same name by his friend Heinrich Joseph von Collin, or because he was more practically anticipating a new production of the drama. In any case, the composition itself is self-sufficient. Collin's drama from 1802 had not sustained its initial success and fell out of the repertory within a couple of years. Beethoven composed his Overture early in 1807 and dedicated it to Collin, with whom he frequently discussed collaborating on an opera.

The Overture was performed at one of Prince Lobkowitz's palaces in March and used for a revival of the play in April.

Like Beethoven's other famous tragic overture, *Egmont*, the work deals with a heroic figure whose struggles resonated with his own. The composer Johann Friedrich Reichardt, who heard an early performance of *Coriolan*, believed that Beethoven portrayed himself in the work. The story is best known through Shakespeare's telling in his last tragedy. (Wagner believed the Overture was meant for the English play, a work Beethoven most likely also knew.) The Roman general Coriolan is overthrown and exiled by the people. Taken in by the Volscians, the vengeful Coriolan leads these enemy forces against his native Romans, who are forced to plead for mercy. They ultimately call upon Coriolan's mother, wife, and children to appease his anger. He yields to their entreaties and eventually commits suicide.

A Closer Look The Overture begins with three resolute chords suggesting Coriolan's power and resolve. The key is C minor—the same as the Fifth Symphony as well as some of Beethoven's other most intense works. Although the tempo is marked *Allegro con brio*, extended note values make the opening sound as if it were written at a slower tempo. It is a cliché of 19th-century writing about music to talk of bold, loud, “masculine” first themes and softer, lyrical, “feminine” second ones. This gendered language has recently received a lot of critical attention from musicologists, but in the case of this piece it might be just what Beethoven had in mind. Commentators have long thought Beethoven was inspired by the scene in the play in which the women ask for Coriolan to exercise restraint. The opening theme, which returns at crucial structural points in the Overture, would therefore represent the hero, and the contrasting second theme, first presented by the strings, the women's entreaties. A final plea is heard in the coda and Coriolan's theme returns in an altogether more subdued and resigned mood.

—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.

Beethoven composed his Coriolan Overture in 1807.

The Overture was first heard on a Philadelphia Orchestra concert on November 28, 1902, led by Fritz Scheel. It was heard about every other year until 1920 and then not again until 1944, when Eugene Ormandy conducted it in New York. David Afkham conducted the most recent subscription performances, in November 2018.

Coriolan was recorded by the Philadelphians in 1951 for CBS with Ormandy.

The work is scored for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The Coriolan Overture runs approximately eight minutes in performance.

THE MUSIC

Piano Concerto No. 1

Ludwig van Beethoven



Ludwig van Beethoven was a heck of an improviser. From all accounts he sat for long stretches noodling on the keyboard and captivated listeners with spontaneous musical chattiness. Wenzel Johann Tomaschek, a prominent Czech musician, writes that in 1798 he heard Beethoven give a concert in Prague: “Beethoven’s magnificent playing and particularly daring flights of improvisation stirred me strangely to the depths of my soul.”

Improvisation in Compositions Although the word improvisation is most often associated with jazz, classical musicians worth their salt were well known for winging it. They improvised fugues and sonata forms, forms that appear to come to fruition only on paper, like a theory exercise. Beethoven’s “Moonlight” Sonata, subtitled “Quasi un fantasia,” for example, is “like a fantasy,” notes floating in space captured in the mind and heart of the composer and then set to ink on paper. Even the Ninth Symphony, which seems as difficult to keep in one’s head as a mathematical theorem, appears to have evolved like a fantasy. Listen to each movement like jazz and you will hear Beethoven composing in real time. He even competed in an improvisation contest in 1800 in Vienna with Daniel Steibelt, a pianist from Berlin. Aristocrats sponsored each pianist, like betting on a racehorse, and a musical duel ensued: this won by Beethoven, who played circles around Steibelt’s four-note theme. As a result, Steibelt agreed never to return to Vienna.

One finds improvisation in Beethoven’s Piano Concerto No. 1 in C major, namely in the cadenza. He premiered the work in Vienna in 1795 and evidently improvised the two cadenzas, since the original autograph score of the work, dated 1800, has the words “senza” (without) cadenza. In what the musicologist Geoffrey Block has coined his “cadenza year,” Beethoven, in a fit of artistic control, put to paper 11 cadenzas in 1809, including three for the first movement of the First Piano Concerto and even one for the Mozart D-minor Concerto, thus drafting a “substantial body of improvisations frozen in time.” While the C-major Concerto is listed as No. 1, it was actually composed after his Piano Concerto No. 2 in B-flat major. The C-major is known as the First because it was published before the Second, in 1801.

A Closer Look The first movement (**Allegro con brio**) begins in diatonic C-major brilliance, like the last movement of his Fifth Symphony. Beethoven was riding a wave

of popularity in Vienna and was yet to express any foreboding of hearing loss. Chords announce scales, scales morph into themes, all of them not particularly tuneful, but utilitarian in their ability to easily move from first theme to bridge to second theme in a straightforward double exposition form. The second theme is predictably quiet, and the closing theme takes the listener hunting in the country outside Vienna. The piano starts on cue, no games, though it begins to joust with the orchestra fairly quickly with running scales. Beethoven's feisty virtuosity jumps quickly into the foreground mixed with a kind of faux sensitivity. A brief return of the orchestra interrupts the preening and an echo of Mozart sneaks through before the improvised cadenza. Knowing Beethoven's proclivity for long windedness one can imagine him going on for a while, to the delight of many, until the orchestra probably started squeaking on their violins, an indication that they had other things to do.

The second movement **Largo** is in a rather distant A-flat major key, a cheeky harmonic move that reappears in the first movement of Beethoven's "Waldstein" Piano Sonata, another C-major gem. Beethoven is at home in slow movements despite his impetuosity. The piano is thoroughly in control with its spindly melody over an acquiescent orchestra. He does not skimp on the slow stuff here, as he does later in the slow movement of his Fourth Concerto, all of 72 measures.

Rondos are the ear worms of classical music. Just think of Mozart's Rondo "Alla turca" or the final movement of the Horn Concerto No. 3. Beethoven's third movement rondo theme (**Allegro**) will playfully rattle in your head for a while after the work is over. The pianist introduces the rollicking rondo, followed dutifully by the orchestra, which must keep up with the brisk tempo or risk getting lost in the circular work. The orchestra reasserts itself after the cadenza, otherwise playing second fiddle most of the time. But the piano quickly elbows its way back into the texture. In Beethoven's early Concerto we see the seeds of assertiveness and improvisation that will mark so much of his music, even its most melancholic moments.

—Aaron Beck

<i>Aaron Beck is a professor emeritus of musicology at Lewis & Clark College in Portland, Oregon. He has published widely on the subject of Italian medieval and Renaissance music and art, including his latest book, Boccaccio and the Invention of Musical Narrative.</i>

Beethoven composed the C-major Piano Concerto in 1795 and revised it from 1800 to 1801.

The work was first performed by The Philadelphia Orchestra in December 1918, with Alfred Cortot and conductor Leopold Stokowski. The most recent subscription performances were in January 2020, with Daniil Trifonov as soloist and Yannick Nézet-Séguin.

The First Concerto was recorded twice by the Orchestra: in 1954 and 1965, both for the CBS label, and both with Rudolf Serkin and Eugene Ormandy.

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

Beethoven's First Piano Concerto runs approximately 35 minutes in performance.

THE MUSIC

Symphony No. 5

Ludwig van Beethoven



Every listener may feel free to interpret this immortal work in his or her own fashion. The idea that it represents the composer's mighty but victorious struggle with destiny was put into circulation by Beethoven himself, or at least by his fantasy-spinning secretary, Anton Schindler, who reported the composer's explanation of the opening motif as "So pocht das Schicksal an die Pforte" (Thus Fate knocks at the door). Perhaps Beethoven did say that, and it offers a vivid image for an extraordinarily unconventional opening for a Classical

symphony. But there are so many other forces at work besides that of fate that we need to open our ears and minds to every signal it sends out. Most listeners agree that they may be different at every hearing.

A Profound Crisis Fate struck Beethoven most cruelly in about 1802 when, still in his early 30s he acknowledged the fact of his deafness and began the long process of coming to terms with a handicap that was less of a musical disability (it did not interfere with his ability to compose) than a social one. Up to that point his career as a musician was going swimmingly, with Vienna's aristocrats lining up to engage him, refined ladies swooning whenever he played, and music of limpid beauty pouring from his pen. His standing as a virtuoso pianist with excellent connections at court was seriously threatened, and his relations with friends, especially with women, were now forever circumscribed.

We might think that as a composer his reactions were more violent than the situation warranted. The "Eroica" Symphony, the immediate product of that profound crisis, transformed the world of classical music forever. He did not stop there. The superhuman creative energy that produced the great heroic works of that decade had never been heard before in music. One colossal path-breaking composition followed another, combining unearthly beauty of invention, technical virtuosity, vastness of conception, and a radical freedom of expression and form.

Beethoven may have—privately—felt inordinately sorry for himself, but there is no self-pity in the music. Defiance, yes certainly, although the sense of triumph expressed in the conclusion of the Fifth Symphony is surely more than a tongue-sticking-out I-told-you-so addressed to Fate. Beethoven's triumph gloats not just over an unfair destiny cowering at his feet, but rather over all mankind, over all of us who have the misfortune not to measure up to his infinite creative spirit.

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Yannick Nézet-Séguin
Music & Artistic Director

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If Beethoven gave up the unequal struggle to take care of worldly and domestic concerns, if he lost control of his finances, if he quarreled with landlords and servants, if he felt robbed by publishers and creditors, if he lived in squalor, if he could not count on the affection and loyalty of friends, there always remained one domain in which he was the unchallenged master: music itself. He could change the world by scratching barely legible lines and dots on ruled paper; the physical manifestation of a cauldron of sound and pride that boiled in his brain.

A Closer Look The famous four-note motive that opens the Fifth Symphony is heard constantly in the first movement (**Allegro con brio**) and intermittently elsewhere, but it is far from being the all-pervading idea that many people suppose. The second movement, **Andante con moto**, deftly and curiously blends gorgeous cantilena with military trumpets, all wrapped in variation form. The third movement (**Allegro**) is full of mystery; not defiant, not triumphant, more humorous or spectral, and out of it grows the huge shout of triumph of the **Allegro** finale, as the trombones proclaim a new order of the universe, supported by piccolo, contrabassoon, and the full weight of C major, the key which Haydn had assigned to the completion of *The Creation* itself. Beethoven was so proud of the exciting passage at the end of the scherzo, where the approach of the finale is felt in the very bones of the music, that he felt impelled to repeat it. So the heavens open not once, but twice.

The disorder and confusion that reigned at the first performance of this Symphony in Vienna in December 1808 in a famously long concert that also included the first performances of the Fourth Piano Concerto, the Sixth Symphony, and the “Choral” Fantasy, perfectly illustrates the sorry mismatch between reality in Beethoven’s life, when a long difficult concert had to be rehearsed and performed, and the sublime quality of the music itself. No wonder Viennese audiences were confused by this giant in their midst.

—Hugh Macdonald

Hugh Macdonald is Avis H. Blewett Professor Emeritus of Music at Washington University, St. Louis. He has published books on Scriabin, Berlioz, Bizet, and Saint-Saëns. His Music in 1853: the Biography of a Year recounts the stimulating interactions of Berlioz, Liszt, Brahms, and Wagner. He has been a regular pre-concert speaker for the St. Louis, Cleveland, and Boston symphonies and has provided singing translations of opera for companies in London, Leeds, Glasgow, Los Angeles, and St. Louis.

Beethoven composed his Symphony No. 5 from 1807 to 1808.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the Fifth, in November 1900, as part of the Orchestra’s first concert. A series of eminent conductors have led the piece here over the years: Artur Rodzinski, Fritz Reiner; Otto Klemperer; José Iturbi, Erich Leinsdorf; Klaus Tennstedt, Daniel Barenboim, Zubin Mehta, Michael Tilson Thomas, and, of course, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Yannick Nézet-Séguin. Most recently on subscription, Christoph Eschenbach led the work in February 2018.

The Philadelphia Orchestra has recorded the Symphony four times: in 1931 with Stokowski for RCA; in 1955 and 1966 with Ormandy for CBS; and in 1985 with Muti for EMI. A live performance from 2005 with Eschenbach is also currently available as a digital download.

The piece is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

The Fifth Symphony runs approximately 35 minutes in performance.

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MUSICAL TERMS

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

Cantilena: A particularly sustained or lyrical vocal line, or an instrumental passage with this lyrical and vocal quality

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

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

Double exposition form: In the first movement of a concerto, the first section is played twice, first by the orchestra alone and the second time by the soloist accompanied by the orchestra. This became the norm in the Classical period.

Fantasy: A composition free in form and more or less fantastic in character

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

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.

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

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

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

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

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.

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Con brio: Vigorously, with fire

Con moto: With motion

Largo: Broad

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