

Season 2015-2016

**Thursday, December 3, at
8:00**
**Friday, December 4, at
2:00**
**Saturday, December 5, at
8:00**

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Hilary Hahn Violin

Bizet/arr. Hoffmann Suite No. 1 from *Carmen*
I. Prelude—
Ia. Aragonaise
II. Intermezzo
III. Seguidilla
IV. The Dragons of Alcala
V. The Toreadors

Vieuxtemps Violin Concerto No. 4 in D minor, Op. 31
I. Andante—
II. Adagio religioso
III. Scherzo: Vivace
IV. Finale marziale: Andante—Allegro

Intermission

Stravinsky *The Firebird* (complete ballet) 

This program runs approximately 2 hours.

The December 3 concert is sponsored by
Sandy and David G. Marshall.

The December 4 concert is sponsored by
John H. McFadden and Lisa D. Kabnick.

The December 5 concert is sponsored by
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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

JUST ANNOUNCED

The Philadelphia Orchestra presents the Capitol Steps

Sunday, January 3 2 PM

Verizon Hall



The Capitol Steps, a Washington, D.C.-based political comedy troupe, perform a hilarious lineup of songs providing a unique blend of musical and political comedy. Their show consists of tasteful lampooning guaranteed to leave both sides of the political spectrum laughing.

Please note The Philadelphia Orchestra does not perform on this concert.

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The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The

Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, The Philadelphia Orchestra today boasts a new partnership with the National Centre for the Performing Arts in Beijing. The ensemble annually performs at

Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, as it builds an offstage presence as strong as its onstage one. The Orchestra's award-winning Collaborative Learning initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUp concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin**, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra, and he has renewed his commitment to the ensemble through the 2021-22 season. His highly collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fourth season include a year-long exploration of works that exemplify the famous Philadelphia Sound, including Mahler’s Symphony No. 8 and other pieces premiered by the Orchestra; a Music of Vienna Festival; and the continuation of a commissioning project for principal players.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world’s most revered ensembles, and he has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label; the second, Rachmaninoff’s Rhapsody on a Theme of Paganini with pianist Daniil Trifonov, was released in August 2015. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are appointments as Companion of the Order of Canada and Officer of the National Order of Quebec, a Royal Philharmonic Society Award, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, Musical America’s 2016 Artist of the Year, and honorary doctorates from the University of Quebec, the Curtis Institute of Music, and Westminster Choir College.

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

Soloist



Michael Patrick O'Leary

In the two decades since her professional debut, three-time Grammy Award-winning violinist **Hilary Hahn** has brought her virtuosity, expansive interpretations, and creative repertoire choices to diverse global audiences. Her ever-evolving approach to music-making and her curiosity about the world have made her a fan favorite. She took her first lessons in the Suzuki program shortly before her fourth birthday and was admitted to the Curtis Institute of Music at age 10. She was 14 years old when she made her Philadelphia Orchestra debut in 1993.

Ms. Hahn began recording at age 16. She has released 15 albums on the Deutsche Grammophon and Sony labels, in addition to three DVDs, an Oscar-nominated movie soundtrack, an award-winning recording for children, and various compilations. Her recordings have received every critical prize in the international press and have met with equal popular success. In 2010 she released Jennifer Higdon's Violin Concerto along with the Tchaikovsky Concerto; Higdon's work, written for Ms. Hahn, went on to win the Pulitzer Prize. In 2013 she released *In 27 Pieces: the Hilary Hahn Encores*, the culmination of a multi-year project to renew the encore genre, for which she received a Grammy Award in 2015. Her most recent album, released in spring 2015, references her musical heritage and features works by Mozart and Vieuxtemps, recorded with longtime colleagues conductor Paavo Järvi and the Deutsche Kammerphilharmonie Bremen.

Ms. Hahn is an avid writer, posting journal entries and articles on her website, hilaryhahn.com. She produces a YouTube channel, youtube.com/hilaryhahnvideos, where she frequently interviews guests from around the world. She has appeared on the covers of most major classical music publications and has been featured in mainstream periodicals such as *Vogue*, *Elle*, *Town & Country*, and *Marie Claire*. She has participated in a number of non-classical musical productions, appearing in two records by the alt-rock band ... And You Will Know Us by the Trail of Dead, on the album *Grand Forks* by guitarist Tom Brosseau, and on tour with folk-rock singer-songwriter Josh Ritter. You can learn about life as the traveling companion of a famous musician by following Ms. Hahn's violin case on Twitter and Instagram at [@violincase](https://twitter.com/violincase).

Framing the Program

Parallel Events

1850
Vieuxtemps
 Violin Concerto
 No. 4

Music
 Schumann
 Symphony No. 3
 ("Rhenish")

Literature
 Turgenev
*A Month in the
 Country*

Art
 Millet
The Sower

History
 CA becomes a
 state

1873
Bizet
Carmen

Music
 Tchaikovsky
The Tempest

Literature
 Rimbaud
A Season in Hell

Art
 Cézanne
View of Auvers

History
 Color photos
 first developed

1910
Stravinsky
The Firebird

Music
 Elgar
 Violin Concerto

Literature
 Forster
Howard's End

Art
 Modigliani
The Cellist

History
 Japan annexes
 Korea

This concert of music connected to France opens with an orchestral Suite drawn from George Bizet's *Carmen*. Although one of the most popular operas ever composed, it had a stormy premiere exactly three months before the composer died of a heart attack at age 36. This was largely due to the risqué plot and scandalous title character, who is brutally murdered by her lover. A musical theme associated with "Fate" opens the Suite, which then moves on to present some of the most loved parts of the opera, ranging from pastoral settings, to seductive dances, to the brilliant march of the toreadors.

Belgian violinist and composer Henri Vieuxtemps enjoyed early and long success as a virtuoso, including appearances in Philadelphia in 1844. We hear the fourth of his seven violin concertos, composed while he was serving as violinist to Tsar Nicholas I in St. Petersburg.

Today's concert concludes with Igor Stravinsky's *Firebird*, which proved to be the young Russian composer's breakout success in 1910. Sergei Diaghilev commissioned the work for his Ballets Russes in Paris and the acclaim it enjoyed led the following year to *Petrushka* and then to *The Rite of Spring* in 1913. The program today offers the relatively rare chance to hear the complete score to this revolutionary ballet, rather than the more usual Suite that Stravinsky later extracted from it.

The Music

Suite No. 1 from *Carmen* (arranged by Fritz Hoffmann)



Georges Bizet
Born in Paris, October 25,
1838
Died in Bougival, June 3,
1875

While few rarely go so far as to say that it killed him, a slew of problems and harsh criticism surrounding the 1875 premiere of Georges Bizet's *Carmen*, exactly three months before his death of a heart attack at age 36, clouded the composer's final days. What is now one of the most popular operas ever written did not take long to become beloved, but the composer unfortunately was not alive to enjoy his triumph.

A Scandalous Opera Bizet's remarkable musical gifts became apparent very early. At age nine he entered the Paris Conservatory, where he studied with Charles Gounod, whom he idealized. At 17 he wrote his charming Symphony in C and two years later won the prestigious Prix de Rome. Upon his return to Paris he became increasingly involved with theatrical music, although rarely with much success, and he left many operatic projects unfinished.

The initial problems with *Carmen* were largely due to its risqué subject matter. In 1873 the directors of the Opéra-Comique commissioned a three-act opera from Bizet to be written in collaboration with the seasoned librettists Henri Meilhac and Ludovic Halévy, best known for their words in operettas by Jacques Offenbach. It was the composer who proposed a treatment of Prosper Mérimée's popular 1846 novella, which was loosely based on a real-life scandal. The name of the prominent commissioning theater in Paris is somewhat misleading as its repertory was not limited to comedies, but rather to presentations that had spoken dialogue, like most musicals today. The problem that emerged with Bizet's opera was the scandalously sensuous nature of the title character and the realistic unfolding of events that culminated with her bloody murder at the hands of her jealous lover, Don José. This was hardly the family entertainment expected at the Opéra-Comique.

From Opera to Suite One can imagine that had Bizet lived he would have extracted orchestral excerpts from *Carmen* to fashion a concert suite—he had, after all, enjoyed unusual success a few years earlier with suites drawn from his incidental music for the play *L'Arlésienne* (The Girl from Arles) by Alphonse Daudet. But with

Bizet composed *Carmen* from 1873 to 1874.

Leopold Stokowski led the first Philadelphia Orchestra performances of the First *Carmen Suite* (arranged by Guiraud), on a Pops Concert on November 5, 1913. Most recently it was heard in its entirety in the Hoffmann arrangement on a *ClassixLive* concert in April 1996, led by then-Conductor in Residence Luis Biava. These current concerts are the first subscription performances of the Hoffmann Suite, even though various music from the opera has been heard on subscription concerts over the years, including the entire opera in November 1934.

The Orchestra has recorded the *Carmen Suite* twice: in 1958 with Eugene Ormandy for CBS and in 1975 with Ormandy for RCA. Stokowski recorded just the *Prelude* and the “*Aragonaise*” in 1927 for RCA, and Ormandy recorded just “*The Toreadors*” in 1972 for RCA. Other excerpts from the opera have also been recorded occasionally by the Orchestra.

The Suite is scored for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, snare drum, tambourine, triangle), harp, and strings.

Performance time is approximately 13 minutes.

his death it fell to the publisher to figure out how to repackage parts of *Carmen*.

The issue was complicated by different versions of the opera, which in Paris was performed with dialogue but elsewhere usually with recitatives so that it could be sung continuously. After Bizet's death his close friend Ernest Guiraud was enlisted to craft an alternative version and in the process changed the opera in other ways as well. He also assembled two suites that have long been concert favorites. Only in the early 1990s was the original version of *Carmen* reconstructed and it is from this score that Fritz Hoffmann based the edition of the Suite we hear performed today. As is often the case with re-imaginings of an opera for an orchestral concert setting, the sequence of excerpts does not follow the dramatic order of the plot but rather what proves effective for musical contrast and flow.

A Closer Look The First Suite begins with a slow section that was originally part of the opera's prelude presenting an eerie chromatic “Fate” motif with ominous drum strokes and *pizzicato* punctuation from the lower strings (**Prelude**); this leads directly into the **Aragonaise**, a fast interlude that introduces the final act of the opera with a distinctive Spanish dance flavor and exotic passages for woodwind instruments.

The following **Intermezzo** originally preceded Act III and projects a pastoral mood initiated by a lovely flute melody accompanied by harp. The third movement derives from one of the most famous arias in the opera: *Carmen*'s seductive **Seguidilla**, with the oboe at first taking over the original vocal line before passing it off to other instruments. **The Dragons of Alcalá**, beginning with a march-like bassoon melody atop plucked strings, serves as the interlude between the first and second acts. The final movement, **The Toreadors**, had been the second part of the opera's prelude. While much of the Suite to this point is intimately scored and spotlights individual instruments, this brilliant conclusion starts with an energetic march for full orchestra ushering in the smooth string melody that is sung by the bullfighter Escamillo in Act II as he prepares to vie for *Carmen*'s attention.

—Christopher H. Gibbs

The Music

Violin Concerto No. 4



Henri Vieuxtemps
Born in Verviers, in what is
now Belgium,
February 17, 1820
Died in Mustapha, Algeria,
June 6, 1881

Henri Vieuxtemps began his career on the violin as a child prodigy, admired by Paganini, Berlioz, and Schumann. In his mid-teens he settled down to composition studies with Simon Sechter in Vienna and Anton Reicha in Paris, and, thus firmly grounded by two of the greatest teachers of his time, he soon produced the first of what were to be seven violin concertos. Thereafter, he composed steadily and toured widely. He performed here in Philadelphia in 1844, and again in 1857, the latter time with the piano virtuoso Sigismond Thalberg, on a schedule that included a free concert for schoolchildren. On that occasion a reporter judged their performances “a little too scientific for the greater part of the audience,” though the reception was evidently more sober than it was to be at a similar event in New Orleans, where, when Vieuxtemps came on to play *Le Carnaval de Venise*, the boys in the audience loudly called for “Yankee Doodle” instead, a demand with which the visitor graciously complied.

Vieuxtemps wrote his Fourth Violin Concerto in 1849-50, during a period when he was in St. Petersburg as violinist to Tsar Nicholas I. That period came to an end in 1851, and he performed the Concerto for the first time that year in Paris, where Berlioz hailed it as “a magnificent symphony with principal violin.”

A Closer Look The first movement opens with a long orchestral introduction (**Andante**) that starts out somber, approaches Wagner briefly, steers more towards Berliozian dynamism, and arrives into funeral-march territory before brightening as it comes to rest in D major. This is where, four minutes into the piece, the soloist enters, re-establishing the minor key for what is almost an operatic scena, its opening stages providing opportunities for display, expressive nuance, and finally drama. As the orchestra keeps hurling out a two-chord snap, the violin moves into recitative, and so comes to a lyrical passage warmly accompanied by horns. Intensifying, this turns into an outburst of 16th-note octaves from the soloist, effectively finishing the matter and preparing for an extravagant cadenza. The orchestra is left to finish off the movement with a quick storm of D minor.

Vieuxtemps composed his Violin Concerto No. 4 from 1849 to 1850.

Elkan Kosman, the Orchestra's concertmaster from 1901 to 1902, was the soloist in the first Philadelphia Orchestra performances of the Concerto, in December 1901. The work has not been heard here on subscription since April 1957, when violinist Zino Francescatti played it with Eugene Ormandy on the podium.

Francescatti and Ormandy recorded the piece with the Philadelphians in 1957 for the CBS label.

Vieuxtemps scored the piece for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, harp, and strings.

The Concerto runs approximately 30 minutes in performance.

Following directly, the **Adagio religioso** begins with a chorale in E-flat from horns and bassoons. Oboes in octaves brighten the texture, and the solo violin makes an entrance. It then offers its own take on the chorale, and goes on to develop this, with mounting passion and brilliance, up to a climax. The subsequent calming introduces the harp, which becomes prominent in accompanying the soloist in a paradisiacal apotheosis. Trills carry the violin at the end to a super-high E-flat, where the harp joins it.

Back in D minor the Scherzo (**Vivace**) belongs almost entirely to the soloist, who introduces the skipping theme, repeats it *sotto voce*, carries it through a development that reaches eventually up into the thin air of high harmonics, and brings it back to ground. The trio section, in the major, is a country dance, which the violin partly joins, partly dreams away from. There is then a reprise of the Scherzo.

By this point the Concerto has visited three of the favored locations of the Romantic imagination: theater, church, and countryside. This leaves a dose of military life for the finale (**Andante—Allegro**)—but not until, backing up Berlioz's view of the work as symphonic, the orchestra has recalled the very opening measures, to take them now into a D-major march. Once again, the violin's appearance is delayed, and its effect is gently to undermine the martial pomp, whistling its own tune and giving the march theme a minor-key twist. Ultimately, when one might think a return of the march cannot be delayed any longer, the violin scurries around and does delay it—and continues to do so, right to the end. Marching forces prove powerless in the face of the solitary spirit.

—Paul Griffiths

The Music

The Firebird (complete ballet)



Igor Stravinsky
Born in Lomonosov,
Russia, June 17, 1882
Died in New York City,
April 6, 1971

Ballet was on the wane in European society at the turn of the 20th century. Its revitalization as an art form was thanks in part to the efforts of the brilliant impresario Sergei Diaghilev. The Ballets Russes troupe he founded infused classical dance with elements of the folkloric and the avant-garde—the latter incorporating the talents of painters Alexandre Benois and Léon Bakst and choreographers Michel Fokine, Serge Lifar, and Vaslav Nijinsky.

Most of all this team brought Russian exoticism to Paris. The Ballets Russes presented both opera and ballet during its second season there, in 1909, and although artistically successful, the company failed to turn a profit. Diaghilev realized that what the French most wanted to see was Russian folklore, such as was encountered in the Russian operas the company presented but whose enormous costs were bringing them to near bankruptcy. He sought ways to transfer this fascination to dance. Unfortunately, there was no such Russian tradition, Tchaikovsky's great ballets notwithstanding. Paradoxically, the Russian ballet repertoire was predominantly French and the French understandably did not have much interest in seeing their export imported back again. Something new would have to be invented. The Russian folk tale of the Firebird was the perfect choice for a plotline and, although it took Diaghilev some time to realize it, the young Stravinsky proved the perfect composer to accomplish the task of realizing a new kind of ballet. In the next few years, Stravinsky would write *The Firebird*, *Petrushka*, and *The Rite of Spring*, works that changed not only the history of ballet, but also of music.

Writing the Score Diaghilev first asked the company's resident conductor, Nikolai Tcherepnin, to write a Firebird ballet. Some music was actually composed before Tcherepnin withdrew after a disagreement with Fokine. Diaghilev then looked to Anatol Liadov, who had been his counterpoint teacher years before, but after expressing some interest, Liadov declined. Alexander Glazunov also refused, as did Nikolai Sokolov, the next one on the list. And it was a list—what Diaghilev did was go down in order of preference the five composers he had used the previous season to orchestrate Chopin piano pieces for his triumphant production of *Les Sylphides*. Stravinsky, the

youngest, was his last choice, and in December 1909 he presented the job to the 27-year-old, who, having already suspected that the project might come his way, had begun sketching out parts of the music a month earlier.

Stravinsky had doubts of his own about the project. "The *Firebird* did not attract me as a subject," he wrote in 1962. "Like all 'story' ballets, it demanded 'descriptive' music of a kind I did not want to write. . . . If I say that I was not anxious to fulfill the commission, however, I know that, in truth, my reservations about the subject were partly advance defense for my not being sure I could." Such doubts were quickly dispelled, as the *Firebird* blazed into being. "Diaghilev's diplomacy arranged all," the composer wrote. "He came to see me one day, with Fokine, Nijinsky, Bakst, and Benois, and when the five of them had proclaimed their belief in my talent, I began to believe, too, and I accepted." The music was begun at a dacha outside St. Petersburg belonging to the family of the recently deceased Rimsky-Korsakov, and was completed in April 1910 in St. Petersburg.

The connection to Rimsky-Korsakov is not an idle one. Stravinsky had long felt himself functioning under the shadow of his great teacher and mentor, and he was anxious to assert his artistic individuality. "I could not abide the assumption that my music would be imitation Rimsky-Korsakov," he wrote, "especially since by this time I was in such revolt against poor Rimsky." What is striking about the music of *Firebird*, though, is the manner in which it takes Rimsky-Korsakov's brilliant orchestral style as a starting-point, and creates something new from its rich but "dated" fabric.

Folk Influences The literary source for the ballet's "story" was also uniquely Russian, and like most aspects of *Firebird* it was the result of collaboration and disagreement. "Fokine is credited as the librettist of *The Firebird*," the composer has written, "but I remember that all of us, and especially Bakst, who was Diaghilev's principal adviser, contributed ideas to the plan of the scenario."

More than just the scenario of *Firebird* is uniquely Russian—its costumes and set designs, and its music as well, all bear a marked stamp of the culture that this troupe of émigrés had brought with them. Even after Stravinsky left Russia in his late 20s, the Russianness that remained in him often expressed itself by way of his repertoire of native folk tunes, from which he drew liberally. (As he became more famous he increasingly denied using folk materials, and made snide remarks of Béla Bartók's fascination with

folk song.) In *Firebird*, for instance, one hears recognizable folk melodies (particularly the Khorovod tunes “In the Garden” and “By the Gate”). There are also elements of Rimsky-Korsakov throughout, not just in the orchestral effects but also in the differentiation of the “human” world (through folk-like, diatonic melodies) and the “magic” world (through chromatic or “oriental”-sounding tunes), a device learned from Rimsky’s late fairy-tale operas.

The glittering premiere on June 25, 1910, in Paris was attended by all of the city’s literary, artistic, and musical high-society—Marcel Proust, Claude Debussy, Maurice Ravel, and many others. It was a huge public success, and even most of the critics liked it. “The Parisian audience wanted a taste of *avant-garde*,” as Stravinsky relates Ravel’s perceptive explanation of the work’s success, “and *The Firebird* was, according to Ravel, just that. To this explanation I would add that *The Firebird* belongs to the styles of its time, and that while it is more vigorous than most of the ‘composed’ folk music of the period, it is also not too original—good conditions for a success.”

After the ballet’s premiere, Stravinsky prepared a five-movement concert suite from *Firebird*; in 1919 he revised this Suite, omitting two movements and adding the “Berceuse” and Finale. (In 1945 he made a third suite, containing all of the above elements.) It is these suites that are usually heard in the concert-hall. Opportunities to hear all of this splendid music as we do today are rare.

The Story and the Music *The Firebird* opens in the garden of the castle of the evil demi-god Kastchei the Immortal, who holds 13 princesses captive (**Introduction—The Enchanted Garden of Kastchei**). Enter the heroic crown prince, Ivan Tsarevich, who has chased a marvelous golden bird deep into the forest, and has become lost as a result (**Appearance of the Firebird, Pursued by Prince Ivan—Dance of the Firebird**). He captures the bird in the tree of golden apples (**Capture of the Firebird by Prince Ivan**), but it pleads so pitifully (**The Firebird’s Supplications**) that he sets it free. In return the Firebird gives him a single feather from its plume as protection from Kastchei’s evil.

Entering the kingdom, Ivan watches (unobserved) as the princesses cavort (**Appearance of the Thirteen Enchanted Princesses—The Princesses’ Game with the Gold Apples: Scherzo**); suddenly he steps out in their midst (**Sudden Appearance of Prince Ivan—Khorovod [Round Dance] of the Princesses**)

Stravinsky composed *The Firebird* from 1909 to 1910.

Music from The Firebird was first played by The Philadelphia Orchestra in November 1917, when the First Suite was performed with Leopold Stokowski. Since that time, barely a year has gone by when some Firebird music hasn't been heard, on subscription, education, summer, or tour concerts. The first Philadelphia Orchestra performance of the entire Firebird ballet was in August 1990, with Charles Dutoit at the Mann Center. The Orchestra last performed the complete ballet in March 2009, again led by Dutoit.

The Philadelphia Orchestra has recorded the Firebird Suite seven times: in 1924, 1927, and 1935 with Stokowski for RCA; in 1953 and 1967 with Eugene Ormandy for CBS; in 1973 with Ormandy for RCA; and in 1978 with Riccardo Muti for EMI.

Stravinsky scored the work for piccolo, three flutes (II doubling alto flute, III doubling piccolo II), three oboes, English horn, three clarinets (III doubling E-flat clarinet), bass clarinet, three bassoons (III doubling contrabassoon II), contrabassoon, four horns, three trumpets (plus three offstage trumpets), three trombones, tuba (plus four offstage Wagner tubas), timpani, percussion (bass drum, chimes, cymbals, glockenspiel, tam-tam, tambourine, triangle, xylophone), celesta, piano, three harps, and strings.

The complete Firebird runs about 45 minutes in performance.

and they become shy. Still, they take a liking to him, and particularly the most beautiful of them, the Princess named “Unearthly Beauty.” Daylight arrives rather unexpectedly (**Daybreak**) and they scatter into the castle. As Ivan passes through the golden gates, an alarm sounds (**Prince Ivan Penetrates Kastchei’s Palace**), awakening the entire kingdom (**Magic Carillon, Appearance of Kastchei’s Monster Guardians, and Capture of Prince Ivan**). Kastchei would ordinarily turn Ivan to stone, as he has all the other knights who have attempted to free the princesses (**Arrival of Kastchei the Immortal—Dialogue of Kastchei and Prince Ivan**). But Ivan is more valiant—he is the blameless peasant of Russian folkloric wisdom—and he has a magic bird on his side, too.

Nevertheless he loses control of himself and spits in Kastchei’s face, which causes the evil demigod to fly into a rage. Despite the efforts of the princesses (**Intercession of the Princesses**), Kastchei begins the spell that will turn the prince to stone; but Ivan remembers the magic feather, and when he waves it in front of himself, the Firebird is summoned (**Appearance of the Firebird**). The bird flits around and causes Kastchei’s entourage to dance themselves into exhaustion (**Dance of Kastchei’s Retinue, Enchanted by the Firebird**). With the aid of the Firebird, the prince slays Kastchei (**Infernal Dance of All Kastchei’s Subjects—Lullaby [Firebird]—Kastchei’s Awakening—Kastchei’s Death—Profound Darkness**). The kingdom vanishes with a “poof,” and the knights come back to life to comfort the freed princesses (**Disappearance of Kastchei’s Palace and Magical Creations, Return to Life of the Petrified Knights, General Rejoicing**). Prince Ivan makes off with the most beautiful princess, who becomes his bride, as the dark woods fill with light.

—Paul J. Horsley/Christopher H. Gibbs

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Musical Terms

GENERAL TERMS

Berceuse: Lullaby

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

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

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Counterpoint: A term that describes the combination of simultaneously sounding musical lines

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

Dissonance: A combination of two or more tones requiring resolution

Harmonic: Pertaining to chords and to the theory and practice of harmony

Harmonics: High notes that are achieved on instruments of the violin family when the performer

lightly places his finger exactly in the middle of the vibrating string

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Modulate: To pass from one key or mode into another

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers (e.g. c-c'; d-d').

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.

Pizzicato: Plucked

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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 in triple time, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

Seguidilla: A triple-meter dance style from the south of Spain

Sotto voce: Softly, in a low voice

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

Triad: A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Andante: Walking speed

Marziale: Martial, military

Religioso: Sacred, devout

Vivace: Lively

December

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