

Season 2015-2016

Thursday, April 28, at 8:00

Friday, April 29, at 8:00

Saturday, April 30, at 8:00

Sunday, May 1, at 2:00

The Philadelphia Orchestra

Stéphane Denève Conductor

Yo-Yo Ma Cello

Williams *Tributes! For Seiji*

First Philadelphia Orchestra performances

Williams Cello Concerto

I. Theme and Cadenza—

II. Blues—

III. Scherzo—

IV. Song

First Philadelphia Orchestra performances

Intermission

Debussy from Nocturnes:

I. Clouds

II. Festivals

Musorgsky/arr. and *Pictures from an Exhibition*

orch. Stokowski

Promenade—

I. Gnomus

Promenade—

II. The Old Castle

III. Bydlo

Promenade—

IV. Ballet of the Chicks in their Shells

V. Samuel Goldenberg and

Schmuyke

VI. Catacombs: Sepulcrum
romanum—Cum mortuis in
lingua mortua

VII. The Hut on Fowl's Legs
(Baba Yaga)—

VIII. The Great Gate at Kiev

This program runs approximately 1 hour, 55 minutes.

The April 28 concert is sponsored by

Constance and Michael Cone.

The April 29 concert is sponsored by

Hilarie and Mitchell Morgan.

Please join us immediately following the May 1 concert for a free Chamber Postlude, featuring members of The Philadelphia Orchestra.

Brahms String Quintet No. 2 in G major, Op. 111

I. Allegro non troppo, ma con brio

II. Adagio

III. Un poco allegretto

IV. Vivace, ma non troppo presto—Animato

Marc Rovetti Violin

Dara Morales Violin

Burchard Tang Viola

Che-Hung Chen Viola

Yumi Kendall Cello

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit WRTI.org to listen live or for more details.

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.

Principal Guest Conductor



Jessica Griffin

As principal guest conductor of The Philadelphia Orchestra, **Stéphane Denève** spends multiple weeks each year with the ensemble, conducting subscription, Family, and summer concerts. His 2015-16 subscription season appearances include his first tour with the Orchestra, of Florida, and a two-week focus on the music of John Williams, a composer he feels passionately about, and with whom he has a close friendship. Mr. Denève has led more programs than any other guest conductor since making his Philadelphia Orchestra debut in 2007, in repertoire that has spanned more than 100 works, ranging from Classical through the contemporary, including presentations with dance, film, and cirque performers. Mr. Denève is also chief conductor of the Stuttgart Radio Symphony Orchestra, and chief conductor of the Brussels Philharmonic and director of its Centre for Future Orchestra Repertoire.

Recent engagements in Europe and Asia include appearances with the Royal Concertgebouw Orchestra; the NHK, Vienna, London, Bavarian Radio, and Swedish Radio symphonies; the Munich Philharmonic; the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia in Rome; the Orchestre National de France; the Philharmonia Orchestra; and the Deutsches Symphonie-Orchester Berlin. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony, with which he is a frequent guest. He also appears regularly with the Chicago and San Francisco symphonies, the Cleveland Orchestra, and the Los Angeles Philharmonic. He made his New York Philharmonic debut in February 2015.

Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson. He is a double winner of the Diapason d'Or de l'Année, was shortlisted in 2012 for *Gramophone's* Artist of the Year award, and won the prize for symphonic music at the 2013 International Classical Music Awards. A graduate of, and prizewinner at, the Paris Conservatory, Mr. Denève worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. He is committed to inspiring the next generation of musicians and listeners, and works regularly with young people in the programs of the Tanglewood Music Center and the New World Symphony. For further information please visit www.stephanedeneve.com.

Soloist

Jason Bell



Cellist **Yo-Yo Ma** made his Philadelphia Orchestra debut in 1981 and has performed over 200 concerts with the Philadelphians since then. His multi-faceted career reflects his continual search for new ways to communicate with audiences, and his personal desire for artistic growth and renewal. Whether performing new or familiar works from the cello repertoire, collaborating with colleagues for chamber music, or exploring cultures and musical forms outside the Western classical tradition, he strives to find connections that stimulate the imagination. He has immersed himself in subjects as diverse as native Chinese music with its distinctive instruments and the music of the Kalahari bush people in Africa. In 1998 he established Silkroad, a nonprofit organization that seeks to create meaningful change at the intersections of the arts, education, and business. Under his artistic direction, Silkroad presents performances by the acclaimed Silk Road Ensemble and develops new music, cultural partnerships, education programs, and cross-disciplinary collaborations.

Mr. Ma frequently performs lesser-known music of the 20th century and new commissions. He has premiered works by a diverse group of composers, ranging from Tan Dun to John Williams. As the Chicago Symphony's Judson and Joyce Green Creative Consultant, Mr. Ma is partnering with Riccardo Muti to provide innovative program development for the Negaunee Music Institute and other Chicago Symphony artistic initiatives. Strongly committed to music education, he helped inaugurate the family series at Carnegie Hall and has also reached young audiences through appearances on programs like *Sesame Street*. His discography of over 90 albums includes 18 Grammy Award winners and reflects his wide-ranging interests.

Mr. Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and, after moving with his family to New York, studied with Leonard Rose at the Juilliard School. A graduate of Harvard University, he is the recipient of numerous awards including the Avery Fisher Prize (1978), the Glenn Gould Prize (1999), and the Presidential Medal of Freedom (2010). He has performed for eight American presidents, most recently at the invitation of President Obama on the occasion of the 56th Inaugural Ceremony.

Framing the Program

Parallel Events

1874

Musorgsky

Pictures from an Exhibition

Music

Verdi
Requiem

Literature

Hugo
Ninety-Three

Art

Renoir
La Loge

History

First U.S.
zoo opens in
Philadelphia

1899

Debussy

Nocturnes

Music

Sibelius
Finlandia

Literature

Tolstoy
Resurrection

Art

Toulouse-
Lautrec
Jane Avril

History

First magnetic
recording of
sound

1994

Williams

Cello Concerto

Music

Rouse
Symphony
No. 2

Literature

Grisham
The Chamber

Art

Hirst
*Away from the
Flock*

History

President Nixon
dies

John Williams has been recognized for decades as the preeminent living composer of film scores. He has simultaneously led something of a double life with his concert works, two of which are featured today. He composed *Tributes! For Seiji* to celebrate conductor Seiji Ozawa's 25th anniversary with the Boston Symphony, an orchestra with which Williams has also enjoyed a long association. We next hear the phenomenal Yo-Yo Ma perform Williams's Cello Concerto, which was written for him.

Claude Debussy best represented the possibilities of French Impressionism in music, suggestively complementing what was already happening in the visual arts. We hear two of his orchestral *Nocturnes*, the first suggesting clouds, the other a lively festival. The set was inspired by paintings of James McNeill Whistler.

Paintings were also the impetus for the concluding work on the program. In 1874 Russian composer Modest Musorgsky wrote a piano suite called *Pictures from an Exhibition* to honor the artist Viktor Hartmann, a good friend who had recently died at age 39. From a large memorial exhibition of his works, the composer chose selected images to set to music and linked them with a noble promenade theme. The original keyboard suite has inspired many arrangements and orchestrations. While the best known is the orchestral version by Maurice Ravel from 1922, this concert offers an unusual opportunity to hear the more mysterious, wilder, and Slavic rendering by Leopold Stokowski, who arranged and orchestrated it for the Philadelphians in 1939.

The Music

Tributes! For Seiji and Cello Concerto



John Williams
Born in New York,
February 8, 1932
Now living in Hollywood,
California

Purists often consider composers of film music Janus-faced. After all their scores must appeal to the broadest of audiences: The tones serve the visual narrative, following a director's lead, amplifying the drama with deafening crescendos at the story's climax and pianissimos during introspective moments. Musical purists argue that music should be about nothing, like a great *Seinfeld* episode, divorced from stories from without. A true genius, the theorist Heinrich Schenker believed, is the composer who can best render the progression from tonic to dominant and back to tonic again, as natural as Pythagoras and his harmonic series.

Yet many composers have worn the Janus mask with envy-producing success. Erich Wolfgang Korngold's majestic film score to *King's Row* does not dampen the greatness of his Violin Concerto. Prokofiev delivered thumping music for films such as *Alexander Nevsky* and *Ivan the Terrible*—as well as fantastic symphonies and concertos. And of course, Shostakovich's film scores pushed the proletarian might of Soviet culture, while many of his symphonic compositions avoid stories or extra-musical baggage.

A Conflict between Film and Concert Hall Music

To this list one can add John Williams, whose *Star Wars* soundtracks—from the 1977 original to the 2015 blockbuster *The Force Awakens*—must be among the most listened to movie music of all time. He balances his astronomical hits with composing and conducting concert art music. He once wrote, "I do it mostly for my own instruction and edification, and even some small degree of pleasure." Williams is well aware of the conflict between writing for film and the concert hall noting, "As musicians, we don't like to think we need visual aids to project music. It should be able to engage us aurally and intellectually without a visual distraction." He concedes, "We are visual addicts, stimulated by computer or movie screens. People have their eyes glued to something all the time. For that generation, it's hard to listen to Beethoven and be completely engaged in a way that we would prefer them to be."

Williams has proven to be a master at adapting music to our image-driven era. Born the son of a timpanist in

Tributes! For Seiji was composed in 1999.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling E-flat clarinet and bass clarinet), three bassoons (III doubling contrabassoon), five horns, three trumpets, three trombones, bass trombone, tuba, timpani, percussion (bass drum, bell tree, chimes, cymbals, glockenspiel, marimba, pitched drums, suspended cymbals, tam-tams, triangle, vibraphone, xylophone), harp, piano (doubling celesta), and strings.

Performance time is approximately 10 minutes.

Flushing, Queens, in 1932, he began studying piano at an early age. The family moved to Los Angeles when he was 16, where he went to UCLA, eventually moving back to New York to attend the Juilliard School after three years in the Air Force. In New York he worked as a jazz pianist but soon gave up on the idea of being a concert pianist to return to Los Angeles to work as a composer. He kept one foot in the concert hall, and served as conductor of the Boston Pops Orchestra from 1980 to 1993, replacing the legendary Arthur Fiedler.

About *Tributes! For Seiji*: The composer has provided the following commentary on the work:

Tributes! For Seiji is a collection of musical thoughts and jottings that form a kind of *Festschrift* for orchestra, written for [Music Director] Seiji Ozawa and the Boston Symphony Orchestra as they celebrated 25 years of artistic collaboration [in 1999]. These jottings also form little portraits of just a few of the great soloists in the orchestra's ranks, and at other moments sketches of entire sectional groups. I've attempted to "freeze-frame" some of the wonderful sonorities the orchestra produces that are among my personal favorites.

The piece is based on the interval of a major second, which, like its sister interval the seventh, has to be constantly tuned and retuned in performance, according to its modal and harmonic context. Musicians make adjustments intuitively, and the tuning of this small interval is one of the great secrets of good orchestral intonation, which is in turn a major prerequisite to making a beautiful sound.

The piece opens with a sonorous brass intoning a low D, which in my mind is a kind of signature pitch level of the Boston Symphony as its sound resonates with the empathetic and all-knowing walls of Symphony Hall. The strings then sound the secondal E and we proceed from there, as a five-note melodic *idée fixe* carries us along.

I've dedicated all of this to Seiji, who has not only led the orchestra but has tended and nourished it through these many years, thus preserving and invigorating a great tradition. These few notes are but a small tribute to Seiji and the great Boston heritage we all so rightly treasure.

Williams composed his *Cello Concerto* between 1993 and 1994.

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

The score calls for solo cello, three flutes (III doubling piccolo), two oboes, English horn, three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, glockenspiel, marimba, suspended cymbal, tam-tam, triangle, tuned drums, vibraphone), harp, piano (doubling celesta), and strings.

The work runs approximately 30 minutes in performance.

About the Cello Concerto The Boston Symphony commissioned the Cello Concerto at the end of Williams's tenure with the Pops in 1993, the same year that *Schindler's List* and *Jurassic Park* were released. Williams composed it for Yo-Yo Ma, who premiered it at the new Ozawa Hall in Tanglewood, Massachusetts, in 1994. He enjoyed the collaboration with Ma: "Given the broad technical and expressive arsenal available in Yo-Yo's work, planning the concerto was a joy." No stranger to concerto writing, Williams had penned five concertos prior to this one for cello, including a beautifully haunting one for violin in honor of his first wife, the actress Barbara Ruick.

The four movements of Williams's Cello Concerto are seamlessly woven together. The composer explains, "I decided to have four fairly extensive movements that would offer as much variety and contrast as possible, but that could be played continuously and without interruption." The first movement, **Theme and Cadenza**, allows the soloist to show off straight away. The cellist plays brilliant lines way up in its register to a rich orchestral backdrop. Horns blaze a path forward for him. The short second movement, which Williams calls **Blues**, shimmers above metallic percussion. Bent glissando notes sway like someone who has had too much to drink at the bar. Sobering up, a sparse and somewhat creepy **Scherzo** ensues, reminiscent of the second movement of Beethoven's Ninth Symphony, which Stanley Kubrick used in *A Clockwork Orange*. In **Song**, the final movement, a gorgeous, intimate lyrical poem, Williams pans a close-up of the cellist, who endures a Pyrrhic victory: He has won the battle—but stands alone.

—Eleonora M. Beck

The Music

“Clouds” and “Festivals” from Nocturnes



Claude Debussy
Born in
Saint-Germain-en-Laye,
France, August 22, 1862
Died in Paris, March 25,
1918

By 1880 Claude Debussy, then in his late teens, abandoned his ambition to become a concert pianist. He was fired with a new interest—composition. Early studies with Ernest Guiraud and César Franck soon paid off: In 1884 he won the prestigious Prix de Rome in composition. But the stipulations of the prize—that the grantee reside for several years in Rome’s Villa Medici and submit four compositions as evidence of artistic progress—made this a less than celebratory occasion for Debussy. He loved Paris; it had always been his source of inspiration. The Eternal City’s burden of history weighed heavily on him. He called the aging villa “a prison.”

Evolution of a Masterpiece Nevertheless Debussy managed to write important works during his Italian period and also furthered his exposure to a broad range of music through travel in Germany, Russia, and France. By the 1890s he was writing such masterpieces as the String Quartet and the revolutionary orchestral *Prelude to the Afternoon of a Faun*, works that announced a major new force in music.

Shortly after completing *Faun* in 1894, Debussy embarked on the first version of his equally potent Nocturnes, a work he originally conceived for solo violin and orchestra. The composer described the piece to the violinist Eugène Ysaÿe (for whom it was intended) as “an experiment in the various textures that can be made with a single color,” comparing it to the equivalent of a painter’s study in grays.

Having apparently completed the Nocturnes in 1894, Debussy was dissatisfied with the result, and he set about to revise it. From 1897 to 1899 he reworked the piece entirely, omitting the violin solo and employing, in the last movement (“Sirens”), a textless chorus of 16 women to represent the sinister mythological bird-women who enchanted sailors with eerie song. The first two movements of the new version (“Clouds” and “Festivals”), played on the concert today, were first heard in December 1900 at the Concerts Lamoureux of Paris’ Société Nationale; the whole piece was not performed until October of the following year.

Debussy composed *Nocturnes* from 1897 to 1899.

Leopold Stokowski led the first Philadelphia Orchestra performances of the complete *Nocturnes* in January 1919, with women from the Mendelssohn Choir. Most recently on subscription, Yannick Nézet-Séguin led the Orchestra and women of the Philadelphia Singers Chorale in January 2011.

The Orchestra recorded the complete *Nocturnes* twice: in 1939 with Stokowski for RCA, with an unnamed women's chorus, and in 1964 with Eugene Ormandy for CBS, with women of the Temple University Choir. "Festivals" and "Clouds" were each recorded separately by Stokowski, in 1927 and 1929 respectively, both for RCA, and the two movements were recorded together by Ormandy in 1944 for CBS.

Debussy scored the work for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, military drum), two harps, strings, and women's chorus.

Performance time for these two movements is approximately 14 minutes.

A Closer Look "The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense," Debussy wrote in a preface to the score of the work. "Therefore, it is not meant to designate the usual form of the nocturne, but rather all the various impressions and the special effects of light that the word suggests."

The two movements performed on this concert offer contrasting tempos and moods, although both end quietly. The opening **Clouds** is the most characteristically Impressionistic with its statically shifting chords. The lively **Festivals** follows. The strings that had dominated the first movement yield to the brass instruments, notably trumpet fanfares that recall Tchaikovsky. (The two composers shared the same patron, the elusive Madame von Meck.)

Debussy's note on the piece continues thus:

Nuages [Clouds] renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones tinged with white. *Fêtes* [Festivals] portrays the restless dancing rhythms of the atmosphere, interspersed with sudden flashes of light; the episode of the procession (a dazzling, fantastic vision) passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival, its blending of music and luminous dust participating in cosmic rhythms.

—Paul J. Horsley/Christopher H. Gibbs

The Music

Pictures from an Exhibition (arranged and orchestrated by Leopold Stokowski)



Modest Musorgsky
Born in Karevo, Russia,
March 21, 1839
Died in St. Petersburg,
March 28, 1881

We rarely hear Musorgsky's music exactly as he wrote it. Because the composer had difficulties completing projects, particularly large-scale ones, and because his compositional style was often viewed as unconventional, supportive contemporaries and later admirers felt the need to lend a hand. Some finished abandoned works, such as Rimsky-Korsakov did for the opera *Khovanshchina*, while others edited and recast them in formats considered more palatable, as Rimsky, Shostakovich, and others did for *Boris Godunov*.

The most famous instance is *Pictures from an Exhibition*, which Musorgsky originally wrote as an innovative piano suite in 1874 and which nearly three dozen composers and conductors have arranged for orchestra. Hundreds of others have transcribed the work for various solo instruments or ensembles. The rock group Emerson, Lake, & Palmer even took a stab at the piece, adding amplification and lyrics.

Requiem for a Friend In July 1873 Musorgsky's good friend Viktor Hartmann, a noted Russian artist, died suddenly of a heart attack at age 39. The following February a memorial exhibition of his works was mounted in St. Petersburg, organized by the critic Vladimir Stasov and the Architects' Society. The exhibition of some 400 images inspired Musorgsky to write a piano suite that drew upon what he saw. Since Hartmann had been involved with theater, architecture, design, and painting, and had spent some years living abroad, the range of media used and subjects captured was quite expansive. Musorgsky matched this cosmopolitan reach by using titles in Russian, French, Polish, Yiddish, Latin, and Italian. Although most of the art displayed in the exhibition is now lost, six of those Musorgsky used have survived.

"Hartmann is boiling as *Boris* boiled," Musorgsky reported in June 1874 to Stasov, his great advocate to whom *Pictures* is dedicated. The genesis of the opera had been protracted because of rejections and revisions, but it had finally premiered successfully earlier that year. Musorgsky wrote the piano suite in just 22 days: "Sounds and ideas have been hanging in the air; I am devouring them and stuffing

Pictures from an Exhibition was composed in 1874 and arranged and orchestrated by Leopold Stokowski in 1939.

The first Orchestra performances of Pictures (in Ravel's orchestration) were in November 1929 with Stokowski on the podium. The first performances of the Stokowski orchestration were in November 1939, with Stokowski. Since then the work has been heard frequently, the most recent subscription concerts being in October 2010 with Lionel Bringuier (in the Ravel version). The most recent performances of Stokowski's orchestration on subscription were in March 1962, again with Stokowski.

Pictures, in the Ravel orchestration, has been recorded by the Orchestra five times: with Stokowski in 1932 for Bell Telephone Laboratories (excerpts only); with Eugene Ormandy in 1953 and 1966 for CBS and in 1973 for RCA; and with Riccardo Muti in 1978 for EMI. The Philadelphians have also recorded the work in Lucien Cailliet's orchestration, with Stokowski in 1937 for RCA, and in Stokowski's own orchestration, with that conductor in 1939 for RCA.

myself.—I barely have time to scribble them onto paper. I am writing the fourth number.—The links are good ('On Promenade'). I want to finish it as quickly and securely as I can. My profile can be seen in the interludes. I consider it successful to this point. ... The titles are curious. ..."

Nothing is known about performances of the suite during Musorgsky's lifetime and the work was only published in a not entirely correct edition by Rimsky-Korsakov in 1886, five years after the composer's death. At this time as well Michael Tuschmaloff, a student of Rimsky's, orchestrated the work, although he did not include all the pictures and used the Promenade only at the beginning rather than as a link among the pieces. The most famous orchestration is Maurice Ravel's from 1922, which Leopold Stokowski and The Philadelphia Orchestra first performed in 1929. Ten years later, dissatisfied with elements of Ravel's reimagining, Stokowski decided to do his own, which we hear today. He sought to evoke a more Slavic sound, made the overall tone more mysterious and wilder in parts, and called upon his training as an organist to "pull out all the stops" at climaxes. While Ravel orchestrated all the pictures, Stokowski omitted two of them, "Tuileries" and "Limoges: The Market."

A Closer Look Musorgsky begins with a **Promenade** that represents him strolling through the exhibition. The theme reappears prominently as an interlude, on each occurrence conveying a somewhat different mood, as if the viewer himself were changing as he moves from picture to picture. The stately Promenade is boldly interrupted by **Gnomus**, based on a lost image of a toy nutcracker shaped as a grotesque dwarf. After a return of the Promenade comes **The Old Castle**, which derives from a lost watercolor of a troubadour singing a ballad before an old palace—the haunting song is memorably represented by the English horn. There follows **Bydlo** (the Polish word for cattle) and then the Promenade theme again. A fleeting scherzo, **Ballet of the Chicks in their Shells**, is based on designs Hartmann had created for a ballet production in St. Petersburg. **Samuel Goldenberg and Schmuyle** refers to two surviving Hartmann sketches, one of a rich Jew, the other poor, from a Polish ghetto. Stokowski's use of the muted trumpet here for a rapid repeated note theme is the closest similarity to Ravel.

The pace slows for **Catacombs (Sepulcrum romanum)**, referring to the famous burial site under Paris. Hartmann's watercolor shows him holding a lantern as he and two others explore the dark underground realm. The

In Stokowski's orchestration the work is scored for four flutes (I doubling alto flute, III and IV doubling piccolo), three oboes, English horn, three clarinets (III doubling E-flat clarinet), bass clarinet (doubling alto saxophone), three bassoons, contrabassoon, eight horns (three are optional), four trumpets, four trombones, tuba (doubling optional euphonium), timpani, percussion (bass drum, bells, cymbals, marimba or xylophone, military drum, snare drum, tam-tam, triangle, vibraphone or glockenspiel), two harps, celesta, organ (optional), and strings.

Pictures from an Exhibition runs approximately 26 minutes in performance.

score carries the Latin motto **Cum mortuis in lingua mortua** ("Speaking to the Dead in a Dead Language") as the Promenade theme is weaved into the rich chordal texture. In the manuscript Musorgsky added the remark: "Hartmann's creative spirit leads me to the place of skulls, and calls to them—the skulls begin to glow faintly from within." **The Hut on Fowl's Legs** refers to a sketch Hartmann made of the lodging of the folkloric witch Baba Yaga. This leads directly to the monumental finale, **The Great Gate at Kiev**, based on one of Hartmann's architectural sketches for a never-realized project. A quiet chorale melody comes in the middle before the conclusion that ingeniously incorporates the opening Promenade theme one last time.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

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

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

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

Dominant: The fifth degree of the major or minor scale, the triad built upon that degree, or the key that has this triad as its tonic

Glissando: A glide from one note to the next

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

Idée fixe: A term coined by Berlioz to denote a musical idea used obsessively

Intonation: The treatment of musical pitch in performance

Mode: Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

Mute: A mechanical device used on musical instruments to muffle the tone

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

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

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.

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.

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

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Animato: Lively, animated

Con brio: Vigorously, with fire

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much

Un poco: A little, a bit

DYNAMIC MARKS

Crescendo: Increasing volume

Pianissimo (pp): Very soft

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