

# Season 2015-2016

**Friday, April 8, at 8:00**

**Saturday, April 9, at 8:00**

**Sunday, April 10, at 2:00**

## The Philadelphia Orchestra

**Yannick Nézet-Séguin** Conductor  
**Alexandre Tharaud** Piano

**Weill** Symphony No. 2  
 I. Sostenuto—Allegro molto  
 II. Largo  
 III. Allegro vivace—Alla marcia—Presto  
*First Philadelphia Orchestra performances*

### Intermission

**Ravel** Piano Concerto for the Left Hand  
 Lento—Andante—Allegro—Tempo I—Allegro

**Gershwin** *An American in Paris*

This program runs approximately 1 hour, 40 minutes.

These performances are funded in part by the  
**Kurt Weill Foundation for Music.**

The April 8 concert is sponsored by  
**Rachelle and Ronald Kaiserman.**

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit [WRTI.org](http://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](http://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](http://www.philorch.org/conductor).

# Soloist



Marc Bourgeois

Pianist **Alexandre Tharaud** is making his Philadelphia Orchestra debut with these performances. Other highlights of his 2015-16 season include concerts in Scandinavia, Germany, Poland, Switzerland, Spain, Italy, the U.K., and Austria; an artist residency at the Eindhoven Muziekgebouw in the Netherlands; tours in China, South Korea, and Japan with the New Japan and Kansai philharmonics; and appearances at Carnegie Hall and Boston's Symphony Hall. In January he gave the world premiere of Hans Abrahamsen's concerto for the left hand, *Left, alone*, with the WDR Symphony in Cologne conducted by Ilan Volkov; subsequent performances include national premieres with the City of Birmingham and Gothenburg symphonies, the Danish Radio Orchestra, and the Rotterdam Philharmonic conducted by Yannick Nézet-Séguin.

Mr. Tharaud's discography reflects his eclectic affinity for many musical styles. His recordings range from works by Bach, Mozart, and Haydn with Les Violons du Roy to the disc *Le Bœuf sur le toit/Swinging Paris*, an homage to the roaring 20s. His major release of the current season, also on Erato, is Bach's Goldberg Variations. For Harmonia Mundi he has recorded works by Rameau, Couperin, and Satie; Bach's Italian Concertos; Chopin's complete waltzes and the 24 Preludes; and Ravel's complete piano works, for which he won numerous awards, including the Grand Prix de l'Académie Charles Cros, the Diapason d'Or de l'Année, and the CHOC du Monde de la Musique.

As a recitalist Mr. Tharaud has performed around the world. His festival appearances include the BBC Proms, the Edinburgh International Festival, and the Gergiev Festival. As a soloist he has appeared with most of the French orchestras, as well as many of the world's most prestigious ensembles. In 2012 he premiered Gérard Pesson's Piano Concerto in Zurich, with additional performances in Frankfurt and Paris, with the Tonhalle Orchestra and the Frankfurt Radio Symphony; he has also premiered Thierry Pécou's *L'Oiseau innombrable*. He is the author of the book *Piano intime* and subject of the documentary *Le Temps dérobé*, directed by Swiss filmmaker Raphaëlle Aellig-Régnier. Mr. Tharaud has also been asked to revise a new edition of Maurice Ravel's complete solo piano works.

# Framing the Program

## Parallel Events

**1928**

**Gershwin**

*An American  
in Paris*

**Music**

Walton  
Viola Concerto

**Literature**

Huxley  
*Point  
Counterpoint*

**Art**

Munch  
*Girl on Sofa*

**History**

Fleming  
discovers  
penicillin

**1930**

**Ravel**

Piano Concerto  
for the Left  
Hand

**Music**

Stravinsky  
*Symphony of  
Psalms*

**Literature**

Faulkner  
*As I Lay Dying*

**Art**

Wood  
*American Gothic*

**History**

Pluto discovered

**1933**

**Weill**

Symphony  
No. 2

**Music**

Copland  
*Short Symphony*

**Literature**

Colette  
*La Chatte*

**Art**

Matisse  
*The Dance*

**History**

Prohibition  
repealed

The three works on this concert were composed in Paris within a five-year period (1928-33), one by a German, another by a French, and the last by an American. These pieces by Kurt Weill, Maurice Ravel, and George Gershwin marvelously combine elements of serious composition with popular influences, notably from jazz.

Weill, already famous for his theatrical collaborations with Bertolt Brecht (particularly *The Threepenny Opera*), fled Germany after the Nazis seized power in January 1933. He had just begun writing his Second Symphony, completed in Paris and premiered in Amsterdam the next year under the baton of Bruno Walter, a friend and great advocate of Mahler.

Ravel composed his Piano Concerto for the Left Hand for the noted pianist Paul Wittgenstein, who, after losing his right arm in the First World War, commissioned many leading composers to write pieces for him.

Ravel was particularly influenced at the time by currents in American jazz and by the music of Gershwin. Gershwin, in turn, at one point harbored hopes of studying with Ravel, whose music he greatly admired and who he met several times in New York and on trips to Paris in the 1920s. Those trips, evoking feelings of homesickness mixed with exhilaration, found brilliant musical expression in his tone poem *An American in Paris*.

# The Music

## Symphony No. 2



**Kurt Weill**  
**Born in Dessau, Germany,**  
**March 2, 1900**  
**Died in New York, April 3,**  
**1950**

Born in 1900 in Dessau, Germany, Kurt Weill died at age 50 in New York. Not unlike Franz Schubert, another composer who died prematurely, the prolific Weill excelled in a wide variety of genres and magnificently merged popular and serious styles with an apparent unwillingness to make artificial distinctions between them. Weill's widow, the formidable singing actress Lotte Lenya, once remarked in an interview: "Weill has a lot of Schubert in him—he reminds me of him. In his simplicity." George Gershwin and Leonard Bernstein were more recent kindred spirits.

Over the course of his career Weill concentrated on dramatic works, from the early masterpieces he wrote in Weimar Germany to successes on Broadway near the end of his life. His collaborations with playwright Bertolt Brecht, including *The Threepenny Opera* (an updating of the 18th-century *The Beggar's Opera*) and *Rise and Fall of the City of Mahagonny*, proved theatrical landmarks.

Yet Weill's compositional output extended beyond music for the stage (as well as for radio and film) to include various choral and concert works—chamber music, two symphonies, and a Concerto for Violin and Winds. His musical gifts had been evident at an early age, which led to elite training in Berlin with teachers that included Engelbert Humperdinck (composer of the opera *Hansel and Gretel*) and Ferruccio Busoni. At age 21 Weill composed an impressive First Symphony, which was never performed during his lifetime. He fled Germany in March 1933, soon after the Nazis seized power, and lived at first in Paris before settling in America, where he eventually became a citizen.

**A Symphony from Berlin and Paris** Weill had begun composing his Symphony No. 2 before fleeing Germany but once in France was sidetracked by a new project, a "ballet with songs" called *The Seven Deadly Sins*, another joint venture with Brecht. After that piece premiered in June he returned to the Symphony, which was completed by February. The work had been commissioned by the Princesse Edmond de Polignac, one of the legendary patrons of the time, who also elicited pieces from

Stravinsky, Satie, Poulenc, Falla, and others. A princess through her second marriage, the former Winnaretta Singer (born in America to the family known for sewing machines), she hosted the most celebrated musical salon in Paris, not only commissioning formidable works but also performing them in her home. It was in these circumstances that Weill's *Symphony* received its private premiere.

The eminent German conductor Bruno Walter, who had premiered several works by his friend Gustav Mahler, led the first official performance of Weill's *Second Symphony* with the Concertgebouw Orchestra in Amsterdam on October 11, 1934. The orchestra enjoyed performing the work and the audience embraced it, but the critical reception was negative and, at least in one case, anti-Semitic. Some complained of a similarity to *The Threepenny Opera* and charged that the piece was not truly symphonic but rather an assemblage of songs. Weill reported to a friend: "It was a great success with the audience—catastrophic press ('banal,' 'disjointed,' 'empty,' 'Beethoven in the beer garden,' etc. Not one friendly word").

But Walter believed in the *Symphony* and soon performed it in the Hague and Rotterdam and by the end of the year with the New York Philharmonic. For that occasion he suggested that Weill add the title *Three Night Scenes: A Symphonic Fantasy*, corresponding to what he felt was "its nocturnal, uncanny, mysterious atmosphere." The program note for those New York concerts states that the proposal was "adopted with approval" by Weill, although one may well be skeptical. The work's first critical success came when Walter conducted it in Vienna in 1937 but after that the *Symphony* vanished from the repertoire for decades and remained unpublished until 1966.

**A Closer Look** The three-movement *Symphony* is scored for a modest-sized orchestra and displays an eclecticism and mixture of styles, from neoclassicism to popular, with nods toward Mahlerian Romanticism. (Walter's advocacy of the *Symphony* is understandable.) The first movement (**Sostenuto—Allegro molto**) begins with a slow introduction that includes thematic material that forms the basis for the entire *Symphony*. The second movement (**Largo**) offers a Mahlerian funeral march. The more optimistic finale (**Allegro vivace—Alla marcia—Presto**) is a rondo with march that ends with a brilliant coda ingeniously transforming the opening theme of the second movement.

*Weill's Symphony No. 2 was composed from 1933 to 1934.*

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

*The score calls for pairs of flutes (both doubling piccolo), oboes, clarinets, bassoons, horns, trumpets, and trombones, timpani, and strings.*

*Performance time is approximately 30 minutes.*

Despite the troubling times in which he composed the Symphony, Weill was reluctant to reveal a "program" for it. Walter persuaded him to provide the following brief program note for the Amsterdam premiere (translation by Antony Beaumont):

The first movement is cast in straight sonata form, except that the so-called development section does not expand on the ideas of the first and second subjects but draws instead on fresh material. An appropriate heading for the second movement might be "Cortège." In 4/4 time throughout, it is based on one rhythmic and one melodic theme. The final movement is a rondo, of which the second interlude is a march for winds alone. The culminating stretto takes the form of a tarantella ...

It is impossible for me to comment on the "content" of the work, because it was conceived as a purely musical form. A lady friend of mine in Paris was perhaps right when she said, if one could find a word that signified the opposite of "pastoral," it would be the title for this music. I cannot tell."

—Christopher H. Gibbs

# The Music

## Piano Concerto for the Left Hand



**Maurice Ravel**  
**Born in Ciboure, Lower**  
**Pyrenees, March 7, 1875**  
**Died in Paris, December**  
**28, 1937**

The pianist Paul Wittgenstein (1887-1961)—brother of the philosopher Ludwig—is a kind of model for all those who struggle against obstacles. When his right arm had to be amputated as the result of a World War I injury, he railed against fate by becoming a one-armed concert pianist. And as he had the financial resources to do so, he spent the next three decades commissioning the leading composers of his day to write important works for him, heroically building up a small but excellent repertoire for the left hand—including some works that have become staples and are played today even by pianists whose right arms are intact.

In 1930 Wittgenstein commissioned Maurice Ravel to write a concerto to add to this impressive and growing list of works. Richard Strauss had already composed two pieces for him, Prokofiev would soon complete his Fourth Piano Concerto, and later Benjamin Britten would present Wittgenstein with the brilliant (and still underplayed) *Diversions* for piano and orchestra (1940). Hans Gál and Leopold Godowsky were among the many other composers the pianist commissioned. But none of these took the virtuosic and concertante possibilities of left-hand piano with full orchestra so much to heart as did Ravel—who wrote a piece that was both a technical and a conceptual challenge. The dedicatee, however, finding Ravel's orchestration too thick and his piano part not prominent enough, took it on himself to revise the piece according to his own concerns.

**A Soloist and a Composer at Odds** Wittgenstein had found Prokofiev's 1931 Fourth Concerto "incomprehensible." But his battle with Ravel over the Concerto for the Left Hand, composed the year before, was just as thorny. The composer's friend Marguerite Long was present when Wittgenstein first played the piece at a private gathering in Vienna. "During the performance I followed the score of the Concerto," she later wrote, "and I could read our host's enterprising faults on Ravel's face, which became increasingly somber. As soon as the performance was over ... Ravel walked slowly toward Wittgenstein and said to him, 'But that's not it at all!' Ravel

had been alarmed to hear that Wittgenstein had altered the score to make the piano part more prominent. When the composer later insisted that he play the work exactly as it had been written, the uncomprehending pianist wrote to him, "That is completely out of the question! No self-respecting artist could accept such a condition. All pianists make modifications, large or small, in each concerto we play. ... You write indignantly and ironically that I want to be 'put in the spotlight.' But, dear Maître ... that is precisely the reason I asked you to write a concerto! Indeed I do wish to be put in the spotlight. I therefore have the right to request the necessary modifications for this objective to be attained." Nevertheless the two worked out their differences, and the work was given its public premiere in Paris in January 1933, with the composer on the podium.

Ravel composed the dark-hued D-major Concerto for the Left Hand almost simultaneously with the bright Concerto in G (for two hands), and the two works are indeed like night and day. "The Concerto for the Left Hand, in one movement, is very different [from the other]," the composer said in a 1931 interview. "In a work of this kind it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason I resorted to a style that is much nearer to that of the more solemn kind of concerto." He later wrote that it was the very limitations that had served as his inspiration.

**A Closer Look** The composer's own description of working within these strictures is elucidating:

A severe limitation of this sort poses a rather arduous problem for the composer. The attempts at resolving this problem, moreover, are extremely rare, and the best known among them are the Six Etudes for the Left Hand by Saint-Saëns. Because of their brevity and sectionalization, they avoid the most formidable aspect of the problem, which is to maintain interest in a work of extended scope while utilizing such limited means.

The fear of difficulty, however, is never as keen as the pleasure of contending with it, and, if possible, of overcoming it. That is why I acceded to Wittgenstein's request. ... I carried out my task with enthusiasm, and it was completed in a year, which represents a minimum delay for me. In contrast to the Piano Concerto in G major, first performed last year by Marguerite Long, which calls for a reduced orchestra,

Ravel composed his *Piano Concerto for the Left Hand* in 1930.

The French pianist Robert Casadesus was the soloist in the first Philadelphia Orchestra performances of the *Left-Hand Concerto*, in January 1947, with Eugene Ormandy on the podium. Most recently on subscription Jean-Yves Thibaudet performed the work with Charles Dutoit in June 2009.

The Philadelphia Orchestra, Casadesus, and Ormandy recorded the piece twice, in 1947 and 1960 for CBS.

Ravel's score calls for solo piano, three flutes (III doubling piccolo), two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, side drum, tam-tam, triangle, woodblock), harp, and strings.

The *Concerto* runs approximately 20 minutes in performance.

the *Concerto* for the Left Hand utilizes a full orchestral complement.

The work is divided into two parts that are played without pause. It begins with a slow introduction (**Lento**), which stands in contrast to the powerful entrance of Theme I; this theme will later be offset by a second idea (**Più lento**), marked *espressivo*, which is treated pianistically as though written for two hands, with an accompaniment-figure weaving about the melodic line. The second part is a scherzo (**Allegro**) based upon two rhythmic themes. [The first of these is marked by the descending parallel staccato chords in the piano.—Ed.] A new element suddenly appears in the middle, a sort of ostinato figure extending over several measures which are indefinitely repeated but constantly varied in their underlying harmony, and over which innumerable rhythmic patterns are introduced which become increasingly compact. This pulsation increases in intensity and frequency, and following a return of the scherzo, it leads to an expanded reprise of the initial theme of the work and finally to a long cadenza, in which the theme of the introduction and the various elements noted in the beginning of the *Concerto* contend with one another until they are brusquely interrupted by a brutal conclusion.

The *Concerto* is indeed a work in which, as one writer has said, "a sense of the pianist in peril adds to the overall impact." The difficulties of this piece are nerve-racking for both performer and audience; this tension is of course intentional. Even the brief jazz twists are wry and frightening rather than playful and fun, as they are in the G-major *Concerto*. And hints of an even darker world are to be found in allusions to the "Dies irae" chant and perhaps Liszt's somber *Totentanz*.

—Paul J. Horsley

# The Music

## *An American in Paris*



**George Gershwin**  
**Born in Brooklyn,**  
**September 26, 1898**  
**Died in Hollywood,**  
**July 11, 1937**

George Gershwin's career was an American success story, one tragically cut short by early death in his 30s, like Mozart and Schubert before him. Born in Brooklyn to Russian-Jewish immigrants, he grew up in a poor household. As was also the case with Aaron Copland, his slightly younger Brooklyn contemporary, music offered opportunities for advancement. But while Copland went abroad to study in Paris, Gershwin dropped out of high school and started working his way up as a "song-plugger," playing Tin Pan Alley songs at a music store. Soon he was writing his own songs (his first big hit was "Swanee" in 1919) and enjoying fame on Broadway. Success followed success—and not just in the theater. Gershwin made history at age 25, on February 12, 1924, when Paul Whiteman and his Palais Royal Orchestra premiered *Rhapsody in Blue*. The Concerto in F for Piano and Orchestra, originally titled *New York Concerto*, followed the next year.

**Homesick for the Hudson River** After his triumph with *Rhapsody in Blue* it was Gershwin's turn for a European adventure and to write a piece that he described as "impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere." He first visited the City of Light following the premiere of the *Rhapsody* and then returned early in 1926, when he got the idea for the work we hear today. In a postcard thanking his hosts, Robert and Mabel Schirmer, Gershwin wrote out a melody that he identified as "An American in Paris" and marked it "Very Parisienne."

Gershwin returned to the tune nearly two years later when he started serious work on what he originally considered an "orchestral ballet." Now living in New York, far from the Seine, he looked out on the Hudson from his home on 103rd Street:

I love that river and I thought how often I had been homesick for a single sight of it, and then the idea struck me—an American in Paris, homesickness, the blues. So there you are. I thought of a walk on the Champs Élysées, the honking of the taxi. ... There

are episodes on the left bank, and then come the blues—thinking of home, perhaps the Hudson. There is a meeting with a friend, and after a second fit of blues [a] decision that in Paris one may as well do as the Parisians do.

In March 1928 Gershwin returned to Europe for three months where he worked on the piece. He went shopping with Mabel Schirmer in search of the taxi horns that he marvelously used to convey “the traffic sound of the Place de la Concorde during rush hour.” The composition was completed back in New York and then orchestrated. (Whiteman’s favored arranger, Ferde Grofé, had scored *Rhapsody in Blue*, but this time Gershwin wanted to do it himself.)

Everything was finished by late November, just a couple of weeks before Walter Damrosch conducted the premiere of the “tone poem for orchestra” with the New York Philharmonic. According to one review, a capacity audience at Carnegie Hall welcomed the work with “a demonstration of enthusiasm impressively genuine in contrast to the conventional applause which new music, good and bad, ordinarily arouses.” Other conductors soon began to champion the piece across America and the next year Gershwin made his debut as a conductor leading it with the Philharmonic at Lewisohn Stadium. Given the original conception as a ballet, it is hardly surprising that the piece inspired various choreographers, including Gene Kelly in a 1951 MGM movie directed by Vincent Minnelli entitled *An American in Paris*.

**A Closer Look** Gershwin acknowledged that the piece, “really a rhapsodic ballet,” was composed “very freely” and was the “most modern music” he had yet attempted, influenced both by Debussy and the French composers known as *Les Six*. The work can be divided into five parts, but as Howard Pollack observes in his excellent Gershwin biography, they “basically form a large ABA structure: the first A (comprising the first two sections) depicting the American ‘drinking in the sights, and other things’ of Paris; the B episode (comprising sections three and four), his homesickness; and the return of A (section five), his cheerful resignation.”

In an article in *Musical America* Gershwin described the composition in this way:

The opening gay section ... is followed by a rich “blues” with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café,

*An American in Paris was composed in 1928.*

*The piece's first Philadelphia Orchestra appearance was on a Special Pops Concert led by André Kostelanetz in December 1951. Most recently on subscription it was performed in November 2012 with Stéphane Denève on the podium.*

*Eugene Ormandy recorded the work with the Philadelphians in 1967 for CBS.*

*The score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, alto saxophone, tenor saxophone, bass saxophone, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, snare drum, suspended cymbal, taxi horns, tomtom, triangle, wood block, xylophone), celesta, and strings.*

*An American in Paris runs approximately 17 minutes in performance.*

and having a few drinks, has suddenly succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This “blues” rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has downed his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.

—Christopher H. Gibbs

# Musical Terms

## GENERAL TERMS

**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

**Chord:** The simultaneous sounding of three or more tones

**Coda:** A concluding section or passage added in order to confirm the impression of finality

**Concertante:** A work featuring one or more solo instruments

**Development:** See sonata form

**Dissonance:** A combination of two or more tones requiring resolution

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

**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

**Legato:** Smooth, even, without any break between notes

**Meter:** The symmetrical grouping of musical rhythms

**Ostinato:** A steady bass accompaniment, repeated over and over

**Rhapsody:** Generally an instrumental fantasy on folksongs or on motifs taken from primitive national music

**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.).

**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.

**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.

**Staccato:** Detached, with each note separated from the next and quickly released

**Stretto:** A division of a fugue in which subject and answer follow in such close succession as to overlap

**Tarantella:** A Neapolitan dance in rapid triple time

**Timbre:** Tone color or tone quality

**Tone poem:** A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

## THE SPEED OF MUSIC (Tempo)

**Alla marcia:** In march time

**Allegro:** Bright, fast

**Andante:** Walking speed

**Espressivo:** With expression, with feeling

**Largo:** Broad

**Lento:** Slow

**Presto:** Very fast

**Sostenuto:** Sustained

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very

# April

## The Philadelphia Orchestra

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**April 14 & 16** 8 PM

**April 15** 2 PM

**Yannick Nézet-Séguin** Conductor

**Don S. Liuzzi** Timpani

**Ricardo Morales** Clarinet

**Bernstein** Suite from *Fancy Free*

**Wright** *Resounding Drums* (Philadelphia Orchestra Commission-world premiere)

**Leshnoff** Clarinet Concerto (Philadelphia Orchestra Commission-world premiere)

**Prokofiev** Symphony No. 7

These performances are made possible in part by the generous support of the Presser Foundation.

The April 14 concert is sponsored by Dr. and Mrs. John Glick.

The April 16 concert is dedicated to the memory of Raymond H. Welsh.

### Rite of Spring

**April 21 & 23** 8 PM

**April 22** 2 PM

**Cristian Măcelaru** Conductor

**Prokofiev** Symphony No. 1 ("Classical")

**Ginastera** *Variaciones concertantes*

**Stravinsky** *The Rite of Spring*

**Hurry, before tickets disappear for this exciting season.**

Call **215.893.1999** or log on to **www.philorch.org**

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning 1 hour before curtain.

Photo: Jessica Griffin

# Tickets & Patron Services

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

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at [patronserverices@philorch.org](mailto:patronserverices@philorch.org).

**Subscriber Services:**  
215.893.1955

**Patron Services:**  
215.893.1999

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [www.philorch.org](http://www.philorch.org).

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**PreConcert Conversations:** PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are

free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend

**Lost and Found:** Please call 215.670.2321.

**Late Seating:** Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated as quickly as possible by the usher staff.

**Accessible Seating:** Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit [www.philorch.org](http://www.philorch.org) for more information.

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office. Headsets are available on a first-come, first-served basis.

**Large-Print Programs:** Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

**Fire Notice:** The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

**No Smoking:** All public space in the Kimmel Center is smoke-free.

**Cameras and Recorders:** The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited.

**Phones and Paging Devices:**

All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

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