

# Season 2015-2016

**Thursday, April 21, at 8:00**

**Friday, April 22, at 2:00**

**Saturday, April 23, at 8:00**

## The Philadelphia Orchestra

**Cristian Măcelaru** Conductor

**Prokofiev** Symphony No. 1 in D major, Op. 25  
("Classical") 

I. Allegro

II. Larghetto

III. Gavotta: Non troppo allegro

IV. Finale: Molto vivace

**Ginastera** *Variaciones concertantes*, Op. 23, for chamber orchestra

### Intermission

**Stravinsky** *The Rite of Spring* 

First Part: The Adoration of the Earth

Introduction—

The Auguries of Spring—Dances of the Young Girls—

Ritual of Abduction—

Spring Rounds—

Ritual of the Rival Tribes—

Procession of the Sage—

The Sage—

Dance of the Earth

Second Part: The Sacrifice

Introduction—

Mystic Circles of the Young Girls—

Glorification of the Chosen One—

Evocation of the Ancestors—

Ritual Action of the Ancestors—

Sacrificial Dance (The Chosen One)

This program runs approximately 1 hour, 40 minutes.

 LiveNote®, the Orchestra's interactive concert guide for mobile devices, will be enabled for the April 22 and 23 performances.

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

**Yannick Nézet-Séguin** Music Director



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LiveNote was funded by the John S. and James L. Knight Foundation with additional support from the National Endowment for the Arts.

# 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).

# Conductor



Sean Papp

Winner of the 2014 Solti Conducting Award, **Cristian Măcelaru** is conductor-in-residence of The Philadelphia Orchestra. He began his tenure as assistant conductor in 2011 and became associate conductor in 2012. He made his Orchestra subscription debut in April 2013 stepping in for Jaap van Zweden. Mr. Măcelaru came to public attention in 2012 when he conducted the Chicago Symphony as a replacement for Pierre Boulez. Since his debut, he has conducted that orchestra on subscription in three consecutive seasons. In addition to his subscription week in Philadelphia, his current season includes debuts with the New York Philharmonic; the Atlanta, Cincinnati, New World, and San Diego symphonies; and the Minnesota and National Arts Centre orchestras, and returns to the Chicago and National symphonies and the Los Angeles Philharmonic. Internationally, he makes debuts with the Deutsches Symphonie-Orchester Berlin; the Rotterdam Philharmonic; the Frankfurt Radio, City of Birmingham, Metropolitan (Tokyo), and RTE National (Dublin) symphonies; and the Royal Scottish National Orchestra.

Mr. Măcelaru received the 2012 Sir Georg Solti Emerging Conductor Award, a prestigious honor only awarded once before in the Foundation's history. He has participated in the conducting programs of the Tanglewood Music Center and the Aspen Music Festival, studying under David Zinman, Murry Sidlin, Rafael Frühbeck de Burgos, Robert Spano, Oliver Knussen, and Stefan Asbury. Mr. Măcelaru's main studies were with Larry Rachleff at Rice University, where he received master's degrees in conducting and violin performance. He completed undergraduate studies in violin performance at the University of Miami.

An accomplished violinist, Mr. Măcelaru was the youngest concertmaster in the history of the Miami Symphony and made his Carnegie Hall debut with that orchestra at age 19. He also played in the first violin section of the Houston Symphony for two seasons. Formerly he held the position of resident conductor at Rice University's Shepherd School of Music. Mr. Măcelaru was the founder and artistic director of the Crisalis Music Project, a program in which young musicians perform in a variety of settings, side-by-side with established artists. He also served as a conductor with the Houston Youth Symphony.

# Framing the Program

## Parallel Events

**1913**

**Stravinsky**

*The Rite of Spring*

**Music**

Elgar  
*Falstaff*

**Literature**

Mann  
*Death in Venice*

**Art**

Sargent  
*Portrait of Henry James*

**History**

Balkan War

**1917**

**Prokofiev**

Symphony No. 1

**Music**

Respighi  
*Fountains of Rome*

**Literature**

Sinclair  
*King Coal*

**Art**

Modigliani  
*Crouching Female Nude*

**History**

Mata Hari  
executed as spy

**1953**

**Ginastera**

*Variaciones concertantes*

**Music**

Shostakovich  
Symphony No. 10

**Literature**

Fleming  
*Casino Royale*

**Art**

Moore  
*King and Queen*

**History**

Hillary and Tenzing become first to climb Mt. Everest

Sergei Prokofiev completed his sparkling First Symphony the summer before Russian revolutionary upheavals made him leave his native country for nearly two decades. This brief four-movement work looks back lovingly to the late-18th-century symphonic style of Haydn, which has earned it the nickname “Classical.”

Alberto Ginastera was a commanding figure in 20th-century Latin-American music. The Argentine composer’s *Variaciones concertantes* begins by presenting a theme for solo cello and harp that is followed by 11 variations showcasing different instruments of the orchestra. In this way the work weds the classical theme and variations with the more modern concept of a concerto for orchestra.

The legendary May 1913 Paris premiere of Igor Stravinsky’s *The Rite of Spring* by the Ballets Russes proved a landmark event in the history of Western music. Historians now generally agree that the ballet’s choreography was actually much more scandalous for the audience than was the music and indeed within a year *The Rite of Spring* had emerged as an enormously successful concert piece. It took nearly a decade for the work to make it across the Atlantic. Leopold Stokowski conducted the American premiere with The Philadelphia Orchestra in March 1922.

# The Music

## Symphony No. 1 (“Classical”)



**Sergei Prokofiev**  
Born in Sontsovka,  
Ukraine, April 23, 1891  
Died in Moscow, March 5,  
1953

“It seemed to me,” wrote Prokofiev in his *Memoirs*, recalling the inception of his First Symphony, “that if Haydn had lived in our day he would have retained his own compositional style while absorbing something of the new. This was the kind of symphony I wanted to write. When I realized that it was beginning to take shape I called it the ‘Classical’ Symphony—first, because it was simple, and second, for fun, to ‘tease the geese,’ and with the secret hope that I would win in the end if the symphony seemed truly Classical.” In this statement Prokofiev formulated the essence of the neoclassical outlook, namely to create art that is formally pure and at the same time modern—to balance “noble simplicity,” perhaps, with wit and freshness.

**An A-typical Work** But the composer might also have had another, less noble, motivation in composing his “Classical” Symphony during late 1916 and early 1917: to provide public and critics with music that was more easily digestible than his startling early compositions had been. Many of his works heretofore, which included the first two piano concertos and the *Scythian Suite*, had caused considerable consternation at their first performances. Weary of being pigeonholed as an *enfant terrible*, Prokofiev wanted to try something different. Thus the work he completed in the summer of 1917 at a spa near St. Petersburg, which became one of his most popular compositions, is among his least typical.

Perhaps another reason can be offered for the stylistic detour of the “Classical” Symphony. Prokofiev, who was also a virtuoso pianist, had up to then nearly always composed at the piano. He began to notice, however—during the composition of his First Violin Concerto of 1916—that forging melodies on a keyboard influenced their shape and contour, sometimes unduly. “I had been toying with the idea of writing a whole symphony *without using the piano*,” he wrote. “I thought that the orchestra would sound more natural.”

The Symphony was composed during what was perhaps the last truly idyllic period of Prokofiev’s life. Having just completed 10 years at the St. Petersburg Conservatory, he was able to devote nearly all his youthful energy

*Prokofiev's "Classical" Symphony was composed from 1916 to 1917.*

*Alexander Smallens was the conductor in the first Philadelphia Orchestra performances of the work, in December 1930. The most recent subscription performances were in October 2011, with Charles Dutoit conducting.*

*The Orchestra recorded the Symphony five times: in 1946, 1955, and 1961 with Eugene Ormandy for CBS; in 1972 with Ormandy for RCA; and in 1990 with Riccardo Muti for Philips.*

*Prokofiev scored the piece for a "classical" orchestra of two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, timpani, and strings.*

*The Symphony runs approximately 15 minutes in performance.*

and enthusiasm to composition, and to launching his remarkable career as a piano virtuoso. Shortly afterward he would leave his turbulent native Russia for an 18-year period of exile in France and the United States. The "Classical" Symphony was the last work completed in Russia before his departure, and also the last to be performed, in St. Petersburg in April 1918, under the composer's baton.

**A Closer Look** The First Symphony is a work of great charm and wit. The opening **Allegro**, a perfectly crafted sonata-form movement, is balanced by the closing **Molto vivace**, the dashing finale with parallel features of sonata. Between these outer movements are two dances: The **Larghetto** is a polonaise, and in the third movement the minuet typical of the Classic symphony has been replaced with a Baroque gavotte (**Non troppo allegro**).

—Paul J. Horsley

# The Music

## *Variaciones concertantes*



**Alberto Ginastera**  
**Born in Buenos Aires,**  
**April 11, 1916**  
**Died in Geneva, June 26,**  
**1983**

One of the most influential Argentines of the 20th century, Alberto Ginastera was also one of the most significant Latin-American composers of his time. Born in Buenos Aires to a father of Catalan and a mother of Italian descent, his musical gifts were cultivated early and won him a conservatory gold medal while still a teenager. His vibrant music, often dance or folk-based, brought him early fame and prominence, leading as well to a teaching position. The ascent of the Perón regime prompted his resignation. In 1942 he had been awarded a Guggenheim grant, but could not take it because of the war. When his situation in Argentina became increasingly tenuous, he took advantage of the funding opportunity and went in late 1945 with his family to the U.S. for several years.

**An International Career** Ginastera became a familiar figure in the musical life at Tanglewood (where he was a pupil of Aaron Copland) and at the concerts of the League of Composers in New York and the Pan American Union in Washington, D.C. After his return to Argentina he assumed greater leadership responsibilities there but nonetheless had another confrontation with the government when he refused to rename a conservatory after Eva Perón. It was during these difficult years that he composed some of his most admired works, including the one we hear today. After Perón was deposed in 1955, Ginastera's national stature grew as did his international profile. He spent an increasing amount of time in the U.S. and Europe, moving to Geneva with his second wife in 1971 and remaining there until his death at age 67 in 1983.

As Ginastera became a composer of greater international significance during the 1960s and '70s, his musical style evolved. He is rightly remembered as one of the later 20th century's principal innovators in the use of folk elements in concert music and opera. His symphonic music, particularly the Harp Concerto (premiered by Nicanor Zabaleta and The Philadelphia Orchestra in 1965), the two piano concertos (1961 and 1972), the concertos for violin (1963) and cello (1968), and the *Estudios sinfónicos* (1963) have become a vital part of the international repertoire for orchestra.

*Variaciones concertantes* was composed in 1953.

*This first Philadelphia Orchestra performance of the piece was in May 1960 in Ann Arbor, MI, with William Smith conducting. Eugene Ormandy led the first subscription performances, in April 1966. The only other subscription performances were in May 1984, with Yoel Levi on the podium.*

*The score calls for piccolo, two flutes, oboe, two clarinets, bassoon, two horns, trumpet, trombone, timpani, harp, and strings.*

*Performance time is approximately 21 minutes.*

Ginastera composed his marvelously inventive *Variaciones concertantes* (Concertante Variations) in 1953 on a commission from the Asociación Amigos de la Música (Friends of Music Association) in Buenos Aires. He dedicated the work to Mrs. Leonor H. de Caraballo and to the conductor Igor Markevitch, “as testimony of deep gratitude and friendship.” It was Markevitch who conducted the premiere on June 2, 1953, at a concert in Buenos Aires.

**A Closer Look** *Variaciones concertantes* explores the classical tradition of a theme and variations combined with a more modern concept of a concerto for orchestra—various soloists or small groups of instrumentalists are given the chance to shine against a modest chamber orchestra. Ginastera said of the piece:

These variations have a subjective Argentine character. Instead of using folkloristic material, I try to achieve an Argentine atmosphere through the employment of my own thematic and rhythmic elements. The work begins with an original theme followed by eleven variations, each one reflecting the distinctive character of the instrument featured. All the instruments of the orchestra are treated soloistically. Some variations belong to the decorative, ornamental, or elaborative type, others are written in the contemporary manner of metamorphosis, which consists of taking elements of the main theme and evolving from it new material.

“Theme for Cello and Harp” (Adagio molto espressivo) begins the piece with arpeggiated chords for the harp imitating the open strings of a guitar against which the solo cello plays a sweetly melancholy melody. The movement titles and tempo indications offer a guide to the 11 sections that follow, mostly variations but also including two interludes (the first for strings, the other for woodwinds) and culminating in a grand finale brilliantly cast for the full orchestra: “Interlude for Strings” (Adagio molto espressivo); “Humorous Variation for Flute” (Tempo giusto); “Variation in the Style of a Scherzo for Clarinet” (Vivace); “Dramatic Variation for Viola” (Largo); “Canonic Variation for Oboe and Bassoon” (Adagio tranquillo); “Rhythmic Variation for Trumpet and Trombone” (Allegro); “Perpetual Motion Variation for Violin” (same tempo); “Pastoral Variation for Horn” (Largamente espressivo); “Interlude for Winds” (Moderato); “Reprise of the Theme for Double Bass” (Adagio molto espressivo); “Variation-Finale in Rondo Style for Orchestra” (Allegro molto).

—Paul J. Horsley/Christopher H. Gibbs

# The Music

## *The Rite of Spring*



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

Music connected with dance has long held a special place in French culture, at least as far back as the age of Louis XIV, and there was an explosion of major full-length scores during the 19th century in Paris. Some of the perennial favorites were written by now generally forgotten figures, such as Adolphe Adam (*Giselle* from 1841) and his pupil Léo Delibes (*Coppélia* in 1870 and *Sylvia* in 1876). These composers inspired the supreme ballet music of the century, that written by Tchaikovsky, the great Russian. With his *Swan Lake* (1875-76), *Sleeping Beauty* (1889), and *Nutcracker* (1892), ballet found its musical master.

**Back to Paris** In the first decade of the 20th century, however, magnificent dance returned to Paris when the impresario Sergei Diaghilev started exporting Russian culture. He began in 1906 with the visual arts, presented symphonic music the next year, then opera, and, finally, in 1909, added ballet. The offerings of his legendary Ballets Russes proved to be especially popular despite grumbling that the productions did not seem Russian enough for some Parisians. Music historian Richard Taruskin has remarked on the paradox:

The Russian ballet, originally a French import and proud of its stylistic heritage, now had to become stylistically “Russian” so as to justify its exportation back to France. Diaghilev’s solution was to commission, expressly for presentation in France in 1910, something without precedent in Russia: a ballet on a Russian folk subject, and with music cast in a conspicuously exotic “Russian” style. He cast about for a composer willing to come up with so weird a thing.

**Stravinsky and the Ballets Russes** Diaghilev had some difficulty finding that composer. After being refused by several others, he engaged the 27-year-old Igor Stravinsky, who achieved great success with *The Firebird* in 1910. His second ballet, *Petrushka*, followed the next season. And then came the real shocker that made music history: *The Rite of Spring*.

The Russian artist and archeologist Nicholas Roerich, a specialist in Slavic history and folklore, devised the

scenario for the *Rite* together with Stravinsky and eventually created the sets and costumes. Subtitled "Pictures of Pagan Russia," the ballet offers ritual dances culminating in the sacrifice of the "chosen one" in order "to propitiate the god of spring." Stravinsky composed the music between September 1911 and March 1913, after which the work went into an unusually protracted period of rehearsals. There were a large number for the orchestra, many more for the dancers, and then a handful with all the forces together. The final dress rehearsal on May 28, 1913, the day before the premiere, was presented before a large audience and attended by various critics. All seemed to go smoothly.

**A Riotous Premiere** An announcement in the newspaper *Le Figaro* on the day of the premiere promised

the strongly stylized characteristic attitudes of the Slavic race with an awareness of the beauty of the prehistoric period. The prodigious Russian dancers were the only ones capable of expressing these stammerings of a semi-savage humanity, of composing these frenetic human clusters wrenched incessantly by the most astonishing polyrhythm ever to come to the mind of a musician. There is truly a new thrill which will surely raise passionate discussions, but which will leave all true artists with an unforgettable impression.

Diaghilev undoubtedly devised the premiere to be a big event. Ticket prices at the newly built Théâtre des Champs-Élysées were doubled and the cultural elite of Paris showed up. The program opened with a beloved classic: *Les Sylphides*, orchestrations of piano works by Chopin. What exactly happened next, however, is not entirely clear. Conflicting accounts quickly emerged, sometimes put forth by people who were not even in attendance. From the very beginning of *The Rite of Spring* there was laughter and an uproar among the audience, but whether this was principally in response to the music or to the dancing is still debated. It seems more likely that it was the latter. One critic observed that "past the Prelude the crowd simply stopped listening to the music so that they might better amuse themselves with the choreography." That choreography was by the 23-year-old dancer Vaslav Nijinsky, who had presented a provocative staging of Debussy's *Jeux* with the company just two weeks earlier. Although Stravinsky's music was inaudible at times through the din, conductor Pierre Monteux pressed on and saw the 30-minute ballet through to the

end. The evening was not yet over. After intermission came two more audience favorites: Weber's *The Specter of the Rose* and Borodin's *Polovtsian Dances*.

Five more performances of *The Rite of Spring* were given over the next two weeks and then the company took the ballet on tour. Within the year the work was triumphantly presented as a concert piece, again with Monteux conducting, and ever since the concert hall has been its principal home. Yet it is well worth remembering that this extraordinary composition, which some commentators herald as the advent of modern music, was originally a theatrical piece, a collaborative effort forging the talents of Stravinsky, Roerich, Diaghilev, Nijinsky, Monteux, and a large ensemble of musicians and dancers. Leopold Stokowski conducted the American premiere of both the concert and staged versions of *The Rite of Spring* here in Philadelphia.

**A Closer Look** *The Rite of Spring* calls for an enormous orchestra deployed to spectacular effect. The ballet is in two tableaux—"The Adoration of the Earth" and "The Sacrifice"—each of which has an introductory section, a series of dances, and a concluding ritual. The opening minutes of the piece give an idea of Stravinsky's innovative style. A solo bassoon, playing at an unusually high register, intones a melancholy melody. This is the first of at least nine folk melodies that the composer adapted for the piece, although he later denied doing so (except for this opening tune).

Some order eventually emerges out of chaos as the "The Auguries of Spring" roar out massive string chords punctuated by eight French horns. In the following dances unexpected and complicated metrical innovations emerge. At various points in the piece Stravinsky changes the meter every measure, a daunting challenge for the orchestra in 1913 that now seems second nature to many professional musicians. If Arnold Schoenberg had famously "liberated the dissonance" a few years earlier, Stravinsky now seems to liberate rhythm and meter.

Although the scenario changed over the course of composition, a basic "Argument" was printed in the program at the premiere, which read as follows:

**FIRST ACT: "The Adoration of the Earth."**

Spring. The Earth is covered with flowers. The Earth is covered with grass. A great joy reigns on the Earth. Mankind delivers itself up to the dance and seeks to know the future by following the rites. The eldest

*Stravinsky composed The Rite of Spring from 1911 to 1913.*

*The Rite of Spring is one of many essential works of the 20th century that received its United States premiere in Philadelphia. Leopold Stokowski and The Philadelphia Orchestra presented the piece on March 3, 1922. The most recent subscription performances were in February/March 2013 with Yannick Nézet-Séguin.*

*The Philadelphians have recorded the complete work four times: in 1929 with Stokowski for RCA, in 1955 with Eugene Ormandy for CBS, in 1978 with Riccardo Muti for EMI, and in 2013 with Nézet-Séguin for Deutsche Grammophon. An abridged version was recorded by Stokowski and the Orchestra in 1939 for RCA, the same version that appeared in the film Fantasia.*

*The score calls for piccolo, three flutes (III doubling piccolo II), alto flute, four oboes (IV doubling English horn II), English horn, three clarinets (II doubling bass clarinet II), E-flat clarinet, bass clarinet, four bassoons (IV doubling contrabassoon II), contrabassoon, eight horns (VII and VIII doubling Wagner tubas), piccolo trumpet, four trumpets, bass trumpet, three trombones, two tubas, two timpanists, percussion (antique cymbals, bass drum, cymbals, güiro, tam-tam, tambourine, and triangle), and strings.*

*The Rite of Spring runs approximately 30 minutes in performance.*

of the Sages himself takes part in the Glorification of Spring. He is led forward to unite himself with the abundant and superb Earth. Everyone stamps the Earth ecstatically.

**SECOND ACT: “The Sacrifice.”** After the day: After midnight. On the hills are the consecrated stones. The adolescents play the mystic games and see the Great Way. They glorify, they proclaim Her who has been designated to be delivered to the God. The ancestors are invoked, venerated witnesses. And the wise Ancestors of Mankind contemplate the sacrifice. This is the way to sacrifice larilo the magnificent, the flamboyant.

—Christopher H. Gibbs

# Musical Terms

## GENERAL TERMS

**Arpeggio:** A broken chord (with notes played in succession instead of together)

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

**Canon:** A device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts

**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

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

**Gavotte:** A French court dance and instrumental form in a lively duple-meter popular from the late 16th century to the late 18th century

**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

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

**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.

**Perpetual motion:**

A musical device in which rapid figuration is persistently maintained

**Polonaise:** A Polish national dance in moderate triple meter

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

**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"

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.

**Timbre:** Tone color or tone quality

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Espressivo:** With expression, with feeling

**Largamente:** Broadly

**Larghetto:** A slow tempo

**Largo:** Broad

**Moderato:** A moderate tempo, neither fast nor slow

**Tempo giusto:** Appropriate tempo (or strict tempo)

**Tranquillo:** Quiet,

peaceful, soft

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very

**Non troppo:** Not too

much

# April/May

## The Philadelphia Orchestra

**The remainder of the 2015-16 season is filled with outstanding live performances rich with incomparable and unforgettable musical experiences. Don't miss a concert. Great seats are still available—order today!**

### Yo-Yo Ma

**April 28, 29, & 30** 8 PM

**May 1** 2 PM

**Stéphane Denève** Conductor

**Yo-Yo Ma** Cello

**Williams** *Tributes! For Seiji*

**Williams** Cello Concerto

**Debussy** "Clouds" and "Festivals," from *Nocturnes*

**Musorgsky/arr. & orch. Stokowski** *Pictures from an Exhibition*

The April 29 concert is sponsored by Hilarie and Mitchell Morgan

### Stéphane Denève Conducts Williams

**May 5 & 7** 8 PM

**May 6** 2 PM

**Stéphane Denève** Conductor

**James Ehnes** Violin

**Ravel** *Pavane pour une infante défunte*

**Williams** Violin Concerto

**Beethoven** Symphony No. 7

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

Call **215.893.1999** or log on to **[www.philorch.org](http://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).

**Individual Tickets:** Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

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

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

**PreConcert Conversations:** PreConcert Conversations are held prior to 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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