

Season 2015-2016

**Thursday, October 22, at
8:00**

Friday, October 23, at 8:00

**Saturday, October 24, at
8:00**

The Philadelphia Orchestra

Donald Runnicles Conductor

David Kim Violin

Hai-Ye Ni Cello

Mozart Symphony No. 29 in A major, K. 201
I. Allegro moderato
II. Andante
III. Menuetto—Trio—Menuetto da capo
IV. Allegro con spirito

Intermission

Brahms Concerto in A minor for Violin, Cello, and
Orchestra, Op. 102 ("Double")
I. Allegro
II. Andante
III. Vivace non troppo

Strauss *Don Juan*, Op. 20

This program runs approximately 1 hour, 45 minutes.

The October 23 concert is sponsored by
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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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The Philadelphia Orchestra

Jessica 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** 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, 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.

Conductor



Simon Haily

Donald Runnicles is general music director of the Deutsche Oper Berlin, chief conductor of the BBC Scottish Symphony, music director of the Grand Teton Music Festival, and principal guest conductor of the Atlanta Symphony. A beloved Philadelphia Orchestra collaborator, he made his debut in 2005 and has led the ensemble on numerous occasions, most recently conducting the Orchestra in its 40th Anniversary Tour of China in May/June 2013; in subscription concerts in March 2014; and at the Bravo! Vail Festival in July 2014. Mr. Runnicles enjoys close and enduring relationships with several prestigious opera companies and orchestras, and is especially celebrated for his interpretations of Romantic and post-Romantic repertoire.

In addition to his two-week visit in Philadelphia, highlights of the 2015-16 season include Mr. Runnicles's debut appearance with the National Symphony in Washington, as well as guest conducting engagements with the Chicago and Dallas symphonies and the Staatskapelle Dresden. He leads two new productions at the Deutsche Oper Berlin (Janáček's *The Makropoulos Affair* and Mozart's *The Abduction from the Seraglio*) in addition to nine revivals. In summer 2015 he conducted a new production of Berlioz's *Les Troyens* at the San Francisco Opera, where he was music director from 1992 to 2008. During his long tenure he led more than 60 productions, including the world premieres of John Adams's *Doctor Atomic* and Conrad Susa's *The Dangerous Liaisons*, and the U.S. premieres of Olivier Messiaen's *Saint François d'Assise* and Aribert Reimann's *Lear*.

Mr. Runnicles's extensive discography contains complete recordings of Wagner's *Tristan and Isolde*, Mozart's Requiem, Orff's *Carmina burana*, Beethoven's Ninth Symphony, Britten's *Billy Budd*, and Bellini's *The Capulets and the Montagues*. His most recent recording, of Wagner arias with tenor Jonas Kaufmann and the Deutsche Oper Berlin Orchestra for Decca, won the 2013 *Gramophone* Award for best vocal recording. Mr. Runnicles was awarded the Order of the British Empire (OBE) in 2004 and holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music.

Soloist

Jessica Griffin



Violinist **David Kim** was named concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from the Juilliard School.

Highlights of Mr. Kim's 2015-16 season include teaching/performance residencies at Oberlin College in Ohio, Bob Jones University in South Carolina, and the Boston Conservatory; continued appearances as concertmaster of the All-Star Orchestra on PBS stations across the United States and online at the Kahn Academy; recitals, speaking engagements, and appearances with orchestras across the United States; and the launching of the first annual David Kim Orchestral Institute of Cairn University in Philadelphia.

Mr. Kim appears as soloist with The Philadelphia Orchestra each season (having made his Orchestra solo debut in November 2000 with the Dvořák Concerto and Wolfgang Sawallisch conducting) as well as with numerous orchestras around the world. He also appears internationally at such festivals as Grand Teton (Wyoming), Brevard (North Carolina), MasterWorks (Indiana), and Pacific (Sapporo, Japan).

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Michael Angelo Bergonzi from Cremona, ca. 1754. Mr. Kim resides in a Philadelphia suburb with his wife, Jane, and daughters, Natalie and Maggie. He is an avid runner, golfer, and outdoorsman.

Soloist

Ryan Donnell



Hai-Ye Ni joined The Philadelphia Orchestra as principal cello with the 2006-07 season after having served as associate principal cello of the New York Philharmonic since 1999. During the 2010-11 season she was featured on a Philadelphia Orchestra concert as soloist in Tan Dun's *The Map*, Concerto for Cello, Video, and Orchestra. She made her solo debut with the Orchestra in January 2010 in Saint-Saens's First Cello Concerto. She first came into prominence after her New York debut at Alice Tully Hall in 1991, a result of her winning first prize at the Naumburg International Cello Competition. Highlights this season include Dvořák's Concerto with the World Civic Orchestra in Alice Tully Hall at Lincoln Center, two chamber concerts at the Shanghai Symphony Concert Hall, and Elgar's Concerto with the Kalamazoo Symphony. She has appeared as soloist with the Chicago, San Francisco, Vancouver, Shanghai, Singapore, and Finnish Radio symphonies; the Orchestre National de Paris; the Vienna Chamber Orchestra; and the Hong Kong and China philharmonics, among others. Her recital credits include the Kennedy Center, the Smithsonian Institute, Weill Hall at Carnegie Hall, and the Wallace Collection in London.

Ms. Ni's recent CD, *Spirit of Chimes* (Delos), is a collaboration with violinist Cho-Liang Lin and pianist Helen Huang of chamber music by Zhou Long. Ms. Ni is featured on an Ondine recording with The Philadelphia Orchestra and Christoph Eschenbach of Shostakovich's Symphony No. 5 and Seven Romances on Poems of Alexander Blok. Her 1998 debut solo CD (Naxos) was named CD of the week by Classic FM London. Ms. Ni served on the jury of Finland's V International Paulo Cello Competition in 2013 and has given master classes at the Curtis Institute of Music, the Mannes College of Music, the Manhattan School of Music, the Shanghai Conservatory, and the Central Conservatory in Beijing. Among her honors and awards are first prize in the 1996 International Paulo Cello Competition and a 2001 Avery Fisher Career Grant.

Born in Shanghai, China, Ms. Ni began cello studies with her mother and later studied at the Shanghai Conservatory. She continued her musical education with Irene Sharp at the San Francisco Conservatory, Joel Krosnick at the Juilliard School, and William Pleeth in London.

Framing the Program

Parallel Events

1774

Mozart

Symphony
No. 29

Music

Gluck

*Iphigénie en
Aulide*

Literature

Goethe

*The Sorrows of
Werther*

Art

Gainsborough
Lord Kilmorey

History

First Continental
Congress

Mozart composed his first symphony at the age of eight and in the years that followed dozens more flowed forth from his pen. Yet aside from the final six, products of his full maturity, most of the earlier symphonies were forgotten after his death. The Symphony No. 29 in A major, which Mozart wrote at age 18, is one of the lucky survivors—its youthful charm, intimacy, and elegance have proved irresistible.

Unlike the prolific Mozart, who composed nearly 100 symphonies and concertos, Brahms wrote just four of each. The most surprising of the concertos is the “Double” for violin and cello. It is a marvelous partnership, the teaming up of the two string instruments in conversation with the orchestra.

1887

Brahms

“Double”
Concerto

Music

Stainer

The Crucifixion

Literature

Conan Doyle
*A Study in
Scarlett*

Art

Klinger

*The Judgement
of Paris*

History

Queen Victoria's
Golden Jubilee

The concert concludes with another youthful work, Richard Strauss's bold tone poem *Don Juan*. Mozart, the composer Strauss most revered, had a century earlier tackled the subject in *Don Giovanni*. Strauss's depiction of the legendary libertine does not end in the anti-hero being dragged to Hell, as in Mozart's opera, but rather with the disillusioned lover allowing himself to be killed in a duel.

1888

Strauss

Don Juan

Music

Tchaikovsky

Symphony No. 5

Literature

Zola

La Terre

Art

Van Gogh
The Yellow Chair

History

Tesla constructs
electric motor

The Music

Symphony No. 29



Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

By the time Mozart began producing his first mature symphonies in the mid-1770s, not only had he traveled to Italy three times already, but he had composed several Italian operas as well. He knew the transalpine style intimately, and even as early as the 1760s he had begun infusing his works with the melody and texture that he had learned from Italian opera. This fact has a bearing on Mozart's symphonic music in general—particularly considering the historical origins of the symphony in the Italian opera overture—and it has a bearing on the Symphony No. 29 specifically, because of the strikingly Italianate style of its thematic material and textural fabric. The A-major Symphony was composed in late 1773 and early 1774, when the teenaged Mozart was contemplating another Italian journey and doubtless wished to take some new works along with him.

A “New Spirit” Not Heard Before Operas of the mid-18th century were introduced by overtures that were often called *sinfonias*, three-part works that consisted of a fast, lively section (designed to quiet a noisy house), followed by a slow lyrical strain, and ending with a minuet or other quick section that led to the first vocal number. Mozart adhered to this design in his early operas, and he was able to re-use some of these *Ouverturen* for performance as concert symphonies—those for *La finta giardiniera* and *Il re pastore*, for example—with the occasional substitution of a different finale, or with the addition of a minuet.

At the same time, the genre of the concert-sinfonia continued to expand throughout the 18th century, and thus a large number of Mozart's symphonies (even the earliest ones, from the 1760s) were penned not as opera overtures but indeed as “symphonies”—as concert pieces for evening entertainment at the Salzburg court.

Nevertheless even mature works such as Mozart's Symphony No. 29 betray Italianisms, some only partially assimilated into a broader sense of style—including the limpid opening theme spiced with pungent *appoggiaturas* evocative of a pleading vocal gesture. The contrapuntal liveliness heard throughout the work is more typical of chamber or church music of the period than of a

Mozart composed his A-major Symphony, K. 201, from 1773 to 1774.

The Philadelphia Orchestra first performed this work in January 1949, under the direction of the Dutch conductor and cellist Hans Kindler. (Kindler was also a member of the Orchestra, serving as its principal cello from 1916 to 1920.) The most recent subscription performances of the work were in October 1993, with Zdenek Macal conducting.

The score calls for two oboes, two horns, and strings.

Performance time is approximately 30 minutes.

symphony, and the resulting synthesis has caused more than one writer to remark on a “new spirit” found in this work, vital elements not heard before in Mozart or in anyone else. “There is here a new feeling for the necessity of intensifying the symphony through imitation,” wrote Alfred Einstein of the work, “and of rescuing it from the domain of the purely decorative through a refinement of detail. . . . The instruments change character: the strings become wittier, the winds lose everything that is simply noisy, the figuration drops everything merely conventional.”

Mozart continued to think highly of this work for many years; it was one of the few early symphonies that he chose to perform at his concerts in Vienna 10 years later, after he had moved to the imperial capital. The autograph manuscript—which bears Mozart’s inscription “Completed in Salzburg, 6 April 1774”—indicates a work penned with a great deal of ease, as the pages bear virtually no erasures or corrections.

A Closer Look The Symphony’s opening **Allegro moderato** is built from a propulsive theme heard in the first violins, with an underpinning by the other strings and, eventually, by the winds. The movement’s development section is slight, but its surprising coda is forward-looking. The lyrical **Andante** is also cast in an abbreviated sonata-allegro form, with muted violins and an actively contrapuntal accompaniment. It, too, ends in a brief coda, in which the violins finally play the theme with the mutes off. The **Menuetto** toys wittily with a variety of soft-loud and loud-soft effects. The Symphony’s finale (**Allegro con spirito**) echoes the motivic octave descent of the first movement’s opening theme, and features an extensive central section that is one of Mozart’s most complex early development sections.

—Paul J. Horsley

The Music

Concerto for Violin, Cello, and Orchestra (“Double”)



Johannes Brahms

**Born in Hamburg, May 7,
1833**

**Died in Vienna, April 3,
1897**

The ensemble concerto with multiple soloists, a favored genre of the Baroque era, became a rarity during the 19th century. This can be explained partly in terms of the changing nature of the soloist's role: By the early 19th century the chamber-like concertante approach that had governed even the early Classical concerto was being replaced with something more nearly resembling a titanic struggle. Beethoven, in his Third Piano Concerto, had already hinted at the expanded role a soloist might play, and with this and other works after 1800 he established and developed a new prototype for the concerto: a heroic and grandiose model that would be embraced by composers from Mendelssohn to John Adams. Since there was rarely room for more than one “hero” in a concerto, however, the collaborative approach of the Baroque concerto grosso was temporarily eclipsed, not to be revived until the neo-classical works of the 20th century.

Two notable examples of 19th-century multiple concertos have survived to take their place at the center of the orchestral repertory—Beethoven's “Triple” Concerto from the early part of the century (1804) and Brahms's “Double” from 1887, which appears to have taken Beethoven's model as a jumping-off point. Each work is an anomaly, and each handles quite differently the problems inherent in the genre. Beethoven's extroverted piece glories in the riches of “too much talent,” while Brahms's Concerto deals in shadowy contemplation and stern outbursts of almost frightening potency.

A Peace Offering The “Double” Concerto, Brahms's last orchestral composition, was designed partly as an offering of friendship and reconciliation to Joseph Joachim, the great violinist who had staunchly championed the composer's orchestral and chamber works throughout his career. During Joachim's divorce in 1881, Brahms had meddlesomely sided with the violinist's wife, and a rift had ensued. Determined to make things right again, Brahms began working on the piece that would become the Double Concerto in 1887. Rather timidly he wrote to Joachim that “the idea of writing a concerto for violin and cello has been too strong for me, much as I have tried to resist it”

Brahms composed his Concerto for Violin and Cello in 1887.

Thaddeus Rich and Hans Kindler were the soloists in the first Philadelphia Orchestra performances of the work, in January 1916 in Wilmington, DE. Most recently it appeared on subscription concerts in May 1997, with soloists Frank Peter Zimmermann and Mario Brunello, and Wolfgang Sawallisch on the podium.

The Orchestra recorded the "Double" Concerto twice, both with Eugene Ormandy on the podium: in 1939 for RCA with Jascha Heifetz and Emanuel Feuermann, and in 1964 for CBS with Isaac Stern and Leonard Rose.

Brahms scored the Concerto for solo violin and cello; pairs of flutes, oboes, clarinets, and bassoons; four horns; two trumpets; timpani; and strings.

The work runs approximately 32 minutes in performance.

Some have speculated that writing another violin concerto would have been too direct and overt a peace offering, and might have produced an embarrassing situation. Instead he presented the unusual concerto to Joachim and Robert Hausmann, the cellist of the Joachim Quartet. In any case the composer needn't have worried, for Joachim—who had never lost respect for his fellow musician-friend—was all too eager to reinstate the tie. "I did not think it possible that we could ever again come together personally," Brahms wrote to Simrock. "But a short communication I sent, leaving him full freedom of action, was so eagerly embraced by him that we are to try the work together with Hausmann very shortly."

Later that summer Brahms met in Baden-Baden with the two soloists to go over the piece together. "Joachim and Brahms have spoken to one another again after years of silence," wrote Clara Schumann, who was present at the rehearsals, in her diary. The first public performance was in Cologne on October 18, 1887, with Joachim and Hausmann as soloists and the composer leading the Gürzenich Orchestra.

A Closer Look Neither as straightforward nor as immediately coherent as the composer's concertos for piano or for violin, the "Double" Concerto is full of elusive structural and gestural elements that require study and multiple hearings to grasp. The work opens unconventionally and tantalizingly, with a discursive introduction of the soloists without orchestra, in quasi-recitative style. The two principal themes, one jagged and succinct, the other lilting and hesitant, are expanded and developed with remarkable brevity, considering the challenge of giving each soloist his virtuosic due within the confines of the concerto-allegro form. The development section of this **Allegro** is especially dramatic, even operatic, in its passagework and powerful *chiaroscuro*. The slow movement (**Andante**) is one of Brahms's most frankly sentimental moments, with long and lyrical lines that break into loose-limbed passagework and nostalgic heart-on-the-sleeve expressions. The finale (**Vivace non troppo**), written in the composer's *alla zingarese* (gypsy) style, is full of the vigor and down-to-earth passion of Brahms's best instrumental music.

—Paul J. Horsley

The Music

Don Juan



Richard Strauss

**Born in Munich, June 11,
1864**

**Died in Garmisch-
Partenkirchen,
September 8, 1949**

In the late 1880s Richard Strauss was at a personal and professional crossroad. Professionally, just in his 20s at the time, he was rising through the ranks as a conductor at a dizzying pace; he was appointed to the important post of *Kapellmeister* to the Grand Duke of Saxe-Weimar-Eisenach in 1889. The year before this appointment in Weimar, which rescued the composer from an unsatisfactory position in his native Munich, he took his second trip to Italy. (Strauss's two sojourns to Italy were very much in the tradition of the Italian pilgrimages made by Winckelmann and Goethe in the 18th century.) Standing in the sun-drenched cloister of the church of Sant' Antonio in Padua, Strauss sketched what would become the principal theme of his tone poem *Don Juan*.

Part Autobiography? Strauss's personal life was going through a series of changes as well. In 1883 he met Dora Wihan, a married woman four years older, and he had fallen precipitously in love with her. While very little of their correspondence survives, the letters that do exist suggest a remarkable degree of intimacy. In one of them, Strauss wrote about his aesthetic development in a confiding manner that speaks to the intensity of their relationship. In April 1889 he said, "Imagine, I have even joined the Lisztians now; in short, a more progressive standpoint than the one I now hold is hardly conceivable. And yet, with the clarity that has come to me, I feel so well. . . . I'm going to Bayreuth as an assistant, piano rehearsals and so on. Recently I made Frau Wagner's acquaintance. She took a great interest in me."

What Strauss did *not* confide to the newly divorced Dora was that he had met another woman who would gradually replace her in his affections. Pauline Maria de Ahna was a gifted soprano who began taking singing lessons with the composer in 1887. After her first lesson with him, he wrote to a mutual friend, "She is much more talented than you think, we have only got to bring out her gifts." After he assumed his duties in Weimar, Pauline began to supplant Dora in Strauss's heart. Poor Dora! How could she compete with the deliciously volatile Pauline, who possessed a superb soprano voice and true musicianship? Richard and Pauline were married on September 10, 1894; they were inseparable until his death in 1949.

Don Juan was composed from 1887 to 1888.

Carl Pohlig conducted the first Philadelphia Orchestra performance of Don Juan, in January 1908. Richard Strauss conducted the Orchestra in the work in October and November of 1921, in the Academy of Music and at Carnegie Hall. The last subscription performances were in June 2010, with Charles Dutoit.

The Orchestra has recorded Don Juan four times: in 1955 and 1960 for CBS with Eugene Ormandy; in 1974 for RCA, also with Ormandy; and in 1996 for EMI Classics with Wolfgang Sawallisch.

The score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, orchestra bells, suspended cymbal, triangle), harp, and strings.

Performance time is approximately 20 minutes.

As the history of his youthful amatory experience suggests, Strauss himself was hardly a Don Juan. He was, however, a daringly “advanced” composer in his youth and a dashing figure on the podium. The premiere of *Don Juan*, with the composer conducting the Weimar Opera Orchestra, was a massive success, catapulting him to the forefront of the German avant-garde. Strauss found the narrative idea for the piece in a play by Paul Heyse (1830-1914), *Don Juans Ende* (1883), as well as in an unfinished poem on the same subject by Nikolaus Lenau (1802-50); the composer affixed excerpts from Lenau’s poem at the head of his score. Both play and poem present Don Juan as a philosophical philanderer whose compulsion to seduction was prompted by his search for the “ideal woman.” Sickened by erotic disillusionment, Don Juan allows himself to be killed in a duel.

A Closer Look Michael Kennedy aptly describes the genre of the tone poem as “chiming in perfectly with the Romanic’s wish for interrelationship of all the arts and especially the interaction of music and literature. . . . In addition, the invention, development, and improvement of instruments, and the consequent enlargement of the symphony orchestra, with the widening and intensifying of its expressive capabilities, encouraged composers to attain a more sophisticated and complex style.” Although Strauss was attracted to the hybrid nature of the tone poem as created by Liszt, he did not entirely discard the broad outlines of sonata form. In *Don Juan*, the exhilarating primary theme is succeeded by a yielding second theme played by the oboe; the exposition ends with a grandiose melody played by the massed horns. Strauss does not distort his narrative to conform to the dictates of sonata form, however. After the idyllic central section, the confident music with which *Don Juan* opens gradually loses its nerve during the recapitulation and concludes in shuddering despair, with the fatal rapier thrust chillingly depicted by a dissonant note in the trumpets.

—Byron Adams

Musical Terms

GENERAL TERMS

Appoggiatura: A

"leaning-note." As a melodic ornament, it usually implies a note one step above or below the "main" note.

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

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

Concerto grosso: A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

Contrapuntal: See counterpoint

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

Da capo: Repeated from the beginning

Development: See sonata form

Dissonance: A

combination of two or more tones requiring resolution

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

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

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

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

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Recapitulation: See sonata form

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

Sinfonia: A short introductory instrumental piece

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.

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)

Allegro: Bright, fast

Andante: Walking speed

Con spirito: With spirit

Moderato: A moderate tempo, neither fast nor slow

Vivace: Lively

TEMPO MODIFIERS

Non troppo: Not too much

October/November

The Philadelphia Orchestra

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Mozart and Schumann

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November 6 2 PM

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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 patronservices@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.

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.

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 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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