

Season 2016-2017

Thursday, November 10,
at 8:00
Friday, November 11,
at 2:00
Saturday, November 12,
at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Benjamin Beilman Violin
Westminster Symphonic Choir
Joe Miller Director

Ravel *Le Tombeau de Couperin* 

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

Prokofiev Violin Concerto No. 1 in D major, Op. 19
I. Andantino—Andante assai
II. Scherzo: Vivacissimo
III. Moderato

Intermission

Ravel *Daphnis and Chloé* (complete ballet) 

This program runs approximately 1 hour, 55 minutes.

 LiveNote™, the Orchestra's interactive concert guide for mobile devices, will be enabled for these performances.

The November 10 concert is sponsored by
Kay and Harry Halloran.

The November 12 concert is sponsored by
Mr. and Mrs. Peter Shaw.

The Philadelphia Orchestra acknowledges the presence of the Hermann Family at the November 11 concert, with gratitude for their donation, made in memory of Myrl Hermann, of a C.G. Testore violin (ca. 1700).

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

The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and 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 connection to the Orchestra's musicians has been praised by both concertgoers and critics 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 continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in 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, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm 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 fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

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 was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and 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. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, *Musical America’s* 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

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

Soloist

Georgia Bezazi



Twenty-six-year-old American violinist **Benjamin Beilman** made his Philadelphia Orchestra debut in 2009 at the Mann Center and his subscription debut in 2015. In addition to his return to the Orchestra for performances in Verizon Hall and Carnegie Hall, highlights of his 2016-17 season include appearing as soloist on the Chicago Symphony's new music series, MusicNOW; performances with the Detroit, San Diego, Atlanta, and Grand Rapids symphonies; and recital debuts in San Francisco and Vancouver. Abroad he makes debuts with the City of Birmingham Symphony and at the Dvořák Festival in Prague; returns to London's Wigmore Hall; and appears in recital on a 10-city tour of Australia, including debut appearances in Sydney and Melbourne.

In March 2016 Warner Classics released Mr. Beilman's debut recital CD of works by Schubert, Janáček, and Stravinsky. He has also recorded Prokofiev's complete sonatas for violin on the Analekta label. His performance highlights last season included a debut with Jaap van Zweden and the Dallas Symphony and the world premiere of a new concerto written for him by Edmund Finnis with the London Contemporary Orchestra. Mr. Beilman also returned to Europe to play Beethoven with the London Chamber Orchestra at Cadogan Hall, and for recitals at the Louvre, Wigmore Hall, and the Verbier and Aix-en-Provence festivals. He is a frequent guest artist at such festivals as Music@Menlo, Music from Angel Fire, and Chamber Music Northwest, as well as at the Bridgehampton, Marlboro, Santa Fe, Seattle, and Sedona chamber music festivals.

Mr. Beilman is the recipient of the 2014 Borletti-Buitoni Trust Fellowship, a 2012 Avery Fisher Career Grant, and a 2012 London Music Masters Award. In 2010 he won First Prize in the Young Concert Artists International Auditions and First Prize in the Montreal International Musical Competition. In 2009 he was a winner of Astral Artists' National Auditions. Mr. Beilman studied with Almita and Roland Vamos at the Music Institute of Chicago; Ida Kavafian and Pamela Frank at the Curtis Institute of Music; and Christian Tetzlaff at the Kronberg Academy in Germany. He plays an Antonio Stradivari violin kindly loaned to him through the Beares International Violin Society.

Chorus



Peter Borg

Recognized as one of the world's leading choral ensembles, **Westminster Symphonic Choir** has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 82 years. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski in Bach's Mass in B minor. In recent seasons the ensemble has been featured in performances of Bach's St. Matthew Passion, Verdi's Requiem, Beethoven's Symphony No. 9, Bernstein's MASS, and Mahler's "Symphony of a Thousand" under the baton of Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College.

The Choir most recently appeared with The Philadelphia Orchestra in September 2016 for Mozart's Mass in C minor conducted by Yannick Nézet-Séguin and returns later this season for Britten's *War Requiem* led by Charles Dutoit. Other season highlights include Beethoven's Symphony No. 9 and Schoenberg's *A Survivor from Warsaw* with the New York Philharmonic, and Rachmaninoff's Vespers, as part of the Philharmonic's Tchaikovsky and His World Festival. Recent seasons have included performances of Berg's *Wozzeck* with the London Philharmonia and Esa-Pekka Salonen; Villa-Lobos's *Choros* No. 10 and Estévez's *Cantata Criolla* with the Simón Bolívar Symphony of Venezuela and Gustavo Dudamel; Beethoven's Symphony No. 9 with the West-Eastern Divan Orchestra and Daniel Barenboim; and Rouse's Requiem with the New York Philharmonic and Alan Gilbert.

The ensemble is composed of juniors, seniors, and graduate students at Westminster Choir College. The Choir is led by Joe Miller, director of choral activities at the College and artistic director for choral activities for the Spoleto Festival USA. Dr. Miller has made three recordings with the 40-voice Westminster Choir, which is part of the larger Symphonic Choir: *Noël*, a collection of French Christmas music and sacred works; *The Heart's Reflection: Music of Daniel Elder*; and *Flower of Beauty*, which received four stars from *Choir and Organ* magazine and earned the ensemble critical praise from *American Record Guide* as "the gold standard for academic choirs in America." Westminster Choir College is a division of Rider University's Westminster College of the Arts, which has campuses in Princeton and Lawrenceville, N.J.

Framing the Program

Parallel Events

1910
Ravel
Daphnis and Chloé

Music
Berg
String Quartet

Literature
Forster
Howard's End

Art
Léger
Nues dans le forêt

History
DuBois founds NAACP

1914
Ravel
Le Tombeau de Couperin

Music
Stravinsky
Le Rossignol

Literature
Joyce
Dubliners

Art
Braque
Music

History
Panama Canal opened

1917
Prokofiev
Violin Concerto No. 1

Music
Respighi
Fountains of Rome

Literature
Eliot
Prufrock and Other Observations

Art
Modigliani
Crouching Female Nude

History
U.S. enters World War I

This concert continues The Philadelphia Orchestra's season-long exploration of music inspired by Paris with two works by Maurice Ravel framing the program. Ravel originally composed *Le Tombeau de Couperin* for piano and later orchestrated four of its six movements. The intimate work is an homage—the title literally means tomb—to the great 18th-century French keyboard composer François Couperin. Ravel wrote it during the First World War and in each of the movements he honors as well friends of his who died in that horrific conflict.

Ravel composed the ballet *Daphnis and Chloé* for Sergei Diaghilev and his fabled Ballets Russes. The work premiered in 1912, less than a year before the company scandalously unveiled Igor Stravinsky's *The Rite of Spring*. The scenario is based on a Greek pastoral drama by the 2nd-century author Longus concerning the goatherd Daphnis and his beloved shepherdess Chloé. Although Ravel later extracted two popular orchestral suites for concert performance, the music for the whole ballet is so carefully structured that *Daphnis* is best heard in its entirety, as presented today, including an evocative wordless chorus.

Sergei Prokofiev's Violin Concerto No. 1 also shares a Paris connection in that it premiered there in 1923, soon after the composer settled in the city. The work, however, dates back more than six years earlier to Prokofiev's native Russia. The Concerto was one of the last pieces he wrote there before leaving in the wake of the 1917 October Revolution. While some Parisian critics, having already grown accustomed to more modernist shocks, found the piece too tame, its lyrical beauty and brilliant middle-movement scherzo have justly captivated audiences from the start.

The Music

Le Tombeau de Couperin



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

Like other composers of his day, Maurice Ravel felt all too keenly the challenge to his national identity that World War I presented. Dissatisfied with “mere” military service, he sought musical means to plant his personal and artistic roots firmly into French soil. By 1914 he had already established a notable reputation as a composer, with a brilliant String Quartet, orchestral works (the *Rapsodie espagnole*, *Mother Goose*, *Daphnis and Chloé*), and revolutionary piano pieces (*Jeux d'eau*, *Miroirs*, *Gaspard de la nuit*). At the beginning of the war he volunteered for service, risking his already fragile health to become a driver for the transport corps. But a composer he remained; despite his contribution to the battlefield he still sought a means of asserting his “Frenchness” musically. *Le Tombeau de Couperin* became this means, for several reasons.

An Homage Not Only to Couperin The concept of the *tombeau* or “homage-piece” dates back at least as far as the Renaissance. French composers of the 17th century commonly wrote sets of chamber or keyboard pieces—which they called *tombeaux* (literally “tombs”) or occasionally *apothéoses*—to pay musical tribute to a dead colleague. In *Le Tombeau de Couperin*, six piano pieces composed from 1914 to 1917, Ravel indulged not only his increasing neoclassical tendencies, but also his nationalistic reverence of the supreme artistry of one of France’s most prominent sons. In the Parnassus of musical deities of the Baroque, François Couperin *le grand* (the great)—as he was called to distinguish him from the other members of his musically gifted family—joins the elite of Bach, Handel, Rameau, Vivaldi, and Alessandro Scarlatti. He is perhaps the least well appreciated of all these, and many concert-goers know his name solely through Ravel’s title.

Couperin himself (1668-1733) wrote sets of homage-pieces, too, including *apothéoses* for two early-Baroque masters, Lully and Corelli. Ravel’s set of pieces thus paid tribute not only to a French master but also to a distinctly French tradition of musical tribute. At the same time the work took on another dimension related specifically to the war: Each of the six piano movements is dedicated to a friend or colleague lost on the battlefield. (In the

Le Tombeau de Couperin was composed from 1914 to 1917 and was orchestrated in 1919.

Leopold Stokowski conducted the first Philadelphia Orchestra performances of Ravel's Tombeau suite, in February 1921, only a year after its world premiere. It has been heard a little over a dozen times since, most often with Eugene Ormandy. The most recent appearance was in October 2010, with Lionel Bringuier on the podium.

The Orchestra's only recording of the work is from 1958 with Ormandy for CBS.

Ravel scored the work for two flutes (fl doubling piccolo), two oboes (fl doubling English horn), two clarinets, two bassoons, two horns, trumpet, harp, and strings.

Performance time is approximately 15 minutes.

composer's original piano manuscript, he has drawn a small picture of a funeral urn.) Thus the *tombeau* was not just for Couperin: Ravel paid tribute to a great Frenchman and simultaneously expressed his grief over fallen comrades.

The pianist Marguerite Long, who later was to play the premiere of the composer's G-major Piano Concerto, presented the first performances of the piano version of the *Tombeau* in Paris on April 11, 1919. As he often did with his keyboard works, Ravel created orchestrations of four of the six, which were performed in Paris in February 1920 and made into a very popular ballet by the Swedish Ballet the same year.

A Closer Look The first piece of the orchestral suite, a **Prélude** featuring effervescent and ornate wind solos, alludes clearly to the harpsichord works of Rameau and Couperin. The **Forlane** is derived from a typically quirky 6/8 dance of northern Italian origin. The **Menuet** draws upon a dance type familiar to most through the middle movements of Classical-period symphonies; it features a piquantly spiced central Trio featuring instrumental color that is distinctly 20th century. The Suite's final dance is the vigorous **Rigaudon**, juxtaposed with a more pastoral section of vivid contrast.

—Paul J. Horsley

The Music

Violin Concerto No. 1



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

No doubt it proved frustrating for Sergei Prokofiev, the savvy *enfant terrible* of pre-Revolutionary Russia, to find himself not quite *terrible* enough when his Violin Concerto No. 1 premiered in Paris in 1923. Prokofiev had enjoyed a pampered childhood molded by parents eager to cultivate his obvious musical gifts. By the age of 10 he was already writing an opera and was sent to study at the St. Petersburg Conservatory with leading composers of the day. His early works were often viewed as modernist and challenging.

Like other prominent Russian composers from similarly privileged backgrounds, notably Igor Stravinsky and Sergei Rachmaninoff, Prokofiev left his homeland after the 1917 October Revolution. He took a few manuscripts with him—including that of the Violin Concerto—and made the long trek through Siberia, stopping off in Tokyo, and finally arriving in New York City in early September 1918. He lived in America, Paris, and other Western cities for nearly 20 years before returning permanently to what was now the Soviet Union.

Challenging in Russia: Tame in Paris The First Violin Concerto was one of the last works Prokofiev composed in Russia. He had initially conceived of it in 1915 as a modest concertino but expanded the piece to a full, although still relatively brief, three-movement concerto when he began serious work in the summer of 1917. This was a particularly prolific time for Prokofiev and composition overlapped with that of his First Symphony, the “Classical.”

The Concerto remained unperformed for more than six years until he settled in Paris, when shortly thereafter it was taken up by another Russian expatriate in what proved to be Prokofiev’s first big event in the City of Light. Serge Koussevitzky conducted the premiere at a concert on October 18, 1923, at the Théâtre des Champs-Élysées. The soloist was the orchestra’s 18-year-old concertmaster, Marcel Darrieux, who was hardly a star attraction but whose career was helped by the exposure. Prokofiev’s original intention had been for the celebrated Polish violinist Paweł Kochański to premiere it with Alexander Siloti in St.

Petersburg, a plan thwarted by the Revolution. (Kochański nonetheless proved helpful crafting the solo violin part.)

The Paris concert, which also featured Stravinsky conducting the premiere of his Octet, was attended by prominent figures, including Picasso, pianist Artur Schnabel, and violinist Joseph Szigeti. While many in the audience received the work warmly, the critics, much to Prokofiev's disappointment, were generally unenthusiastic. The principal complaint was that the tuneful piece was not modern enough to suit current Parisian tastes. Composer Georges Auric complained of the work's "Mendelssohnisms." Prokofiev himself soon expressed reservations in a letter: "I don't especially like a lot of it although I am happy enough with the second movement. But the first movement and the finale were conceived in 1913 [!] and executed in 1916 and now, to be sure, I would do a lot of it very differently. It is so unpleasant when you write something and it waits several years for the favor of a performance!" For some years following in Paris Prokofiev embraced a tougher modernist style, with limited success, before changing again to a "new simplicity" when he returned permanently to Russia in 1936.

If the reaction in Paris was mixed, the lyrical qualities of the Concerto were immediately embraced in Russia, where the first performance was given three days after the Paris premiere, with piano rather than orchestra, by two formidable teenagers: Nathan Milstein and Vladimir Horowitz. Szigeti, who had been impressed by the Paris concert, became the great international champion of the Concerto. He was the one who gave the Russian orchestral premiere and his performance at a new music festival in Prague, with Fritz Reiner conducting, marked a turning point in the work's international fortunes. Szigeti and Reiner also gave the first performance of the work with The Philadelphia Orchestra in 1927.

A Closer Look Prokofiev's remarkable melodic gifts are apparent from the beginning of the first movement (**Andantino**), when a long lyrical theme, to be played "dreamily," is stated by the soloist over an unassuming tremolo in the violas—a shimmering effect that owes a debt to Sibelius's Violin Concerto. Matters become more playful as the movement progresses, but the plaintive, dreamlike character returns at the end. The sparkling second movement (**Vivacissimo**) is a brief and brilliant scherzo highlighting the composer's affinity for the grotesque and satiric. Prokofiev said in his diary that he planned "to make it the scherzo of all scherzos." In this most modern movement

Prokofiev composed his First Violin Concerto from 1915 to 1917.

Joseph Szigeti was the soloist in the first Philadelphia Orchestra performances of the Concerto, in November 1927; the conductor was Fritz Reiner. Most recently, the work was performed in March 2012 by Associate Concertmaster Juliette Kang, with Gianandrea Noseda on the podium.

The Orchestra's only recording of the work was made with Eugene Ormandy in 1963 for CBS with Isaac Stern as soloist.

The First Violin Concerto is scored for two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, percussion (snare drum, tambourine), harp, and strings, in addition to the solo violin.

The piece runs approximately 22 minutes in performance.

of the piece, the soloist dispatches an array of violin techniques, including harmonics, pizzicatos, and unusual bowings. Lyricism returns for the finale (**Moderato**) but this time the music initially has a mechanical underpinning that in due course yields to the mysteriousness of the first movement and a return of the opening theme of the Concerto in the coda.

—Christopher H. Gibbs

The Music

Daphnis and Chloé



Maurice Ravel

From 1909 until his death in 1929, the Russian impresario Sergei Diaghilev ruled over one of the most scintillating dance troupes in history, the Ballets Russes. The Ballets Russes was a vast theatrical enterprise encompassing dancers, choreographers, composers, painters, conductors, and orchestras. It exercised an extraordinary hold over artistic imagination throughout Europe and in America from that very first season. As the poet Anna de Noailles exclaimed upon attending the troupe's first performance in Paris, "It was as if Creation, having stopped on the seventh day, now all of a sudden resumed. ... Something new in the world of the arts ... the phenomenon of the Ballets Russes." For 20 years a commission from Diaghilev had the power to make a composer famous.

A Protracted Birth Diaghilev wasted no time in commissioning music from leading French composers of the period, including Maurice Ravel. In 1909 he introduced Ravel, then widely considered the most avant-garde composer in France, to the innovative choreographer Mikhail Fokine. Five years earlier Fokine had produced a scenario for *Daphnis and Chloé*, a "Greek ballet" based on a pastoral romance by the Classical author Longus. Fokine's scenario was the basis for his discussions with Ravel, who was also fascinated by Classical antiquity. Neither choreographer nor composer spoke each other's language, so an interpreter had to be present. As Ravel wrote to a friend in June 1909, "Fokine doesn't know a word of French, and I only know how to swear in Russian."

As it turned out, this was just the beginning of a process that lasted for years. A fastidious craftsman, Ravel composed the music for *Daphnis and Chloé* with painstaking care, which meant that the premiere had to be postponed several times. The work finally went into rehearsal in 1912. The sumptuous designs for the sets and costumes were by Leon Bakst, who had been the interpreter for the initial meetings between Fokine and Ravel. Diaghilev, exasperated by the delays, scheduled the premiere at the very end of the season on June 8, 1912. His decision caused the ballet to be initially underestimated by both critics and audiences; as originally conceived by Fokine and Ravel, *Daphnis and Chloé* has no

Daphnis and Chloé was composed from 1909 to 1912.

Saul Caston conducted the first complete Philadelphia Orchestra performances of Daphnis, in December 1937 (the *Second Suite* had been played some 10 years before), to accompany a new production by Catherine Littlefield's Philadelphia Ballet Company. Since then the whole piece has been heard on just a few occasions, most recently in May 2012 with Charles Dutoit.

The Orchestra recorded the *First Suite* in 1950 for CBS with Eugene Ormandy. The ensemble recorded the *Second Suite* in 1939 and 1971 for RCA with Ormandy; in 1949 and 1959 for CBS with Ormandy; and in 1982 for EMI with Riccardo Muti. The Orchestra has never recorded the complete ballet.

The work is scored for three flutes (II and III doubling piccolo), alto flute, two oboes, English horn, E-flat clarinet, two clarinets in A and B-flat, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, crotales, cymbals, glockenspiel, military drum, snare drum, tam-tam, tambourine, triangle, wind machine, xylophone), two harps, celesta, strings, and a full wordless chorus.

Performance time is approximately 50 minutes.

place in today's dance repertory. Ravel's music, however, has long outlived this star-crossed production, assuming a lasting place in the orchestral canon.

A Closer Look Igor Stravinsky rightly lauded *Daphnis and Chloé* as "one of the most beautiful products in all of French music." Ravel uses a large orchestra as well as a wordless chorus that is woven into the sonorous tapestry to conjure up a succession of colors and moods. However, Ravel insisted that *Daphnis* was more than just a collection of orchestral effects. As his pupil Roland-Manuel recalled, the composer described the form of the ballet as a "*lied* in five sections." Ravel delineates the action clearly by adapting Wagner's technique of leitmotifs to identify characters and situations. Thus the Introduction sets out the main motifs—including the ardent theme that represents the love between Daphnis and Chloé—that will be developed over the course of the score.

The action unfolds in three main parts performed without pause. After the Introduction, the Religious Dance introduces the eponymous protagonists. A General Dance for the assembled shepherds follows, and then the uncouth Dorcon makes a pass at Chloé in his Grotesque Dance; Daphnis responds with a Light and Gracious Dance. A femme fatale, Lycéion, then seeks to attract Daphnis's attention, but he proves indifferent to her slinky charms. Suddenly, pirates enter chasing the women and abducting Chloé. Horrified, Daphnis runs off to rescue her and swoons in despair upon discovering one of her sandals. Three stone nymphs that adorn a nearby altar to Pan descend from their pedestals and invoke the god with a Slow and Mysterious Dance.

The second part of the ballet is set in the pirates' camp. They perform a wild War Dance. In a Suppliant Dance, Chloé tries unsuccessfully to escape. Suddenly, uncanny light falls across the stage and the menacing silhouette of Pan is seen against the landscape. The terrified pirates flee, leaving Chloé alone in the gathering darkness. The final part of the ballet opens with an orchestral evocation of dawn during which the lovers are reunited. In gratitude to Pan, Daphnis and Chloé mime the story of his pursuit of the nymph Syrinx that resulted in the creation of the pan-pipes. Young men and women enter clapping tambourines and the entire company dances an orgiastic Bacchanal.

—Byron Adams

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Noseda Conducts Beethoven

Nov. 25-27

Gianandrea Noseda Conductor

Alexander Toradze Piano

Petrassi Partita

Ravel Piano Concerto in G major

Beethoven Symphony No. 6 ("Pastoral")

Spend Thanksgiving weekend with The Philadelphia Orchestra! Gianandrea Noseda returns to lead a program that whirls from dance to jazz to Beethoven.

The November 27 concert is sponsored by John H. McFadden and Lisa D. Kabnick.

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Musical Terms

GENERAL TERMS

Chord: The simultaneous sounding of three or more tones

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

Concertino: A composition resembling a concerto, but in free form and usually in one movement with contrasting sections.

Forlane: A lively dance from Northern Italy in triple meter with dotted rhythm, similar to the gigue

Harmonic: One of a series of tones (partial tones) that usually accompany the prime tone produced by a string, an organ-pipe, the human voice, etc. The prime tone is the strong tone produced by the vibration of the whole string, the entire column of air in the pipe, etc. The partial tones are produced by the vibration of fractional parts of that string or air column. These tones are obtained, on any string instrument that is stopped, by lightly touching a nodal point of a string (any point or line in a vibrating body that remains at rest during the vibration of the other parts of the body).

Legato: Smooth, even, without any break between notes

Leitmotif: Literally "leading motif." Any striking musical motif (theme, phrase) characterizing or accompanying one of the actors, or some particular idea, emotion, or situation in a drama.

Lied: Song

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

Meter: The symmetrical grouping of musical rhythms

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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

Pizzicato: Plucked

Rigaudon: A French folkdance, court dance, and instrumental form popular in France and England in the 17th and 18th centuries; duple-meter

in two or more strains characterized by four-bar phrases, usually with an upbeat

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.

Timbre: Tone color or tone quality

Tremolo: In bowing, repeating the note very fast with the point of the bow

Trio: See scherzo

THE SPEED OF MUSIC (Tempo)

Andante: Walking speed

Andantino: Slightly quicker than walking speed

Moderato: A moderate tempo, neither fast nor slow

Vivacissimo: Very lively

TEMPO MODIFIERS

Assai: Much

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 it would be our pleasure to answer any questions you may have.

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Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit 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 philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement 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 most 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 only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit 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 in Commonwealth Plaza. Hearing devices 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. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote™ performances. Please visit philorch.org/livenote for more information.

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