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Orchestra

Yannick Nézet-Séguin
Music and Artistic Director

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September/October 2024

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Specially designed art for the Yannick
Conducts Mahler's Symphony No. 3 concerts,
October 3-5, 2024, by Haeg Design

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From the President and CEO

Jeff Fusco



Dear Friends:

Welcome to The Philadelphia Orchestra's incredible 2024–25 season—our first full season in Marian Anderson Hall—which brings extraordinary highpoints of music center stage. Through the sensitivity and brilliance of Music and Artistic Director Yannick Nézet-Séguin and the musicians of the Orchestra, music old and new, forgotten and resurrected, comes together in evolving forms and contexts to take us on a musical journey that unites us all.

While there are too many special moments to highlight in this letter, a few stand out. Yannick will lead such beloved symphonic works as Mahler's Third, Sixth, and Ninth symphonies and Beethoven's Ninth along with overlooked gems including William Grant Still's *Symphony No. 2*, Margaret Bonds's *The Montgomery Variations*, and Florence Price's *Piano Concerto in One Movement*. He continues to introduce new voices to Orchestra audiences, such as Julia Wolfe with her co-commission, *Pretty*. And he brings his other love, opera, to Marian Anderson Hall with once-in-a-lifetime concert performances of Wagner's epic *Tristan and Isolde*. We are delighted to welcome back former Music Director Riccardo Muti after an absence of almost 20 years as he conducts Verdi's glorious *Requiem*. And Principal Guest Conductor Marin Alsop begins her tenure and leads the world premiere of Gabriela Lena Frank's *Picaflor*. We are so fortunate to have her join Yannick and our new assistant conductor, Naomi Woo, on our conducting roster.

At the end of October, the Orchestra will travel to China for a two-week tour and residency. The tour, led by both Yannick and Marin, will mark the return of the full Orchestra to China since the onset of the global pandemic in 2019. It will not only commemorate the 45th anniversary of US-China relations but also celebrate more than 50 years of friendship and collaboration between the Orchestra and the people of China. In addition to Beijing, the Orchestra will perform for the first time in Chengdu and Haikou, the latter also marking the first time an American orchestra will travel to Hainan province, continuing the Philadelphians' remarkable legacy as a global ambassador.

With warmest best wishes,

A handwritten signature in dark ink, reading "Matías Tarnopolsky".

Matías Tarnopolsky
President and CEO



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The Philadelphia Orchestra

2024–2025 Season

Yannick Nézet-Séguin

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Director

*Walter and Leonore
Annenberg Chair*

Marin Alsop

Principal Guest Conductor

*Ralph and Beth Johnston
Muller Chair*

Naomi Woo

Assistant Conductor

Joseph Conyers

Education and
Community Ambassador
*Mark and Tobey Dichter
Chair*

Charlotte Blake Alston

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and Host

*Osagie and Losenge
Imasogie Chair*

Frederick R. Haas

Artistic Advisor, Fred J.
Cooper Memorial
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Dr. Benjamin Rush Chair

Juliette Kang, First
Associate Concertmaster
*Joseph and Marie Field
Chair*

Christine Lim, Associate
Concertmaster

Marc Rovetti, Assistant
Concertmaster

*Dr. James F. Dougherty
Chair*

Barbara Govatos
Robert E. Mortensen Chair
Jonathan Beiler
Hirono Oka

Richard Amoroso

*Robert and Lynne Pollack
Chair*

Yayoi Numazawa

Jason DePue

Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

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Kimberly Fisher, Principal

Peter A. Benoiel Chair

Paul Roby, Associate
Principal

Sandra and David

Marshall Chair

Dara Morales, Assistant
Principal

Anne M. Buxton Chair

Philip Kates

Peter A. Benoiel Chair

Davyd Booth

Paul Arnold

*Joseph Brodo Chair, given
by Peter A. Benoiel*

Boris Balter

Amy Oshiro-Morales

*Volunteer Committees
Chair*

Yu-Ting Chen

Jeoung-Yin Kim

Willa Finck

John Bian

MuChen Hsieh

Eliot Heaton

Violas

Choong-Jin Chang,
Principal

*Ruth and A. Morris
Williams, Jr., Chair*

Kirsten Johnson,
Associate Principal

Kerri Ryan, Assistant
Principal

Burchard Tang

Renard Edwards

Anna Marie Ahn

Petersen

Piasecki Family Chair

David Nicastro

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate
Principal

Yumi Kendall, Assistant
Principal

*Elaine Woo Camarda and
A. Morris Williams, Jr.,
Chair*

Richard Harlow

Kathryn Picht Read

Ohad Bar-David

John Koen

Derek Barnes

Alex Veltman

Basses

Joseph Conyers,
Principal

*Carole and Emilio
Gruagno Chair*

Gabriel Polinsky,
Associate Principal

Tobias Vigneau, Assistant
Principal

David Fay

Duane Rosengard

Nathaniel West

Michael Franz

Christian Gray

*Some members of the string
sections voluntarily rotate
seating on a periodic basis.*

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*Paul and Barbara Henkels
Chair*
Patrick Williams,
Associate Principal
*Rachelle and Ronald
Kaiserman Chair*
Olivia Staton
Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal
Samuel S. Fels Chair
Peter Smith, Associate
Principal
Jonathan Blumenfeld
Edwin Tuttle Chair
Elizabeth Starr
Masoudnia,
English Horn
*Joanne T. Greenspun
Chair*

Clarinets

Ricardo Morales,
Principal
*Leslie Miller and Richard
Worley Chair*
Samuel Caviezel,
Associate Principal
*Sarah and Frank Coulson
Chair*
Socrates Villegas
Paul R. Demers, Bass
Clarinet
*Peter M. Joseph and Susan
Rittenhouse Joseph Chair*

Bassoons

Daniel Matsukawa,
Principal
Richard M. Klein Chair
Mark Gigliotti,
Co-Principal
Angela Anderson Smith
Holly Blake,
Contrabassoon

Horns

Jennifer Montone,
Principal
*Gray Charitable Trust
Chair*
Jeffrey Lang, Associate
Principal
*Hannah L. and J. Welles
Henderson Chair*
Christopher Dwyer
Chelsea McFarland
Ernesto Tovar Torres

Trumpets

Esteban Batallán,
Principal
*Marguerite and Gerry
Lenfest Chair*
Jeffrey Curnow,
Associate Principal
*Gary and Ruthanne
Schlarbaum Chair*
Anthony Prisk

Trombones

Nitzan Haroz, Principal
*Neubauer Family
Foundation Chair*
Matthew Vaughn,
Co-Principal
Blair Bollinger, Bass
Trombone
*Drs. Bong and Mi Wha
Lee Chair*

Tuba

Carol Jantsch, Principal
*Lyn and George M. Ross
Chair*

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson,
Associate Principal

Percussion

Christopher Deviney,
Principal
Charlie Rosmarin,
Associate Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen,
Principal

Librarians

Nicole Jordan, Principal
Holly Matthews

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Dennis Moore, Jr.,
Manager
Francis "Chip" O'Shea III
Aaron Wilson

Music and Artistic Director



London Nordeman

Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His 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 "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was 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 at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 14 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably 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; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

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



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Marian Anderson Hall

Adrian Siegel Collection/Philadelphia Orchestra Archives



Marian Anderson with Music Director Eugene Ormandy during a Philadelphia Orchestra rehearsal at the Academy of Music in December 1938

On June 8, 2024, Verizon Hall at the Kimmel Center for the Performing Arts was officially rededicated as Marian Anderson Hall in honor of the legendary Black contralto, civil rights icon, and Philadelphian. The first major concert venue in the world to honor Marian Anderson—85 years after she was barred from performing at Constitution Hall in Washington, D.C., because of her race—the hall is a permanent monument to its namesake's artistry and achievements, a reflection of the inclusive future she helped to engender, and an active testament to the intersection of music, art, and positive social impact. We look forward to honoring Marian Anderson in perpetuity with a venue that reflects the ideals by which she lived her life: equity, justice, freedom, and the belief that the arts are for everyone.

Marian Anderson Hall was named in her honor by a visionary \$25-million philanthropic gift from Richard Worley and Leslie Miller. Worley has been a member of The Philadelphia Orchestra's Board of Trustees since 1997 and served as board chair from 2009 to 2019. Miller is a former Kimmel Center trustee and previous acting president of the Kimmel Center. They are among the largest donors in Philadelphia Orchestra history. Additional generous support for Marian Anderson Hall was given by Sidney and Caroline Kimmel.

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HIGDON ('88)	<i>Concerto 4-3</i> , for two violins, double bass, & orchestra
PROKOFIEV	<i>Symphony No. 5</i> in B-flat major, Op. 100

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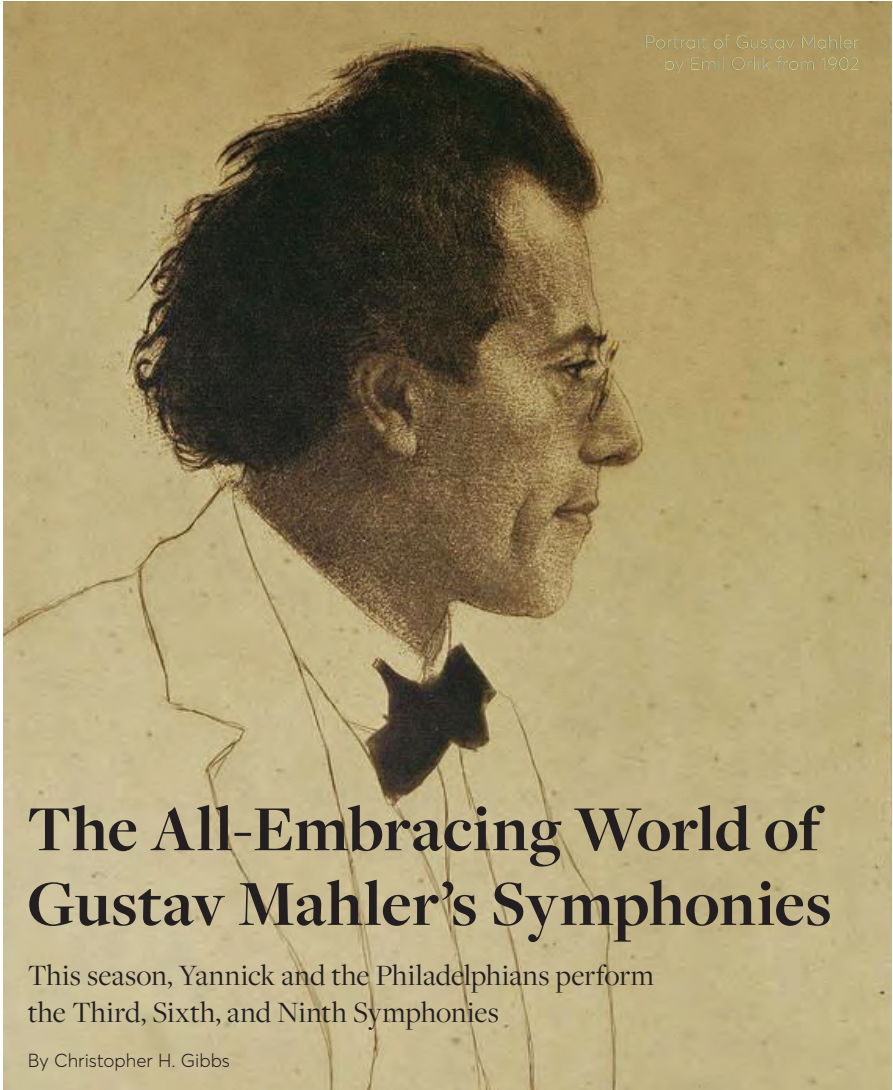
Dec. 13 at 3:00 p.m. | Marian Anderson Hall

TJ COLE ('17)	<i>Death of the Poet</i>
WALKER ('45)	<i>Lilacs</i> for voice and orchestra
BARBER ('34)	<i>Violin Concerto</i> , Op. 14
COPLAND	<i>Symphony No. 3</i>

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A detailed portrait of Gustav Mahler by Emil Orlik from 1902. Mahler is shown in profile, facing right, with dark, wavy hair and a serious expression. He is wearing a light-colored suit jacket over a white shirt and a dark bow tie. The background is a plain, light beige color.

Portrait of Gustav Mahler
by Emil Orlik from 1902

The All-Embracing World of Gustav Mahler's Symphonies

This season, Yannick and the Philadelphians perform the Third, Sixth, and Ninth Symphonies

By Christopher H. Gibbs

"The symphony must be like the world, it must embrace everything." Whether or not Gustav Mahler actually said this in 1907 to the Finnish composer Jean Sibelius, the sentiment resonates with other statements he made over the years. Expanding the idea further, some musicians have argued that, taken together, all of Mahler's symphonies form a single gigantic work, fascinatingly interconnected and indeed all-embracing.

Mahler's symphonies are usefully divided into three groups. The first four are known as the "Wunderhorn" symphonies because in them he used songs composed to poems from the folk collection *Des Knaben Wunderhorn* (From the Youth's Magic Horn). He next wrote three purely instrumental symphonies (Nos. 5, 6, and 7) and then, after the somewhat anomalous Eighth (the "Symphony of a Thousand"), he concluded his career with the trilogy of *Das Lied von der Erde* (The Song of the Earth), the Ninth Symphony, and the unfinished Tenth.

Over the course of this season Yannick Nézet-Séguin and The Philadelphia Orchestra present one symphony from each of Mahler's periods, beginning in October with the monumental Third. In April they perform the Sixth Symphony and in January the Ninth, his last completed work.

Mahler composed his symphonies over the course of a quarter century, generally during the summer months because he was otherwise preoccupied as one of the great conductors of the day. He was born in 1860 in a small Bohemian town into the family of a Jewish distiller and moved to Vienna at age 15 to begin studies at the Conservatory. He started his career with conducting jobs at provincial opera houses before assuming posts in Prague, Leipzig, Budapest, and Hamburg. In 1897 he was offered the greatest plum: the directorship of the Vienna Court Opera, the most powerful musical position in Europe. To get the job, he had accepted baptism in the Catholic faith. Mahler held the Vienna post for a decade but left when the situation became untenable due to vicious anti-Semitic attacks in the press. He accepted prestigious appointments in New York, first with the Metropolitan Opera and then with the New York Philharmonic; he returned to Europe each summer to compose.

Although some aspects of Mahler's musical style and aesthetic commitments changed over the years, there are throughlines that help to create the sense of a gigantic whole. His symphonies tackle eternal questions of life and death (funeral marches appear in many of them), of nature and the universe. The symphonies are deeply personal, the qualities of which Mahler in some instances candidly divulged and at other times attempted to hide. He often invites us to make connections between his life and music by giving titles and by making comments in letters, sketches, and manuscript scores, an intense subjectivity that was a legacy of Beethoven and later Romantic composers. ➤



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Mahler's sketch of the first movement of the Sixth Symphony



Mahler's composition hut in Toblach in South Tyrol, where he wrote the Symphony No. 9 and *Das Lied von der Erde* and began work on the Symphony No. 10

or poems—the compositional approach so successfully pursued by his friend and rival Richard Strauss. But Mahler increasingly sought to suppress such extra-musical baggage: “Death to programs,” he proclaimed around the time of the Fourth Symphony, which was shorter, more modest in its orchestration, and, although it concludes with a *Wunderhorn* song, less programmatic.

Symphonies Five, Six, and Seven are a trilogy that mark Mahler's ostensible retreat from programs and vocal movements. During this time, he stopped using the *Wunderhorn* anthology and began to write songs based on the more elevated poetry of Friedrich Rückert. Even though songs are no longer boldly sung or overtly quoted in the middle symphonies, they go “underground,” as Mahler scholar Donald Mitchell has put it, and nonetheless leave traces through affinities of mood or brief allusions.

These changes in Mahler's compositional strategies coincided with crucial developments in his personal life. A medical crisis in early 1901 (internal hemorrhaging) brought the 40-year-old composer close to death. Soon thereafter he resigned his position as head of the Vienna Philharmonic's subscription concerts, which he had taken up in 1898, and by the end of the year was engaged to Alma Schindler, who was 19 years his junior, and was starting his own family.

The range of emotions explored in the Fifth Symphony, beginning with the solemn funeral march, including the magnificent “love song” of the famous Adagietto, and concluding with the blazing triumph of the finale, may give some indication of Mahler's hopes. The Sixth Symphony, which briefly carried the title “Tragic,” charts a very different and more

Some autobiographical moments in Mahler relate to one of the great debates of Romanticism: program music, about which he was deeply ambivalent. Symphonies during the earlier Classical era were usually “absolute,” not explicitly connected to literature, history, or other extra-musical elements. While Beethoven initially continued this approach, he also helped to forge a new path with his “Eroica” and “Pastoral” symphonies through titles and other programmatic clues. He opened further vistas in his Ninth Symphony by bringing in poetry and the human voice, a strategy Mahler emulated in his Second, Third, Fourth, and Eighth Symphonies.

Mahler composed almost exclusively in just two genres: songs and symphonies, which he interrelated in masterful ways. For his songs he initially used *Wunderhorn* poems drawn from an early-19th-century anthology. While these folk poems had attracted earlier composers, they proved especially inspiring for the young Mahler and formed the basis of his first four symphonies.

After writing three symphonies, each progressively longer and more complex, Mahler reached something of a limit. They all had programs of some sort—titles, stories,

somber course. The Seventh again seems a journey from darkness to light in a poetic work featuring two evocative "night music" movements.

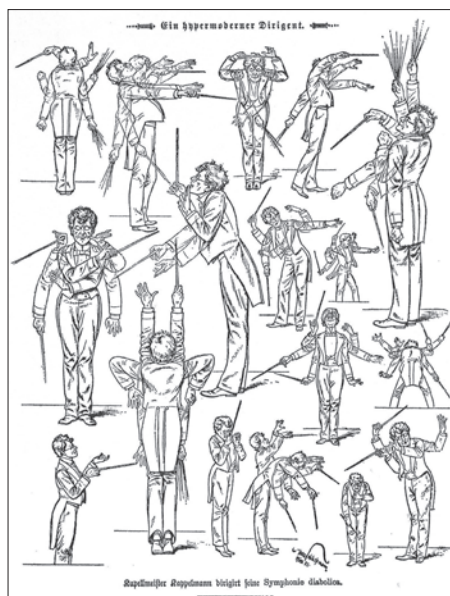
Mahler wrote the monumental Eighth Symphony in a white heat of inspiration during the summer of 1906. It is popularly known as the "Symphony of a Thousand" because of the enormous forces involved: an immense orchestra, mixed choirs and separate children's chorus, organ, off-stage brass, and eight vocal soloists. The two-part work unfolds using a Latin Pentecost hymn and then the conclusion of Goethe's *Faust, Part II*. Mahler's astonishing feat of combining different languages, genres of music, and sacred and secular themes led to the greatest success of his career at its premiere in Munich. Leopold Stokowski and The Philadelphia Orchestra gave its American premiere in 1916.

A series of devastating personal blows in 1907 led to another turning point in Mahler's life: His beloved elder daughter died at the age of four, he resigned from the Vienna Court Opera, and he was diagnosed with a heart condition. The final three works followed: *Das Lied von der Erde* in the summer of 1908, the Ninth Symphony the next summer, and parts of the Tenth in the summer of 1910, but Mahler died in May 1911 before finishing it. Given their ultimate place in the composer's output, it has proven all too tempting to view these pieces as pointing toward death, a "farewell" trilogy, the artistic testament of a dying man.

Another famous soundbite from Mahler in conclusion—this one from a letter he wrote to his wife in which he said, "My time will come." The context was in relation to Strauss as the sentence continues "when his has passed." At the time of his death, age 50, Mahler was hailed as a great conductor but was seriously underrated, and often dismissed, as a composer. Strauss was more esteemed and far more often performed. Of the three symphonies the Philadelphians present this season, Mahler conducted his Third a total of 15 times, the Sixth just three times, and he never performed the Ninth.

It took decades for most of his pieces to enter the international repertoire, but in the wake of the 1960 centennial of his birth, Mahler was ascendent. By the end of the century, one might even say he had become the new Beethoven in popularity and with his music frequently being performed at festival occasions. For more than a century, symphonies by Beethoven (usually the Fifth or Ninth) were used at celebratory events. The Philadelphia Orchestra's inaugural concert in 1900 featured the Fifth. Now, when a music director begins or ends their tenure, or when a new concert hall is dedicated, it is often marked with a Mahler symphony. His time, the vast all-embracing vision of his music, has arrived.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of *The Oxford History of Western Music*, College Edition.



Caricature drawings satirizing Mahler's conducting style when he was director of the Vienna Court Opera, originally published in 1901 in the German humorous magazine *Fliegende Blätter* (Flying Leaves).

Musicians Behind the Scenes

Charlie Rosmarin Associate Principal Percussion



Where were you born? I was born in Boston and raised in the suburb of Milton, Massachusetts.

What piece of music could you play over and over again? My auditioning career has proven the answer to be Gershwin's *Porgy and Bess* and Prokofiev's *Lieutenant Kije*, haha. But I've performed Messiaen's *Turangalila-symphonie* twice in my life and can't wait for the next time.

What is your most treasured possession? My late grandmother wrote her memoir during the pandemic and gave everyone in the family a hardcover copy. A very inspired, very generous thing for her to do. I also treasure my collection of lesson recordings and

practice journals, which feel like a document of my entire musical life.

If you could ask one composer one question, what would it be? The final chord of Rachmaninoff's *Symphonic Dances* is a short note for the entire ensemble except for the tam-tam, which is allowed to ring. I'd ask what that tam-tam note means to him, and why he chose to stop composing after this piece. I'd also ask Gershwin—maybe the greatest orchestral composer for the xylophone—what else he had planned for our instrument if he'd lived longer than 38.

What piece of music never fails to move you? It's hard not to get caught up in the magic of the *Suite No. 2* from Ravel's *Daphnis and Chloé*.

What's your favorite Philadelphia restaurant? Morning Glory Diner and the Kettle Black, a French bakery/bagelry.

What are you reading right now? Hua Hsu's *Stay True* and Barbara Kingsolver's *The Poisonwood Bible*. I'm loving both.

When did you join the Orchestra? I just joined in January 2024! I'm a real newbie here.

What do you love most about performing? I love the spontaneous moments of music-making that happen in concerts. It takes a combination of the musicians' flexibility and the audience's energy. In Philadelphia there's plenty of both, and so these moments of spontaneity happen all the time.

What do you like to do in your spare time? I like going for runs along the Schuylkill River Trail and reading on my big couch. I also like searching for the best bagel, bacon, egg, and cheese sandwich in the city. I'll take any leads you have.

In your opinion, is there a piece of music that isn't in the standard orchestral repertoire that should be? Prokofiev's *Sixth Symphony*; Bartók's *Music for Strings, Percussion, and Celesta*; and the full set of Shostakovich symphonies (not just Nos. 5 and 10!).

When was the first time you heard The Philadelphia Orchestra? In my late teens I heard them play Stravinsky's *The Rite of Spring*. I remember our timpanist Don Liuzzi's playing and how rich of a sound he (and everyone else) produced.

What advice would you give to aspiring young musicians? Work hard, learn from absolutely everybody, and try to listen to a new piece of music every day. And time is almost always better spent at a live concert than in a practice room.

To read the full set of questions, please visit www.philorch.org/Rosmarin.

Noted in Passing

The Philadelphia Orchestra mourns the passing of former Concertmaster Norman Carol on April 28 at the age of 95.

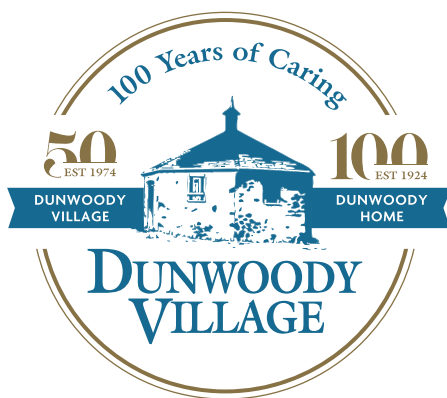


Born in Philadelphia, Mr. Carol began violin studies at an early age. At 13, he was accepted into the Curtis Institute of Music, where he studied under Efrem Zimbalist. In 1946 and 1947 he was concertmaster of the student orchestra at Tanglewood. Serge Koussevitzky, then-music director of the Boston Symphony, heard him perform Lalo's *Symphonie espagnole* and asked him to join the Symphony's first violin section, at age 17. After three years he was drafted by the Army during the Korean War and served in the 6th Army Band stationed at the Presidio in San Francisco. He was discharged in 1955, and three years later, was hired as concertmaster of the Minneapolis Symphony, where he remained until 1965. In 1966 he joined The Philadelphia Orchestra at the invitation of then-Music Director Eugene Ormandy, where he remained until his retirement in 1994.

Mr. Carol performed as soloist with The Philadelphia Orchestra nearly every season, including twice prior to becoming concertmaster, playing everything from Bach, Vivaldi, Mozart, Beethoven, Mendelssohn, Brahms, and Bruch to Barber, Nielsen, Harrison, Britten, Bernstein, Jarrett, and Skrowaczewski (a concerto commissioned for, and dedicated to, him), among many others.

Mr. Carol taught at the Curtis Institute for decades, beginning in 1979. He also edited numerous orchestral violin parts for the music publisher Ovation Press. Following his retirement from the Orchestra he was a member of the Philadelphia Piano Quartet.

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2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, October 18, at 2:00
Saturday, October 19, at 8:00
Sunday, October 20, at 2:00

David Robertson Conductor
Nicolas Hodges Piano

Jolas *Lassus ricercare*
First Philadelphia Orchestra performances

Jolas *bTunes*, for piano and orchestra
First Philadelphia Orchestra performances

Intermission

Bernstein/orch. Ramin and Kostal Symphonic Dances from *West Side Story*

Copland *Appalachian Spring Suite* (1945 version)

This program runs approximately 1 hour, 55 minutes.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



Jeff Flasco

The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's

home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; the free annual Martin Luther King, Jr., Tribute Concert; School Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 14 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor



David Robertson—conductor, artist, composer, thinker, American musical visionary—occupies the most prominent podiums in orchestral and new music and opera. He is a champion of contemporary composers and an ingenious and adventurous programmer. He has served in numerous artistic leadership positions, including chief conductor and artistic director of the Sydney Symphony, a transformative 13-year tenure as music director of the St. Louis Symphony, music

director of the Orchestre National de Lyon, principal guest conductor of the BBC Symphony, and, as a protégé of Pierre Boulez, music director of the Ensemble Intercontemporain. He regularly appears with the world's great orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the Royal Concertgebouw Orchestra, the Vienna Philharmonic, the Czech Philharmonic, the Leipzig Gewandhaus Orchestra, the São Paulo State Symphony, the Seoul Philharmonic, and many other major ensembles and festivals on five continents. He made his Philadelphia Orchestra debut in 1999.

Since his 1996 Metropolitan Opera debut, Mr. Robertson has conducted a wide range of Met projects, including the 2019–20 season-opening premiere production of Gershwin's *Porgy and Bess*, for which he shared a GRAMMY Award for Best Opera Recording in March 2021. In 2022 he conducted the Met Opera revival of the production, in addition to making his Rome Opera debut conducting Janáček's *Káťa Kabanová*. In the 2024–25 season he celebrates the Boulez Centennial with the New York Philharmonic, the Juilliard Orchestra, the Aspen Music Festival, and the Lucerne Festival Contemporary Orchestra. In addition to these current performances, he conducts the Cleveland and Leipzig Gewandhaus orchestras; the Seattle, San Francisco, Chicago, and Bavarian Radio symphonies; the Seoul Philharmonic; and the NDR Elbphilharmonie. He also leads European tours of the Deutsches Symphonie-Orchester Berlin and the Australian Youth Orchestra and continues his three-year project as the inaugural creative partner of the Utah Symphony and Opera, where his guitar ensemble, *Another Night on Earth*, made its United States debut.

Mr. Robertson is director of conducting studies and distinguished visiting faculty of the Juilliard School in New York, and serves on the Tianjin Juilliard Advisory Council. He is a Chevalier de l'Ordre des Arts et des Lettres of France and is the recipient of numerous artistic awards. Learn more at ConductorDavidRobertson.com and on Facebook, Instagram, Threads, and YouTube: [@conductordavidrobertson](https://www.instagram.com/conductordavidrobertson).

Soloist



Eric Richman

Pianist **Nicolas Hodges** makes his Philadelphia Orchestra debut with these performances. With an active and ever-growing repertoire that encompasses such composers as Beethoven, Berg, Brahms, Debussy, Schubert, and Stravinsky, he is also a firm favorite among many of today's most prestigious contemporary composers. Close collaborations with such contrasting figures as John Adams, Helmut Lachenmann, and the late Karlheinz Stockhausen are central to Mr. Hodges's

career and many of the world's most revered composers have dedicated works to him, including Thomas Adès, Gerald Barry, Elliott Carter, James Clarke, Hugues Dufourt, Pascal Dusapin, Beat Furrer, Isabel Mundry, Brice Pauset, Wolfgang Rihm, and Miroslav Srnka. He enjoyed a particularly close relationship with the late Harrison Birtwistle.

As a soloist, Mr. Hodges has appeared with virtually all of the world's major orchestras, working and forming close relationships with many of today's leading conductors. At the forefront of the contemporary chamber music scene, he collaborates widely and has performed across the globe at such prestigious venues as Carnegie Hall, Wigmore Hall, the Barbican, and the Vienna Konzerthaus, as well as at festivals, including Lucerne, Berlin, Helsinki, Salzburg, and the BBC Proms. Recent world premiere performance highlights have included Betsy Jolas's *bTunes* at the BBC Proms with Karina Canellakis and the BBC Symphony; Christian Wolff's *Mountain Messenger* with the Basel Sinfonietta and Ilan Volkov; Mr. Birtwistle's *Variations from the Golden Mountains* at London's Wigmore Hall; and Mr. Barry's Piano Concerto with the Bavarian Radio Symphony and Peter Rundel, followed by the United Kingdom premiere with the City of Birmingham Symphony and Mr. Adès in Birmingham and repeated at the Aldeburgh Festival.

Mr. Hodges's varied discography includes Mr. Adès's piano concerto *In Seven Days* with the London Sinfonietta conducted by the composer (Signum Classics); Mr. Dusapin's concerto *À Quia* (BIS); the complete late piano works of Salvatore Sciarrino (Metronome); and music by Michael Finnissy and Gershwin (Metronome). He has recorded four solo discs on Wergo, including works by Walter Zimmermann, Mr. Pauset, Rolf Riehm, and Mr. Birtwistle—the last coupled with Beethoven and including the first recording of Mr. Birtwistle's prize-winning *Gigue Machine*—as well as a disc of works by Christian Wolff with Trio Accanto. Forthcoming discs contain works by Annesley Black, Pierre Boulez, and Rebecca Saunders. Born in London, Mr. Hodges is now based in Germany, where he is a professor at the Musikhochschule Stuttgart.

Framing the Program

Parallel Events

1944

Copland

*Appalachian
Spring*

Music

Prokofiev
Symphony
No. 5

Literature

Hersey
A Bell for Adano

Art

Rivera
The Rug Weaver

History

D-Day
landings in
Normandy

1957

Bernstein

*West Side
Story*

Music

Shostakovich
Symphony
No. 11

Literature

Fleming
*From Russia,
with Love*

Art

Noguchi
*Endless
Coupling*

History

USSR launches
Sputnik 2

1970

Jolas

*Lassus
ricercare*

Music

Hovhaness
*And God
Created Great
Whales*

Literature

Blume
*Are You There
God? It's Me,
Margaret.*

Art

Thiebaud
Pop Bottles

History

Kent State
shootings

At age 98 the Franco-American composer Betsy Jolas has enjoyed an unusually long and still active career. Today we hear two works separated by nearly half a century. *Lassus ricercare* premiered in 1971 as an homage to the great Renaissance Roland de Lassus, drawing from his music, and *bTunes* premiered just two years ago at the BBC Proms. It is a piano concerto written for our soloist, Nicolas Hodges. The title alludes to the omnipresent iTunes, here referencing a shorthand for *betsyTunes*.

Leonard Bernstein's brilliant musical *West Side Story* updates Shakespeare's pair of young lovers, Romeo and Juliet, to 20th-century New York. We hear the Symphonic Dances from his vibrant score, including favorite moments such as "Mambo," "Rumble," "Maria," and "Somewhere."

The concert concludes with a signature piece by Bernstein's close friend and mentor Aaron Copland. *Appalachian Spring* marvelously evokes an idyllic sense of country and landscape and features a set of variations on the Shaker song "Simple Gifts." Copland composed the ballet in 1944 for the choreographer and dancer Martha Graham, who premiered it with her dance company at the Library of Congress. The piece was awarded the Pulitzer Prize the following year. Today we hear the suite that Copland later extracted from the full ballet.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Lassus *ricercare* and *bTunes*

Betsy Jolas

Born in Paris, August 5, 1926

Now living there



Few composers in history can claim a musical output spanning 80 years. From the Mass that she composed for her college diploma in 1945 to works that have received premieres in the last decade, Betsy Jolas has engaged with virtually all of the dominant trends since World War II. At 98 she continues to forge ahead. "I'm still learning, and I'm still trying things I've never done before," she said recently.

Jolas was born in Paris and raised in a literary home.

Her parents—the American translator Maria McDonald and the poet/critic Eugène Jolas—founded the magazine *transition*, a bellwether of Modernist literary tradition. The family moved to New York in 1940 and Jolas earned her bachelor's degree at Bennington College in Vermont. She studied piano with Helen Schnabel and organ with Carl Weirich and began writing music with great interest but with little thought of making a career out of it. While singing in Paul Boepple's Dessoff Choirs, she became enamored with the Renaissance polyphony of Josquin, Palestrina, and Lassus, which left a lasting impression.

A Conflict of Tradition and Experimentation Returning to Paris in 1946, Jolas was a pupil of Arthur Honegger at the École Normale and subsequently enrolled in the Paris Conservatory. There, in the chaotic post-war atmosphere, she studied composition with Darius Milhaud and analysis with Olivier Messiaen. The conflict of tradition and experimentation that these composers represented has continued to be an element in her music. During the 1950s and '60s, she was closely associated with Henri Dutilleux, Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, and others. She was Messiaen's assistant at the Conservatory during the early 1970s and in 1975 was appointed to its faculty. During the 1970s she also taught at Harvard, Yale, Mills College, the University of Michigan, the University of California, and the Tanglewood Festival. In the United States she befriended Elliott Carter, George Crumb, Morton Feldman, Earle Brown, John Cage, and others.

Jolas is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences; she became a commander of the Ordre des Arts et des Lettres in 1985 and Chevalier de la Legion d'Honneur in

1997. Her works have been performed by many of the world's major soloists, orchestras, and ensembles, including Boulez's Ensemble Intercontemporain. She has composed more than 200 works, including three operas, dozens of orchestral and chamber works, and choral and solo vocal works.

Her music has continually adhered to the preeminence of the melodic element and of a continuous flow that is, however, often episodic and filled with ever-shifting textures and harmonies. "I felt that doing away with themes was a loss that we had not filled in," she said of the 1950s dogma that denied the use of melodies that could be repeated and developed. "There's a fear of writing a melodic line these days, and this is something I can't help doing." Jolas's music is generally atonal but avoids strict serialism; it often pays homage to the Renaissance polyphony she sang in her youth. "I always feel today, still, that this music sort of guides my hand in the way I write," she says.

A Closer Look: *Lassus ricerare* The pair of works on this program, separated by a half-century, represent but two of the "solar systems" in the composer's vast galaxy. *Lassus ricerare*, first performed in 1971 in Paris, is an expression of Jolas's veneration for pre-Bach polyphony. Declared a "re-composition of 15 extracts from Roland de Lassus," the work features solo piano and a chamber ensemble of brass and percussion—including a part for celesta alternating with a second piano. Its harmonies are those of Lassus, but the abundance of registral and coloristic shifts is distinctly modern. The composer has written the following on the piece:

There's not a note here that is not taken from Lassus. It is not, however, a simple transcription of this or that piece—which would have given only a fragmentary picture of this great musician—but rather an "aerial" view of his whole output, one that allows us to perceive his basic drives and his "constants." These are expressed by means of a few characteristic elements that may be identified in the course of flight: melodic patterns, rhythmic figures, harmonic progressions. Removed from their original context and in a way, therefore, "de-composed," these characteristic materials are "re-composed" and set in a completely different context to which, however, they could stylistically quite well have belonged from the outset.

I do not know whether Lassus would have recognized himself in this *Ricerare*, which he did not write but might have written. At best, I hope in this manner to make known and especially loved the musician who illuminated my adolescent years and whose memory has never ceased to haunt me.

A Closer Look: *bTunes* A half-century after *Lassus ricerare*, Jolas composed *bTunes* for her friend Nicolas Hodges (a BBC Symphony commission), who gave the premiere at the BBC Proms in September 2022. It, too, includes a second keyboardist who moves from celesta to piano; its conceit is witty and

spontaneous, its textures spare and transparent. The following is an excerpt from the composer's comments on *bTunes*:

As years race by and my age increases, I find that I look back on much longer stretches of my seemingly never-ending life, reaching sometimes as far back as my early childhood. ...

Old age has fortunately not diminished my curiosity, and it still helps me evaluate the situation today. I have thus noticed, in recent years, that most people's attention to music has shrunk drastically to barely 10 seconds. This observation has been echoed in much of my music—but only, as usual, after being put through what I call my "personal filter." Then I like to come up with a suggestive title to help listeners find their way.

I have followed this direction today in deciding on a title for my new piano concerto. ... The title *bTunes* that I finally chose for this concerto is obviously borrowed, including the spelling, from the now quasi-historical "iTunes."

In its new version, with "b" now standing for Betsy, this title designates a collection of short pieces written over the years for various pianists, including of course Nicolas Hodges. The resulting work might be considered as a kind of modern "suite," evoking the way most people listen to music today: through ... playlists.

Paul J. Horsley

Paul J. Horsley is performing arts editor for The Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for the Kansas City Star.

Lassus ricercare was composed in 1970 and bTunes was composed in 2021.

These are the first Philadelphia Orchestra performances of both works.

The score for Lassus ricercare calls for two trumpets, three trombones, percussion (bongos, crotales, marimba, temple blocks, tom-toms, tubular bells, vibraphone), harp, and two pianos (II doubling celesta). The score for bTunes calls for solo piano, two flutes (II doubling alto flute and piccolo), two oboes (II doubling English horn), two clarinets (II doubling bass clarinet), two bassoons, two horns, two trumpets, two trombones, tuba, timpani, percussion (bass drum, bongos, Chinese drum, crotales, cymbals, glass chimes, gongs, hi-hat, lion roar, maracas, metal blocks, mokubio, sizzle cymbal, snare drum, struck cymbals, tam-tams, tambourine, temple blocks, thunder sheet, tom-toms, triangle, tubular bells, vibraphone, wood blocks), harp, piano (doubling celesta), and strings.

Performance time is approximately 10 minutes for Lassus ricercare and 16 minutes for bTunes.

The Music

Symphonic Dances from *West Side Story* (orchestrated by Sid Ramin and Irwin Kostal)

Leonard Bernstein

Born in Lawrence, Massachusetts, August 25, 1918

Died in New York City, October 14, 1990



As early as 1949, Leonard Bernstein and two of his friends, choreographer Jerome Robbins and librettist Arthur Laurents, were toying with the idea of a Broadway musical that adapted Shakespeare's *Romeo and Juliet* into a modern New York setting. But deciding exactly which social struggle to portray in this adaptation proved to be difficult, and the project languished for several years. When the brilliant young lyricist Steven Sondheim joined the team, the original

creators hit on the idea that rival white and Hispanic street gangs on the Upper West Side of New York City would be the basis of the story's conflict, and production moved ahead quickly. Excited by the project's rapid development, the composer declared "I hear rhythms and pulses and, most of all, I can sort of feel the form."

The "rhythms and pulses" Bernstein was hearing were the sounds of Latin music—mambo, Latin jazz, and conga, for example; sounds that were gaining popularity in the late 1950s. Bernstein's senior thesis at Harvard University, which discussed the influence of Latin music on the emerging "American style" of composition, was in some ways a preparation for his work on this new Broadway musical. And once it was determined that one of the rival gangs would be Puerto Rican, the musical qualities of the score for *West Side Story* fell into place.

An Emphasis on Dance *West Side Story* opened on Broadway in the fall of 1957.

It was a moderate popular success with audiences, but the critical response was mixed. Although in many ways it was a traditional Broadway musical, *West Side Story* included two important innovations that made it stand out: It was unusually violent and tragic (with onstage deaths at the end of both acts) and it incorporated dance into the musical to a degree never seen on the Broadway stage before. The composer himself said, "So much was conveyed in music, including an enormous reliance upon dance to tell plot—not just songs stuck in a book."

Instead of handing off the dance numbers to an assistant, Bernstein composed the dances himself. He had already written two fully fledged ballet scores as

well as two successful Broadway musicals (*On the Town* and *Wonderful Town*). Not only could he handle standard song forms and dance music, he knew how to orchestrate, how to conceive larger musical structures as part of a dramatic narrative, and how to write symphonically for the stage.

There are three orchestral versions of the music from *West Side Story*. For the original Broadway stage show, Bernstein closely supervised the orchestrations of Sid Ramin and Irwin Kostal, scored for a lean, 30-piece pit ensemble. In 1961 Ramin and Kostal re-orchestrated the score for the film version, using a much larger orchestra. Though Bernstein wasn't entirely pleased with this richer orchestration, Ramin and Kostal both won a GRAMMY Award and an Oscar for their work on the *West Side Story* movie soundtrack. As they were wrapping up the orchestrations for the film version, a benefit concert was planned to honor Bernstein, who had just extended his contract as music director of the New York Philharmonic. With the popularity of *West Side Story* reaching a peak, and a movie version about to be released, the music simply had to be included on the program. Ramin and Kostal chose selections from the orchestral film score, and Bernstein re-ordered them into a new sequence based not on their order in the show but according to their musical relationships. As the Symphonic Dances from *West Side Story*, these selections were premiered on February 13, 1961, by the New York Philharmonic, with Lukas Foss conducting.

A Closer Look While audiences will recognize many of the popular songs from the show in the Symphonic Dances, there are a number of famous tunes that are conspicuous by their absence, including "America," "I Feel Pretty," "One Hand, One Heart," and the ever-popular "Tonight." But Bernstein may have thought too many familiar melodies would weaken the musical structure of this single-movement symphonic work.

The piece opens with a nervous and dramatic Prologue that depicts mounting tensions between the rival Jets and Sharks. This leads without a break into the fantasy dream sequence ("Somewhere") in which the gangs peacefully co-exist in a friendly and serene world. This fantasy continues in the Coplandesque Scherzo, only to be interrupted by the music of the high school Mambo. It is at this dance that Tony and Maria meet, dancing together (Cha-Cha) and then speaking to each other for the first time (Meeting Scene). In the "Cool" fugue, the Jets try to alleviate some of the rising unease, but the agitation spills over into the Rumble, where the respective leaders of each gang are killed. The hymn-like Finale, which alludes to the "Somewhere" theme, characterizes the story's central ideas of tragedy and love.

—Luke Howard

Luke Howard is associate director of the School of Music at Brigham Young University, and for many years wrote program notes for The Philadelphia Orchestra, the Aspen Music Festival, and Utah Opera. His research focuses on classical music in popular culture and the reception histories of well-known concert works.

West Side Story was composed in 1957, and the *Symphonic Dances* were orchestrated in 1961.

The Philadelphia Orchestra first performed selections from *West Side Story* in November 1961, with Arthur Fiedler. The *Symphonic Dances* were first played in July 1976 at the Robin Hood Dell, led by Bernstein himself. The most recent appearance of the work on subscription concerts was in December 2014, conducted by Bramwell Tovey.

The *Dances* are scored for three flutes (III doubling piccolo), two oboes, English horn, E-flat clarinet, two clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongos, chime, conga drums, cowbell, cymbals, drum set, finger cymbals, gong, güiro, maracas, orchestra bells, police whistle, tambourine, tenor drum, timbales, triangle, vibraphone, wood block, and xylophone), harp, piano (doubling celesta), and strings.

Performance time is approximately 25 minutes.

The Music

Appalachian Spring Suite

Aaron Copland

Born in Brooklyn, November 14, 1900

Died in North Tarrytown, New York, December 2, 1990



Aaron Copland, born in 1900, lived a long and distinguished life not just as a composer, but also as a conductor, writer, concert organizer, and teacher. He was rightly hailed as the "Dean of American Composers" and always seemed to be in the center of things, a generous colleague and an inspiring model. His compositional style changed noticeably over the decades and yet somehow always remained distinctively Coplandesque, now a word often used

to describe the music of other composers. At the age of 20 he went to Paris to study, and the music of Igor Stravinsky exerted an enormous impact on him; next jazz emerged as another important influence. During his early 30s Copland went through a phase in which he wrote quite challenging Modernist pieces, angular and dissonant, even if never as extreme as those associated at the time with Arnold Schoenberg and his colleagues in Vienna. Near the end of his career he even wrote some twelve-tone compositions.

There was a decade or so, beginning in the late 1930s, when Copland composed his most popular and enduring compositions, works such as the ballets *Billy the Kid* and *Rodeo*, the *Fanfare for the Common Man* (which he incorporated into his magnificent Third Symphony), and *Lincoln Portrait*. These pieces seemed to capture the American experience in vital and unexpected ways. In the summer of 1943 he started a collaboration with the noted choreographer and dancer Martha Graham for a new ballet that was eventually given the title *Appalachian Spring*.

Ballet for Martha Elizabeth Sprague Coolidge commissioned the ballet for Graham to choreograph, accompanied by a small ensemble of a dozen performers. She initially sought works from Copland and Mexican composer Carlos Chávez, but when the latter got delayed she invited Paul Hindemith and Darius Milhaud. Copland's ballet premiered in October 1944 at the Library of Congress in Washington, D.C. It was awarded the Pulitzer Prize in music the following year.

Copland had no clear scenario when he began composing the piece, which for quite a while he simply called *Ballet for Martha*. When he finally saw what she had done just a few days before the premiere he did not think it reflected what he had in mind with the music but was magnanimous: "Music composed for one

kind of action had been used to accompany something else. ... But that kind of decision is the choreographer's, and it doesn't bother me a bit, especially when it works." Copland enjoyed recounting the story of the title, which was Graham's late addition inspired by a Hart Crane poem. The composer recalled how people would endlessly come up to him remarking that they saw the Appalachians and felt spring in the music, neither of which had been part of the conception. He confessed: "I have even begun to see the Appalachians myself a bit."

A Closer Look Graham provided a very short description of the story for the Washington premiere: "Part and parcel of our lives is that moment of Pennsylvania spring when there was 'a garden eastward of Eden.' Spring was celebrated by a man and woman building a house with joy and love and prayer; by a Revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land."

Copland originally composed the complete ballet for just 13 instruments, from which he later extracted a concert suite of eight continuous movements scored for large orchestra, which is how the piece is most often performed.

While various sections of the ballet have a folkish feel, in fact Copland used just one borrowed tune, the Shaker song "Simple Gifts." The composer provided the following description of the Suite:

1. Very slowly—Introduction of the characters, one by one, in a suffused light.
2. Fast—Sudden burst of unison strings in A-major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. Moderate—Duo for the Bride and her Intended—scene of tenderness and passion.
4. Quite fast—The Revivalist and his flock. Folksy feelings—suggestions of square dances and country fiddlers.
5. Still faster—Solo dance of the Bride—Presentiment of motherhood. Extremes of joy and fear and wonder.
6. Very slow (as at first)—Transition scenes reminiscent of the introduction.
7. Calm and flowing—Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme—sung by a solo clarinet—was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to Be Simple*. The melody I borrowed and used almost literally is called "Simple Gifts."
8. Moderato—Coda—The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house." Muted strings intone a hushed, prayer-like passage. We hear a last echo of the principal theme sung by a flute and solo violin. The close is reminiscent of the opening music.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Appalachian Spring was composed from 1943 to 1944.

Eugene Ormandy conducted the first Philadelphia Orchestra performance of the work, on a Student Concert in November 1954, to accompany a performance with the Martha Graham Dance Company. The most recent subscription performances of the Suite were in November 2015, with Yannick Nézet-Séguin on the podium, although the Orchestra did perform the full score in a recently released version for large orchestra in November 2018, under Cristian Măcelaru's baton. The original chamber version of the piece was performed on a Digital Stage concert in October 2020, led by Nézet-Séguin.

The Philadelphians have recorded Appalachian Spring twice. The full ballet was recorded in 1954 for CBS and the Suite in 1969 for RCA, both with Ormandy.

Copland scored the Suite for pairs of flutes (II doubling piccolo), oboes, clarinets, bassoons, horns, trumpets, and trombones; timpani; percussion (bass drum, claves, orchestra bells, snare drum, suspended cymbal, tabor, triangle, woodblock, xylophone), harp, piano, and strings.

The Appalachian Spring Suite runs approximately 25 minutes in performance.

Musical Terms

GENERAL TERMS

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

Atonality: Music that is not tonal, especially organized without reference to key or tonal center

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

Chromatic: Relating to tones foreign to a given key (scale) or chord

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

Dissonance: A combination of two or more tones requiring resolution

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

Intonation: The treatment of musical pitch in performance

Legato: Smooth, even, without any break between notes

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

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

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

Ricercare: Instrumental composition of the 16th and 17th centuries generally characterized by imitative treatment of the theme or themes

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Serialism: Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

Timbre: Tone color or tone quality

Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches

Tonic: The keynote of a scale

12-tone: See serialism

THE SPEED OF MUSIC (Tempo)

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For more information about the Volunteer Committees for The Philadelphia Orchestra, please contact Samantha Noll, senior manager of donor and volunteer relations, at 215.893.1956.

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If you would like more information about how to make a planned gift to the Orchestra, please contact Mitch Bassion, chief philanthropy officer, at 215.893.1811 or mbassion@philorch.org.

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