

**PHILADELPHIA
/ORCHESTRA**

Yannick Nézet-Séguin
Music & Artistic Director

OF MAGIC

125 YEARS

1900

2025

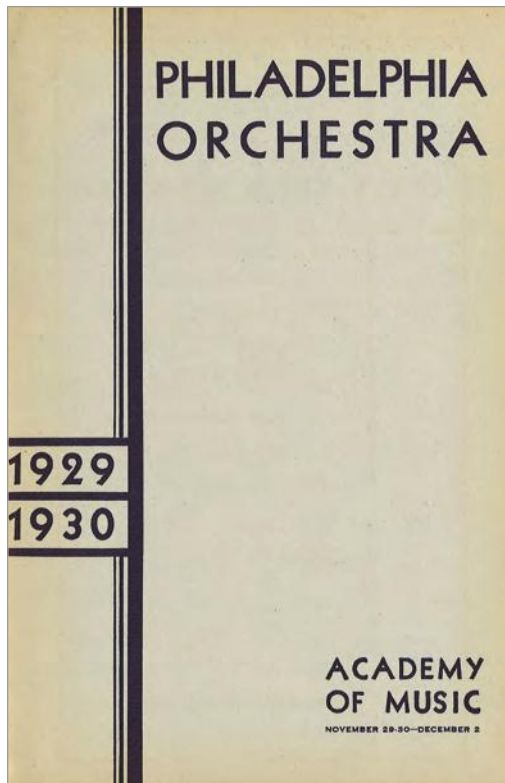
Inspired by a 1929–30 Orchestra program cover

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SEPTEMBER/OCTOBER 2025

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A program book cover from the 1929–30 season that
was the inspiration for this month's program cover

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From the President and CEO



Dear Friends:

Welcome to The Philadelphia Orchestra's 2025–26 season, a celebration of our 125th anniversary! Music and Artistic Director Yannick Nézet-Séguin has crafted a season during which the Orchestra will simultaneously look to its past and shine a light on the future, as is befitting such an important milestone. The Orchestra will revisit works that received their world or U.S. premieres by the ensemble, including Stravinsky's *The Rite of Spring*, Shostakovich's Symphony No. 6, and Barber's Violin Concerto.

World premieres and new works by some of the world's most important contemporary voices will include John Adams's *The Rock You Stand On*, Wynton Marsalis's Symphony No. 5 ("Liberty"), Julia Wolfe's *Liberty Bell*, and Tyshawn Sorey's Piano Concerto. And Yannick and the Orchestra will continue their exploration of works by historically underrepresented composers, with performances of Amy Beach's "Gaelic" Symphony, Julius Eastman's Symphony No. 2, and Louis Ballard's *Devil's Promenade*. Principal Guest Conductor Marin Alsop returns, conducting several weeks at home in Philadelphia along with a Midwest tour, continuing the Orchestra's rich tradition of sharing music across the country and around the world. Some of the biggest stars of classical music are joining us for this landmark anniversary, including cellist Yo-Yo Ma and pianist Lang Lang for one-night-only concerts with the Orchestra, events that are not to be missed.

We believe that every moment of your experience in all three of our buildings should be as exceptional as the performances themselves, from the moment you arrive until well after the final notes. That is why we strive to enhance every aspect of your visit, ensuring comfort, convenience, and delight at every turn. We invite you to enjoy one of the food and beverage experiences inside the Kimmel Center. Leo, our incredible new restaurant named after former Philadelphia Orchestra Music Director Leopold Stokowski, is one of Resy's top 10 recommendations and one of the city's best new restaurants—a "rousing performance all on its own" according to *Philadelphia* magazine. It's wonderful seeing people from the neighborhood, musicians, and audience members enjoying a quick bite or our pre-theater prix fixe menu. And we can't forget about Curtain Call, our all-day café and lounge perfect for a morning coffee, lunch meeting, or intimate pre- or post-show drink.

Since its creation in 1900, The Philadelphia Orchestra has been a global symbol of artistic excellence. From the bold vision of our pioneering founding members to the development of the iconic "Philadelphia Sound" to the unmatched talent of the musicians of today, our legacy has been shaped by the power of music to inspire and connect. Music remains our guiding light, and every moment of this anniversary reflects our ongoing commitment to innovation and community.

Best regards,

A handwritten signature in black ink, appearing to read "Ryan Fleur". The signature is fluid and cursive.

Ryan Fleur
President and CEO

Music and Artistic Director



London Nordeman

Canadian-born conductor and pianist **Yannick Nézet-Séguin** is currently in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick 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 *Philadelphia Inquirer* has said that under his baton the Orchestra is “at the top of its considerable form”; the Associated Press has called it “a premier orchestra at its peak”; and the *New York Times* wrote, “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 and recording the music of underappreciated composers of the past, including Florence Price, Clara Schumann, William Dawson, Lili Boulanger, Louise Farrenc, and William Grant Still. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 15 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.

The Philadelphia Orchestra

2025–2026 Season

Yannick Nézet-Séguin

Music and Artistic
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

Storyteller, Narrator,
and Host

*Osagie and Losenge
Imasogie Chair*

First Violins

David Kim, Concertmaster

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

Second Violins

Kimberly Fisher, Principal

Peter A. Benoliel Chair

Paul Roby, Associate

Principal

Sandra and David

Marshall Chair

Dara Morales, Assistant

Principal

Anne M. Buxton Chair

Philip Kates

Peter A. Benoliel Chair

Davyd Booth

Paul Arnold

Joseph Brodo Chair, given

by Peter A. Benoliel

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 Nicastrò

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Hsiang-Hsin Ching

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

John Koen

Derek Barnes

Alex Veltman

Jiayin He

Michael Katz

Eugene Lin

Basses

Joseph Conyers,
Principal

*Carole and Emilio
Gravagno 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.*

Flutes

Jeffrey Khaner, Principal
*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*
Victoria Knudtson
Christopher Dwyer
Chelsea McFarland
Ernesto Tovar Torres

Trumpets

(position vacant)
*Marguerite and Gerry
Lenfest Chair*
Anthony Prisk

Trombones

Nitzan Haroz, Principal
*Neubauer Family
Foundation Chair*

Matthew Vaughn,
Co-Principal
Jack Grimm
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

Keyboards

Davyd Booth

Harp

Elizabeth Hainen,
Principal

Librarians

Nicole Jordan, Principal
Holly Matthews

Stage Personnel

Dennis Moore, Jr.,
Manager
Francis “Chip” O’Shea III
Aaron Wilson

Marian Anderson Hall

Adrian Segel 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.

Witness to History: Mimi O'Malley

Part of a season-long series of oral histories

By Judith Kurnick

Mary ("Mimi") Read O'Malley started at The Philadelphia Orchestra Association in 1958, as an assistant bookkeeper. She soon moved up to become the secretary to Assistant Manager Joseph H. Santarlasci. Now a spry 90 years old, Mimi vividly remembers those early days. "It was like a family, very Mom and Pop," she says. "There were 15 of us who did everything: We sold tickets, put out press releases, you name it. Everything was done by hand. There was a file card for each subscriber, and we stuffed each renewal envelope ourselves." The performances were also meticulously recorded—also on file cards, by hand.

Mimi often went to concerts. "Listening to the music was such a treat," she recalls. "I lived very close to a train station, so I could go to the evening concerts, get off the train, and be home. It was harder after I got married, but when our offices moved to the Academy House, they

MIMI O'MALLEY

For over three decades, Mimi O'Malley has been a deeply valued member of The Philadelphia Orchestra's family. A native Philadelphian, Mrs. O'Malley began her career with the Orchestra in 1960 in the accounting department, preparing the weekly Philadelphia Orchestra/Academy of Music payrolls and general ledger entries. In 1961 she became Secretary to the Assistant Manager, where her duties included assisting with Orchestra travel arrangements, sales of subscription tickets for the Orchestra's series in Baltimore and New York, and general secretarial work, which included determining artists' availabilities and soliciting repertoire.



In 1978 Mrs. O'Malley was promoted to the position of Secretary to the Executive Director (now President) with its attendant duties, including responsibilities for various Board committees. She currently also serves as Assistant Secretary of the Philadelphia Orchestra Association. In addition, since 1978 she has been responsible for the day-to-day operations of the Philadelphia Orchestra Federal Credit Union, founded by the Orchestra members themselves in 1958. Upon the retirement of Eugene Ormandy's long-time assistant in 1978, Mimi assumed the duties of Secretary to the Music Director, a position she has held throughout the tenures of Riccardo Muti and Wolfgang Sawallisch. Prior to her work with the Orchestra, she was a registered nurse at Bryn Mawr Hospital. She is a great lover of animals and birds and is an avid golfer. "To be part of the support structure of this fantastic organization is something most people can only dream of. I have been most fortunate."

THE PHILADELPHIA ORCHESTRA AWARD

The Philadelphia Orchestra Award is given by the Board of Directors of the Philadelphia Orchestra Association to one or more persons in the Orchestra family of Board members, volunteers, musicians, staff, and friends, or to an organization that has made exemplary contributions to the Philadelphia Orchestra Association.

The recipient may be recognized for their musicianship, artistic leadership, philanthropy, fundraising, innovation, management, education, governance, or dedicated service.

Tonight is the seventh presentation of the Philadelphia Orchestra Award. The recipient of the Award receives the magnificent crystal Trillium bowl, made by Steuben. The bowl is mounted on a base inscribed with the honoree's name and the date of the ceremony. Previous recipients were Mrs. Eugene Ormandy, Norman Carol, Doris Frankel, Polly Newbold, Joseph de Pasquale, Anthony Gigliotti, the Honorable and Mrs. Walter H. Annenberg, CIGNA Corporation, and David P. Eastburn.

The program book insert created when Mimi O'Malley was given the Philadelphia Orchestra Award in 2002

set up a PA system where anything being played on stage in the Academy came into the office, which was really neat. One year I heard 16 performances of *The Nutcracker!*”

Santarlaschi was “a lovely man who took care of his people,” Mimi recalls. One day an angry subscriber became abusive to the staff member responsible for ticket sales. “Get out,” he told her. “And she left.” Santarlaschi’s regular bridge games with musicians came in handy on tour, Mimi says. “In those days the Orchestra traveled by train, in sleeper cars. There were upper and lower bunks, and not everyone was happy with their assignments. But when they came after him to complain, the other bridge players said ‘Go away. He’s busy.’ They protected him.”

Part of Mimi’s job was to take minutes at meetings of The Philadelphia Orchestra Association’s Board of Directors. In the early days “everyone was afraid of the 3 Bs,” she remembers. Orville Bullitt, Charles G. Berwind, and C. Wanton Balis were tough and imperious. “But at the end of the year, if the finances were a few thousand dollars short, one of them would write a check.”

After Eugene Ormandy’s secretary died, Mimi was asked to handle his correspondence. Every morning, she would go to his home in the Barclay Hotel and take his dictation. “Then when I got it all typed up, I would take it back up to him because he always wanted to sign it himself.” At first, she had a manual typewriter and was thrilled when they gave her an IBM Selectric, and eventually an Executive typewriter. “But because of the proportional spacing, if you made a mistake you had to start all over again.” ➤

Music Director Riccardo Muti greets Esther Klein, cofounder of the Rittenhouse Square Volunteer Committee and long-time Orchestra supporter, during the 1991 European Tour.



James Malle

In Ormandy's later years, he sometimes wasn't well. "He called me all the time," Mimi remembers. "My number was 1911, but he would dial 911 and get the emergency response operators. They would say, 'No, Mr. Ormandy, this is not the right number.' They knew him well."

Mimi left the organization in 1968 but returned a decade later at Mr. Santarlasci's request. When he retired, she worked for Executive Directors Seymour Rosen and Stephen Sell. By then, her title was assistant to the executive director and music director.

Riccardo Muti became music director in 1980. "Maestro Muti is a wonderful, wonderful man. Extremely kind. It was a pleasure to work with him. When he first came in the 1970s, he was always sure of himself in music, but he spoke very little English. Esther Klein, the wife of Orchestra Board member Philip Klein, took him around and showed him the nice places to eat, things like that," Mimi remembers. "When his third child was born, his wife was in Italy, and he was here conducting. That was a hard time for him." She remembers shopping for a crib when the young family came to visit.

A high point for Mimi was when Muti was given an award in New Jersey. "He invited my husband, Frank, and me to go with him in the car. It was very laid back, not a formal occasion by any stretch, and it was fun, a lovely time."

She notes that, as executive director, Steve Sell "was very good at what he did and knew exactly what he wanted. He wasn't afraid of anything. Steve was his own man, and he did a wonderful job. It was a shame he got sick [with cancer]. He came into the office until two weeks before he died in 1989." General Manager Joseph H. Kluger became executive director, and later president, and Mimi's boss until she retired in 2004.

Meanwhile, Wolfgang Sawallisch had succeeded Muti as music director. Once again, Mimi had a front-row seat. "I worked with him for a long time," she says. "He was a fabulous musician, a fabulous pianist, and a wonderful man. He was very business-like, very Germanic, as makes sense. He and his wife were the perfect husband and wife, and when she died, he really took it hard. Every death is sad, of course, but he really suffered."

When Mimi retired, she received the Philadelphia Orchestra Award, given to a Board member, volunteer, musician, employee, "friend," or organization for extraordinary service to the Association. "It was a big honor, but I had to get up and make a speech. That didn't please me at all. But it was very nice."

The best part, says Mimi, was when "people would ask, 'What do you do?' And they would go, 'Oh, you work for the Orchestra!!' That was something I could be proud of. They say if you like your work, you never work a day in your life. I think that's very true."

Judith Kurnick has written about music for the New York Times, the Philadelphia Inquirer, and media outlets in Europe. She was The Philadelphia Orchestra's vice president for communications from 1983 to 1989 and 2000 to 2005, and held the same role at the League of American Orchestras from 2008 to 2013.

Scan the QR code to visit the Orchestra's special 125th anniversary website, including more oral histories.



Music Director Wolfgang
Sawallisch and his wife,
Mechthild, at the
Academy of Music



New Orchestra Recording



The Philadelphia Orchestra's newest recording on the Deutsche Grammophon (DG) label, released digitally in August, features William Grant Still's Second and Fourth symphonies and Margaret Bonds's *The Montgomery Variations*, all under the baton of Music and Artistic Director Yannick Nézet-Séguin. Still's Symphony No. 2 ("Song of a New Race") was given its world premiere in 1937 by the Philadelphians and Leopold Stokowski, who said of Still, "He is one of our greatest American composers." The Symphony, as Still wrote, depicts "the American colored man of today, in so many instances a totally

new individual produced through the fusion of White, Indian and Negro bloods." The Symphony No. 4 from 1947 "is subtitled 'Autochthonous,' to explain that the music has its roots in our own soil," Still wrote, "and portrays—in a sense—the spirit of the American people." Margaret Bonds's *The Montgomery Variations*, from 1964, is the only purely orchestral work of hers to have survived. The genesis of the piece lies in the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, that killed four young girls and was a turning point in the Civil Rights Movement. The work draws upon key historical moments in the 1950s and '60s.

All three works on this new release were taken from live performances: Still's Fourth Symphony from October 2023 and the Second Symphony and *The Montgomery Variations* from January 2025. In his review for Bachtrack, Cameron Kelsall said of Still's Symphony No. 2, "the music feels tailor-made to this orchestra's strengths, with a luscious, vibrato-laden string complement that envelopes gossamer woodwinds and stormy percussive elements." Of the Bonds he wrote: "The Orchestra traced a historical timeline across the work's seven movements, from the triumphantly defiant attitude of March to the soulful suspension in Lament... The concluding Benediction contained spiritual resolution and earthly resolve." Kelsall continued by writing that the "two works by 20th-century American composers ... deserve a wider hearing and that he [Yannick] and the ensemble delivered with conviction and panache." On Concerto.net Linda Holt called Still's Fourth Symphony "a work of scope, originality, and vitality." And Kelsall from Bachtrack wrote, "Nézet-Séguin drew the best out of every section in the Orchestra."

Noted in Passing

The Philadelphia Orchestra mourns the passing of former Principal Bassoon Bernard Garfield on April 29 at the age of 100.



Born in Brooklyn, New York, Mr. Garfield served in the United States Army from 1943 to 1946. He received an associate diploma from the Royal College of Music in 1945, a bachelor's degree in English literature from New York University in 1948, and a master's in composition from Columbia University in 1950. In 1946 he organized the New York Woodwind Quintet, of which he was director until 1957. He was principal bassoon of the Little Orchestra Society of New York from 1949 to 1957 and principal bassoon of the New York City Ballet Orchestra from 1950 to 1957. He joined The Philadelphia Orchestra as principal bassoon in 1957 and held the position until his retirement in 2000.

Mr. Garfield appeared numerous times as soloist with The Philadelphia Orchestra, performing a wide range of works by such composers as Vivaldi, Haydn, Mozart, Richard Strauss, Karl-Heinz Köper, and the world premiere of Ezra Laderman's Concerto for Flute, Bassoon, and Orchestra with his colleague Murray Panitz. He also appeared as soloist with the San Francisco Symphony and the Little Orchestra Society of New York. His solo recordings with The Philadelphia Orchestra include Mozart's Bassoon Concerto and Sinfonia concertante, and Weber's Hungarian Rondo; he also made numerous recordings with the New York Woodwind Quintet. An influential teacher, he was on the faculties of the Yale School of Music, the Aspen Institute, the Curtis Institute of Music, and Temple University's Esther Boyer College of Music. Many of his students occupy positions in some of the world's finest orchestras, including Philadelphia Orchestra Principal Bassoon Daniel Matsukawa, Co-Principal Bassoon Mark Gigliotti, and contrabassoonist Holly Blake.

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, October 10, at 2:00

Saturday, October 11, at 8:00

Stéphane Denève Conductor

Gil Shaham Violin

Ravel *Une Barque sur l'océan* / 

Performed in honor of the Navy and Marine Corps's 250th Celebration

Bruch Violin Concerto No. 1 in G minor, Op. 26

I. Vorspiel: Allegro moderato—

II. Adagio


III. Finale: Allegro energico

Intermission

Strauss *An Alpine Symphony*, Op. 64

This program runs approximately 2 hours.

These concerts are part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

 designates a work that was given its world or United States premiere by The Philadelphia Orchestra, part of the Orchestra's 125th anniversary celebration.

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.

PHILADELPHIA ORCHESTRA / 125

Yannick Nézet-Séguin
Music & Artistic Director

125 YEARS. COUNTLESS MOMENTS.

Share Yours.



@philorch

#PhilOrch125



Photo: PeteCzechia



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. 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 14th 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 esteemed 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, throughout the community, 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 programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 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

Stuttgart Radio Symphony



Stéphane Denève is music director of the St. Louis Symphony, artistic director of the New World Symphony, and principal guest conductor of the Netherlands Radio Philharmonic. He previously served as principal guest conductor of The Philadelphia Orchestra (with which he made his debut in November 2007), music director of the Brussels Philharmonic, chief conductor of the Stuttgart Radio Symphony, and music director of the Royal Scottish National Orchestra. Recognized internationally for the exceptional quality of his performances and programming, he regularly

appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century.

Mr. Denève made his Berlin Philharmonic debut in June 2025. Other recent and upcoming engagements in Europe include appearances with the Royal Concertgebouw Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Bavarian and Finnish radio symphonies, the Royal Stockholm Philharmonic (with which he was invited to conduct the 2020 Nobel Prize concert), the BBC Symphony at the BBC Proms, the Orchestre National de France, the Orchestre Philharmonique de Radio France, the Orchestre National de Lyon, the Czech and Rotterdam philharmonics, the Vienna Symphony, and the Deutsches Symphonie-Orchester Berlin. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony and has subsequently appeared at the hall with the Brussels Philharmonic and The Philadelphia Orchestra. He regularly guest conducts the New York and Los Angeles philharmonics; the Cleveland Orchestra; and the San Francisco, Chicago, Dallas, Pittsburgh, Atlanta, and Toronto symphonies. In 2022 he was the conductor for John Williams's official 90th Birthday Gala at the Kennedy Center with the National Symphony. He is also a much-loved guest at many summer music festivals in the United States, including the Hollywood Bowl, Bravo! Vail, Festival Napa Valley, the Grand Teton Music Festival, the Sun Valley Music Festival, the Music Academy of the West, and the Aspen Music Festival.

Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson. A triple winner of the Diapason d'Or of the Year, he was shortlisted for *Gramophone's* Artist of the Year Award and won the prize for symphonic music at the International Classical Music Awards. Recent releases include a recording of Bernstein's *Serenade* (after Plato's *Symposium*) and John Williams's *Violin Concerto No. 1* with James Ehnes and the St. Louis Symphony. A graduate and prize winner of the Paris Conservatory, he worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners, working with young people at the Colburn School, the Tanglewood Music Center, the European Union Youth Orchestra, and the Music Academy of the West.

Soloist

Chris Lee



Gil Shaham made his Philadelphia Orchestra debut in 1988 at the Mann Center and has performed regularly with the Philadelphians ever since. He is one of the foremost violinists of our time, his flawless technique combined with inimitable warmth and generosity of spirit solidifying his renown as an American master. He is sought after throughout the world for concerto appearances with leading orchestras and conductors, regularly giving recitals, and appearing with ensembles on the world's great concert stages and at the most prestigious

festivals. Highlights of recent years include the recording and performances of J.S. Bach's complete sonatas and partitas for solo violin and recitals with his long-time duo partner, pianist Akira Eguchi, in performances throughout North America, Europe, and Asia. He regularly appears with the Berlin, Israel, Los Angeles, and New York philharmonics; the Boston, Chicago, and San Francisco symphonies; and the Orchestre de Paris; as well as in multi-year residencies with the Orchestras of Montreal, Stuttgart and Singapore.

Mr. Shaham has recorded more than two dozen concerto and solo CDs, earning multiple GRAMMYs, a Grand Prix du Disque, the Diapason d'Or, and *Gramophone* Editor's Choice awards. Many of these recordings appear on Canary Classics, the label he founded in 2004. His 2016 recording *1930s Violin Concertos Vol. 2* and his 2021 recording of the Beethoven and Brahms concertos with the Knights were both nominated for GRAMMY Awards.

Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham moved with his parents to Israel, where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of seven, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981 he made debuts with the Jerusalem Symphony and the Israel Philharmonic. He was awarded an Avery Fisher Career Grant in 1990 and in 2008 received the coveted Avery Fisher Prize. In 2012 he was named "Instrumentalist of the Year" by *Musical America*. He plays the 1699 "Countess Polignac" Stradivarius and also an Antonio Stradivari violin, Cremona c. 1719, with the assistance of Rare Violins in Consortium, Artists and Benefactors Collaborative. He lives in New York City with his wife, violinist Adele Anthony, and their three children.

Peter A. Benoliel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoliel joined the Philadelphia Orchestra Board of Directors in 1980 and served as chair from 1995 to 2000. His huge contributions to the Orchestra as a leader and philanthropist are paralleled only by his deep love for the violinists who help bring the famous Philadelphia Sound to the world.

Framing the Program

Parallel Events

1864

Bruch

Violin

Concerto

No. 1

Music

Offenbach

La Belle Hélène

Literature

Tolstoy

War and Peace

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The Wedding

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1915

Strauss

An Alpine

Symphony

Music

Bloch

Schelomo

Literature

Maugham

Of Human

Bondage

Art

Chagall

The Birthday

History

Sinking of

Lusitania

The concert today begins at sea and ends with a glorious mountain journey. Maurice Ravel originally composed his Impressionistic *Une Barque sur l'océan* (A Ship on the Ocean) as the centerpiece of a five-part piano suite and later decided that it deserved even richer colors and therefore orchestrated the movement.

The German Romantic composer Max Bruch, celebrated in his lifetime for a wide range of compositions in different genres, is now most remembered for his marvelous works featuring violin and orchestra, notably the Scottish Fantasy and First Violin Concerto. He composed the latter early in his career but was dissatisfied with the initial results. He undertook an extensive revision with help from the great violinist Joseph Joachim, to whom the work is dedicated and who gave the triumphant premiere of the final version in 1868.

Richard Strauss conducted The Philadelphia Orchestra during both of his trips to America, in 1904 and 1921. *An Alpine Symphony* was his final large-scale orchestral work and charts a mountain-climbing expedition, observing nature's wonders as well as its challenges, such as a terrifying storm. The majestic work calls for an enormous orchestra that includes wind and thunder machines, cowbells, organ, and a brilliant offstage brass ensemble.

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

Une Barque sur l'océan

Maurice Ravel

Born in Ciboure, Lower Pyrenees, March 7, 1875

Died in Paris, December 28, 1937



Like many young people before and since, Ravel in his 20s benefitted from the support and stimulus of friends—most of them, in his case, fellow artists, set on changing the world as one century turned into another. They banded together under a name that had been hurled at them as an insult—“Les Apaches,” French argot for “The Hooligans”—and in 1904–05 Ravel composed a collection of five piano pieces, *Miroirs*, which he dedicated to five key members of the group: the poet Léon-Paul Fargue, the pianist Ricardo Viñes (who gave

the first performance of the set, in Paris in January 1906), the painter Paul Sordes (who gains our special interest here, because he was awarded *Une Barque sur l'océan*, the cycle's centerpiece), the critic Michel de Calvocoressi, and the composer Maurice Delage. Poems by another Apache, Tristan Klingsor (the undeniably Wagnerian pseudonym adopted by Léon Leclère), had prompted Ravel's immediately preceding masterpiece, *Shéhérazade*.

A “**Ravel of the Palette**” Klingsor survived into his 90s and so experienced the melancholy distinction of the long-lived: to be the obituarist of colleagues. To his memoir we owe virtually all that can easily be discovered about Sordes: “As a painter, he looked for subtlety, fine rhythm; you could see he loved Whistler; he could have been a kind of Ravel of the palette. But this blond daydreamer was lazy, a fantasist, more interested in tasting the joys of art than in creating; ... to survive he worked as a scene painter; ... worn out by fatigue and privations, he died quietly in his place, a little before Ravel; I found out only by accident.” It is tempting to imagine Ravel contemplating one of his friend's paintings in conceiving *Une Barque sur l'océan*. However, this cannot be confirmed, for only two of this almost vanished artist's pictures can be found online, both Oriental watercolors.

A “barque,” or “bark,” to give the more normal English spelling, can be a small boat or a large, ocean-going sailing ship. Ravel's might sound more like the latter, though one would probably want to interpret the scale of the sound and movement here as that of the sea, and so place the piece as a response to Debussy's recent *La Mer*. The orchestral version—which Ravel made very soon, in the year of the piano set's premiere, and revised 20 years later—heightens this relationship, not least in showing how both composers used repeating measures at a moderate tempo to suggest the motion of waves. At the same time, *Une Barque sur l'océan* brings forward what separates Ravel from his elder contemporary: a greater opulence of sound and, for all the harmonic richness, a more stable sense of key.

A Closer Look It is, for example, firmly in A major that the opening revolves, with flutes gently descending again and again over string arpeggios. For Ravel's successor among French colorists, Olivier Messiaen, the key of A major conveyed the blue of a cloudless sky or of the Mediterranean, and so we might hear it in this case. Within the circling serenity, an oboe builds a fragment of a tune. There is a break—a gust of wind, perhaps—after which the texture is reassembled, now with a muted trumpet as soloist. As if the wind has brought on dark clouds, the music descends to a low trombone note, backed by rolling timpani, from which, moving simultaneously downward and upward, it creates a great wave, followed by more that are capped by spindrifts of trilling piccolo.

The music echoes itself, and then a low solo on English horn brings it into sunlit A-flat, but only for a moment before the opening is recalled on the way to more piccolo-topped waves. These slacken through a short passage featuring strings with solo cello; a little later, string harmonics create a scintillating background for further short solos from muted trumpet and English horn. There then arrives an exotic new theme on clarinets, immediately copied by violins and developed into an impassioned outburst that only slowly dies away, its diminishing marked by horn signals. From here, almost everything is reminiscence and conclusion. The “wind” music comes back, and eventually the rocking beginning, now led by first violins instead of flutes. There is a final splash from the celesta that leaves a last droplet of musical salt water—an A-major chord made of string harmonics, harp, and glockenspiel—ringing in the air.

—Paul Griffiths

Paul Griffiths has been writing on classical music for over half a century. A pair of novels by him, let me tell you and let me go on, were published in April by New York Review Books.

Ravel composed Une Barque sur l'océan from 1904 to 1905. He orchestrated it in 1906, revising it in 1926.

Eugene Ormandy and The Philadelphia Orchestra presented the United States premiere of Ravel's orchestration of the piece, in March 1953. It has only been performed two other times by the Orchestra: in February 1993 with Riccardo Muti and in October 2015 with Yannick Nézet-Séguin.

Muti and the Orchestra recorded Une Barque sur l'océan in 1993 for EMI.

The work is scored for three flutes (II and III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, gong, triangle), two harps, celesta, and strings.

Performance time is approximately seven minutes.

The Music

Violin Concerto No. 1

Max Bruch

Born in Cologne, January 6, 1838

Died in Friedenau (near Berlin), October 20, 1920



While little general attention is paid any longer to Max Bruch the composer, heaps of attention has been paid to his Violin Concerto in G minor, Op. 26. It is one of the most frequently performed pieces in the violin repertory, indeed in the entire concerto repertory. Bruch was by profession a pedagogue, conductor, and champion of choral music. A contemporary of Louis Spohr, he was a steady teacher and composer, and as the great music commentator Donald Francis Tovey quipped, “Like Spohr, he achieved this mastery in all art-forms; and,

unlike Spohr, he developed no irritating mannerisms.” Bruch composed flawless music, taking no chances by venturing into the sea of chromatic harmonies of his contemporaries.

Born to a soprano and a police chief in 1838, Bruch was five years younger than Johannes Brahms and 25 years younger than Richard Wagner. He was a prodigious painter as a boy, his relatives dubbing him a “second Raphael.” At 11, he composed his first significant composition, a septet for clarinet, horn, bassoon, two violins, cello, and double bass. His father enlisted the composer Ferdinand Hiller to teach him, and it was Hiller who brought the boy to the attention of other musicians, solidifying his foothold in composition and conducting.

Bruch’s Op. 1 was an opera based on Goethe’s *Scherz, List, und Rache* (Jest, Cunning, and Revenge). He composed more than 200 pieces, some three-quarters for the voice, including operas, sacred and secular choral works, and songs; he also wrote three symphonies. Bruch spent the bulk of his long life conducting in Berlin, Liverpool, and Breslau, and in his last years he taught at the Hochschule für Musik in Berlin, where Ralph Vaughan Williams and Ottorino Respighi were among his students.

Joachim and Success Bruch’s Violin Concerto in G minor became the centerpiece of his life soon after its conception. He acknowledged that composing a concerto for violin “is a damned difficult thing to do; between 1864 and 1868 I rewrote my concerto at least half a dozen times, and conferred with x [sic] violinists before it took the final form in which it is universally famous and played everywhere.” Bruch expressed a refreshing insecurity during its composition, asking his teacher Hiller, “Do you not think that it is in fact very audacious to write a violin concerto?”

Bruch worked closely on revisions with Joseph Joachim, the virtuoso violinist, who took an immediate liking to the Concerto, but suggested many important changes. For instance, in

a lengthy letter, Joachim insisted that the orchestral passages be longer. He even rewrote melodic ideas in the piece. Concerned that later generations would believe that Joachim had too big a hand in the evolution of the piece, Bruch urged Joachim's son, who was in the process of publishing his father's collected letters, not to include a detailed one with Joachim's suggestions.

The G-minor Concerto brought Bruch much fame and recognition in his lifetime, and he attempted to sell the autograph manuscript abroad to two American sisters, Otilie and Rose Sutro, who had so impressed Bruch with their playing that he agreed to compose a concerto for them, the Concerto for Two Pianos, Op. 88a. The story goes that the Sutro sisters said they would sell the Violin Concerto manuscript for Bruch in the United States and send him back the proceeds. They never did, and the manuscript now resides in the Pierpont Morgan Library in New York. Bruch died in 1920, age 82, after an indefatigable career. The violinist Willy Hess performed the Adagio from the Concerto at his funeral in the cemetery chapel of St. Matthew in Berlin.

A Closer Look The Concerto is an extraordinary mixture of bravura and pathos. The G-minor key sets a despairing and ominous tone, while the muscular opening violin lines (**Vorspiel** [Prelude]) require the violinist to bravely traverse open octaves and fly through quick-hitting scales. Unlike traditional preludes, this is not a warm-up piece but requires the violinist to have done plenty of calisthenics before walking out on stage. The movement (**Allegro moderato**) is in ABA form, with the opening ascending melody returning at the end with just a few alterations, flowing directly into the Adagio.

In the traditionally heavenly key of E-flat major and perfect triple time, the **Adagio** movement arouses sublime emotions. Notes melt into one another as the orchestra provides a subdued canvas upon which the violin soars. The orchestra finally deigns itself to break through in the middle of the movement, playing the primary theme. The pace soon increases and climaxes into triumphant fortissimo. Peace returns at the end as the primary theme rises again reassuringly and fades to pianissimo.

The brightly optimistic key of G major appears in the last movement (**Allegro energico**), and the violinist stabs the instrument in double and triple stops, reminiscent of the last movement of Brahms's Violin Concerto, to which Joachim also made significant contributions. We are firmly in the land of quick-fingered virtuosity and grandly gestured tutti melodies. Bruch's Concerto is noteworthy for its ability to capture primary human emotions, from longing and despair to triumph and courage, in a traditionally tonal 19th-century idiom sure to move audiences for all time.

—Aaron Beck

Aaron Beck is a professor emeritus of musicology at Lewis & Clark College in Portland, Oregon. He has published widely on the subject of Italian medieval and Renaissance music and art, including his latest book, Boccaccio and the Invention of Musical Narrative.

Bruch composed his Violin Concerto No. 1 from 1864 to 1866.

The first Philadelphia Orchestra performances of Bruch's Concerto were in January 1902, with soloist Cornelius Franke and conductor Fritz Scheel. Joshua Bell was the most recent violinist to perform the work on subscription concerts, in November 2021, which he also led.

The Philadelphia Orchestra recorded the work with Isaac Stern and Eugene Ormandy in 1956 for CBS and with Randall Goosby and Yannick Nézet-Séguin in 2022 for Decca.

The Concerto is scored for an orchestra of solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Performance time is approximately 23 minutes.

The Music

An Alpine Symphony

Richard Strauss

Born in Munich, June 11, 1864

Died in Garmisch-Partenkirchen, September 8, 1949



During the early years of the 20th century, Europe's two great conductor-composers observed each other largely from a distance—with bemusement, friendly regard, and some envy. Richard Strauss and Gustav Mahler were wise enough to maintain a sincere respect for each other's artistic gifts. Each conducted and promoted the other's works. And when Mahler died in 1911, at the age of 50, the slightly younger Strauss—who would live for nearly four more decades—was moved and saddened. “Mahler's death has affected me greatly,” he wrote.

It was shortly after this loss that he set to work in earnest on a piece begun much earlier and that can ultimately be viewed as a tribute to Mahler's spirit. *An Alpine Symphony* marked Strauss's return to instrumental music after a decade devoted primarily to writing operas—*Salome*, *Elektra*, and *Der Rosenkavalier*. It was his first piece sporting this genre-title since his *Symphonia domestica* of 1903 and reveals an affinity to the natural world similar to that found in many of Mahler's symphonies. It is a paean to sweeping mountain landscapes, tranquil meadows, and terrifying spring storms—in short, to the grandeur and awe of nature itself.

A Nature Symphony The initial conception for an “alpine” symphony had occurred to the composer many years before, after an eventful boyhood mountain hike in which Strauss and his friends had become lost on the way up a mountain and then drenched in a torrent on the way down. Once Strauss arrived back home, he recorded his musical impressions of this exhilarating adventure. He later wrote to his friend Ludwig Thuille that these early sketches “naturally contained a lot of nonsense and dramatic Wagnerian tone-painting.”

For a number of years after the experience, the composer toyed with the idea of a symphony in this vein. In 1900 he wrote to his parents of a work that was gestating in his mind that “would begin with a sunrise in Switzerland.” Some sketches from this time point toward a piece in two movements with the title *Tragedy of an Artist*. He returned to the project 10 years later, this time for a four-movement work called *The Alps*. The idea, as musicologist Charles Youmans has observed, was to follow “an artist's evolving perception of nature to the stage at which it could be used as a liberation from metaphysics.”

The Death of Mahler Then Strauss heard of Mahler's death. He noted in his diary: “The death of this aspiring, idealistic, energetic artist is a grave loss. ... As a Jew, Mahler was still able to find exaltation in Christianity. As an old man the hero Wagner returned to it under

the influence of Schopenhauer. It is absolutely clear to me that the only way the German nation can regain its vitality is by liberating itself from Christianity. ... I shall call my alpine symphony 'The Antichrist' for it has: moral regeneration through one's own efforts, liberation through work, adoration of eternal, magnificent Nature."

Strauss composed most of *An Alpine Symphony* at his chalet in the mountain setting of Garmisch, completing the sketches in 1914 and orchestrating them during the next year. The work was finished by February 1915. By this time the "Antichrist" title drawn from Friedrich Nietzsche (who had inspired his earlier tone poem *Also sprach Zarathustra*) had been dropped, although the idea of surmounting religion and all metaphysics through the adoration of nature remained.

Strauss conducted the premiere on October 28, 1915, in Berlin with the Dresden Hofkapelle Orchestra. During rehearsals he commented to the orchestra: "I have finally learned to orchestrate." Although the piece received mixed reviews, Strauss retained affection for it and chose it as one of the works he wished to present on concerts in England in 1948, the year before his death. Leopold Stokowski led what was billed as a U.S. premiere of *An Alpine Symphony* in April 1916—though a "hearing" had been presented by the Cincinnati Symphony two days before the first Philadelphia performance.

A Closer Look The vast one-movement composition, which includes some of Strauss's most vivid tone-painting, calls for an enormous orchestra and lasts longer than any of his other orchestral compositions. He cast it in 22 continuous sections, each carefully titled so as to recount successively the tale of the youthful mountain adventure. The titles serve as a relatively straightforward guide for listening.

"Night" opens with a unison B-flat chord and a descending scale against which is intoned an ominous brass chorale theme; "Sunrise" continues the slow introduction; one is reminded of the famous parallel occurrence in *Also sprach Zarathustra*. The main body of the work now begins with the vigorous theme of "The Ascent," which features hunting horns sounded in the distance. "Entry into the Forest" offers some repose and magical orchestration reminiscent of Wagner's "Forest Murmurs" from *Siegfried*, coupled with Mahlerian bird calls. Water sounds make an appearance in "Wandering Beside the Brook" and then becomes a torrent with "At the Waterfall." "Apparition" refers to a legendary Alp fairy or sprite and leads to "On the Flowering Meadows."

"The Alpine Pasture" opens with cowbells, such as Mahler had used in his Sixth and Seventh symphonies, as well as with yodeling effects. The climbers now get lost in "Through Thicket and Brush on Wrong Paths" before emerging at the magnificent "On the Glacier." The following "Dangerous Moments" depicts the perils as they get higher and reach "On the Summit." The destination has been achieved and there is now "The Vision," "The Mists Rise," "The Sun Gradually Darkens," "Elegy," and "Calm Before the Storm."

Next the "Thunderstorm" erupts and is one of the most striking and harrowing musical depictions of a torrent ever composed; it features both a wind machine and a thunder machine. The climbers begin their "Descent" and themes we heard on the way up pass in

rather quick review on the way down. The final three sections are more nostalgic: “Sunset,” “Conclusion,” and “Night,” which bring us back to the music with which the entire symphonic poem began.

—Paul J. Horsley/Christopher H. Gibbs

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.

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.

An Alpine Symphony was composed from 1911 to 1915.

Leopold Stokowski conducted the first Philadelphia Orchestra performances of the piece in April 1916. Most recently on subscription Yannick Nézet-Séguin led the work in October 2019.

The Philadelphians recorded the work with André Previn in 1983 for EMI. A live performance from 2008 with Charles Dutoit is also available as a digital download.

The Symphony is scored for four flutes (III and IV doubling piccolo), three oboes (III doubling English horn), heckelphone, three clarinets (III doubling bass clarinet), E-flat clarinet, four bassoons (IV doubling contrabassoon), 20 horns (V, VI, VIII, and VIII doubling Wagner tuba, 12 offstage), six trumpets (two offstage), six trombones (two offstage), two tubas, timpani, percussion (bass drum, cowbells, cymbals, glockenspiel, snare drum, tam-tam, thunder sheet, triangle, wind machine), two harps, celesta, organ, and strings.

An Alpine Symphony runs approximately 50 minutes in performance.

Musical Terms

GENERAL TERMS

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

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

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

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Double stop: In string playing, to stop two strings together, thus obtaining two-part harmony

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

Harmonic: (1) Pertaining to chords and to the theory and practice of harmony. (2) One of the series of tones (the so-called partial tones) which usually accompany, more or less faintly, the prime tone produced by a string, organ-pipe, human voice, etc. The partial tone is produced by the vibration of fractional parts of the string or air-column.

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

Octave: The interval between any two notes that are seven diatonic (nonchromatic) scale degrees apart

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.

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

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.

Symphonic poem: See tone poem

Timbre: Tone color or tone quality

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

Tonic: The keynote of a scale

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Energico: With vigor, powerfully

Moderato: A moderate tempo, neither fast nor slow

DYNAMIC MARKS

Fortissimo (ff): Very loud

Pianissimo (pp): Very soft

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