

2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, November 22, at 2:00

Saturday, November 23, at 8:00

Stéphane Denève Conductor

Gautier Capuçon Cello

Holmès "La Nuit et l'amour" (Interlude), from *Ludus pro patria*
First Philadelphia Orchestra performances

Connesson Cello Concerto

I. Granatic—

II. Lively

III. Heavenly—

IV. Cadence—

V. Orgiastic

United States premiere

Intermission

Berlioz *Symphonie fantastique*, Op. 14

I. Daydreams, Passions (Largo—Allegro agitato e appassionato assai)

II. A Ball (Valse. Allegro non troppo)

III. In the Meadows (Adagio)

IV. March to the Scaffold (Allegretto non troppo)

V. Dream of a Witches' Sabbath (Larghetto—Allegro)

This program runs approximately two hours.

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ThePhiladelphiaOrchestra

Yannick Nézet-Séguin Music and Artistic Director



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

Stuttgart Radio Symphony Orchestra



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 recently concluded terms as principal guest conductor of The Philadelphia Orchestra (with which he made his debut in November 2007) and music director of the Brussels Philharmonic, and previously served as 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's recent and upcoming engagements include appearances in Europe 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 NDR Elbphilharmonie Orchestra, the Vienna Symphony, the Deutsches Symphonie-Orchester Berlin, and the WDR Symphony Orchestra Cologne; in Australasia with the Sydney and New Zealand symphonies; in South America with the São Paulo Symphony; and in Asia with the NHK Symphony, the Hong Kong Philharmonic, and the Saito Kinen Orchestra at the Seiji Ozawa Matsumoto Festival.

In North America Mr. Denève made his Carnegie Hall debut with the Boston Symphony. He regularly conducts the Philadelphia and Cleveland orchestras, the New York and Los Angeles philharmonics, and the San Francisco, Chicago, Dallas, Pittsburgh, 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. Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connession. He is a triple winner of the Diapason d'Or of the Year, was shortlisted for *Gramophone's* Artist of the Year Award, and won the prize for symphonic music at the International Classical Music Awards. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners, working with young people at the Tanglewood Music Center, the European Union Youth Orchestra, and the Music Academy of the West. For further information, please visit www.stephanedeneve.com.

Soloist



Anoush Abrar

Cellist **Gautier Capuçon** performs internationally with many of the world's foremost conductors and instrumentalists and is also deeply committed to education and support for young musicians from every background. In summer 2020 he brought music directly into the lives of families across France during his musical odyssey "Un été en France." The sixth edition of the project, featuring young musicians and dancers, takes place in July 2025. In January 2022 he launched

the Gautier Capuçon Foundation to support young and talented musicians at the beginning of their careers. He is also a passionate ambassador for the Orchestre à l'École Association, which brings classical music to more than 42,000 school children across France. A multiple award winner, he is acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello "L'Ambassadeur."

Mr. Capuçon made his Philadelphia Orchestra debut in 2006. In addition to these current performances, highlights of his 2024–25 season include return visits to the Deutsches Symphonie-Orchester Berlin, the Gewandhaus Orchestra Leipzig, the Frankfurt Radio Symphony, the Orchestre de Paris, and the Oslo and Vienna philharmonics. He is soloist on tour throughout Europe with the Orchestra della Scala and Riccardo Chailly, and he tours with pianist Evgeny Kissin, violinist Gidon Kremer, and violist Maxim Rysanov in chamber music concerts marking the 50th anniversary of Shostakovich's death in 2025. In October 2024 he joined pianist Jean-Yves Thibaudet for a duo-recital tour in Asia with performances in Seoul and Hong Kong, followed by two performances in Guangzhou and at the Beijing Music Festival of Richard Dubugnon's double concerto, *Eros Athanatos*. Recording exclusively for Erato (Warner Classics), Mr. Capuçon has won multiple awards and holds an extensive discography featuring major concerto and chamber music literature. His album *Destination Paris*, released in November 2023 in the lead-up to the Paris Olympics in summer 2024, celebrates Parisian music from classical to film scores as a testament to his home city. *Emotions*, released in 2020, features music from such composers as Schubert, Debussy, and Elgar.

Born in Chambéry, Mr. Capuçon began playing the cello at the age of five. He studied at the Paris Conservatory with Philippe Muller and Annie Cochet-Zakine and later with Heinrich Schiff in Vienna. Now a household name in his native France, he appears on screen and online in shows such as *Prodiges*, *Now Hear This*, *Symphony pour la vie*, and *The Artist Academy*, and he is a guest presenter on Radio Classique in the show *Les Carnets de Gautier Capuçon* since the 2019–20 season. For more information please visit www.gautiercapucon.com.

Framing the Program

Parallel Events

1830

Berlioz

*Symphonie
fantastique*

Music

Bellini

*I Capuleti e i
Montecchi*

Literature

Tennyson

*Poems, Chiefly
Lyrical*

Art

Delacroix

*Liberty Guiding
the People*

History

Indian Removal

Act signed into
law

1888

Holmès

*Ludus pro
patria*

Music

Tchaikovsky

Symphony
No. 5

Literature

Zola

La Terre

Art

Toulouse-

Lautrec

Place Clichy

History

Jack the

Ripper murders

The program today features music by three French composers, spanning the past two centuries, performed by countrymen conductor Stéphane Denève and cellist Gautier Capuçon.

Despite obstacles faced by women composers in her time, Augusta Holmès established a significant career during the final decades of the 19th century. We hear an orchestral interlude titled "La Nuit et l'amour" (Night and Love) from her choral work *Ludus pro patria* (Games for the Nation).

Denève continues his strong advocacy of the contemporary French composer Guillaume Connesson. His Cello Concerto is in five movements, divided into two principal sections, and calls for particularly innovative percussion effects.

At age 27 Hector Berlioz premiered one of the most remarkable first symphonies ever composed. Rather than play to the expectations of his audience by casting it in the traditional four movements and identifying the work with a number, key, and opus number, he called it: *Épisode de la vie d'un artiste, Symphonie fantastique en cinq parties* (Episode in the Life of an Artist: Fantastic Symphony in Five Movements). Berlioz not only indicated titles for its movements but also devised an elaborate semi-autobiographical program that he wanted audiences to read. The result is a truly fantastic symphony that deploys a large orchestra to spectacular effect.

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.

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Lang Lang

SUNDAY, MARCH 23

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Hilary Hahn

SATURDAY, MAY 17

Feel the connection between artist and violin as Hahn breathes life into an all-Bach program.



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Photos: Dario Acosta, Olaf Heine, Chris Lee



The Music

"La Nuit et l'amour" (Interlude), from *Ludus pro patria*

Augusta Holmès

Born in Paris, December 16, 1847

Died there, January 28, 1903



On March 3, 1889, Augusta Holmès reached the pinnacle of her career. Her *Ode triumphe* was premiered at the Exposition Universelle in Paris, which celebrated the centenary of the French Revolution, and for which the Eiffel Tower was built. An homage to the late-18th-century *fêtes révolutionnaires*, *Ode triumphe* was a semi-staged patriotic extravaganza scored for a large orchestra, soloists, and chorus. The composer's skill and the piece's patriotic verve elicited a rapturous response

from listeners, critics, and colleagues alike. As Camille Saint-Saëns wrote, "We needed more than a man to celebrate the Centenary; in the absence of a god impossible to encounter, the French Republic has found what it needed: a Muse!"

Holmès had garnered similarly lavish praise a year earlier for her symphonic ode in five parts, *Ludus pro patria* (Games for the Nation), which was inspired by the 1883 painting of the same name by Pierre Puvis de Chavannes. The assertiveness of Holmès's style was praised by critics as "masculine." Critics of the time intended this description as an admiring testament to her mastery. One reviewer exclaimed, "There reigns in [*Ludus pro patria*] a virile and powerful spirit. ... What makes it great and strong are its vigor of thought and nobility of sentiment." The second section of this score, "La Nuit et l'amour" (Night and Love), is a purely orchestral interlude in an otherwise choral score. This excerpt is reminiscent of passages from *Psyché*, César Franck's symphonic poem that he had completed in 1887, a year before *Ludus pro patria*.

A Turbulent Life The daughter of a French mother and an Irish captain who had retired to France, Holmès, who added the accent to her name when she became a French citizen, began studies with Franck in 1875. This period coincided with an intensification of Franck's idiom, exemplified by scores such as his erotic Piano Quintet (1879) and the voluptuous Violin Sonata (1886), as well as *Psyché*, whose luscious harmonies are clearly derived from Wagner's *Tristan and Isolde* (1859). Franck's biographer R.J. Stove posited that this late flowering was due to the aging composer's infatuation with Holmès, but, as Andrew Thomson notes, "his *grande passion* was almost certainly platonic." In a final gesture of devotion,

The Philadelphia Orchestra

Franck dedicated the third of his Three Chorales for Large Organ (1890), composed as he was dying, to Holmès.

A love affair between Franck and Holmès was even less likely given that she had earlier begun a protracted liaison with the decadent author Catulle Mendès. In a relatively accepted arrangement for the era, Mendès remained married to his wife even as he lived with Holmès for over 15 years. The author and the composer had five children; in 1888, Pierre-Auguste Renoir portrayed three of their daughters gathered around a piano in a famous painting, *The Daughters of Catulle Mendès*, now in the Metropolitan Museum of Art in New York. Holmès abruptly ended the relationship in 1885, moving out of their shared apartment and leaving the children in Mendès's care.

Holmès's career entered into an inexorable decline with the failure of her Orientalist opera *La Montagne noire* (The Black Mountain) at the Paris Opera on February 8, 1895. This was largely due to changes in musical fashion. Her penchant for grand effects and patriotic subjects no longer interested the French public as the refined Symbolist aesthetic espoused by composers such as Fauré, Debussy, and Ravel rose to prominence. The subtle and introspective Symbolist musical language of the fin de siècle had little tolerance for the chauvinistic heroics and huge forces that Holmès preferred. After dabbling in theosophy and other esoteric practices, she fervently espoused Roman Catholicism in 1902 and died in reduced circumstances a year later.

A Closer Look Holmès was devoted to the music of Wagner, whom she met around the time that she began her relationship with Mendès in 1869. Her harmonic idiom is indebted to Wagner throughout *Ludus pro patria*, especially in "La Nuit et l'amour." However, this influence is filtered through Franck's style as well as that of her friend and admirer Saint-Saëns. In "La Nuit et l'amour," a delicately scored introduction is followed by a yearning melody in the cello section. In Wagnerian fashion, the rest of the piece varies and extends this theme, which returns in the upper strings for an ardent climax. After this, the music grows quieter, returning to the opening material for a wistful conclusion. In its general mood, Holmès's piece recalls the orchestration and sensuous atmosphere of the aria "Mon cœur s'ouvre à ta voix" from Saint-Saëns's opera *Samson and Delilah* (1874).

—Byron Adams

Byron Adams is Emeritus Distinguished Professor of Musicology at the University of California, Riverside. Both composer and musicologist, he specializes in French and British music of the 19th and 20th centuries. Among his publications are two edited volumes, *Edward Elgar and His World* (2007) and *Vaughan Williams and His World* (2023), which he co-edited with Daniel M. Grimley.

Ludus pro patria was composed from 1887 to 1888.

These are the first Philadelphia Orchestra performances of the piece, and the first time the Orchestra has performed any work by the composer.

The score calls for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, timpani, two harps, and strings.

Performance time is approximately six minutes.

The Music

Cello Concerto

Guillaume Connesson

Born in Boulogne-Billancourt, France, May 5, 1970

Now living in Paris and Arnouville-lès-Mantes, France



One of France's most widely performed and prolific composers, Guillaume Connesson has written a wide range of works for the concert hall, stage, and screen—most composed on commission—and creates several new pieces each year. He studied piano, choral conducting, composition, music history, and theory at the Boulogne-Billancourt Conservatory, with additional studies in orchestral conducting and orchestration at the Paris Conservatory. As a student, he won first prizes

in choral conducting, music history, analysis, electro-acoustics, and orchestration. He has received numerous awards and was named Composer of the Year by the Victoires de la Musique Classique, an annual competition recognizing artists from all areas of classical performance, in both 2015 and 2019.

Connesson has held residencies with a number of European orchestras and will be in residence with Switzerland's Bern Symphony Orchestra in the 2025–26 season. The 2024–25 season sees world premieres of several of his works, including a second flute concerto, co-commissioned by the Royal Concertgebouw Orchestra, the Tapiola Sinfonietta, the New Zealand Symphony Orchestra, and the Orchestre de Paris. For many years, Connesson has maintained a close collaborative relationship with French conductor Stéphane Denève, who has commissioned, premiered, and championed his music. This type of long-term support from a conductor is something of a rarity; Connesson describes Denève as "an incredible ambassador for my music."

A Modern-Day Sound Wizard Connesson views composing as a puzzle in which one has only to select pieces to begin. As the pieces start to assemble, an entire image emerges. He claims not to think about writing for one generation or another—"I write what I am, what I feel, and from my imagination." He cites as creative influences the complete riches of music history, from François Couperin to John Adams to "Godfather of Soul" James Brown. Connesson's compositional style captures what he calls "the complex mosaic of the modern world." He has particularly connected with the music of Adams, claiming it was a "real shock to me—a discovery I wanted to echo in my own work right away." For Connesson, inspiration can come from a favorite piece of literature or an encounter with an admired composer, giving rise to a palette of colors and visual sensations.

Connesson takes great joy in participating in the premieres of his works, especially with diverse artists who bring a variety of musical colors and imagination to performances. He is always amazed how a musician can transform a composition into something “way better or way worse,” but can also enable the piece to be something “greater than the work itself.”

A Closer Look Connesson’s Cello Concerto was commissioned by France’s Musique Nouvelle en Liberté and premiered on November 8, 2008, in the “round house” headquarters of Radio France by the Orchestre de l’Opéra de Rouen, conducted by Jérémie Rohrer and featuring French cellist Jérôme Pernoo, to whom the work is dedicated. The Concerto is in five movements, arranged into two major sections, with Connesson’s score calling for particularly innovative percussion effects.

The gritty opening, **Granitic**, begins with what the composer describes as “mineral and granite,” creating a “lunar and ascetic landscape.” The music is driven by rhythmic strikes of stones and whips with a lyrical solo cello line emerging from the texture. The flighty second movement, **Lively**, features a dialogue between a rhythmic first theme and a mournful and vocal second melodic line. Connesson describes this orchestral palette as an “aquatic scherzo” surrounding the soloist.

A brief pause separates these two movements from the final three. The dreamlike **Heavenly** is a “garden of the Hespérides” in which a meditative solo cello line is balanced by birds and insects depicted by flutes and xylophone. This pastoral scene is interrupted by an unusual passage featuring glass harmonica and solo cello accompaniment. Opening with an improvisatory solo cello glissando, the short fourth movement is a virtuosic **Cadence** for the soloist, in which different motifs of the score are combined. This movement accelerates to nonstop cello playing against percussion in the closing **Orgiastic** finale, which recalls rhythmic effects of Connesson’s techno-inspired scores.

Connesson sees himself as a product of his time. Although inspired by composers of the past, his music would have been unimaginable a century ago. He claims that there are never any political or social messages in his work—“my aim is to deliver beauty.”

—Nancy Plum

Nancy Plum has been a program annotator for 30 years and has written notes for The Philadelphia Orchestra, the Kimmel Center, Carnegie Hall, and Philadelphia Singers, among others. She has been a music critic in Princeton for more than 35 years and is a member of the Philadelphia Chorale. She wrote a history of the U.S. Air Force Singing Sergeants and is completing a book about an incident in the Cuban underground in the 1950s.

The Cello Concerto was composed in 2008 and revised in 2009.

These are the United States premiere performances of the work.

Connesson scored the piece for solo cello, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion (bass drum, chimes, cowbells, glass harmonica, glockenspiel, güiro, kalimba, stones, suspended cymbals, tam-tam, vibraphone, whip, wood block, xylophone), and strings.

The Concerto runs approximately 27 minutes in performance.

The Music

Symphonie fantastique

Hector Berlioz

Born in La Côte-Saint-André, France, December 11, 1803

Died in Paris, France, March 8, 1869



When a New York newspaper in 1868 described the *Symphonie fantastique* as “a nightmare set to music,” it was meant to be an insult. Yet this was exactly what Hector Berlioz intended: not that the critic should have a miserable evening, but that he should grasp, even dimly, the agonies of the composer’s own experience. Of Berlioz’s real sufferings there can be no doubt. One has only to read the letters of 1829 (when he was 25 years old) to glimpse the torment of a composer whose

mind was bursting with musical ideas and whose heart was bleeding.

Romantic Passion The object of his passion was an Irish actress, Harriet Smithson, whom Berlioz had seen on the stage two years before in the roles of Juliet and Ophelia. How was this unreal passion to be expressed? Berlioz’s first thought, naturally enough, was a dramatic work, perhaps *Scenes from Romeo and Juliet*, for which he may have composed a few movements. He then set several of Thomas Moore’s Irish Melodies, which at least evoked the land of her birth. He would have liked to be writing a Beethovenian symphony—except that the customary triumphant ending had no counterpart in his own world.

The dilemma was resolved early in 1830 when Berlioz picked up the fake news that Harriet was free and easy with her favors and in no way worthy of the exalted passion that consumed him day and night. Now, he suddenly realized, he *could* represent this dramatic episode in his life as a symphony, with a demonic, orgiastic finale in which both he and she are condemned to hell.

Drawn in places from music he had written for other purposes, the symphony was speedily written down in little more than three months and performed for the first time later that year. Berlioz issued a printed program explaining the work’s narrative. Although it is about an “artist” and his “beloved,” it was equally about Romeo and Juliet, and more specifically Hector and Harriet. Even after Berlioz, by a strange irony, had met and married Harriet Smithson three years later, the work’s dramatic program remained. There can be few parallels to this extraordinary tale of love blooming in real life after it had been violently exorcized in a work of art.

A Closer Look All five movements of the *Symphonie fantastique* contain a single recurrent theme, the *idée fixe* (“obsession”), which represents the artist’s love and

is transformed according to the context in which the artist finds his beloved. The first movement (**Daydreams, Passions**) opens with a slow introduction depicting “the sickness of the soul, the flux of passion, the unaccountable joys and sorrows he experienced before he saw his beloved,” after which the *idée fixe* is heard as the main theme of the Allegro, the violins and flute lightly accompanied by sputtering lower strings. The surge of passion is aptly described in the volcanic first movement.

In the second movement, **A Ball**, the artist glimpses her in a crowd of whirling dancers. In the third, **In the Meadows**, two shepherds call to each other on their pipes, and the music depicts the stillness of a summer evening in the country, and the agitation caused by the beloved’s appearance. At the end the lone shepherd’s pipe is answered only by the rumble of distant thunder.

In his despair the artist has poisoned his beloved and is condemned to death. The fourth movement is the **March to the Scaffold**, as he is led to the guillotine before the raucous jeers of the crowd. In his last moments he sees the beloved’s image (the *idée fixe* in the clarinet’s most piercing range) before the blade falls. Finally, in the **Dream of a Witches’ Sabbath**, the artist finds himself a spectator at a sinister gathering of spectres and weird, mocking monsters of every kind. The *idée fixe* appears, horribly distorted, bells toll, the *Dies irae* is coarsely intoned by tubas and bassoons, and the witches’ round-dance gathers momentum. Eventually the dance and the *Dies irae* join together and the Symphony ends in a riot of brilliant orchestral sound.

The *Symphonie fantastique* has remained to this day a classic document of the Romantic imagination and a great virtuoso piece for orchestra. Berlioz introduced harps into the symphony orchestra for the first time, and the finale calls for bells and the squeaky, high-pitched E-flat clarinet. The composer’s grasp at so early an age of the orchestra’s potential charge is truly uncanny.

—Hugh Macdonald

Hugh Macdonald is Avis H. Blewett Professor Emeritus of Music at Washington University, St. Louis. He has published books on Scriabin, Berlioz, Bizet, and Saint-Saëns. His *Music in 1853: the Biography of a Year* recounts the stimulating interactions of Berlioz, Liszt, Brahms, and Wagner. He has been a regular pre-concert speaker for the St. Louis, Cleveland, and Boston symphonies and has provided singing translations of opera for companies in London, Leeds, Glasgow, Los Angeles, and St. Louis.

Berlioz composed the *Symphonie fantastique* in 1830.

The first Philadelphia Orchestra performances of the work were conducted by Fritz Scheel in March 1903. Most recently on a subscription series it was led by Yannick Nézet-Séguin in May 2023.

The Orchestra has recorded the *Symphonie* four times: with Eugene Ormandy in 1950 and 1960 for CBS; with Ormandy in 1976 for RCA; and with Riccardo Muti in 1984 for EMI. A live recording from 2007 with Christoph Eschenbach is also available as a digital download.

Berlioz scored the piece for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets (I doubling E-flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two ophicleides, timpani, percussion (bass drum, bell plates, cymbals, snare drum), two harps, and strings.

Performance time is approximately 55 minutes.

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Musical Terms

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

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

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

Dissonance: A combination of two or more tones requiring resolution

Dies irae: Literally, day of wrath. A medieval Latin hymn on the Day of Judgement sung in Requiem Masses.

Glissando: A glide from one note to the next

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

Idée fixe: A term coined by Berlioz to denote a musical idea used obsessively

Modulate: To pass from one key or mode into another

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.

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

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

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

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

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

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Agitato: Excited

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Appassionato: Passionately

Larghetto: A slow tempo

Largo: Broad

TEMPO MODIFIERS

Assai: Much

Non troppo: Not too much

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Mon.–Fri., 10 AM–6 PM

Sat.–Sun., 11 AM–6 PM

Performance nights open until 8 PM

Box Office:

Mon.–Sun., 10 AM–6 PM

The Academy of Music

Broad and Locust Streets

Philadelphia, PA 19102

Tickets: 215.893.1999

Concert dates (two hours before concert time and through intermission):

The Kimmel Center

Broad and Spruce Streets

Philadelphia, PA 19102

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

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turns-ins and other special promotions can make last-minute tickets available. Visit us online at philorch.org or call us at 215.893.1999 and ask for assistance.

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

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

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription

concerts, beginning one hour before the performance. Conversations are free to ticket holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Audience Services at 215.893.1999 or visit philorch.org/patron-services/plan-your-visit/ accessibility for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in Ensemble Arts Philly venues is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Electronic Devices: All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode.