

2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, April 3, at 7:30

Friday, April 4, at 2:00

Saturday, April 5, at 8:00

Yannick Nézet-Séguin Conductor

Juliette Kang Violin

Assiginaak *Eko-Bmijwang* (As Long in Time as the River Flows)

First Philadelphia Orchestra performances

Bartók Violin Concerto No. 2

I. Allegro non troppo

II. Andante tranquillo—Allegro scherzando—Tempo I

III. Allegro molto

Intermission

Stravinsky *The Firebird* (complete ballet)

This program runs approximately two hours.

These concerts are supported by the **James and Agnes Kim Foundation**.

These concerts are part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

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

The April 5 concert is sponsored by **Christos Coutifaris and Deborah Driscoll in honor of Natalie Kim**.

Barbara Assiginaak's *Eko-Bmijwang* (As Long in Time as the River Flows) is a highlight of the Marian Anderson Artistic Initiative, supported in part by the **Wyncote Foundation**. The Marian Anderson Artistic Initiative showcases composers and artists who embody Ms. Anderson's passion for increasing inclusivity, diversity, equity, and access in the performing arts, contributing to the advancement of a more representative art form.

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



Jeff Fusco

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, around 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 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 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.

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MUSIC & ARTISTIC DIRECTOR



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Music and Artistic Director



London Neudeman

Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty “Philadelphia Sound” in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York’s Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and at many of the leading opera houses.

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

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

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



Appointed first associate concertmaster of The Philadelphia Orchestra in 2005, Canadian violinist **Juliette Kang** enjoys an active and varied career. Previously assistant concertmaster of the Boston Symphony and a member of the Metropolitan Opera Orchestra, she has appeared in solo engagements with the San Francisco, Baltimore, Omaha, and Syracuse symphonies; l'Orchestre National de France; the Boston Pops; and every major orchestra in Canada.

Internationally she has performed with the Czech and Hong Kong philharmonics; the Vienna Chamber Orchestra; and the Singapore and KBS (Seoul) symphonies. She has given recitals in Philadelphia, Paris, Tokyo, and Boston. Ms. Kang won first prize at the 1994 International Violin Competition of Indianapolis and was presented at Carnegie Hall in a recital that was recorded live and released on CD. She has also recorded the Schumann and Wieniawski concertos with the Vancouver Symphony for CBC Records. In 2012 she was again a featured soloist at Carnegie Hall with her hometown orchestra, the Edmonton Symphony, and that season made her Philadelphia Orchestra subscription debut.

Ms. Kang has been involved with chamber music since studying at the Curtis Institute of Music. Festivals she has participated in include Bravo! Vail, Kingston (RI), Marlboro (VT), Moab (UT), Skaneateles (NY), and Spoleto USA (SC). In New York she has performed with the Chamber Music Society of Lincoln Center; at the Mostly Mozart Festival with her husband, cellist Thomas Kraines; and at the Bard Music Festival. With Philadelphia Orchestra colleague violist Che Hung Chen, pianist Natalie Zhu, and cellist Clancy Newman she is a member of the Clarosa Quartet, dedicated to exploring and enriching the piano quartet repertoire.

After receiving a Bachelor of Music degree at age 15 from Curtis as a student of Jascha Brodsky, Ms. Kang earned a Master of Music degree at the Juilliard School under the tutelage of Dorothy Delay and Robert Mann. She was a winner of the 1989 Young Concert Artists Auditions, and she subsequently received first prize at the Menuhin Violin Competition of Paris in 1992. She lives in Queen Village with her husband and two daughters.

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

1910

Stravinsky

The Firebird

Music

Elgar

Violin Concerto

Literature

Forster

Howard's End

Art

Modigliani

The Cellist

History

Japan annexes

Korea

1938

Bartók

Violin

Concerto No. 2

Music

Honegger

Joan of Arc

Literature

Wilder

Our Town

Art

Chagall

White

Crucifixion

History

Kristallnacht

The Anishinaabe composer Barbara Assiginaak was born on Manitoulin Island in Lake Huron. Much of her music explores the “rhythms and flow of life within nature” and in *Eko-Bmijwang* (As Long in Time as the River Flows), which opens the concert today, she imagined a “journey through a dream-memory experience of time.”

By the time Béla Bartók wrote his Second Violin Concerto in the late 1930s he was a famous composer at the height of his powers, but soon to enter his trying final years of exile and ill health. He had written a violin concerto 30 years earlier, but it was unknown and unperformed. His new effort came at the behest of a good friend, the noted violinist Zoltán Székely, who premiered the vibrant Second Concerto in Amsterdam in 1939. The dance rhythms and melodic contours of Hungarian folk music infuse the work.

The concert concludes with Igor Stravinsky’s *Firebird*, which proved to be the young Russian composer’s breakout success in 1910. Impresario Sergei Diaghilev commissioned the work for his Ballets Russes in Paris and the praise it immediately enjoyed led to *Petrushka* the following year and then to *The Rite of Spring* in 1913. Today’s performance of *Firebird* offers the relatively rare chance to hear the luminous complete score to this revolutionary work, rather than one of the suites Stravinsky later extracted from it and that are usually performed in concert.

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

Eko-Bmijwang (As Long in Time as the River Flows)

Barbara Assiginaak

Born on Manitoulin Island, Ontario, Canada, in 1966

Now living there



The composer and performer Barbara Assiginaak is Anishinaabe (Odawa, Ojibwe, and Potawatomi), born on Manitoulin Island (“Mnidoo Mnissing”—Spirit Island or Land of the Great Spirit). The Anishinaabe name translates to “the spirit that is lowered from above,” and the language has no direct translation for “good-bye,” with the belief that their culture, land, and people stay in one’s heart long after departure.

Currently assistant professor and coordinator of composition at Wilfrid Laurier University in Ontario, Assiginaak balances composing with performing, teaching, spending time with elders in traditional ceremonies, and engaging in environmental activities and activities rooted in traditional Anishinaabeg teachings. She began her musical career during childhood, playing and composing on traditional wood flute and singing her own songs with the *dewe’igan* (hand drum) of the Anishinaabe people.

Assiginaak obtained an Associate Diploma in piano performance from the Royal Conservatory of Music in Toronto and a Bachelor of Music in composition from the University of Toronto. She continued studies in Europe with diplomas from the Centre Acanthes in France and the Musikhochschule in Munich, Germany. She has been a resident composer for the Toronto Symphony, and as an educator and committed environmentalist, she’s been active in Canada’s Truth and Reconciliation Commission. She is a member of the Order of Canada, recognized for her “diverse contributions to contemporary music as a classically trained musician rooted in Anishinaabe teachings.” Assiginaak founded the ensemble ERGO in 1999 to promote the creation and performance of diverse contemporary compositions, with a particular focus on women composers and musicians of Indigenous and diverse cultural backgrounds globally.

A Connector among Peoples Assiginaak is creatively rooted in Anishinaabe traditional music and draws inspiration from sounds in nature, including the elemental sounds of murmuring water, wind, and birdsongs, to create works signaling the “ancient foreknowledge, contained in star patterns above, that has always been available to us.” As a direct descendant of hereditary chiefs who were signatories of Ontario’s major treaties, and as a child and grandchild of residential school survivors, Assiginaak centers much of her creative output on these histories. She writes, “As an Anishinaabekwe, my life work is rooted in traditional Anishinaabeg teachings and draws on the wisdoms that the non-

human beings teach us. Teaching and learning embody dialogue—respecting, listening, guiding, and humility. Every person has a creative inner voice that is unique, and which holds a wider purpose beyond the self.”

Assiginaak looks to the Anishinaabeg oral tradition of creating songs as a basis for composition, incorporating complex pentatonicism and including slides and pitch bends, as well as the wide timbral range of sounds available in the voice and on acoustic instruments. She approaches instrumental composition in an organic way, working directly on the instruments exhaustively first to understand their true nature and unique sound capabilities.

A Closer Look *Eko-Bmijwang* was premiered on August 8, 2021, by the Orchestre Métropolitain, conducted by Yannick Nézet-Séguin, in Joliette, Quebec, as part of the Lanaudière Festival. As Assiginaak writes, “I imagined this short work as a journey through a dream-memory experience of time, beginning with a canoe entering the calm waters in the midst of thick fog just under the light of Nokomis (Grandmother Moon). Soon, with the coming dawn, the mists rise and the waters dance under the light of Giizis (Grandfather Sun) and enliven those many creatures that dwell within and around. As the waters of this great river change their flow, their speed, and sometimes the direction of their current, the traveler is reminded that all humans—the last to arrive after all other beings—are not there to dominate and control the spirit and life of nibi (water).”

Eko-Bmijwang includes microtonal shadings of pitch, natural harmonics, and extended instrumental techniques, such as woodwinds and brass playing on detached mouthpieces. Violins at times play extremely high indefinitely pitched sounds, and Assiginaak has scored glissandos within these ranges discerned by the human ear more as color or other sensory differences than specific pitches. Birds depicted include the songs of sparrows, robins, and orioles; laughing loons; quacking ducks; and the crying of an eagle.

“I always aim for a connectivity between the human and non-human aspects of life as intertwined,” Assiginaak writes. “Most often the basis of a piece of music will be a song of my own—often influenced or inspired by sounds I hear in my time spent outdoors within nature in remote areas ... this reflects my own personal need to feel interconnected with the rhythms and flow of life within nature.”

—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.

Eko-Bmijwang was composed in 2021.

These are the first Philadelphia Orchestra performances of the piece and the first time the ensemble has performed anything by the composer.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, chiffon fabric, Chinese lion cymbals, deer toes shaker, large slapstick, suspended cymbals, tam-tam, temple blocks, two small flat rocks, vibraphone), harp, and strings.

Performance time is approximately six minutes.

The Music

Violin Concerto No. 2

Béla Bartók

Born in Nagyszentmiklós, Hungary (now Romania), March 25, 1881

Died in New York City, September 26, 1945



With Europe poised on the brink of another world war, Béla Bartók must have known that his days in Hungary were numbered. He had guaranteed a difficult political position for himself through his outspoken criticism of the wave of the fascism that had begun to spill over into his own nation's politics. Not even his privileged position as Hungary's premier composer and pianist could protect him against the vicious attacks in the press that began to complicate his life in the mid-1930s, after he had defended the beleaguered

Arturo Toscanini and had refused to perform in Germany altogether.

Eventually Bartók abandoned his homeland, but not until his ailing mother died in late 1939 would his conscience allow him to leave. Throughout the 1930s, he continued to find the presence of mind to compose, and the results include several of his best scores: the *Music for Strings, Percussion, and Celesta*; the *Sonata for Two Pianos and Percussion*; the *Divertimento*; *Contrasts*; the *Concerto for Orchestra*; and the *Second Violin Concerto*.

A Towering Achievement Bartók's musical conquests of the 1920s—the stage works, the orchestral music, three incisive concertos—had won him several important and lucrative commissions. As a result, nearly all of his works after 1930 were written on demand, including the *Second Violin Concerto* we hear today. We owe its existence in part to Zoltán Székely, who in addition to being one of Hungary's leading violinists was also one of Bartók's closest friends. Like Bartók, he was a traveling virtuoso, and when he asked the composer to write a concerto for him, what he wanted was a standard, three-movement work that could join the other masterpieces of the repertoire. Székely tried to fend off Bartók's suggestion for a set of variations for violin and orchestra—and although the composer was forced to comply with his instructions, he managed inconspicuously to create a hybrid, a work that was both three-movement concerto and theme and variations.

Bartók completed the *Concerto* in December 1938, and Székely performed it in Amsterdam the following April, with Willem Mengelberg conducting the Concertgebouw Orchestra. Bartók could not attend, but he later confessed great pleasure with the work when he finally heard it performed in the United States in 1943. "I was very happy that there is nothing wrong with the scoring, nothing

needs to be changed,” he wrote to his friend Joseph Szigeti, “even though orchestral ‘accompaniment’ is a very delicate business.”

It is one of the towering achievements of the 20th century. But it was not immediately loved by the critics, and the cantankerous Bartók could not restrain himself from commenting on this. “The critics ran true to form,” he wrote. “I would not even mention them but for the brutishness of one: he doesn’t believe that this work will ever *displace* the Beethoven, Mendelssohn, or Brahms concertos. How could one write such a stupid thing? What fool would want to displace these works with his own?!”

A Closer Look Bartók’s music is always based upon a central tonality—which is not necessarily to say “in a key”—and in the opening **Allegro non troppo** that tonality is clearly B, as it is for the third movement as well. Cast in sonata form, this initial movement begins with a classic *verbunkos* rhythm, a square march meter based on a Hungarian dance used for military recruiting during the 18th century. The discursive violin solo quickly dispels the march-like mood and continues to lead the conversation throughout. Bartók biographer Halsey Stevens has shown the extent to which the material for this main subject, particularly the rising and falling fourths, derives from Hungarian folk melodies. Others have suggested that the second subject’s use of all 12 tones (albeit not in serial fashion) was a sly comment on Schoenberg’s experiments with dodecaphony.

The brief slow movement, based on G instead of B, begins with a violin subject (**Andante tranquillo**), into which is interpolated a dancelike **Allegro scherzando**. The finale (**Allegro molto**) derives its thematic material from that of the first movement; it is essentially an altered recomposition of the Concerto’s opening, in fact, employing ingeniously embellished versions of the first movement’s themes—this time mostly in triple rather than duple meter. Bartók seemed to prefer the ending as he later rewrote it, at Székely’s request, in which a playful solo flourish replaces a purely orchestral finish.

—Paul J. Horsley

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

Bartók composed his Violin Concerto No. 2 from 1937 to 1938.

Yehudi Menuhin was the violinist in the first Philadelphia Orchestra performances of the work, in February 1946 with Eugene Ormandy on the podium. The most recent subscription performances were in October 2015, with Gil Shaham and Yannick Nézet-Séguin.

The Concerto is scored for an orchestra of solo violin, two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets (II doubling bass clarinet), two bassoons (II doubling contrabassoon), four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, gong, snare drums, triangle), harp, celesta, and strings.

Performance time is approximately 36 minutes.

The Music

The Firebird

Igor Stravinsky

Born in Lomonosov, Russia, June 17, 1882

Died in New York City, April 6, 1971



In May 1909, the impresario Sergei Diaghilev presented the Parisian debut of his dance troupe, the astonishing Ballets Russes. This revelatory first night featured both the brilliant dancer Vaslav Nijinsky and a stunning new ballet entitled *La Pavillon d'Armide* with music by Nikolai Tcherepnin and lavish decor by Alexandre Benois. The discriminating aesthete and diarist Count Harry Kessler wrote effusively to the poet Hugo von Hoffmannstahl, "All in all, this Russian ballet is one of the most remarkable and significant artistic

manifestations of our time." The music was not the only aspect of the Ballets Russes to which Kessler reacted, however: The colorful sets and costumes designed by Léon Bakst and the revolutionary choreography by Mikhail Fokine also enthralled him.

A Third-Choice Composer The success of that first season in Paris presented Diaghilev with a pressing problem: How was he to exceed this triumph for the 1910 season? One way was to commission a new ballet based on Russian folktales, *Zhar ptitsa* (The Firebird). He had his subject; his choreographer, Fokine; his set designer, Alexander Golovin; and his costume designer, Bakst. What he needed, urgently, was a composer.

Diaghilev's first choice was again Tcherepnin, but he withdrew from the project early on. His second choice was Anatoli Liadov, a pupil of Nikolai Rimsky-Korsakov who wrote enchanting tone poems on Russian subjects. Although later accounts claimed that Liadov was feckless about composing *The Firebird*, there is no documentary evidence that he agreed to write it in the first place. Running out of time, Diaghilev convinced one of Rimsky-Korsakov's last pupils, the young Igor Stravinsky, to accept the commission. Stravinsky had a very short time to compose an extended and complex score. He began work in November 1909 and finished the following May. Stravinsky worked closely with Fokine as he composed, although he overruled the choreographer's tasteless demand to have a suite of Russian dances conclude the ballet.

After stormy rehearsals, *The Firebird* proved an immense success when it was premiered in Paris on June 25, 1910; it is not an exaggeration to say that it made Stravinsky famous overnight. While the sets, costumes, and choreography received praise, the music elicited an ecstatic response from critics, colleagues, and audiences alike. Capitalizing on this newfound fame, Stravinsky later derived three suites from *The Firebird*: a short one in 1911, a more extended one in 1919 that incorporated revisions to the orchestration, and

a final version from 1945. Although one of the suites is how *Firebird* is most often heard in concert, today's performance offers the rarer chance to hear the complete ballet score.

A Closer Look The plot of *The Firebird* was drawn from a collection of folktales collected by Alexander Afanasyev. These stories feature both the Firebird and the sinister figure of Kashchei the Deathless. Stravinsky's father, the famous bass singer Fyodor, was a passionate bibliophile who had amassed a remarkable collection of Russian folktales, so the composer was surely well aware of Afanasyev's anthology. In addition, Rimsky-Korsakov had written a one-act opera in 1902 entitled *Kashchei the Deathless*, for which Stravinsky had prepared the vocal score. The influence of this opera upon the plot and music of *The Firebird* is striking.

The action of *The Firebird* is fantastical but straightforward. While out hunting, Tsarevich Ivan strays into the enchanted realm of Kashchei. He captures the Firebird, who begs for her freedom. Ivan lets her go and in return gives him one of her feathers through which he can summon her aid in times of danger. Ivan happens upon a group of princesses, who have been taken prisoner by Kashchei, and falls in love with the fairest of them. Confronted by Kashchei himself, Ivan remembers the feather and waves it to summon the Firebird. She makes Kashchei's minions dance an Infernal Dance and during the following Berceuse, he and his servants fall into a deep sleep. Ivan smashes the egg that holds Kashchei's immortality, thus destroying him. The Finale, which begins with a noble horn solo, reveals Ivan and his bride sitting in majesty on glittering thrones as the orchestra evokes the tintinnabulation of Russian church bells.

—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.

Stravinsky composed *The Firebird* from 1909 to 1910.

Music from *The Firebird* was first played by The Philadelphia Orchestra in November 1917, when the 1911 Suite was led by Leopold Stokowski. Since that time, barely a year has gone by when some *Firebird* music hasn't been heard on one of the Orchestra's concerts, whether subscription, education, summer, or tour. The most recent subscription performances of the complete ballet were in November 2019, with Stéphane Denève.

The Philadelphia Orchestra has recorded the *Firebird Suite* seven times: in 1924, 1927, and 1935 with Stokowski for RCA; in 1953 and 1967 with Eugene Ormandy for CBS; in 1973 with Ormandy for RCA; and in 1978 with Riccardo Muti for EMI.

Stravinsky scored the work for piccolo, three flutes (II doubling alto flute, III doubling piccolo II), three oboes, English horn, three clarinets (III doubling E-flat clarinet), bass clarinet, three bassoons (III doubling contrabassoon II), contrabassoon, four horns, three trumpets (plus three offstage trumpets), three trombones, tuba (plus four offstage Wagner tubas), timpani, percussion (bass drum, chimes, cymbals, glockenspiel, tam-tam, tambourine, triangle, xylophone), three harps, celesta, piano, and strings.

The work runs approximately 45 minutes in performance.

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PHILADELPHIA/ORCHESTRA

Yannick Nézet-Séguin · Music & Artistic Director

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Photo: Pete Checchia

Musical Terms

GENERAL TERMS

Berceuse: Lullaby

Chord: The simultaneous sounding of three or more tones

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

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

Divertimento: A piece of entertaining music in several movements

Dodecaphony: See serialism

Glissando: A glide from one note to the next

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

Meter: The symmetrical grouping of musical rhythms

Microtone: Any musical interval or difference of pitch distinctly smaller than a semitone

Pentatonicism: The use of a five-note scale

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

Semitone: The smallest interval of the modern Western tone system

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

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

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then “developed.” In the recapitulation, the exposition is repeated with modifications.

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

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Scherzando: Playfully

Tranquillo: Quiet, peaceful, soft

TEMPO MODIFIERS

Molto: Very

Non troppo: Not too much

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PHILADELPHIA/ORCHESTRA

Yannick Nézet-Séguin · Music & Artistic Director

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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 turn-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.