2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, May 9, at 2:00
Saturday, May 10, at 8:00
Sunday, May 11, at 2:00

Dalia Stasevska Conductor
Emanuel Ax Piano

Ravel *Pavane for a Dead Princess*

Mozart Piano Concerto No. 17 in G major, K. 453
I. Allegro
II. Andante
III. Allegretto—Presto

Intermission

Lutosławski Symphony No. 4
(in two movements, performed without pause)
First Philadelphia Orchestra performances

Ravel *La Valse*

This program runs approximately two hours.

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.

Conductor

Veikko Kähkönen

Dalia Stasevska is chief conductor of the Lahti Symphony and artistic director of the International Sibelius Festival. She also holds the post of principal guest conductor of the BBC Symphony and has made regular appearances at the BBC Proms. Her Philadelphia Orchestra debut was in 2023. In addition to these current performances, highlights of her 2024–25 season include appearances with the Orchestre de Paris; the Accademia Nazionale di Santa Cecilia; the Oslo, Dresden, Royal Stockholm, and Helsinki philharmonics; and the Swedish and Finnish radio symphonies. In North America she returns to the San Francisco and Montreal symphonies and debuts with the New World Symphony. Recent engagements have included appearances with the New York and Los Angeles philharmonics; the Chicago and Frankfurt Radio symphonies; the Cleveland Orchestra; and the Deutsches Symphonie-Orchester Berlin. In summer 2024 she toured the United States, appearing at the Aspen and Grand Teton music festivals, Tanglewood with the Boston Symphony, and Saratoga in two concerts with The Philadelphia Orchestra.

Performing works of contemporary composers is a core part of Ms. Stasevska's programming, and this season with the Lahti Symphony she presents works by Kaija Saariaho, Judith Weir, Missy Mazzoli, Andrea Tarrodi, and Sauli Zinovjev. A passionate opera conductor, she made her debut at the Glyndebourne Opera Festival in 2023 with Britten's *A Midsummer Night's Dream*. In previous seasons she returned to Finnish National Opera and Ballet to conduct a double bill of Poulenc's *La Voix humaine* and songs by Weill with soprano Karita Mattila, and to Norske Opera to conduct Puccini's *Madame Butterfly* and Donizetti's *Lucia di Lammermoor*. Her album *Dalia's Mixtape* with the BBC Symphony, released in August 2024 on Platoon, features 10 tracks with music by genre-bending contemporary composers. That same month, she released Thomas de Hartmann's Violin Concerto with Joshua Bell and the INSO-Lviv Symphony on Pentatone Records. She has also released two albums on BIS with the Lahti Symphony.

Ms. Stasevska originally studied as a violinist and composer at the Tampere Conservatory and also studied violin, viola, and conducting at the Sibelius Academy. In October 2021 she was honored with the Order of Princess Olga, Third Class, by Ukrainian President Volodymyr Zelenskyy for her significant personal contribution to the development of international cooperation, strengthening the prestige of Ukraine internationally, and the popularization of its historical and cultural heritage. Since February 2022 she has been actively supporting Ukraine by raising donations to buy supplies and, on a number of occasions, delivering them herself.

Soloist

Nigel Parry

Born to Polish parents in what is today Lviv, Ukraine, pianist **Emanuel Ax** moved to Winnipeg, Canada, with his family when he was a young boy. He made his New York debut in the Young Concert Artists Series and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975, the same year he made his Philadelphia Orchestra debut. Four years later he was awarded the Avery Fisher Prize.

Mr. Ax's 2024–25 season began with a continuation of the "Beethoven for Three" touring and recording project with partners violinist Leonidas Kavakos and cellist Yo-Yo Ma, which took them to European festivals including Dresden, Hamburg, Vienna, Luxembourg, and the BBC Proms. He also appeared as guest soloist during the New York Philharmonic's opening week, 47 years after his debut with that orchestra. In addition to these current performances, other highlights of the season include returns to the Cleveland Orchestra; the National, San Diego, Nashville, and Pittsburgh symphonies; and the Rochester Philharmonic. A fall recital tour from Toronto and Boston moves west to include San Francisco, Seattle, and Los Angeles, culminating in the spring in Chicago and his annual Carnegie Hall appearance. A special project in duo with clarinetist Anthony McGill takes them from the west coast through the Midwest to Georgia and Carnegie Hall. He also performs chamber music with Itzhak Perlman and Friends in Los Angeles, Santa Barbara, and San Francisco and undertakes an extensive European tour with concerts in Paris, Oslo, Cologne, Hamburg, Berlin, Warsaw, and Israel.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987. With Mr. Ma and Mr. Kavakos, he has launched an ambitious, multi-year project to record all the Beethoven trios and symphonies arranged for trio. The first three discs have been released. He has received GRAMMY awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of GRAMMY-winning recordings with Mr. Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004–05 season he contributed to an International Emmy Award–winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013 his recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th-Century Music/Piano). Mr. Ax is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, the New England Conservatory of Music, Yale University, and Columbia University. For more information about his career, please visit EmanuelAx.com.

Framing the Program

Parallel Events

1784	**Music**
Mozart	Salieri
Piano Concerto	*Les Danaïdes*
No. 17	**Literature**
	Kant
	"What Is
	Enlightenment?"
	Art
	David
	Oath of the Horatii
	History
	Treaty of
	Constantinople
1899	**Music**
Ravel	Schoenberg
Pavane for a Dead	*Transfigured Night*
Princess	**Literature**
	Tolstoy
	Resurrection
	Art
	Toulouse-Lautrec
	Jane Avril
	History
	First magnetic
	recording of
	sound
1919	**Music**
Ravel	Elgar
La Valse	Cello Concerto
	Literature
	Hesse
	Demian
	Art
	Klee
	Dream Birds
	History
	Treaty of
	Versailles

Two pieces by Maurice Ravel, born 150 years ago, frame the program today. He composed the lilting *Pavane for a Dead Princess* in 1899 while studying at the Paris Conservatory under Gabriel Fauré. A decade earlier, Fauré had written his own "pavane," a stately Renaissance dance. Ravel hoped to evoke what "a little princess might, in former times, have danced at the Spanish court." Originally written for piano, its quick success prompted him to orchestrate it in 1910.

Ravel wrote *La Valse* in the wake of the First World War, after a period of military service, poor health, creative inactivity, and the death of his mother. He said of it: "I feel this work a kind of apotheosis of the Viennese waltz, linked in my mind with the impression of a fantastic whirl of destiny."

Few concertos more delightfully display Mozart's extraordinary capacity to combine the instrumental and dramatic sides of his genius than the Piano Concerto in G major. The marvelous final movement reminds us of the great creator of comic operas. Its opening theme (said to be based on a tune sung by his pet starling) breathes the same air as music for the bird-catcher Papageno in *The Magic Flute*, and the fabulous coda is pure comic opera.

Witold Lutosławski emerged as Poland's leading composer after the Second World War. He deftly negotiated the callings of his creative imagination and the political realities imposed by the Communist authorities in his country. In 1987, seven years before his death, Lutosławski made a historic visit to the Academy of Music and conducted The Philadelphia Orchestra in a program of his own works. The next year he started writing his Fourth Symphony, which proved to be his final major composition.

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

Pavane for a Dead Princess

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

During his time as a teacher of composition at the Paris Conservatory, Gabriel Fauré was solicitous of his students' welfare and assiduously cultivated their careers. His generosity won the unwavering affection of his pupils, including such luminaries as Lili and Nadia Boulanger, Charles Koechlin, Florent Schmitt, and the Italian composer Alfredo Casella. Chief among his protégées was Maurice Ravel, who reciprocated the kindness of his *maître* by dedicating two of his early masterpieces, the scintillating piano piece *Jeux d'eux* (1901) and his String Quartet (1902–03), to Fauré.

Influential Salons and Hostesses One of the most important favors that Fauré performed for his students was to introduce them into the salons of influential society hostesses. Such women were usually part of the nobility, and they were often themselves very fine amateur musicians. They wielded enormous power over the artistic life of France in general and Paris in particular. These princesses, duchesses, and countesses acted as patrons of musical organizations; they encouraged the government to extend musical education to the working class; they supported the avant-garde by commissioning new scores; and they used their social status to induce conductors and opera directors to produce new music.

One of the grandest and most discerning of these society hostesses was the Princesse Edmond de Polignac. She had been born Winnaretta Singer, one of the many children of the sewing machine pioneer. Her father's success as an inventor and industrialist assured that she inherited a huge fortune; as her mother was French, it is unsurprising that she married into the aristocracy. Madame la Princesse played the piano and organ with skill and dedication—the music room of her lavish *hôtel particulier* in Paris contained a pipe organ built by the great maker Aristide Cavaillé-Coll. The Princess de Polignac was one of Fauré's most loyal patrons, although she went on to commission music by Stravinsky, Satie, Falla, and Poulenc as well.

As a gesture to this munificent benefactor of music, Ravel dedicated his *Pavane pour une infante défunte* (Pavane for a Dead Princess) to Polignac. She was charmed by the piece and remained grateful to its composer. Ravel originally composed it for solo piano. Spanish pianist Ricardo Viñes premiered this version at a concert sponsored by the Société Nationale de Musique held in the Salle Pleyel in Paris on April 5, 1902.

A Closer Look Ravel clearly modeled his *Pavane for a Dead Princess* on his teacher Fauré's Pavane in F-sharp minor for orchestra and chorus, Op. 50 (1888). As their titles suggest, both scores descend from the pavane, a dignified processional court dance of the 16th and 17th centuries invariably danced in duple meter. But the similarities between Fauré's work and that of Ravel are even more pronounced than their common origin in a particular dance. Both scores are cast as concise rondo forms, and both conjure up the *ancien régime* through the use of pizzicato figuration in the strings that is used to suggest the plucking of a lute or guitar. French composers of the *fin de siècle* delighted in recalling the past: The Passepied of Debussy's *Suite bergamasque* for piano (1890) is another case in point, an elegant recreation of an old dance form that evinces the marked influence of Fauré's Pavane.

While Ravel flippantly remarked that he had chosen his title because of its pleasing assonance, *Pavane for a Dead Princess* has an unmistakable melancholy air. It deftly evokes the dignified court of Philip IV of Spain. (Spain was always close to Ravel's heart: His mother was of Basque origin and preferred to speak Spanish rather than French.) Unlike Fauré's sensuous and playful minor-mode Pavane that is situated in the world of the painter Jean-Antoine Watteau's *fête galante* style, Ravel's stately G-major score is suitable for the princely inhabitants of the Escorial as painted by Diego Velázquez. Encouraged by its success as a piano piece, Ravel orchestrated the *Pavane* in 1910. The British conductor Henry J. Wood conducted the first performance of the orchestral version on February 27, 1910, at a Gentleman's Concert in Manchester, England.

Ravel deplored performances of his *Pavane* that were too slow or filled with exaggerated pathos. Although piano rolls can be unreliable, the steady tempo of the Duo-Art piano roll that Ravel made of the *Pavane* in 1922 may well indicate something of the composer's preference in this regard. Ravel once rebuked a young amateur pianist who had played the piece too slowly by murmuring, "Listen, dear boy, remember another time that I wrote a Pavane for a dead princess. … And not a dead Pavane for a princess."

—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.*

Ravel composed the Pavane for a Dead Princess *in 1899 and orchestrated it in 1910.*

Fritz Reiner was on the podium for the first Philadelphia Orchestra performances of the work, in December 1927. Most recently on subscription the piece was heard in May 2016, with Stéphane Denève conducting.

The Orchestra has recorded the Pavane *three times, all with Eugene Ormandy: in 1954 and 1963 for CBS, and in 1971 for RCA.*

The score calls for two flutes, oboe, two clarinets, two bassoons, two horns, harp, and muted strings.

Performance time is approximately six minutes.

The Music

Piano Concerto No. 17

Wolfgang Amadè Mozart
Born in Salzburg, January 27, 1756
Died in Vienna, December 5, 1791

Mozart may not have invented the piano concerto, but he was the composer who really made the genre matter. It took him awhile. His earliest piano concertos were arrangements of piano sonatas by J.C. Bach and lesser lights; most likely they were assignments given to the pre-teen composer by his father. The Concerto in D major, K. 175, was Mozart's first independent piano concerto, which he wrote at age 17. Three more followed early in 1776, before the magnificent "Jenamy" Concerto in E-flat (K. 271) in January 1777, the month of his 21st birthday.

The Mature Concertos The Concerto we hear today was the fourth of an astounding series of 12 Mozart composed in Vienna between 1784 and 1786, at the summit of his public career. Recently married to singer Constanze Weber, finally freed—for the most part—from the domination of his father in Salzburg, and soon to be a father himself, Mozart was enjoying new kinds of professional success as a mature musician, one whose gifts clearly went much deeper than his earlier miraculous exploits as a child prodigy.

Piano concertos best allowed Mozart to display the scope of his gifts to the Viennese public. He often performed as the keyboard soloist when the works were premiered, which gave him the chance to shine in the dual roles of composer and pianist. The concertos became his star vehicles as he sought fame during the 1780s and as he presented them at concerts for which he took personal financial responsibility, in the hopes of supporting himself and his growing family.

Mozart occasionally composed piano concertos for use by others, as is the case with his relatively modest Concerto in E-flat (K. 449), written in February 1784 for Barbara (Babette) von Ployer, and the marvelous G-major Concerto (K. 453) we hear today, which dates from a few months later and which was also composed for her. Barbara studied piano with Mozart and he clearly thought highly of her gifts, as later did Haydn, who dedicated a set of variations to her after Mozart's death.

The G-major Concerto was performed at a concert Barbara's father, Gottfried Ignaz von Ployer, gave in his home on June 13, 1784. Mozart wrote about the upcoming event in a letter to his father: "Tomorrow Herr Ployer is giving a concert in the country at Döbling, where Fräulein Babette is playing her new concerto in G, and I am performing the quintet; we are then playing together the grand sonata [in D major, K. 448] for two

pianos. I am bringing Paisiello in my carriage, as I want him to hear both my pupil and my compositions." Giovanni Paisiello was a celebrated opera composer at the time, dimly remembered today for his version of *The Barber of Seville,* to which Mozart's *The Marriage of Figaro* is a sequel.

The middle 1780s, when Mozart was in his late 20s, were also the years of his three great Italian operas, those written to texts by Lorenzo Da Ponte: *Figaro, Don Giovanni,* and *Così fan tutte.* The spirit of these phenomenal works, filled with intrigue, drama, playfulness, and character, often found instrumental expression in the piano concertos of the period. Today this is particularly evident in the final movement—especially the coda—that is imbued with the spirit of comic opera and is one of the wittiest pieces of music Mozart ever wrote.

A Closer Look The first movement **Allegro** opens with an orchestral presentation of two themes, the first of which, as so often in Mozart's concertos, has a march-like character, although in this instance gentle rather than militaristic. Soon after the piano solo, a prominent third theme is added. The spirit of this movement is at turns playful, tender, lyrical, song-like, and simply beautiful—the master in top form. When Mozart performed his own concertos, he would improvise cadenzas—the flashy solo sections that occur near the end of some movements—and therefore had no need to write them down. But because Mozart wrote this piece for someone else, he felt called upon to provide cadenzas.

The lengthy second movement (**Andante**) begins with a delicate string passage before a solo oboe and other woodwinds enter. Mozart provides a leisurely introduction, just as he did to various solemn arias in his operas, before the soloist enters.

"That was lovely!" So Mozart wrote in his expense book on May 27, 1784, after notating the theme that his pet starling sang—the theme, just a bit off, that forms the basis of the delightful final variation movement (**Allegretto**) of the G-major Piano Concerto. The orchestra first presents the theme, one that bears some resemblance to the music Mozart would write some years later for the bird catcher Papageno in *The Magic Flute.* The theme is crisply stated by the orchestra in repeated and evenly balanced sections. Five variations follow, the first prominently featuring the piano against the unobtrusive orchestra, while the second gives the theme to the ensemble with the soloist providing filigree above. An extended **Presto** finale brings the Concerto to its excited, exciting, and brilliantly playful conclusion.

—Christopher H. Gibbs

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

Mozart composed the Piano Concerto No. 17 in 1784.

The first complete performances of Mozart's Piano Concerto No. 17 weren't until January/February 1970, with Sviatoslav Richter as soloist and Eugene Ormandy conducting. The work has been performed only four times since then on subscription concerts: in February 1984 with Radu Lupu and Riccardo Muti, in February 1990 with Emanuel Ax and Klaus Tennstedt/William Smith, in March/April 2011 with Marc-André Hamelin and Jun Märkl, and in September 2014 with Lang Lang and Yannick Nézet-Séguin.

The above 1970 performance can be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998).

The Concerto is scored for an orchestra of solo piano, flute, two oboes, two bassoons, two horns, and strings.

The work runs approximately 32 minutes in performance.

The Music

Symphony No. 4

Witold Lutosławski
Born in Warsaw, January 25, 1913
Died there, February 9, 1994

Until his successful Concerto for Orchestra in 1954, Witold Lutosławski faced a series of tragedies and impediments. In 1918 his father was executed by a Bolshevist firing squad and his family's fortunes turned precarious. While serving in the Polish army in 1939, Lutosławski was captured by the Nazis. He managed to escape and return to Warsaw, hiding in a garret and venturing out at night to play the piano in underground cafés. (His less fortunate brother Henryk died in a Soviet gulag.) After the war, his First Symphony (1948) was censured by Stalinist apparatchiks as "formalist." Lutosławski was unwilling to compromise his aesthetic or political convictions, so he supported himself by writing music for children's chorus as well as popular songs under the pseudonym "Derwid."

Death as Opportunity In his free time, Lutosławski continued to explore modern music, especially the works of Debussy, Ravel, Stravinsky, and Bartók. (He was a brilliant pianist with unerring musical recall.) After Stalin's death in 1953, the intellectual and artistic climate in Poland began to thaw, which allowed him to write the music he truly wished to compose. In this endeavor, he solicited the help of his wife, Danuta Bogusławska (née Dygat). She had been trained to draw precise architectural designs, and she used these skills to assist her husband in notating his increasingly complex scores in original and insightful ways.

In 1960 Lutosławski heard a radio broadcast of John Cage's Concert for Piano and Orchestra (1958). Although he switched off the radio after a few minutes, this encounter with Cage's work sparked the Polish composer's interest in developing "controlled aleatorism," a term derived from the Latin word *aleator*—a "gamester." Controlled aleatorism allows for a limited form of rhythmic indeterminacy that facilitates the creation of nonsynchronous polyphonic textural layers without resorting to Cage's use of pure chance. This technique can be most clearly heard in his avant-garde scores of the early 1960s, such as *Jeux vénitiens* (1961) and the String Quartet (1964), but it can also be found in his more tonal and traditional late works such as the Piano Concerto (1988) and Fourth Symphony (1992).

Lutosławski was an introverted but charming man of deep culture, and he often reflected on his life as a composer. As he once wrote, "I have a strong desire to communicate something through my music to the people. ... I would like to find people who in the depths

of their souls feel the same way as I do." Later he concluded by observing, "I regard creative activity as a kind of soul-fishing, and the 'catch' is the best medicine for loneliness, that most human of sufferings."

A Closer Look Lutosławski composed his Fourth Symphony, which proved to be his final major work, between 1988 and 1992. This approximately 22-minute score is cast in a two-movement formal plan that he had first used for his Second Symphony (1957). This structure consists of an episodic first movement followed by a longer, developmental, and continuous second movement. In the Second Symphony, these movements are called *Hésitant* and *Direct* respectively, but they are not given titles in the Fourth. In his last symphony, however, Lutosławski renews the formal design of his previous two symphonies rather than merely repeating the same procedures. The first section of the Fourth Symphony juxtaposes continuous, notated music—pulsating low strings and harp preceding a long clarinet melody—with disjunct fragmentary passages of controlled aleatorism. These aleatoric passages are derived from motifs found in the opening clarinet theme. The trumpet fanfare (occurring at approximately 90 seconds) in the first part assumes a pivotal importance over the course of the entire score, eventually heralding the second movement's climax.

The first movement feels inclusive even though it ends with three titanic detached chords. After a brief pause, the following second movement is a kaleidoscopic development of motifs that had been introduced previously. A scintillating passage scored in the upper reaches of the orchestra broadens into an eloquent hymnic melody when it is taken up by the full ensemble. This music darkens toward a shattering, tragic, and sustained climax that gradually dissolves. Another short silence precedes an abrupt pizzicato figure in the cello section, leading to a precipitous coda. Like all of Lutosławski's large scores, the Fourth Symphony features striking and colorful orchestration. Just after he completed this symphony, he remarked, "I find that people who never studied Berlioz, Rimsky-Korsakov, Strauss, Debussy, Stravinsky, and Ravel don't know much about the orchestra," adding puckishly, "Don't you think so?"

—Byron Adams

Lutosławski composed his Fourth Symphony between 1988 and 1992.

These are the first Philadelphia Orchestra performances of the work.

The Symphony is scored for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongos, glockenspiel, marimba, side drum, suspended cymbals, tam-tam, tambourine, tenor drum, tom-toms, tubular bells, vibraphone, xylophone), two harps, piano, celesta, and strings.

Performance time is approximately 22 minutes.

The Music

La Valse

Maurice Ravel

What could be more harmless than a nice waltz? Well, it depends on the circumstances. Maurice Ravel composed *La Valse* in the wake of the First World War, after a period of military service, poor health, compositional inactivity, and the death of his beloved mother. Ideas for the work dated back to 1906, when he initially planned to call it *Wien* (Vienna), an homage to the music of the "Waltz King," Johann Strauss II.

Ravel abandoned that project, although he used some of the ideas a few years later in *Valses nobles et sentimentales* (1911), originally written for piano and then orchestrated for a ballet production. The work was an early attempt by Ravel to imitate a past musical style, in this instance inspired by Schubert. There followed another set of piano pieces (some of which Ravel later orchestrated) that looked to an even more distant past, to the French Baroque period. Ravel composed *Le Tombeau de Couperin* during World War I and dedicated each of the movements to a friend or colleague who had died in battle.

"The Apotheosis of the Viennese Waltz" In 1919 Ravel returned to his earlier Vienna project when the great impresario Sergei Diaghilev, for whom he had composed *Daphnis and Chloe* (1912), expressed interest in a new piece for his legendary Ballets Russes. Ravel played through *La Valse* for him in a keyboard version. Igor Stravinsky and Francis Poulenc were present and, according to the latter, Diaghilev responded "Ravel, it is a masterpiece … but it's not a ballet. It's a portrait of a ballet … a painting of a ballet." The composer was deeply offended and the incident caused a permanent breach.

As with some of his earlier orchestral works, Ravel composed versions of *La Valse* for solo piano as well as for two pianos. (He also orchestrated piano music of Debussy, Satie, Chopin, Schumann, and, most famously, Musorgsky's *Pictures from an Exhibition.*) In October 1920, together with the Italian composer Alfredo Casella, Ravel presented the premiere of the work in the two-piano version in Vienna at a special concert given by Arnold Schoenberg's Society for Private Musical Performances. The first orchestral performance took place in Paris seven weeks later. As a work originally planned as a ballet, and that carries the subtitle "choreographic poem," Ravel was eager to have it staged, especially after Diaghilev's rejection. The first choreographed version was presented in Antwerp with the Royal Flemish Ballet in 1926 and two years later Ida Rubinstein danced it in Paris. Noted choreographers, including George Balanchine and Frederick Ashton, have used the music as well.

A Closer Look In an autobiographical sketch Ravel stated what he had in mind when he wrote *La Valse:* "Eddying clouds allow glimpses of waltzing couples. The clouds gradually disperse, revealing a vast hall filled with a whirling throng. The scene grows progressively brighter. The light of chandeliers blazes out: an imperial court around 1855." Elsewhere he remarked that he "conceived this work as a sort of apotheosis of the Viennese waltz, mingled with, in my mind, the impression of a fantastic, fatal whirling."

Others have heard the piece more as apocalypse than apotheosis. The distinguished historian Carl Schorske opened his Pulitzer Prize–winning book *Fin-de-siècle Vienna: Politics and Culture* (1980) stating that *La Valse* is a celebration of "the destruction of the world of the waltz," which would be understandable after the war, as would Ravel's decision to change the title. Ravel, however, resisted those who saw in it the destructive and sinister, saying in an interview that the work

> doesn't have anything to do with the present situation in Vienna, and it also doesn't have any symbolic meaning in that regard. In the course of *La Valse,* I did not envision a dance of death or a struggle between life and death. (The year of the choreographic argument, 1855, repudiates such an assumption.) I changed the original title "Wien" to *La Valse,* which is more in keeping with the aesthetic nature of the composition. It is a dancing, whirling, almost hallucinatory ecstasy, an increasingly passionate and exhausting whirlwind of dancers, who are overcome and exhilarated by nothing but "the waltz."

The mysterious opening (in the tempo of a "Viennese waltz") unfolds as if one is entering a party already in progress, with fragments of melodies gradually coalescing. The piece unfolds, as many of Strauss's did, as a series of waltzes, but with an unusually wide range of moods, including the charming, sinister, and ecstatic.

—Christopher H. Gibbs

La Valse *was composed from 1919 to 1920.*

Leopold Stokowski conducted the first Philadelphia Orchestra performances of La Valse, *in October 1922. Most recently on subscription, it was led by Yannick Nézet-Séguin in October 2022.*

The Orchestra has recorded La Valse *three times, all with Eugene Ormandy: in 1953 and 1963 for CBS, and in 1971 for RCA.*

A 2006 performance with Charles Dutoit is currently also available as a digital download.

The work is scored for three flutes (III doubling piccolo), three oboes (III doubling English horn), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, crotales, cymbals, glockenspiel, snare drum, tam-tam, tambourine, triangle), two harps, and strings.

Performance time is approximately 15 minutes.

Musical Terms

GENERAL TERMS

Aleatory: A term applied to music whose composition and/or performance is, to a greater or lesser extent, undetermined by the composer

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

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

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Mode: Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

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

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Passepied: A lively French court dance in triple meter and resembling the minuet, popular in the 17th and 18th centuries

Pavane: A court dance of the early 16th century, probably of Spanish origin

Pizzicato: Plucked

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

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

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

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

Ternary: A musical form in three sections, ABA, in which the middle section is different than the outer sections

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Presto: Very fast

Audience Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at philorch.org/contactaudienceservices.

Subscriber Services:
215.893.1955, Mon.–Fri., 9 AM–5 PM

Audience Services:
215.893.1999
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 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.