

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, January 22, at 7:30

Friday, January 23, at 2:00

Saturday, January 24, at 8:00

Elim Chan Conductor

Wu Man Pipa

Debussy *Prelude to the Afternoon of a Faun*

Du Ears of the Book, Concerto for Pipa and Orchestra

Polaroid 1: A Mist—

Polaroid 2: Teardrops—

Polaroid 3: Sudden Wave—

Polaroid 4: A Wild Beast—

Polaroid 5: Crisp Air—

Polaroid 6: Fear of Cloud—

Polaroid 7: A Return—

Polaroid 8: Marigold—

Polaroid 9: An Infinite Well—

Polaroid 10: I Have Heard

*First Philadelphia Orchestra performances—co-commissioned by Yannick Nézet-Séguin and
The Philadelphia Orchestra*

Intermission

Musorgsky/orch. Ravel *Pictures from an Exhibition*

Promenade—

I. Gnomus

Promenade—

II. The Old Castle

Promenade—

III. Tuileries

IV. Bydlo

Promenade—

V. Ballet of the Chicks in their Shells

VI. “Samuel” Goldenberg and “Schmuyle”

VII. Limoges: The Market—

VIII. Catacombs: Sepulcrum romanum—Cum mortuis in
lingua mortua

IX. The Hut on Fowl’s Legs (Baba Yaga)—

X. The Great Gate at Kyiv

This program runs approximately 1 hour, 45 minutes.

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



The Philadelphia Orchestra

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

Yannick Nézet-Séguin is now in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is esteemed by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts, throughout the community, over the airwaves, and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as

Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

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

Under Yannick's leadership, the Orchestra returned to recording with 15 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor

Simon Pauly



One of the most sought-after artists of her generation, conductor **Elim Chan** embodies the spirit of contemporary orchestral leadership with her crystalline precision and expressive zeal. She served as principal conductor of the Antwerp Symphony from 2019 to 2024 and principal guest conductor of the Royal Scottish National Orchestra from 2018 to 2023. She made her Philadelphia Orchestra debut at the Mann Center in July 2019. These current performances mark her subscription debut.

Having conducted the First Night of the Proms with the BBC Symphony in 2024, Ms. Chan returned to the series in 2025 to lead the renowned Last Night of the Proms. In summer 2025 she also returned to the Boston Symphony, the Los Angeles Philharmonic, and the Cleveland Orchestra; toured with the Concertgebouw Orchestra Young; and made her debut at the Musikfest Berlin with the Staatskapelle Berlin. In addition to these current performances, highlights of her 2025–26 season include return engagements with the Royal Concertgebouw Orchestra, the New York Philharmonic, the Los Angeles Philharmonic, the Cleveland Orchestra, the London Symphony, the Toronto Symphony, the Vienna Radio Symphony, the Staatskapelle Dresden, the Luxembourg Philharmonic, and the Orchestre de Paris, to name a few. She also debuts with the Munich Philharmonic, the Zurich Opera Orchestra, the Bamberg Symphony, and the Montreal Symphony. Previous debuts include the San Francisco Symphony, the Chicago Symphony, the Pittsburgh Symphony, London's Philharmonia, the Hong Kong Philharmonic, the Vienna Symphony, and the Deutsches Symphonie-Orchester Berlin.

Born in Hong Kong, Ms. Chan studied at Smith College in Massachusetts and at the University of Michigan. In 2014 she became the first female winner of the Donatella Flick Conducting Competition and went on to spend her 2015–16 season as assistant conductor at the London Symphony, where she worked closely with Valery Gergiev. In the following season, she joined the Dudamel Fellowship program of the Los Angeles Philharmonic. She also owes much to the support and encouragement of Bernard Haitink, whose master classes she attended in Lucerne in 2015.

Soloist

Gan Yuan



Wu Man belongs to a rare group of musicians who have redefined the role of their instruments, in her case, the pipa, a pear-shaped, four-stringed Chinese lute with a rich history spanning centuries. She is celebrated as one of the most prominent instrumentalists of traditional Chinese music, as well as a composer and educator. She has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create awareness of China's ancient musical traditions. Her efforts were recognized when

she was named *Musical America's* 2013 "Instrumentalist of the Year," marking the first time this prestigious award has been bestowed on a player of a non-Western instrument. Her work spans solo performance, chamber music, and orchestral collaborations, with a reach that includes opera, film, theater, dance, and visual art. She made her Philadelphia Orchestra debut in 2024.

Ms. Wu has collaborated with artists like Yo-Yo Ma, Philip Glass, and the Kronos Quartet, creating and premiering works across musical traditions. With Kronos she has premiered landmark works such as Tan Dun's *Ghost Opera* and composed *Four Chinese Paintings* as part of its "50 for the Future" initiative. Her discography includes nearly 50 albums spanning traditional Chinese music, cross-cultural projects, and contemporary works. In the 2025–26 season, she joins acclaimed soloists and ensembles for pipa performances and premieres around the world. She serves as artist in residence with the Shanghai Symphony, performing three concertos written for her across the season: Zhao Jiping's *Pipa Concerto No. 2* with music director Long Yu, Lou Harrison's *Concerto for Pipa and String Orchestra*, and the Chinese premiere of Du Yun's *Ears of the Book*. All three concertos will also be heard in North America—Harrison's with the Knights at the Metropolitan Museum of Art; Zhao's with the Hawaii Symphony conducted by Dane Lam and the Toronto Symphony with Carolyn Kuan; and Du Yun's in these performances with The Philadelphia Orchestra. She also tours with the Silkroad Ensemble. A founding member of the Silkroad Ensemble, she has toured globally, appeared in the Emmy-winning documentary *The Music of Strangers*, and is featured on the group's GRAMMY Award-winning album *Sing Me Home*.

A recipient of the 2023 National Endowment for the Arts National Heritage Fellowship and Asia Society's Asia Arts Game Changer Award, Ms. Wu has also received an honorary doctorate from the New England Conservatory and the inaugural Steven Schick Prize for Acts of Musical Imagination and Excellence given by the La Jolly Symphony and Chorus. Born in Hangzhou, China, she was a child prodigy and the first recipient of a master's degree in pipa at Beijing's Central Conservatory of Music. Now based in California, she continues to elevate the pipa on world stages—dedicated to ensuring its relevance and resonance in the global musical conversation. For more information, please visit wumanpipa.org.

Framing the Program

Parallel Events

1874

Musorgsky

Pictures from an Exhibition

Music

Verdi

Requiem

Literature

Hugo

Ninety-Three

Art

Renoir

La Loge

History

First US zoo

opens in

Philadelphia

1894

Debussy

Prelude to the Afternoon of a Faun

Music

Dvořák

Cello Concerto

Literature

Kipling

The Jungle Book

Art

Munch

Vampire

History

Bureau of

Immigration

created

Debussy did not like the label “Impressionism,” which was first applied to French paintings in the 1870s. Yet the designation stuck and captures something about what many artists and composers were doing around the turn of the 20th century. Debussy based his tone poem *Prelude to the Afternoon of a Faun* on a Symbolist poem by Stéphane Mallarmé. In it he evokes a mythic faun (satyr in ancient Greek mythology), a woodland spirit, part man and goat, who plays his panpipes, chases nymphs, and sweetly dreams amidst a warm afternoon.

The Philadelphia Orchestra co-commissioned the Pulitzer Prize-winning composer Du Yun to write a concerto. *Ears of the Book* is essentially a virtuoso display for pipa, a 2,000-year-old lute-like instrument. The title of the piece derives from the notion of the concerto as a story-telling narrative: “When I read a book, I feel like the book has heart and the book has ears,” the composer says.

In 1874 the Russian composer Modest Musorgsky wrote a piano suite called *Pictures from an Exhibition* to honor the memory of the artist Viktor Hartmann, a friend who had died the year before at age 39. After attending a large retrospective exhibition, the composer chose select images to set to music and linked them with a noble promenade theme representing the viewer moving from one picture to the next. The suite has inspired many arrangements, most famously the brilliant and colorful orchestration by Maurice Ravel from 1922.

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

Prelude to the Afternoon of a Faun

Claude Debussy

Born in Saint-Germain-en-Laye, France, August 22, 1862

Died in Paris, March 25, 1918



Artists, writers, and composers are rarely pleased with, let alone embrace, the handy labels applied to their creations and times. Such terms tend to be ones of convenience, often applied retrospectively, and initially as an insult. “Baroque” first denoted a misshapen pearl and was not meant as a compliment in descriptions of art. Nor was “atonal,” which Arnold Schoenberg rejected in favor of “pantonal.” The familiar fin-de-siècle French label “Impressionism” was associated with a painting by Claude Monet called *Impression: Sunrise*, first exhibited in 1872. It was later used to describe the music of Claude Debussy, who called it “a convenient term of abuse.”

Yet history, as the German philosopher Hegel declared, has its cunning. Baroque captures well decorative excesses that are at odds with the preceding Renaissance and later Classical styles. After centuries of music centered around a tonal center, “atonal” seems a fair enough shorthand for the innovations of Schoenberg & Co. Few pieces so exemplify the mood of “Impressionism” as well as Debussy’s *Prélude à l’après-midi d’un faune* (Prelude to the Afternoon of a Faun).

Yet history, as the German philosopher Hegel declared, has its cunning. Baroque captures well decorative excesses that are at odds with the preceding Renaissance and later Classical styles. After centuries of music centered around a tonal center, “atonal” seems a fair enough shorthand for the innovations of Schoenberg & Co. Few pieces so exemplify the mood of “Impressionism” as well as Debussy’s *Prélude à l’après-midi d’un faune* (Prelude to the Afternoon of a Faun).

From Poem to Music Debussy’s masterpiece, long considered a key work heralding musical Modernism, drew from innovations in contemporary literature. It is a “Prelude” to a famous Symbolist poem by Stéphane Mallarmé (1842–98). Debussy became friends with the poet, 20 years his senior, and regularly attended the legendary Tuesday evening salons he hosted at which many prominent artistic figures gathered.

Debussy had already set other poems by Mallarmé and the Symbolists when he turned to *The Afternoon of a Faun* around 1892. The 10-minute *Prelude* was apparently originally intended as part of a larger work that might be staged together with the poem, including interludes and ending with a final “paraphrase.” Although this was not realized, the *Prelude* was later used as the basis for famous ballets, including by Vaslav Nijinsky and Jerome Robbins. After the piece’s premiere in 1894 Mallarmé wrote to the composer: “I have just come from the concert, deeply moved: what a marvel! Your illustration of *The Afternoon of a Faun*—not in the slightest discord with my text, except that it goes further, truly, in nostalgia and light, so delicate, disquieting, and rich. I grasp your hands with great admiration.”

Debussy provided his own explanation of the dreamy plot of his piece about a mythical faun—an ancient woodland creature from Roman mythology (satyr in Greek), part man and part goat, with horns, pointed ears, hooves, and a short tail—who plays his pipes during a lovely afternoon but, failing to lure frolicking nymphs, falls asleep to sweet dreams of them: “The music of this *Prelude* is a very free illustration of Mallarmé’s beautiful poem. By no means does it claim to be a synthesis of the poem. It consists rather of a series of backdrops through which pass the desires and dreams of the faun in the warmth of the afternoon. Then, tired of pursuing the fearful flight of the nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.”

A Closer Look While Mallarmé’s poem is 110 lines and Debussy’s score 110 measures, it is not cast as a realistic depiction and the narrative does not line up—rather it creates a vivid impression of the poem. Most realistic is the prominence given to the flute, which opens the work and recurs throughout. The *Prelude* unfolds in a large-scale ABA arc. The solo flute begins the piece by playing a chromatic melody down a tritone—the dissonant interval called the “Devil in Music” during the Middle Ages—and then up again. Oboes, clarinets, horns, and harp enter and then there is complete silence. The opening flute melody returns, played several times in varied ways, even more improvisational. Over the course of the piece the opening melody is heard nine times, usually stated by the flute.

The contrasting middle section uses a fuller orchestration for a broad Romantic melody, which is pentatonic (five notes, and often associated with Asian music that fascinated Debussy around this time). The dynamic level for much of the piece is soft, but here it briefly builds to a fortissimo climax. When the opening flute melody returns for the fifth time it has a new rhythm and longer note values, slowing the piece to a somewhat more leisurely pace. Debussy evokes marvelous colors throughout using a rather small orchestra, omitting brass except for four horns, and percussion except for magical moments with antique cymbals.

—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.

The Prelude to the Afternoon of a Faun was composed from 1892 to 1894.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the Prelude, in January 1907. Most recently on subscription concerts, it appeared in March 2024, with Paavo Järvi.

The Orchestra has recorded the piece six times: in 1924, 1927, and 1940 with Leopold Stokowski for RCA; in 1947 and 1959 with Eugene Ormandy for CBS; and in 1971 with Ormandy for RCA. The work can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998), in a performance led by Bruno Walter from March 1947.

The score calls for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, crotales, two harps, and strings.

The Prelude runs approximately 10 minutes in performance.

The Music

Ears of the Book

Du Yun

Born in Shanghai, June 18, 1977

Now living in New York City

Xiao Nan for Elle China



Du Yun's career has included such a wide range of activities and influences that to speak of East meeting West would be to oversimplify drastically. She is an international composer whose work juxtaposes elements of European, Asian, Middle Eastern, and American culture with jazz, rock, theater, electronics, installations, and performance art. Her works draw sharp attention to social and political issues: The opera *Angel's Bone*, which won her the Pulitzer Prize for Music in 2017 (the first awarded to an Asian woman), is a

harrowing allegory on the subject of human trafficking. Her site-specific opera *Sweet Land*, a collaboration with Native-American composer Raven Chacon, deals with the long-term impact of colonialism.

“A Creator of Music that Challenges and Transcends” Born and raised in Shanghai, Du Yun showed early musical promise and began studies in piano and composition at the Shanghai Conservatory. Moving to the United States in 1997, she earned a Bachelor of Music degree from Oberlin Conservatory of Music and her master's and Ph.D. from Harvard University. Among her teachers were Bernard Rands, Mario Davidovsky, and Joshua Fineberg. She is currently a professor at the Peabody Institute of the Johns Hopkins University and distinguished visiting professor at the Shanghai Conservatory. She was a founding member of the International Contemporary Ensemble and was artistic director of the New York-based MATA Festival; she also founded the FutureTradition Initiative in China, which champions cross-regional collaborations among musicians. She won a Guggenheim Fellowship and was nominated for a Best Classical Composition GRAMMY Award for *Air Glow*.

Du Yun has written orchestral, vocal, and chamber works that have been performed at venues such as Carnegie Hall, the Kennedy Center, Lincoln Center, and London's Southbank Centre and by prestigious artists and ensembles including the orchestras of New York, Los Angeles, Seattle, Baltimore, and Shanghai, among others. Her works have been included in festivals in Shanghai, Guangzhou, Lahore, and Córdoba; the Beijing Music Festival named her “Artist of the Year” in 2019.

Du Yun also appears as performance artist in museums and other non-standard venues: *The New York Times* described her onstage presence as that of “an indie pop diva with an

avant-garde edge.” She formed a combination rock band/chamber ensemble called Ok Miss. Recently she received the Centennial Medal from Harvard University’s Graduate School of Arts and Sciences, in which she was declared “a creator of music that challenges and transcends—genres, expectations, preconceptions, limits of any kind.”

Du Yun has included pipa in vocal and chamber works, including collaborations with Wu Man, but the current work represents her first concerto for the instrument. “I’m a great admirer of Wu Man,” the composer says. “She is such a brilliant, amazing virtuoso on the pipa ... and she has been a beautiful, dazzling ambassador for the instrument and for its culture.” Wu Man has pushed boundaries, she adds, “which is good for me, because I’m also looking at how to push the traditional forms a bit further along.”

The Pipa The pipa’s origins can be traced as far back as the Han Dynasty (206 BCE–220 AD), though the instrument’s first full flowering was during the Tang Dynasty (618–907). Over the centuries it traveled far, arriving in Japan as the biwa; instruments similar to it are found in Korea and Vietnam. The modern pipa has a pear-shaped body, four strings, and some 30 frets, with a range of three-and-a-half octaves. Its strings—originally of silk but now normally of nylon-wrapped steel—are plucked with fingers or (more often) plectrums. A variety of sonorities and effects are possible including vibrato, glissando, portamento, pizzicato, and harmonics.

Modern instruction on the pipa was formalized in China during the mid-20th century: Virtuosity reigned under a new school of performers trained in Beijing and Shanghai, some of whom toured internationally and brought widespread interest in the pipa’s unique beauty and remarkable capabilities. In 1956 the Shanghai-born musician Lin Shicheng (1922–2005) became professor at the Central Conservatory of Music in Beijing, where for several decades he kept alive the grand tradition of pipa solo playing. The most illustrious of his many students is Wu Man, who since moving to the United States in 1990 has helped to elevate the pipa’s place in our musical life. Among those who have written concertos for pipa are Lou Harrison, Zhou Long, Chen Yi, Tan Dun, Minoru Miki, Anthony Paul De Ritis, Gao Hong, Zhao Jiping, Xiaogang Ye, and Zhao Lin.

A Closer Look *Ears of the Book* was co-commissioned by The Philadelphia Orchestra, the Detroit Symphony, and Carnegie Hall. It received its world premiere on February 29, 2024, at Zankel Hall at Carnegie by the Knights with Wu Man as soloist, conducted by Eric Jacobsen. The title of the piece derives from the notion of concerto as narrative: In listening to it, we are taking part in an act of storytelling. “When I read a book, I feel like the book has heart and the book has ears,” the composer says. “If a book had ears, what would it listen to?” When we encounter stories we have not heard before, she adds, we are listening to them reflexively, “because we feel like we are seeing ourselves in the story.” And in traditional storytelling “there is a narrator ... in this context, Wu Man.”

The composer has written the following note about the concerto:

The soloist is the narrator of the story. We listen to her telling us encounters that fan out like folds of skin.

Ears of the Book, footnote of a paragraph.

Shu-er is a word used in the ancient Chinese book-binding technique. In literal translation it means “the ear of the bookmark,” where titles of each section would be notated.

Rather than dividing the concerto into movements or sections, I saw “Polaroids” of scenes shot—each Polaroid a snapshot in an emotive mosaic. As in our daily life, these Polaroids appear unexpectedly on the streets, on our kitchen counters, in our key holder bowls, scattered around deep corners of our living space. We see the moments frozen in time, and our memories relive them yet again. Our lives are intertwined threads, never broken.

The work begins with whiffs of the *Nanyin*, a Fujianese opera style from southern China. It is my own footnote of a sonic state with which I resonate. These sonic moments ebb and flow quickly with the orchestra and morph into other lands before taking their own shapes. An interjection, a migration to an elsewhere.

Thank you to Wu Man for giving me inspirations on the pipa. More importantly, together we attempted to work against the grain of the pipa, finding new territories for this instrument to venture into. And so, we decided together that, for the Chinese title, the “ears of the book” could also mean an intent listening to the stories, of the frozen Polaroids that are yet to be told.

—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.

Ears of the Book was composed in 2023.

These are the first Philadelphia Orchestra performances of the work.

The score calls for solo pipa, two flutes (II doubling piccolo), two oboes, two clarinets (II doubling bass clarinet), two bassoons (II doubling contrabassoon), two horns, two trumpets, trombone, tuba, timpani, percussion (almglocken, bass drum, big metal can with foot pedal, bongos, brake drum, Chinese cymbal, cloud gongs, crotale with bow, metal plate [or resonate metal object], mixing bowls, tam-tam, tom-toms, trash stack China cymbal with holes and a metal chain placed on top, vibraphone with bow, woodblocks), harp, and strings.

The piece runs approximately 20 minutes in performance.

The Music

Pictures from an Exhibition

(orchestrated by Maurice Ravel)

Modest Musorgsky

Born in Karevo, Russia, March 21, 1839

Died in St. Petersburg, March 28, 1881



Modest Musorgsky met the noted Russian painter and architect Viktor Hartmann in 1868. The artist and composer were most likely introduced to one another by the critic and art historian Vladimir Stasov, whose influence on 19th-century Russian culture was immense. However they became acquainted, the two shared a vision of Russian cultural nationalism that permeated their work, and they became close friends. Indeed, Hartmann helped Stasov convince Musorgsky to retain the “Scene by the Fountain” in his opera *Boris Godunov*.

After Hartmann’s sudden death in August 1873, Stasov organized an exhibition of his paintings and drawings at the Imperial Academy of Arts in St. Petersburg that opened in February 1874. (Tragically, most of Hartmann’s paintings were later dispersed or destroyed, casualties of revolution and war.)

Truly Inspired by an Exhibition Musorgsky, who was devastated by Hartmann’s passing, attended this exhibition. The artist’s paintings and drawings inspired him to compose a suite for piano that he titled *Pictures from an Exhibition*. Starting on June 2, 1874, the composer worked quickly, completing the score in just 22 days. The radical harmonic innovations of the piece took Musorgsky’s musical colleagues aback. *Pictures from an Exhibition* was thus published after the composer’s death in an 1886 edition “corrected” by Musorgsky’s well-meaning friend Nikolai Rimsky-Korsakov. Musorgsky’s original intentions were finally revealed in 1931 through the publication of an accurate edition of the piece prepared by the Soviet musicologist Pavel Lamm.

In 1922 the conductor Serge Koussevitzky commissioned Maurice Ravel to create an orchestration of *Pictures*. (Unfortunately, Ravel had to work from the inaccurate Rimsky-Korsakov edition.) Koussevitzky conducted the premiere of Ravel’s orchestration on October 19, 1922, during a concert at the Paris Opera. W.W. Bessel & Co., which was the sole publisher of Musorgsky’s piano score, declined to publish Ravel’s version, so Koussevitzky printed the score through his own firm, Editions Russes de Musique, in 1929. Many others, including Leopold Stokowski and Lucien Cailliet, have orchestrated the original score, although Ravel’s is the one most often performed today.

A Closer Look While Musorgsky may well have modeled his *Pictures from an Exhibition* on Robert Schumann’s *Carnaval*, Op. 9, which is also a suite of character pieces for piano

based on a unifying narrative, the varied “Promenade” movements dispersed throughout the score were the composer’s wholly original invention. Each time the “Promenade” returns in a modified form, Musorgsky portrays his own subjective reactions to Hartmann’s art. Through this strategy, he invites the listener to share these reactions: His perceptions become indistinguishable from our own perceptions as we “see” Hartmann’s drawings aurally through the prism of the composer’s sensibility.

After the confident opening **Promenade**, which Ravel scored as an iconic trumpet solo, the listener immediately encounters a grotesquely violent creature called **Gnomus**. A subdued restatement of the Promenade is followed by **The Old Castle**, replete with a troubadour’s song that Ravel assigns to the saxophone. A brief and confident return of the Promenade heralds the **Tuileries**, a playful description of children quarreling in the Parisian gardens. The next movement, **Bydlo**, portrays a lumbering Polish oxcart with enormous wheels; this is followed by a tranquil reiteration of the Promenade. Next comes the chirping **Ballet of the Chicks in their Shells**, which was inspired by a costume drawing that Hartmann made for a ballet entitled *Trilby, or the Elf of Argyle*.

In his edition of Musorgsky’s original piano score, Lamm followed Stasov’s 1881 obituary for the composer by titling the next movement “Two Jews: Rich and Poor.” The American musicologist Richard Taruskin has noted that Musorgsky’s original title was “**Samuel Goldenberg and Schmuyle**.” (Taruskin has opined further that this music is a “distasteful portrayal” rife with its composer’s anti-Semitism.) Ravel omitted the fifth Promenade found in the piano suite, preferring instead to plunge directly into **Limoges: The Market**, an effervescent musical depiction of a group of vivacious Frenchwomen on market day. **Catacombs: Sepulcrum romanum** is a stark contrast to the extroversion of Limoges: The deeply introspective return of the Promenade that follows is subtitled “Cum mortuis in lingua mortua” (To the Dead in a Dead Language). This dark mood is broken by the brusque opening of **The Hut on Fowl’s Legs (Baba Yaga)**, a portrayal of the malevolent witch from Russian folklore. As Baba Yaga’s hurly-burly reaches a climax, the scene changes suddenly to **The Great Gate at Kyiv**, a majestic finale filled with bells and evocations of Russian chant.

—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.

Pictures from an Exhibition was composed in 1874 and orchestrated by Ravel in 1922.

The first Philadelphia Orchestra performances of Pictures were in November 1929, with Leopold Stokowski on the podium. Since then, the work has been led here by such conductors as Eugene Ormandy, Arturo Toscanini, Seiji Ozawa, Riccardo Muti, Yuri Temirkanov, Wolfgang Sawallisch, Georges Prêtre, Tugan Sokhiev, and Yannick Nézet-Séguin. The piece was taken on the Orchestra’s 1958 Tour of Europe, with performances in Kyiv, Moscow, and Leningrad (now St. Petersburg), among other cities. The most recent subscription concerts were in January 2022 with Daniele Rustioni.

Pictures, in the Ravel orchestration, has been recorded by the Orchestra five times: with Stokowski in 1932 for Bell Telephone Laboratories (excerpts only); with Ormandy in 1953 and 1966 for CBS and in 1973 for RCA; and with Muti in 1978 for EMI. The Philadelphians have also recorded the work in Lucien Cailliet’s

orchestration, with Stokowski in 1937 for RCA, and in Stokowski's own orchestration, with that conductor in 1939 for RCA.

The work, in Ravel's orchestration, is scored for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), two clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, cymbals, glockenspiel, ratchet, snare drum, tam-tam, triangle, whip, and xylophone), two harps, celesta, and strings.

Pictures from an Exhibition runs approximately 35 minutes in performance.

Musical Terms

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

Chord: The simultaneous sounding of three or more tones

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

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

Dissonance: A combination of two or more tones requiring resolution

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) that 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

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Pizzicato: Plucked

Portamento: A glide from one note to another

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

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

Timbre: Tone color or tone quality

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

Tonic: The keynote of a scale

Tritone: An interval made up of three consecutive whole tones (or whole steps)

Vibrato: Literally "to vibrate." A musical effect where a note changes pitch subtly and quickly.

DYNAMIC MARKS

Fortissimo (ff): Very loud

*The Philadelphia Orchestra with the
Volunteer Committees invite you to a special event!*

2026

**PHILADELPHIA
ORCHESTRA** 
GOLF CLASSIC

April 27, 2026

Union League Golf Club at Torresdale



Presented by the Volunteer Committees for The Philadelphia Orchestra

**We believe golf and
beautiful music are companions!**

Join us for the 2026 Philadelphia Orchestra Golf Classic.
We will have a great day of golf presented by the
Volunteers for The Philadelphia Orchestra.

**We will play on exclusive Union League of Philadelphia
Torresdale Course on April 27, 2026.**

**Proceeds benefit the Orchestra's Youth
Education Programs in Classical Music.**

The day will feature golf with cart, lunch, and a deluxe
Awards Dinner. On course contests will include
Hole-in-One, Long Drive, Closest to the Pin and Trackman
Swing Analysis for each player. Team prizes will be
awarded. **Featuring exciting Hole in One Contests
include Trip to the Masters, Eagles Away Game VIP Trip,
Golf at Pebble Beach and 2027 Ryder Cup in Ireland.**

Great sponsorship packages available
with special recognition before and
during the event available.



Learn more and register on **PhilOrchGolf.com**

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 ensembleartshilly.org/contact-us.

Purchase tickets online at www.philorch.org.

Subscriber Services:

215.893.1955, Mon.–Fri., 9 AM–5 PM

Please visit ensembleartshilly.org/tickets-and-events/ticket-information for information on Audience Services and Box Office hours and locations.

On concert dates (two hours before concert time and through intermission), the Box Office will be located at:

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.

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 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.