

**2025–2026 | 126th Season**  
**Marian Anderson Hall**

# The Philadelphia Orchestra

Thursday, February 5, at 7:30

Friday, February 6, at 2:00

Saturday, February 7, at 8:00

**Rafael Payare** Conductor

**David Kim** Violin

**Marina Heredia** Flamenco Singer

**Ballard** *Devil's Promenade*

*First Philadelphia Orchestra performances*

**Tchaikovsky** Violin Concerto in D major, Op. 35

I. Allegro moderato—Moderato assai

II. Canzonetta: Andante—

III. Allegro vivacissimo

**Intermission**

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](http://www.wrti.org) to listen live or for more details.

**Falla/reconstr. Gallego** *El amor brujo* (first version, 1915) /●

Scene I

1. Introduction and Scene
2. Song of a Broken Heart
3. The Spell
4. Dance of Day's End (Ritual Fire Dance)
5. Scene (Common Love)
6. The Story of the Fisherman
7. Interval (Pantomime)

Scene II

8. Introduction (The Will-o'-the-Wisp)
9. Scene (The Terror)
10. Dance of the Will-o'-the-Wisp (Dance of Terror)
11. Interlude (Hallucinations)
12. Song of the Will-o'-the-Wisp
13. Spell to Reconquer Lost Love
14. Scene (Ordinary Love)
15. Dance and Song of the False Witch (Dance and Song of the Game of Love)
16. Finale (The Bells of Morning)

This program runs approximately 1 hour, 50 minutes.

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 February 7 concert is sponsored by **Susan and Vijay Aggarwal**.

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

Louis Ballard's *Devil's Promenade* is a highlight of the Marian Anderson Artistic Initiative. 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.



## 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](http://www.philorch.org).

# Conductor

Gerard Collett



**Rafael Payare's** innate musicianship, technical brilliance, and charismatic energy on the podium have established him as one of the most sought-after conductors of his generation. The 2025–26 season marks his fourth as music director of the Montreal Symphony and his sixth as music director of the San Diego Symphony. From 2014 to 2019 he was principal conductor and music director of the Ulster Orchestra, where he now holds the title of conductor laureate in recognition of his artistic contributions to the ensemble and to the

City of Belfast. During his five-year tenure he also made two appearances at the BBC Proms, in 2016 and 2019. He works with the world's leading orchestras including the Vienna Philharmonic, the Chicago Symphony, the Munich Philharmonic, the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Staatskapelle Berlin, the Tonhalle Orchestra Zurich, the London Symphony, the Chamber Orchestra of Europe, and the New York Philharmonic. He made his Philadelphia Orchestra debut in 2021. In addition to these current performances, highlights of the 2025–26 season include his debut with the Royal Concertgebouw Orchestra and return engagements with the NHK Symphony and the Cleveland Orchestra.

In the 2024–25 season, Mr. Payare and the San Diego Symphony inaugurated San Diego's newly renovated Jacobs Music Center. With the Montreal Symphony he opened the season with a performance of Schoenberg's monumental *Gurrelieder*, marking the composer's 150th anniversary. This milestone was further commemorated with the release of an all-Schoenberg album—their third collaboration on the Pentatone label—adding to a rapidly growing and critically acclaimed discography. As an opera conductor, he has led acclaimed productions at the Royal Opera House, Covent Garden; the Glyndebourne Festival; the Staatsoper Berlin; the Royal Swedish Opera; and the Royal Danish Opera. Dedicated to nurturing the next generation of musicians, he maintains a close relationship with the Royal College of Music in London, where he leads the symphony each season. He has also worked with youth ensembles including the Chicago Civic Orchestra, the Orchestra of the Americas, and the Filarmónica Joven de Colombia.

Born in 1980, Mr. Payare is a graduate of the renowned El Sistema program in Venezuela. He began his formal conducting studies in 2004 under the guidance of José Antonio Abreu and has since conducted all of Venezuela's major orchestras, including the Simón Bolívar Symphony.

# Soloist

Althe Sklyar



Violinist **David Kim** (James and Agnes Kim Foundation Chair) was named concertmaster of The Philadelphia Orchestra in 1999 and made his solo debut with the ensemble at the Mann Center in 2000. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from the Juilliard School of Music. His 2025–26 season includes solo and guest concertmaster engagements in Korea and Hong Kong and concerto, recital, and chamber

music appearances throughout North and South America. In the summer he returns to the Aspen Music Festival and School as both faculty and concertmaster, and he serves as concertmaster of the Mainly Mozart Festival All-Star Orchestra in San Diego.

Mr. Kim serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. Each year he presents master classes around the world at conservatories and schools such as the Australian National Academy of Music, the Curtis Institute of Music, the Juilliard School, the Shanghai Conservatory, and the Shepherd School of Music at Rice University. He also serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate. Mr. Kim will continue to appear as concertmaster of the nine-time Emmy Award-winning All-Star Orchestra on PBS stations across the United States and online at the Khan Academy. His first book, *The Audition Method for Violin*, was published by GIA Publications in 2022. This long-awaited collection of standard orchestral excerpts walks the reader through each work with his suggestions on execution, audition strategy, bowings, and fingerings. Mr. Kim has frequently appeared with famed modern hymn writers Keith and Kristyn Getty at venues such as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts, and Carnegie Hall. He is also a regular performer around the nation at events for ministries such as the Gathering, Illuminations, Missionary Athletes International, and Young Life.

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Goffriller from Venice, ca. 1735. He exclusively performs on and endorses Larsen Strings from Denmark. He is an avid golfer and outdoorsman.

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## Peter A. Benoiel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoiel 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.

# Soloist

Bernardo Doral



Born in Granada, **Marina Heredia** has been singing since childhood. She took part in her first recording at age 13 with *Malgré la nuit*, a flamenco album for children. She could then be heard singing in Granada *tablaos*, small venues dedicated to flamenco performances, accompanying dancers and guitarists, until she replaced Carmen Linares in a María Pagés show at the Granada Festival. She collaborates with renowned flamenco artists such as Arcángel and Eva Yerbabuena. Other artistic projects include Maurice Sotelo's opera *De amore*,

which was first performed in the Carl Orff Auditorium in Munich and the Teatro de la Zarzuela in Madrid. Her ascending career has taken her to some of the most important music halls worldwide including the Teatro de la Maestranza in Seville, the Teatro Albéniz and Auditorio Nacional in Madrid, the Gran Teatro in Córdoba, the Palau de la Música in Valencia, Carnegie Hall in New York, the Palais de la Musique in Strasbourg, and the Crystal Palace in Porto.

Ms. Heredia is making her Philadelphia Orchestra debut with these performances and is one of the most requested artists to perform Falla's *El amor brujo*. She has worked with the San Francisco and Chicago symphonies, both under Pablo Heras-Casado, who was also on the podium for her appearance with the Orchestra of St. Luke's at Carnegie Hall; the San Diego Symphony with Rafael Payare; the Orchestre National de Lille with Josep Vicent; the Orquesta Ciudad de Granada at home with Domingo Hindoyan and at the Música-Música Festival in Bilbao under Antoni Ros Marbà; among others. She premiered the new staging of *El amor brujo* by La Fura dels Baus at the closing concert of the 64th Granada Festival under Manuel Hernández-Silva. She has performed in the most prestigious festivals of Spain including the Festival Grec in Barcelona; the Biental de Flamenco in Seville; the Festival del Cante de las Minas; the Festival de Otoño in Madrid; and the Jerez, Ronda, and Granada festivals, among others. She has also performed on stages in Beijing, Uruguay, Paris, Portugal, Munich, London, Morocco, New York, and Washington.

In 2004 Ms. Heredia was awarded the Andalucía Joven a las Artes (Andalusia Youth for the Arts) prize for her contribution to the spreading of Andalusian flamenco throughout the world. Her recordings include *Me duele, Me duele* (2001) and *La voz del agua* (2007). In 2010 she released *Marina*, a flamenco album with new classic songs, which received the Best Album of Cante Flamenco award in 2011. In 2012 she premiered *A mi tempo* at the Teatro de la Maestranza during the XVII Biental de Flamenco de Sevilla. She has achieved great success and critical acclaim with many of her shows, including *Contra las cuerdas* and *Tempo de Luz* with Ms. Linares and Arcángel, which toured in Europe and the United States.

# Framing the Program

## Parallel Events

1878

**Tchaikovsky**

Violin Concerto

**Music**

Sullivan

*H.M.S. Pinafore*

**Literature**

James

*Daisy Miller*

**Art**

Degas

*Singer with a Glove*

**History**

Edison patents

phonograph

1915

**Falla**

*El amor brujo*

**Music**

Ives

Tone Roads No. 3

**Literature**

Maugham

*Of Human*

*Bondage*

**Art**

Klimt

*Death and Life*

**History**

RMS Lusitania

sunk

1973

**Ballard**

*Devil's Promenade*

**Music**

Berio

*Still*

**Literature**

Susann

*Once Is Not*

*Enough*

**Art**

Hepworth

*Conversation with*

*Magic Stones*

**History**

Roe vs. Wade

decided

Louis W. Ballard, sometimes referred to as the father of Native American composition, was inspired to write *Devil's Promenade* by a rural stretch of road known by that name in Oklahoma, where he was born. The site was used for social gatherings, powwows, and other Quapaw events. Ballard employs a battery of Native American percussion instruments in the work and interweaves the melody of the "Sioux Ghost Dance Song."

Tchaikovsky initially faced surprising and disheartening opposition to his Violin Concerto, which he composed in his late 30s. The Russian violinist for whom he wrote the piece declined to perform it, which led to a delayed official premiere in distant Vienna. The powerful music critic there, Eduard Hanslick, declared it music whose "stink you can hear." Audiences, however, responded to its passion, energy, and virtuoso fireworks, and it did not take long for the Concerto to become a triumphant repertory favorite.

Manuel de Falla's *El amor brujo* (Love, the Magician) brims with Andalusian influences. The "opera-ballet" tells the story of a Romani woman who tries to break free from the haunting ghost of her dead husband so she can be with her new love. These circumstances allow for a marvelous variety of music, leading to a happy end for the lovers. We have the unusual opportunity at today's concert to hear the original version that Falla composed from 1914 to 1915.

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

## *Devil's Promenade*

Louis Ballard

Born in Quapaw (*Devil's Promenade*), Oklahoma, July 8, 1931

Died in Santa Fe, New Mexico, February 9, 2007



*Devil's Promenade* is a rural stretch of road in the southwestern portion of the Ozarks that borders the town of Quapaw, Oklahoma. Nestled in the intersection where Missouri, Arkansas, and Oklahoma meet, the area—while not a town—is steeped in regional folklore and local legend and is listed as the birthplace of Indigenous composer Louis W. Ballard. According to Ballard's own description, it served as a site for social gatherings, powwows, and other important Quapaw ceremonies and events.

Ballard, also known as Honganozhe (Quapaw for “One Who Stands with Eagles”), is often noted as “the father of Native American composition.” Similar to Béla Bartók, he employed ethnomusicological practices in his compositions, recording a large number of Native American songs in both notation and audio formats for posterity.

**Music Rooted in Time and Place** Ballard's work is unique in its combination of Indigenous themes, ethnomusicological inspirations, and Modernist orchestration techniques. The music is unmistakably American, reflecting both the ritual life of his Native American heritage and his deeply intimate knowledge of the Ozark Plateau. Its character is spiritual, reverential, joyous, and deeply personal. This is American music at its core—organic, grounded, and deeply connected to the culture that was born here.

In his *Devil's Promenade*, Ballard conjures a fitting homage. Commissioned by the Tulsa Philharmonic Orchestra to commemorate its 25th anniversary, it was composed in 1973 and premiered in Tulsa under the baton of Skitch Henderson. The work includes signatures of Ballard's compositional practice, including the use of traditional Native American percussion such as water drums, Oglala war drums, Dakota hand drums, and a battery of traditional rattles, as well as the incorporation of the “Sioux Ghost Dance Song” melody as a thematic element in the interior section of the work. These elements function not as coloristic effects, but as engines of collective momentum, binding the orchestra into a shared rhythmic and ceremonial force.

**A Closer Look** Rather than unfolding as a symphonic narrative, *Devil's Promenade* evolves through accumulation, repetition, and physical momentum—music shaped by pulse, texture, and the electricity of collective motion. The hypnotic opening of the work summons an immediate sense of urgency and drama, with percussion and piccolo coaxing

the orchestra to life through constant eighth-note motion and polyrhythmic overlap. Violins and violas join by tapping on their instruments, while woodwinds carry whips of dovetailing gestures across the ensemble. The effect is one of charged propulsion—an aural reflection of the land and ceremonies associated with Ballard’s homeland.

The ensemble continues to develop these rhythmic motives, crescendoing into moments of intense communal energy before fracturing into syncopated layers. The use of traditional Native American instruments is central to the sonic profile of the opening section, with water drum, rattles, claves, and tambourine heightening and accenting the drama of the musical homage.

The culmination of the opening section gives way to a lyrical texture dominated by strings. This reflection is uniquely Ballard’s, fusing the pastoral tradition with imagery drawn from the Ozark Plateau. In this middle section, Ballard employs his ethnomusicological passion by presenting the “Sioux Ghost Dance Song” in a texture reminiscent of Ralph Vaughan Williams’s works for string orchestra, particularly in the way folk-derived melody is spun into a luminous, contrapuntal orchestral fabric. The “Sioux Ghost Dance Song” text consists largely of vocables (non-lexical syllables rather than fixed words), with brief phrases often glossed in English as invoking a father figure, the goodness of the earth, and the promise of renewal or continued life. The melody ebbs and flows, flourishing through imitative motivic development and open sonorities, evoking the rolling hills and open spaces of the region. In its final moments, the music gathers energy and flows seamlessly into the return of the rhythm-dominant opening material.

The closing section further develops the rhythmic play of the opening textures with exuberant finality: a fevered convergence of polyrhythms, syncopation, and sharply etched accents, married to the “Sioux Ghost Dance Song” melody—a concise amalgamation of the elements. The final push, a florid sweep across the ensemble, results in a bright moment of harmonic punctuation, bringing Ballard’s homage to his birthplace to a close.

—Nicholas Landrum

*Nicholas Landrum is a composer, bass-baritone, educator, and author born in Philadelphia and currently based in Minneapolis. He regularly contributes to the Minnesota Orchestra’s pre-concert series and writes program notes and album liner notes for many of the leading ensembles in the United States.*

*Devil’s Promenade was composed in 1973.*

*These are The Philadelphia Orchestra’s first performances of the piece and the first time anything by the composer has been played by the ensemble.*

*The score calls for three flutes (III doubling eagle bone whistle [or piccolo]), two oboes (II doubling English horn), two clarinets, two bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion (bass drum, Caçuga turtle rattle, claves, cowbell, cuica [or bass drum], Dakota hand drum, glockenspiel, Mexican güiro, Oglala war drum [or horizontal bass drum], peyote gourd rattle, Quapaw gourd rattles [or maracas], ratchet, seashell rattles, Seneca cow-horn rattle [or maracas], sizzle cymbal, slapstick, sleigh bells, small tom-tom, snare drum, suspended cymbal, tam-tam, tambourine, temple blocks, tenor drum, timbales, triangles, water drum, xylophone, Yuma deer-horn rattles [or cabaza], celesta, and strings.*

*Performance time is approximately 10 minutes.*

# The Music

## Violin Concerto

Pyotr Ilyich Tchaikovsky

Born in Kamsko-Votkinsk, Russia, May 7, 1840

Died in St. Petersburg, November 6, 1893



Although Tchaikovsky ultimately triumphed with his Violin Concerto, which became one of his most beloved and frequently performed compositions, its path to success was unusually discouraging and came during a period of deep personal crisis. The turmoil began with his ill-considered marriage to a student in July 1877, undertaken to quiet gossip about his homosexuality. After a few weeks Tchaikovsky left his wife and fled Russia to spend the next eight months wandering Europe. Intense work on two masterpieces came

in the immediate wake of the marriage fiasco: the Fourth Symphony and the opera *Eugene Onegin*. As Tchaikovsky's mental state stabilized, however, he found it increasingly difficult to compose and mainly wrote trifles.

**Seeking “Musical Beauty”** In March 1878 Tchaikovsky settled in Clarens, Switzerland, where he was visited by a former student, a young violinist named Iosif Kotek, who would go on to study in Berlin with Joseph Joachim, for whom Schumann, Brahms, Dvořák, and others wrote concertos. The two played through some violin literature together and Tchaikovsky was particularly delighted with Eduard Lalo's *Symphonie espagnole*, which inspired him to compose his own Violin Concerto in the space of just some three weeks. What he admired was that Lalo, “in the same way as Léo Delibes and Bizet, does not strive after profundity, but he carefully avoids routine, seeks out new forms, and thinks more about *musical beauty* than about observing established traditions, as the Germans do.”

This comment is revealing of Tchaikovsky's musical values and his antipathy toward the gloried German tradition exemplified at the time by Wagner and Brahms. Tchaikovsky preferred composers who are now considered minor figures, such as Delibes (remembered best for his ballet *Coppélia* and opera *Lakmé*) and Bizet. “I think that music's entire future is now in France,” Tchaikovsky declared after playing through a four-hand arrangement of Brahms's brand new First Symphony, which elicited his comment: “God, what a loathsome thing it is.”

It is in this spirit that Tchaikovsky set about writing an attractive concerto that would please listeners, and yet initially the work did not completely please anyone. The first discouraging response came from Kotek and Tchaikovsky's brother Modest, who liked the first and third movements, but not the middle one. Tchaikovsky decided to write a new slow movement. The next blow came from his extremely generous patroness,

Madame Nadezhda von Meek, to whom over the years he would send most of his works and who usually reacted enthusiastically. In this instance, however, she expressed some dissatisfaction with the opening movement. Tchaikovsky responded by thanking her for her honesty but saying, “I must defend the first movement of the Concerto a little. Of course, there is much that is cold and calculated in any piece written to display virtuosity, but the ideas for the themes came spontaneously to me and, indeed, the whole shape of the movement came in a flash. I still hope you will come to like it.”

**Premiere Troubles** Things got worse with the scheduled premiere of the Concerto in March 1879. The initial dedicatee, the distinguished violinist Leopold Auer, declared the piece unplayable. Tchaikovsky later recalled: “A verdict such as this from the authoritative St. Petersburg virtuoso cast my poor child for many years into the abyss, it seemed, of eternal oblivion.” There may have been a performance of the recently published violin and piano version in New York in 1879 played by Leopold Damrosch, but no details survive and the real premiere was still nowhere in sight. It was recently discovered, however, that the Concerto was performed in Hanover in March 1880 by an obscure local concertmaster named Georg Hänflein, receiving a negative review. It is unclear whether the composer ever knew this performance took place.

Tchaikovsky eventually found a willing violinist in Adolf Brodsky, who performed the Concerto in December 1881 with the Vienna Philharmonic under Hans Richter. That under-rehearsed performance (long thought to have been the premiere) led to an infamous review from the powerful critic Eduard Hanslick, who condemned the vulgarity of the work, especially its lively folk-like finale: “We see plainly the savage vulgar faces, we hear curses, we smell vodka. Friedrich Vischer once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky’s Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear.” Modest Tchaikovsky said no review more hurt his brother, who could recite it word for word until his death. The composer’s memoirs further indicate how much the review stung, although he notes that because of the support of performers and audiences “my concerto had been saved, and now it is quite frequently played in Western Europe.”

Tchaikovsky was often ambivalent about the quality of his compositions, and it did not help when friends, family, and critics were unsupportive. In the case of the Violin Concerto, however, public enthusiasm came quickly and it did not take long for the piece to emerge triumphant in the standard repertoire. Before his early death in 1885, Kotek performed the work he had helped birth in Moscow and Berlin. Leopold Auer, despite initially rejecting the work, became its champion, as did many of his celebrated students, including Jascha Heifetz, Mischa Elman, Nathan Milstein, and Efrem Zimbalist (who long served as president of the Curtis Institute of Music).

**A Closer Look** The opening **Allegro moderato** begins with the violins quietly stating a noble tune (not heard again) that soon ushers in the lilting appearance of the soloist. Both of the principal themes in the long movement are lyrical, the second one marked “con molto espressione.” Although the themes do not contrast, ample variety is provided

by interludes, including a majestic one with a Polonaise rhythm, and by a brilliant coda of virtuoso fireworks to conclude.

The brief **Canzonetta: Andante** projects a plaintive mood and proves a satisfying substitute for Tchaikovsky's original thoughts. (He published his rejected slow movement as *Méditation* for violin and piano, the first of three pieces in *Souvenir d'un lieu cher*; Op. 42.) The energetic finale (**Allegro vivacissimo**) bursts forth without a break. A brief orchestral introduction leads to the soloist's unaccompanied entrance in a cadenza-like passage that teasingly tips over into a dazzling rondo theme that keeps returning and gives further opportunities for virtuoso display.

—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.*

*Tchaikovsky composed the Violin Concerto in 1878.*

*Fritz Kreisler was soloist in the first Philadelphia Orchestra performances of the Concerto, in February 1905; Fritz Scheel conducted. The piece's most recent appearance on subscription concerts was in October 2022, with violinist Hilary Hahn and William Eddins.*

*The Orchestra has recorded the work five times: in 1946 for CBS with Bronislaw Huberman and Eugene Ormandy; in 1949 for CBS with Isaac Stern and Alexander Hilsberg; in 1958 for CBS with Stern and Ormandy; in 1959 for CBS with David Oistrakh and Ormandy; and in 1978 for EMI with Itzhak Perlman and Ormandy. The Concerto also appears on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998) in a 1961 performance with violinist Michael Rabin and William Smith.*

*The score calls for solo violin; pairs of flutes, oboes, clarinets, and bassoons; four horns; two trumpets; timpani; and strings.*

*The Concerto runs approximately 35 minutes in performance.*

# The Music

## *El amor brujo* (reconstructed by Antonio Gallego in 1986)

Manuel de Falla

Born in Cádiz, Spain, November 23, 1876

Died in Alta Gracia, Argentina, November 14, 1946



Manuel de Falla's friend and biographer, Jaime de Pahissa, reported a conversation he once had with the composer concerning *El amor brujo* (Love, the Magician):

The first full performance took place in the Teatro Lara in Madrid, on April 15, 1915. It began very well, but gradually deteriorated, and no one liked it: not the general public, not the intellectuals, and not the critics. Without exception, the press was unfavorable. The music was accused of lacking "Spanish character." But if the public

reception disappointed Falla, he was completely satisfied to see that the gypsies on the stage felt the music to be truly their own, and were enthralled.

For Falla, a sense of regional or ethnic identity was central to one's creative being. Born in Andalusia of a Valencian father and Catalan mother, he absorbed influences not only from the Andalusian and Romani folk music he heard around him as a boy, but also from traditional operatic and orchestral music played in his native town of Cádiz. Significantly, the music of the Norwegian composer Edvard Grieg fired young Falla's imagination when he first encountered it in the 1890s—especially Grieg's way of infusing traditional styles with the folk materials of the Norwegian peoples. Even as a teenager Falla longed to achieve something similar for Spanish music.

**Folk Tunes or Original Music?** As a young composer, Falla experimented with the *zarzuela*, an informal type of Spanish comic opera prevalent in the 18th century. He also composed a number of songs in folk idioms, which were extraordinarily popular. But his crowning achievement in the area of folkloric song was the "opera-ballet" *El amor brujo*, for which he wrote original melodies that sounded like folk tunes—because they were based on assiduous study of genuine native materials around him.

The impetus for the work's inception came from Pastora Imperio, one of the great flamenco-Andalusian dancers of her era. She approached the Spanish poet and choreographer Gregorio Martínez Sierra about a stage work to be danced and sung by her and by members of her family, several of whom were well-known interpreters of Andalusian music. Imperio and her mother sang songs and told folkloric stories to Martínez and Falla; the composer carefully notated the songs and studied them. All were

of a category called the *cante jondo* or *hondo* (literally “deep song”), which constitutes the oldest stratum of quasi-tragic Romani songs in the hand-clapping flamenco tradition. Under this broad rubric fall a number of song types, and Falla worked several of these into his completed score.

Members of Imperio’s family took part in the premiere performance of Falla’s first version—as singers, dancers, and instrumentalists. The piece that was heard in Madrid on that night in 1915, however, differed radically from the fully scored version that is most often played today. The original *Amor brujo* was like an opera: It contained more songs and a more elaborately spun storyline. The orchestra was small, although Falla enlarged it in 1924 for the version that is now most familiar to audiences. On today’s performances, we hear the original instrumentation: mezzo-soprano, flute (doubling piccolo), oboe (doubling English horn only in place of the mezzo-soprano), French horn, cornet, orchestra bells, piano, and strings. This version was long thought to be lost but was reconstructed from sketches discovered by Antonio Gallego.

**A Closer Look** The story of *Love, the Magician* (or “the sorcerer,” “the bewitcher”) opens as the Romani woman Candelas “reads the cards” to see if they augur the return of her lover, Carmelo, whom she wishes to marry. The cards and the sound of the sea foretell evil. Obsessed with the idea that the spirit of her dead husband, who was a worthless scoundrel, will return to prevent her from remarrying, she casts a spell to conjure a she-spirit to draw the husband’s attention away from her. The spell works, and Carmelo returns to marry Candelas.

—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.*

*Falla composed El amor brujo from 1914 to 1915.*

*Leopold Stokowski conducted The Philadelphia Orchestra in the first United States performance of El amor brujo, in April 1922 in the Academy of Music. After that the work became a favorite of Children’s and Youth Concerts and of Robin Hood Dell and Saratoga summer concerts—especially excerpts such as the “Ritual Fire Dance.” The last performances of selections from the work on a Philadelphia Orchestra subscription concert were in February 2010, under the direction of Cristian Măcelaru.*

*The Orchestra recorded the complete piece in 1960, with Stokowski and mezzo-soprano Shirley Verrett. The ensemble has also recorded the “Ritual Fire Dance” twice: in 1965 with Eugene Ormandy for CBS and in 1971 with Ormandy for RCA.*

*The version of the piece heard on today’s concert is scored for mezzo-soprano, flute (doubling piccolo), oboe (doubling English horn only in place of the mezzo-soprano), French horn, cornet, orchestra bells, piano, and strings.*

*The work runs approximately 35 minutes in performance.*

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# Musical Terms

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

**Canzonetta:** A short, simple song. The term was also adopted for instrumental pieces of a songlike nature.

**Chord:** The simultaneous sounding of three or more tones

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

**Contrapuntal:** See counterpoint

**Counterpoint:** The combination of simultaneously sounding musical lines

**Harmonic:** Pertaining to chords and to the theory and practice of harmony

**Harmony:** The combination of simultaneously sounded musical notes to produce chords and chord progressions

**Legato:** Smooth, even, without any break between notes

**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

**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.

**Polonaise:** A Polish national dance in moderate triple meter

**Polyrhythm:** The simultaneous use of two or more contrasting rhythms

**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.).

**Syncopation:** A shift of rhythmic emphasis off the beat

**Timbre:** Tone color or tone quality

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (**Tempo**)

**Allegro:** Bright, fast

**Andante:** Walking speed

**Espressione:** Expression

**Moderato:** A moderate tempo, neither fast nor slow

**Vivace:** Lively

## TEMPO MODIFIERS

**Assai:** Much

**Molto:** Very

## MODIFYING SUFFIXES

**-issimo:** Very

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