THE PHILADELPHIA ORCHESTRA

Thursday, April 23, at 7:30
Friday, April 24, at 2:00
Saturday, April 25, at 8:00

Marin Alsop Conductor
Time for Three:
Ranaan Meyer Bass and Vocals
Nick Kendall Violin and Vocals
Charles Yang Violin and Vocals

Haydn Symphony No. 59 in A major ("Fire")
I. Presto
II. Andante o più tosto allegretto
III. Menuetto
IV. Allegro assai
First Philadelphia Orchestra performances

Puts *Contact,* for string trio and orchestra
I. The Call
II. Codes (Scherzo)
III. Contact
IV. Convivium

Intermission

Strauss *Don Juan,* Op. 20

Ravel *Bolero*

This program runs approximately 2 hours.

The April 23 concert is sponsored by **Linda and David Glickstein**.

The April 24 concert is sponsored by the **Volunteer Committees**.

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. 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.

The 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.

PRINCIPAL GUEST CONDUCTOR

Ogata Photo

One of the foremost conductors of our time, **Marin Alsop** is principal guest conductor of The Philadelphia Orchestra, with which she made her debut in 1990. She is the first woman to serve as the head of major orchestras in the United States, South America, Austria, and Great Britain. She is also the first and only conductor to receive a MacArthur Fellowship. This season marks her third as artistic director and chief conductor of the Polish National Radio Symphony and her third as principal guest conductor of London's Philharmonia. She is also chief conductor of the Ravinia Festival and the first music director of the National Orchestral Institute + Festival at the University of Maryland. She served as chief conductor of the ORF Vienna Radio Symphony from 2019 to 2025; she is now honorary conductor. Season highlights include her five-concert Carnegie Hall Perspectives series, Washington National Opera's new production of Bernstein's *West Side Story,* and a tour to Japan with the Polish National Radio Symphony. She also conducts the Chicago, Dallas, Houston, and ORF Vienna Radio symphonies; the Deutsches Symphonie-Orchester Berlin; and London's Philharmonia. Last season, she became the first United States–born woman to conduct the Berlin Philharmonic.

In 2021 Ms. Alsop assumed the title of music director laureate and OrchKids founder of the Baltimore Symphony. During her 14-year tenure as its music director, she led the orchestra on its first European tour in 13 years, released multiple award-winning recordings, and conducted more than two dozen world premieres, as well as founding OrchKids, its groundbreaking music education program for Baltimore's most disadvantaged youth. In 2019, after seven years as music director, she became conductor of honor of Brazil's São Paulo Symphony. Deeply committed to new music, she was music director of California's Cabrillo Festival of Contemporary Music for 25 years, leading 174 premieres.

Recognized with *BBC Music Magazine*'s "Album of the Year" and Emmy nominations in addition to GRAMMY, Classical BRIT, and *Gramophone* awards, Ms. Alsop's discography comprises more than 200 titles on the Decca, Harmonia Mundi, Sony Classical, Naxos, Pentatone, and LSO labels. Among her many awards and academic positions are the 2025 Golden Baton Award, the highest accolade conferred by the League of American Orchestras; the 2019 World Economic Forum's Crystal Award; the 2021–22 Harman/Eisner Artist-in-Residence of the Aspen Institute Arts Program; and the 2020 artist-in-residence at Vienna's University of Music and Performing Arts. She is currently director of graduate conducting at the Johns Hopkins University's Peabody Institute. She holds honorary doctorates from Yale University, Johns Hopkins University, and the Juilliard School. To promote and nurture the careers of her fellow women conductors, Ms. Alsop founded the Taki Alsop Conducting Fellowship in 2002. *The Conductor*, an Emmy-nominated feature documentary about her life, debuted at New York's 2021 Tribeca Film Festival.

SOLOISTS

Shervin Lainez

GRAMMY- and Emmy-winning ensemble **Time for Three** (TF3) defies convention and boundaries, merging classical, Americana, and singer-songwriter traditions into a singular, remarkable sound. Consisting of Ranaan Meyer (bass, vocals), Nicolas "Nick" Kendall (violin, vocals), and Charles Yang (violin, vocals), TF3 captivates audiences worldwide with their virtuosic playing and insatiable appetite for creativity that expands typical perceptions of a string trio. The group made its Philadelphia Orchestra debut in July 2005 at the Mann Center and its subscription debut in January 2008. In addition to these current performances, orchestral highlights of the 2025–26 season include appearances with the Louisville Orchestra and Teddy Abrams and the St. Louis Symphony and Stéphane Denève.

Time for Three's history of groundbreaking commissions has entered a new chapter with *Silicon Hymnal,* a genre-blending concerto by composer Mason Bates, which integrates electronica into the orchestral fabric. The concerto received its premiere at Arizona Musicfest, with subsequent performances with the San Francisco Symphony and with The Philadelphia Orchestra at the Saratoga Performing Arts Center. TF3 has also embarked, with mezzo-soprano Joyce DiDonato, on a project titled *Emily—No Prisoner Be*. Written by Pulitzer Prize–winning composer Kevin Puts and inspired by the poetry of Emily Dickinson, the work received its world premiere at the Bregenz Festival in August 2025 and toured across the United States this season, including at Carnegie Hall, Berkeley's Zellerbach Hall, and Chicago's Symphony Center. TF3's previous collaboration with Mr. Puts helped earn the trio their first GRAMMY Award, winning in the category of Best Classical Instrumental Solo. The commissioned work, titled *Contact*, was recorded with The Philadelphia Orchestra and conductor Xian Zhang as part of the album *Letters for the Future* on the Deutsche Grammophon label. The recording also included Jennifer Higdon's *Concerto 4-3*, written specifically for the trio and co-commissioned by The Philadelphia Orchestra. TF3 has enjoyed additional collaborations with composers Chris Brubeck and William Bolcom, as well as a wide range of artists including Ben Folds, Branford Marsalis, Joshua Bell, Aoife O'Donovan, Natasha Bedingfield, and Arlo Guthrie. TF3's concert special, *Time for Three in Concert*, was produced by PBS and earned the trio an Emmy Award.

Both on and off stage, TF3 is committed to encouraging the next generation of musicians. In conjunction with their performances, the trio hosts master classes, workshops, and musical conversations. They have been invited for multi-day residencies by universities and youth orchestras. As part of their performances, they regularly welcome local student musicians to share the stage with them, creating collaborative moments that are both empowering and inspiring. Mr. Meyer and Mr. Kendall are both graduates of the Curtis Institute of Music. Mr. Yang is a graduate of the Juilliard School.

FRAMING THE PROGRAM

PARALLEL EVENTS

1769	**Music**
Haydn	Mozart
Symphony No. 59	Te Deum
	Literature
	Brooke
	The History of Emily Montague
	Art
	Fragonard
	The Study
	History
	Dartmouth College established
1888	**Music**
Strauss	Tchaikovsky
Don Juan	Symphony No. 5
	Literature
	Zola
	La Terre
	Art
	Van Gogh
	The Yellow Chair
	History
	Tesla constructs electric motor
1928	**Music**
Ravel	Gershwin
Bolero	*An American in Paris*
	Literature
	Lawrence
	Lady Chatterley's Lover
	Art
	Beckmann
	Black Lilies
	History
	Fleming discovers penicillin

Joseph Haydn composed over 100 symphonies—just one of the reasons he is known as the "Father of the Symphony"—but it is his later ones that most often appear on concerts. Today we hear a relative rarity, Symphony No. 59, which is known as the "Fire." The compact four-movement work is unusually dramatic, from the fiery first movement to the horn-driven finale.

Kevin Puts's *Contact* imagines an encounter across galaxies, as he described it, "a call to intelligent life across the vast distances containing clues to our DNA, to our very nature as Earth people." Written for the innovative ensemble Time for Three, the work won GRAMMY Awards for the composer and artists in 2023.

Richard Strauss composed *Don Juan*, his first great tone poem, in 1888 around the time of his 24th birthday. A century earlier Mozart, the composer Strauss most revered, had tackled the subject in *Don Giovanni*. Strauss's depiction of the legendary libertine does not end in the anti-hero being dragged to Hell, as in Mozart's opera, but rather with the disillusioned lover allowing himself to be killed in a duel.

The concert concludes with Maurice Ravel's evocative *Bolero*, a glorious crescendo for orchestra. Ravel was born to a Basque mother in the French Pyrenees, not far from the Spanish border, and *Bolero* is just one of many pieces that testify to his enduring fascination with Spain.

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

Symphony No. 59 (“Fire”)

Joseph Haydn
Born in Rohrau, Lower Austria, March 31, 1732
Died in Vienna, May 31, 1809

Joseph Haydn is justly celebrated as the “father of the symphony” not only because he wrote more than 100, but also because of their extraordinary variety and quality. The genre was in its infancy when he started in the late 1750s, with fine contemporaneous offerings by composers like Giovanni Battista Sammartini and Johann Stamitz that are now rarely performed. When a composer creates in such quantity—we may think of the hundreds of concertos by Antonio Vivaldi or the cantatas by J.S. Bach—the feat is usually accomplished by using a certain amount of recycling, repeating, and formulas, which makes the task easier and more efficient. Haydn engaged in such behavior less often than most 18th-century composers, which makes his achievement all the more remarkable.

A Shifting Symphonic Career Haydn came to the symphony when he was in his mid-20s, which was actually rather late as he had already written a great deal of music in other genres. Over the course of the next 40 years, he composed more than 100 despite periods when he produced relatively few. His symphonic output was largely determined by practicalities, that is, who was paying for a particular piece. His earliest ones came when he was hired by one Count Morzin, for whom he worked for four years beginning in the late 1750s as music director for the family’s palaces in Bohemia and Vienna. The count wanted symphonies written for his private orchestra and for the first time Haydn therefore had reason to write them.

Haydn composed most of his symphonies, including the rather unfamiliar one we hear today, while in the service of an exceedingly rich family—the Esterházys—that had estates spread over the Austro-Hungarian Empire. After the death of his principal patron, the music-loving Prince Nickolas Esterházy, his duties were scaled back and he went into semiretirement. A final blossoming came late in Haydn’s career when he was commissioned to write symphonies for Paris and then composed the magnificent final dozen (Nos. 94–104) for prestigious public concerts in London.

The Chronology and Numbering Problem Were Haydn alive and attending this concert he would have no idea what “Symphony No. 59” meant, although the nickname “Fire” (apparently not his devising) might have helped. The key of a composition was the principal identifier during his time—this one is in A major—but he had already written several in that tonality. Haydn was occasionally enlisted to help catalogue his symphonies,

partly because many were falsely being attributed to him, sometimes by unscrupulous publishers. It was only in the early 20th century that the standard numbering emerged. (At that time 104 were known, which has been supplemented by later discoveries.)

For several reasons, "59" seems to be a higher number than its actual chronology, which probably should place it among symphonies numbered in the 30s. It seems to date from around 1769. Some of the confusion about its origins is that parts of the Symphony were later used as incidental music to accompany performances of Gustav Friedrich Wilhelm Großmann's play *Die Feuersbrunst* (The Conflagration) at the Esterházy palace in the mid-1770s. Therefore, unlike some symphonies in which Haydn reused music he had previously written for the theater, in this instance the symphony came first. There is a manuscript from Haydn's time that has the title "Feuer" (Fire) in the violin part for the first movement as well a reference in an early catalogue of his compositions that lists a "Fire Symphony/La Tempesta."

A Closer Look In any case the music itself is fiery enough and also dramatic. It is unusual for a first movement to be marked **Presto** (typically that is saved for a brief finale), but the excitement here is immediate, beginning with a loud octave drop and then repeated A's that suddenly ease into a soft and lyrical passage before exploding again with the opening energy, now with added horns.

The slow second movement (**Andante o più tosto allegretto**) in triple meter provides a stark contrast to the lively opening one. It begins politely, scored just for strings, and offers a variety of moods, from operatic to pastoral. The full orchestra returns for the more ceremonial **Menuetto** with its expected repeats and contrasting middle Trio section scored only for strings. The finale (**Allegro assai**) contains some unusual features, most notably the prominent use of horns, that have made commentators wonder about an extramusical impetus. Unaccompanied solo horns open the movement, answered by solo oboes, to create a fanfare effect. Strings enter, leading to a contrapuntally complex middle section before the opening horns and oboes return to conclude the movement.

—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.

Haydn composed his Symphony No. 59 in 1769.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for two oboes, bassoon, two horns, harpsichord, and strings.

Performance time is approximately 17 minutes.

THE MUSIC

Contact

Kevin Puts
Born in St. Louis, Missouri, January 3, 1972
Now living in Yonkers, New York

David White

Combining lyrical immediacy with richly colored orchestration and a strong sense of narrative structure, Kevin Puts's music has earned international recognition in both orchestral and operatic repertoires. His works have been commissioned and performed by organizations including The Philadelphia Orchestra, the Metropolitan Opera, and Carnegie Hall, and he has collaborated with artists such as Renée Fleming and Yo-Yo Ma.

Puts is perhaps best known for his opera *Silent Night* (2011), which received the Pulitzer Prize for Music in 2012. Based on the Christmas Truce of 1914—an episode early in World War I when soldiers on opposing sides briefly laid down their weapons and fraternized across the trenches on Christmas Eve—the opera dramatizes the event from multiple perspectives, including German, French, and Scottish soldiers as well as civilians. Music itself becomes central to the plot as familiar Christmas carols sung across the trenches open a tentative space for recognition and human connection. Puts's subsequent operas include *The Manchurian Candidate* (2015), based on Richard Condon's Cold War political thriller, and *The Hours* (2022), adapted from Michael Cunningham's novel about the intertwined lives of three women connected through Virginia Woolf's *Mrs. Dalloway*, which received its world premiere by The Philadelphia Orchestra in a concert version in March 2022.

Drawn to Concertos Alongside his operatic work, Puts has returned repeatedly to the concerto form, using it as a space to explore juxtaposing expressive melodic writing within lushly orchestrated textures. An early example can be found in the Marimba Concerto (1997), written for Makoto Nakura and shaped, in the composer's words, by his "love for Mozart's piano concertos." Puts has noted that he was especially drawn to the clarity and balance of Mozart's concerto writing—the sense of dialogue between soloist and orchestra—which he sought to translate into the marimba's distinctive voice.

With *Contact*, Puts's interest in the concerto tradition took on a more explicitly collaborative dimension. In 2017 the composer attended a performance at Joe's Pub in New York City by the string trio Time for Three—violinists Nick Kendall and Charles Yang and bassist Ranaan Meyer. Inspired by the group's remarkable stylistic range, encompassing classical repertoire, improvisation, and vocal performance, the idea for a concerto tailored to their talents quickly took shape. The project evolved over several years and underwent further refinement when the COVID-19 pandemic delayed its planned premiere in

2020, giving the composer and performers additional time to shape the work and reflect on its narrative possibilities. The title *Contact* ultimately came to suggest both cosmic communication and a deeper human longing for connection during a period marked by profound isolation.

A Closer Look The four-movement concerto begins with an unconventional gesture: The soloists sing. Inspired by hearing Time for Three both play and sing their original song "Vertigo," Puts recalls, "I wondered about the possibility of beginning the concerto with the trio singing a wordless refrain, a cappella." The first movement, **The Call**, unfolds from this simple idea: A single pitch expands into suspended harmonies sung first by the trio and then echoed by the orchestra. The refrain passes gradually through different sections—first woodwinds, then strings—its contour and sense of yearning shaping the entire movement even when it is not repeated verbatim. Winds and soloists decorate the material with improvisatory flourishes as the movement builds toward an arresting climax before settling back into its original atmosphere of uncertainty, repeating the opening refrain.

Beginning with "threatening unison stabs, played by the entire orchestra," the second movement—a scherzo titled **Codes**—abruptly shatters the contemplative atmosphere of the opening movement. Relentless, driving momentum defines this movement, which is peppered with scintillating pizzicato passages for both soloists and the entire ensemble; the overall effect vividly suggests coded transmissions racing through space. By contrast, the third movement, **Contact**, opens in stark stillness. Puts imagines "an abandoned vessel floating inert in the recesses of space," an image reflected in the orchestra's heavy, dissonant opening chords and the vast horizons they evoke. Wisps of melody drift through this suspended texture, and the sense of musical time seems dramatically stretched after the restless motion of the scherzo. The soloists subsequently shift into a more unified, lyrical texture, eventually joined by solo oboe and clarinet, transforming the ominous opening into a more passionate, heartfelt arioso.

The concerto's finale (**Convivium**) takes inspiration from the Bulgarian folk melody *Gankino horo*, which Puts first heard performed by a group of young cellists at his son's recital. Fascinated by its asymmetric rhythms, he fashioned a vibrant fantasy on the tune, whose uneven meter gives the movement a dance-like vitality. In the closing minutes, the vocal refrain from the first movement briefly returns before yielding once more to the driving folk rhythms, sending the piece to a raucous and exuberant conclusion.

—Sean Colonna

Sean Colonna is the associate director of the Language and Thinking Program at Bard College, where he also teaches courses in music history and philosophy and serves as associate editor for The Musical Quarterly.

Contact *was composed from 2019 to 2021.*

Time for Three gave the first Philadelphia Orchestra performance of Contact *in July 2022 at the Saratoga Performing Arts Center; Erina Yashima conducted. The ensemble also performed the piece with the Orchestra at the Bravo! Vail Music Festival in July 2023, with Stéphane Denève conducting.*

Time for Three and conductor Xian Zhang recorded the piece with the Philadelphians in 2021 for Deutsche Grammophon, part of an album that won the 2023 GRAMMY Award for Best Classical Instrumental Solo. Puts's Contact *also won a GRAMMY that year for Best Contemporary Classical Composition.*

The score calls for two violin and double bass soloists, three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, crash cymbals, glockenspiel, marimba, snare drum, tambourine, tam-tam, triangle, vibraphone, woodblock, xylophone), piano, and strings.

The piece runs approximately 30 minutes in performance.

THE MUSIC

Don Juan

Richard Strauss
Born in Munich, June 11, 1864
Died in Garmisch-Partenkirchen, September 8, 1949

In the late 1880s Richard Strauss was at a personal and professional crossroads. Professionally, just in his 20s at the time, he was rising through the ranks as a conductor at a dizzying pace; he was appointed to the important post of *Kapellmeister* to the Grand Duke of Saxe-Weimar-Eisenach in 1889. The year before this appointment in Weimar, which rescued the composer from an unsatisfactory position in his native Munich, he took his second trip to Italy. (Strauss's two sojourns to Italy were very much in the tradition of the Italian pilgrimages made by figures like Goethe and the art historian Johann Joachim Winckelmann in the 18th century.) Standing in the sun-drenched cloister of the Basilica of Saint Anthony in Padua, Strauss sketched what would become the principal theme of his tone poem *Don Juan.*

Part Autobiography? Strauss's personal life was going through a series of changes as well. In 1883 he met Dora Wihan, a married woman four years older, and he had fallen precipitously in love with her. While very little of their correspondence survives, the letters that do exist suggest a remarkable degree of intimacy. In one of them, Strauss wrote about his aesthetic development in a confiding manner that speaks to the intensity of their relationship. In April 1889 he said, "Imagine, I have even joined the Lisztians now; in short, a more progressive standpoint than the one I now hold is hardly conceivable. And yet, with the clarity that has come to me, I feel so well. … I'm going to Bayreuth as an assistant, piano rehearsals and so on. Recently I made Frau Wagner's acquaintance. She took a great interest in me."

What Strauss did *not* confide to the newly divorced Dora was that he had met another woman who would gradually replace her in his affections. Pauline Maria de Ahna was a gifted soprano who began taking singing lessons with the composer in 1887. After her first lesson with him, he wrote to a mutual friend, "She is much more talented than you think, we have only got to bring out her gifts." After he assumed his duties in Weimar, Pauline began to supplant Dora in Strauss's heart. Poor Dora! How could she compete with the deliciously volatile Pauline, who possessed a superb soprano voice and true musicianship? Richard and Pauline were married on September 10, 1894; they were inseparable until his death in 1949.

As the history of his youthful amatory experience suggests, Strauss himself was hardly a Don Juan. He was, however, a daringly "advanced" composer in his youth and a dashing

figure on the podium. The premiere of *Don Juan,* with the composer conducting the Weimar Opera Orchestra, was a massive success, catapulting him to the forefront of the German avant-garde. Strauss found the narrative idea for the piece in a play by Paul Heyse (1830–1914), *Don Juans Ende* (1883), as well as in an unfinished poem on the same subject by Nikolaus Lenau (1802–50); the composer affixed excerpts from Lenau's poem at the head of his score. Both play and poem present Don Juan as a philosophical philanderer whose compulsion to seduction was prompted by his search for the "ideal woman." Sickened by erotic disillusionment, Don Juan allows himself to be killed in a duel.

A Closer Look Michael Kennedy aptly describes the genre of the tone poem as "chiming in perfectly with the Romantic's wish for interrelationship of all the arts and especially the interaction of music and literature. … In addition, the invention, development, and improvement of instruments, and the consequent enlargement of the symphony orchestra, with the widening and intensifying of its expressive capabilities, encouraged composers to attain a more sophisticated and complex style." Although Strauss was attracted to the hybrid nature of the tone poem as created by Liszt, he did not entirely discard the broad outlines of sonata form. In *Don Juan,* the exhilarating primary theme is succeeded by a yielding second theme played by the oboe; the exposition ends with a grandiose melody played by the massed horns. Strauss does not distort his narrative to conform to the dictates of sonata form, however. After the idyllic central section, the confident music with which *Don Juan* opens gradually loses its nerve during the recapitulation and concludes in shuddering despair, with the fatal rapier thrust chillingly depicted by a dissonant note in the trumpets.

—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.*

Don Juan *was composed in 1888.*

Carl Pohlig conducted the first Philadelphia Orchestra performances of Don Juan, *in January 1908. Richard Strauss conducted the Orchestra in the work in October and November 1921, in the Academy of Music and at Carnegie Hall. The most recent subscription performances were in March 2018, with Yannick Nézet-Séguin.*

The Orchestra has recorded Don Juan *four times: in 1955 and 1960 for CBS with Eugene Ormandy; in 1974 for RCA, also with Ormandy; and in 1996 for EMI Classics with Wolfgang Sawallisch.*

The score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, orchestra bells, suspended cymbal, triangle), harp, and strings.

Performance time is approximately 20 minutes.

THE MUSIC

Bolero

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

Deeply moved by works of Debussy from the 1890s, around 1900 Maurice Ravel began to find his own answers to the questions about harmony, color, and instrumental texture that the late 19th century had left unresolved. As a new century dawned, so did hopes of a "new music," and this impulse found expression in the music of composers as diverse as Elgar and Schoenberg, Puccini and Debussy. At the beginning of the decade, Ravel's music began to appear in print for the first time: The publisher Demets brought out elegiac pieces such as the *Pavane pour une infante défunte* (Pavane for a Dead Princess) and revolutionary works such as *Jeux d'eau* (Water Games). Buoyed by these successes, in 1904 the composer wrote *Miroirs* (Mirrors), a remarkable set of "impressionistic" piano pieces that some would later compare to the paintings of Monet or Van Gogh. After this he was destined to join Debussy in writing a new chapter in the history of French music.

A Conservatory Drop Out Three times Ravel had entered the competition for the Prix de Rome—1901, 1902, and 1903—and three times he had failed, achieving in his last year only Third Prize. Finally he dropped out of the Paris Conservatory altogether, and instead became involved in "Les Apaches," an informal, vaguely disreputable collection of Parisian aesthetes who met to discuss art, literature, painting, music, history, and any other topic that might arise. It was at meetings of Les Apaches that Ravel tried out some of his more daring new works, often for audiences that included such musicians as Manuel de Falla, M.D. Calvocoressi, and Florent Schmitt. Their unconventional tastes gave Ravel just the creative encouragement he needed to continue on the path that he had set for himself.

Ironically, despite early rejections by the musical establishment of his native country, as he matured Ravel found his iconoclastic tendencies becoming tempered by a growing reverence for the past—and especially the music of French masters. Eventually, in the 1930s, he would assimilate jazz as well, and its rhythms and harmonies would imbue his music with unique "popular" inflections that would give courage to later generations of composers compelled to lace their scores with elements of mass culture.

A Closer Look Composed in 1928 for Ida Rubinstein's Parisian dance troupe, *Bolero* is one of the most subversive orchestral scores of the 20th century. Ravel said later that he wanted to write a piece that had "no form, properly speaking, and no modulation, or almost none—just rhythm and orchestra." The ballet caused a stir at its premiere that November,

and many decades later the music continues to draw a crowd. Each repetition of the bolero tune presents a new and intriguing combination of instruments, both in the melody and in the accompaniment. The initial strophes, for instance, explore the soloistic qualities of various wind instruments; the sixth combines muted trumpet and flute to produce a tone that sounds like neither. By the end, we are so entrenched in the key of C that the effect of the brief, shocking swerve into E major in the 18th and final strain is way out of proportion to its actual harmonic significance.

In 1979 the piece was used in Blake Edwards's film *10*, as the accompaniment to Dudley Moore's bumbling lovemaking to bombshell Bo Derek—and for this reason it remains indelibly fixed in the mind, for many listeners, as a sexual metaphor. While such a blatant connection might indeed have been in the back of Ravel's mind, it should not limit us to thinking about the piece only in these terms. *Bolero* is, in the composer's straightforward and no-nonsense description, "a piece lasting 17 minutes and consisting wholly of orchestral effects without music—one long and very gradual crescendo."

—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.

Bolero *was composed in 1928.*

The Orchestra's "unofficial" premiere of Bolero *is of special interest. On December 20, 1929, after a concert of music by Wagner, Leopold Stokowski turned to the audience in the Academy of Music and made the following announcement: "We are receiving much interesting modern music from the publishers. Perhaps you would like to hear some. It may be that you will not like this piece. It is very modern." And with that Stokowski and The Philadelphia Orchestra performed the local premiere of* Bolero. *Its most recent appearance on subscription concerts was in October 2022 with Yannick Nézet-Séguin.*

The Philadelphia Orchestra has recorded the work five times: in 1953, 1960, and 1968 for CBS with Eugene Ormandy; in 1973 for RCA with Ormandy; and in 1982 for EMI with Riccardo Muti.

The score calls for piccolo, two flutes (II doubling piccolo), two oboes (II doubling oboe d'amore), English horn, two clarinets (II doubling E-flat clarinet), bass clarinet (doubling soprano saxophone), tenor saxophone, two bassoons, contrabassoon, four horns, three trumpets, piccolo trumpet, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drums, tam-tam), harp, celesta, and strings.

Bolero *runs approximately 15 minutes in performance.*

MUSICAL TERMS

GENERAL TERMS
A cappella: Choral singing performed without instrumental accompaniment
Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio
Arioso: A style that is songlike
Cantata: A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text
Chord: The simultaneous sounding of three or more tones
Chromatic: Relating to tones foreign to a given key (scale) or chord
Contrapuntal: See counterpoint
Counterpoint: The combination of simultaneously sounding musical lines
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
Fantasy: A composition free in form and more or less fantastic in character
Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions
Kapellmeister: Conductor of an orchestra (historically one attached to a German court)
Menuetto: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony
Meter: The symmetrical grouping of musical rhythms
Modulate: To pass from one key or mode into another
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.
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.
Pizzicato: Plucked
Recapitulation: See sonata form
Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.
Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps
Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.
Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.
Ternary: A musical form in three sections, A-B-A, in which the middle section is different than the outer sections
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
Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)
Allegretto: A tempo between walking speed and fast
Allegro: Bright, fast
Andante: Walking speed
Presto: Very fast

TEMPO MODIFIERS
Assai: Much
Più tosto: Or rather

DYNAMIC MARKS
Crescendo: Increasing volume

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