

2025–2026 | 126TH SEASON
MARIAN ANDERSON HALL

THE PHILADELPHIA ORCHESTRA

Thursday, May 14, at 6:30

Orchestra After 5

Noami Woo Conductor and Host

Bizet/arr. Hoffmann Suite No. 1 from *Carmen*

- I. Prelude—
- Ia. Aragonaise
- II. Intermezzo
- III. Seguidilla
- IV. The Dragoons of Alcala
- V. The Toreadors

Martines Sinfonia in C major

- I. Allegro con spirito
- II. Andante ma non troppo
- III. Allegro spiritoso

First Philadelphia Orchestra performance

Falla Scenes and Dances from Part I of *The Three-Cornered Hat* (Suite No. 1)

- I. Introduction: Afternoon—
- II. Dance of the Miller's Wife (Fandango)—
- III. The Corregidor—The Miller's Wife—
- IV. The Grapes

Ravel *Bolero*

This program runs approximately one hour and will be performed without an 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 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.

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.

CONDUCTOR AND HOST

Christa Holla



Canadian conductor **Naomi Woo** is gaining worldwide attention for her spirited dynamism and infectious musicality. A widely sought-after symphonic and operatic conductor, she is currently in her second season as assistant conductor of The Philadelphia Orchestra. This season, she debuts with the New York and BBC philharmonics, the Royal Northern Sinfonia, and the Royal Ballet and Opera, Covent Garden. She also returns to Montreal's Orchestre Métropolitain, where she was artistic partner from 2023 to 2025, as well as to the Vancouver

Symphony, the Calgary Philharmonic, and the City of London Sinfonia. A renowned advocate for contemporary music, she conducts the world premiere of Oliver Leith's *Garland* at Bold Tendencies in London and leads a workshop for Huang Ruo's upcoming opera *The Wedding Banquet* at the Metropolitan Opera in New York. In previous seasons, Ms. Woo appeared with the Toronto, Baltimore, and Montreal symphonies; the National Arts Centre Orchestra; London's Philharmonia; the Orchestra della Svizzera Italiana; the Chamber Orchestra of Luxembourg; and at LSO St. Luke's in London with Tangram Sound, an ensemble devoted to celebrating the vitality of Chinese cultures and producing new music by transnational Chinese creators.

On the opera stage, Ms. Woo has conducted the Canadian premiere of Du Yun's Pulitzer Prize-winning *Angel's Bone* in Vancouver, Puccini's *Edgar* at Opera Holland Park, Rossini's *La Cenerentola* with English Touring Opera, and the world premiere of Ellis Ludwig-Leone's *The Night Falls* in New York City. Recognized for her collaborative approach and natural command for storytelling and language, Ms. Woo has conducted more than a dozen operas with students and young professionals in the United States and the United Kingdom, and collaboratively created new, genre-bending operatic works with Sasha Amaya and Catherine Kontz (*A Certain Sense of Order*), Sophie Seita (*Beethoven Was a Lesbian*), and Alex Ho/Julia Cheng. Ms. Woo was music director of the National Youth Orchestra of Canada for its 2024 and 2025 seasons and is the former music director of El Sistema Winnipeg. As a pianist, she has led performances from the keyboard with The Philadelphia Orchestra, the Winnipeg Symphony, and others.

Ms. Woo holds a Ph.D. from the University of Cambridge, where she was a Gates Cambridge Scholar. She has also studied mathematics, philosophy, and music at Yale College, the Yale School of Music, and the University of Montreal. The 2022 winner of the Canada Council's prestigious Virginia Parker Prize, she is a member of Tapestry Opera's Women in Musical Leadership program and was chosen by her mentor, Philadelphia Orchestra Music and Artistic Director Yannick Nézet-Séguin, as a member of the Orchestre Métropolitain's inaugural orchestral conducting academy. She acknowledges generous support over the years from the Manitoba Arts Council, Canada Council for the Arts, Help Musicians UK, and the BC Arts Council.

FRAMING THE PROGRAM

PARALLEL EVENTS

1770

Martines

Sinfonia in C
major

Music

Mozart
Symphony
No. 10

Literature

Beaumarchais
Les Deux amis

Art

West
*The Oath of
Hannibal*

History

The Boston
Massacre

1873

Bizet

Carmen

Music

Tchaikovsky
The Tempest

Literature

Rimbaud
A Season in Hell

Art

Cézanne
View of Auvers

History

Color photos
first developed

1916

Falla

*The Three-
Cornered Hat*

Music

Respighi
*The Fountains of
Rome*

Literature

Joyce
*Portrait of the
Artist as a Young
Man*

Art

Matisse
The Three Sisters

History

National
Park Service
established

This concert of music with connections to Spain opens with an orchestral Suite drawn from Georges Bizet's *Carmen*, one of the most popular operas ever composed. It had a stormy premiere, however, just three months before the composer died of a heart attack at age 36. The initial failure was largely due to the risqué plot and its scandalous title character, who is brutally murdered by her lover at the end. A musical theme associated with "Fate" opens the Suite, which then moves on to some of the best-loved parts of the opera including the brilliant march of the toreadors.

Marianne Martines was a Viennese composer, pianist, and singer of Spanish heritage who studied with Joseph Haydn and played piano duets with Mozart. Her compact three-movement Sinfonia in C major may be the first surviving work in the genre composed by a woman.

After spending nearly a decade in Paris, the great Spanish composer Manuel de Falla completed *The Three-Cornered Hat* for the famous Ballets Russes in 1919. The story concerns the comeuppance of a lecherous village sheriff, proud wearer of a three-cornered hat. Falla crafted two orchestral suites from the ballet of which we hear the first this evening.

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.

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Music & Artistic Director

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Photo: Pete Checchia

THE MUSIC

Suite No. 1 from *Carmen* (arranged by Fritz Hoffmann)

Georges Bizet

Born in Paris, October 25, 1838

Died in Bougival, June 3, 1875



While few rarely go so far as to say that it killed him, a slew of problems and harsh criticism arose surrounding the 1875 premiere of Georges Bizet's *Carmen*, three months before his death of a heart attack at age 36. What is now one of the most popular operas ever written did not take long to become beloved, but the composer was no longer alive to enjoy his triumph.

A Scandalous Opera Bizet's remarkable musical gifts became apparent very early. At age nine he entered the Paris Conservatory, where he studied with Charles Gounod, whom he idealized. At 17 he wrote his charming Symphony in C and two years later won the prestigious Prix de Rome. Upon his return to Paris he became increasingly involved with theatrical music, although rarely with much success, and he left several operatic projects unfinished.

The initial problems with *Carmen* were largely due to its risqué subject matter. In 1873 the directors of the Opéra-Comique commissioned a three-act opera from Bizet to be written in collaboration with the seasoned librettists Henri Meilhac and Ludovic Halévy, best known for their words in operettas by Jacques Offenbach. It was the composer who proposed a treatment of Prosper Mérimée's popular 1846 novella, which was loosely based on a real-life scandal. The name of the prominent commissioning theater in Paris is somewhat misleading as its repertory was not limited to comedies, but rather to presentations that had spoken dialogue, like most musicals today. The problem that emerged with Bizet's opera was the scandalously sensuous nature of the title character and the realistic unfolding of events that culminated with her bloody murder at the hands of her jealous lover, Don José. This was hardly the family entertainment expected at the Opéra-Comique.

From Opera to Suite One can imagine that had Bizet lived he would have extracted orchestral excerpts from *Carmen* to fashion a concert suite—he had, after all, enjoyed unusual success a few years earlier with suites drawn from his incidental music for the play *L'Arlésienne* (The Girl from Arles) by Alphonse Daudet. But with his death it fell to the publisher to figure out how to repack parts of *Carmen*.

The issue was complicated by different versions of the opera, which in Paris was performed with dialogue but elsewhere usually with recitatives so that it could be sung continuously.

After Bizet's death his close friend Ernest Guiraud was enlisted to craft an alternative version and, in the process, changed the opera in other ways as well. He also assembled two suites that have long been concert favorites. Only in the early 1990s was the original version of *Carmen* reconstructed, and it is from this score that Fritz Hoffmann based the edition of the Suite we hear performed tonight. As is often the case with re-imaginings of an opera for an orchestral concert setting, the sequence of excerpts does not follow the dramatic order of the plot but rather what proves effective for musical contrast and flow.

A Closer Look The First Suite begins with a slow section that was originally part of the opera's prelude presenting an eerie chromatic "Fate" motive with ominous drum strokes and pizzicato punctuation from the lower strings (**Prelude**); this leads directly into the **Aragonaise**, a fast interlude that introduces the final act of the opera with a distinctive Spanish dance flavor and exotic passages for woodwind instruments.

The following **Intermezzo** originally preceded Act III and projects a pastoral mood initiated by a lovely flute melody accompanied by harp. The third movement derives from one of the most famous arias in the opera: Carmen's seductive **Seguidilla**, with the oboe at first taking over the original vocal line before passing it off to other instruments.

The Dragoons of Alcala, beginning with a march-like bassoon melody atop plucked strings, serves as the interlude between the first and second acts. The final movement, **The Toreadors**, had been the second part of the opera's prelude. While much of the Suite to this point is intimately scored and spotlights individual instruments, this brilliant conclusion starts with an energetic march for full orchestra ushering in the smooth string melody that is sung by the bullfighter Escamillo in Act II as he prepares to vie for Carmen's attention.

—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.

Bizet composed Carmen from 1873 to 1874.

Leopold Stokowski led the first Philadelphia Orchestra performances of the First Carmen Suite (arranged by Guiraud), on a Pops Concert on November 5, 1913. Most recently it was heard in the Hoffmann arrangement on subscription concerts in December 2015, with Yannick Nézet-Séguin.

The Orchestra has recorded the Carmen Suite twice: in 1958 with Eugene Ormandy for CBS and in 1975 with Ormandy for RCA. Stokowski recorded just the Prelude and the "Aragonaise" in 1927 for RCA, and Ormandy recorded just "The Toreadors" in 1972 for RCA. Other excerpts from the opera have also been recorded occasionally by the Orchestra.

The Suite is scored for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, snare drum, tambourine, triangle), harp, and strings.

Performance time is approximately 12 minutes.

THE MUSIC

Sinfonia in C major

Marianna Martines

Born in Vienna, May 4, 1744

Died there, December 13, 1812



The work we hear tonight by Marianna Martines, written in 1770, is sometimes referred to as the first symphony composed by a woman, which is possibly true. It is also possible that some had been written earlier but now are lost. More to the point: Symphonies by women were extremely rare at the time and continued to be for more than a century to follow. Why was Martines's one of the lucky few to survive?

Help from a Powerful Patron The answer is a combination of talent, training, and opportunity. Martines was born in

Vienna to a distinguished family of Spanish heritage. Her father, who hailed from Naples, was sent to the Austrian capital as part of the papal nuncio, the Pope's embassy there. The family occupied a large apartment on the Michaelerplatz in the center of the city, near the imperial palace. The building housed prominent cultural figures, including Pietro Trapassi, remembered by his pen name Metastasio. He had known Marianna's father in Italy and was called to Vienna in 1730 as the poet laureate (and was succeeded in 1783 by Lorenzo Da Ponte, Mozart's great collaborator).

Metastasio was an enormously influential figure in opera at the time, indeed probably the most important because he was the librettist set most often by the leading composers of the day, including Mozart. The operatic food chain, so to speak, in the 18th century was quite different from what emerged later. Performers, specifically singers, more specifically the leading castratos, were at the summit. They got top billing and commanded the highest fees. Next came the librettist and among those at the time, Metastasio was preeminent. One of his librettos would literally serve dozens of composers—a practical advantage in an age before supertitles in that audiences knew the plots and words from seeing them reused repeatedly. The composer was at the bottom of this hierarchy, having the least amount of clout even if they are now the ones most remembered.

Metastasio sponsored Martines's early career and arranged a superlative musical as well as general education. She studied piano with Joseph Haydn and took singing lessons from Nicola Porpora, both of whom lived in the building. She apparently studied composition with Johann Adolph Hasse, Antonio Salieri, and other prominent figures of the time. She wrote a Mass that premiered at age 17 in the court church. She excelled as a singer, pianist, and composer, and eventually as a vocal teacher and musical impresario. She wrote extensively in different genres, totaling some 200 pieces, many of which are now lost. In

1773 she became the first woman elected to the Accademia filarmonica in Bologna and the following year Empress Maria Theresia, who was charmed by her playing and singing, ennobled the family, hence permitting the addition of “von” to her name. (She signed her name Marianna von Martines, although some sources list her as Martinez.)

When Metastasio died in 1782 he left his estate to the six Martines children, raising them from comfortable to rich. Marianna hosted many celebrated musical soirees at the house and it was at such gatherings that she played piano four-hands with Mozart. By the 1790s she had started a singing school at her home, training many prominent figures.

A Closer Look Martines’s short three-movement Sinfonia is modestly scored for an ensemble of strings, oboes, horns, trumpets, and timpani and was no doubt performed at her home. In just some 12 minutes it displays many of the fingerprints of the Classical style in its sense of balance, courtly brilliance, galant charm, lyrical expression, and dance-like motion. The opening **Allegro con spirito** immediately grabs the listener’s attention with its festive quality. The contrasting second movement (**Andante ma non troppo**) shows her experience writing sacred and secular vocal music, at times highly ornamented. The lively dance finale (**Allegro spiritoso**) is in 3/8 meter and returns to the energy of the first movement.

—Christopher H. Gibbs

Marianna Martines composed her Sinfonia in C major in 1770.

This is the first Philadelphia Orchestra performance of the piece, and the first time anything by the composer has been played by the Orchestra.

The score calls for two oboes, two horns, two trumpets, timpani, and strings.

The Sinfonia runs approximately 12 minutes in performance.

THE MUSIC

Scenes and Dances from Part I of *The Three-Cornered Hat*

Manuel de Falla

Born in Cádiz, Spain, November 23, 1876

Died in Alta Gracia, Argentina, November 14, 1946



When Manuel de Falla brought back to Madrid the musical techniques he had absorbed in Paris during the early years of the 20th century (he had lived there from 1907 to 1914), a cycle of Franco-Iberian “mutual influences” was complete. Claude Debussy and Maurice Ravel had already manifested, in works such as the former’s *Ibéria* and the latter’s *Rapsodie espagnole*, how deeply their approach to rhythm and color had been affected by Spanish folk and dance styles. Now Falla, born in Andalusia of a Catalanian mother and a Valencian

father, reassimilated this impressionist approach to form and technique into his own increasingly nationalist consciousness.

For Falla, as for many of his generation, a sense of ethnic or regional identity was central to one’s creative being. As a child he had been exposed to influences not only from traditional operatic and orchestral music he heard in Cádiz, but also from Andalusian and gypsy folk music he heard all around him.

A Fusion of High and Low Interestingly it was the music of Edvard Grieg, which the young composer discovered in the 1890s, that first revealed to him the possibilities of infusing traditional “cultivated” styles with the folk material of one’s own nation. Thereafter, Falla longed to achieve for Spain what Grieg had done for Norway, and this fusion of “high” and “low” characterizes nearly all of his music. In pieces such as *The Three-Cornered Hat*, the opera *La vida breve*, the “opera-ballet” *El amor brujo*, or the *Nights in the Gardens of Spain*, this quintessentially Iberian composer used newly composed melodies that sound nevertheless like folk tunes because they are based on an assiduous and lifelong study of genuine native materials.

Falla had long considered an operatic adaptation of the 1874 novel *El sombrero de tres picos* by the Spanish author Pedro de Alarcón (1833–91). While this project was stalled, he turned his operatic ambitions elsewhere first, composing *La vida breve* in 1904–05. Then in 1916, the impresario Sergei Diaghilev put forth the idea of a ballet on the subject, and Falla was persuaded to adapt his initial ideas to the dance. The first version was a pantomime with songs, which he called *El corregidor y la molinera* (The Sheriff and the Miller’s Wife), performed in Madrid in 1917; this was then expanded as the ballet that we know today,

which was premiered by the Ballets Russes in London on July 22, 1919, with Leonide Massine in the role of the miller and with sets and costumes by Pablo Picasso.

A Closer Look The story concerns a *corregidor* or village sheriff, whose three-cornered hat is the symbol of his officious authority. This particular sheriff has his eye on the miller's wife, who becomes aware of his lecherous plans and proceeds to lay a trap for him. When the sheriff arranges to get the miller out of his house for a night, he comes to woo the wife; she flees the house and manages to push him into a stream. He returns to the miller's house, alone, and leaves his clothes (including the three-cornered hat) on the line outside to dry. When the miller returns home and sees the clothes, he assumes the worst about the sheriff and his own wife. He seeks revenge by seducing the sheriff's wife. But when he goes into town, he meets his own wife instead, and the two of them stir the whole village to rise up against the unscrupulous *corregidor*. The sheriff and his deputies are all denounced, and an effigy of the *corregidor* is beaten and thrown into the air.

—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 The Three-Cornered Hat from 1916 to 1919.

The Philadelphia Orchestra first presented music from The Three-Cornered Hat in October 1927 with conductor Fritz Reiner. The Scenes and Dances from Part I was last performed on subscription concerts in October 2008, with Rafael Frühbeck de Burgos on the podium.

The Scenes and Dances are scored for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, two horns, two trumpets, timpani, percussion (cymbals, glockenspiel, xylophone), harp, piano, and strings.

Performance time is approximately 12 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

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 last month, with Marin Alsop.

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

Aragonaise: A lively Spanish dance in triple meter originating from Aragon, often featuring guitars, castanets, and castanet-accented rhythms

Castrato: A male singer castrated before puberty to preserve a high soprano or contralto vocal range while developing the lung power and chest capacity of a man

Chord: The simultaneous sounding of three or more tones

Fandango: A lively Spanish folk dance in 3/4 or 6/8 time, primarily danced by couples and combining rhythmic, intricate footwork with expressive arm movements

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

Intermezzo: A short connecting instrumental movement in an opera or other musical work

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Mute: A mechanical device used on musical instruments to muffle the tone

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

Seguidilla: A lively Spanish folk courtship dance and song form originating from Castille, usually performed in 3/4 or 3/8 time and featuring rapid, small steps and castanets

Sinfonia: A short introductory instrumental piece

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.

Tempo: The speed of music

Timbre: Tone color or tone quality

Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches

THE SPEED OF MUSIC (**Tempo**)

Allegro: Bright, fast

Andante: Walking speed

Con spirito: Spirited, lively

Spiritoso: Spirited, lively

TEMPO MODIFIERS

Ma non troppo: But not too much

DYNAMIC MARKS

Crescendo: Increasing volume

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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 for 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.