

2023–2024 | 124th Season

The Philadelphia Orchestra

Wednesday, February 14, at 7:30

Miguel Harth-Bedoya Conductor

Pablo Sáinz-Villegas Guitar

Márquez *Danzón* No. 2

Piazzolla *Tangazo*

Piazzolla/arr. Harth-Bedoya *Fuga y misterio*

First Philadelphia Orchestra performance

Rodrigo *Concierto de Aranjuez*, for guitar and orchestra

I. Allegro con spirito

II. Adagio

III. Allegro gentile

Ravel *Bolero*

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

This concert, including Pablo Sáinz-Villegas's appearance, is generously sponsored by **Arthur Alan Wolk**.

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The
Philadelphia
Orchestra
Yannick Nézet-Séguin
Music and Artistic Director

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The Philadelphia Orchestra

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Yannick Nézet-Séguin is now in his 12th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

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Conductor

Michal Novak



Peruvian conductor **Miguel Harth-Bedoya** has amassed considerable experience at the helm of orchestras, recently completing seven years as chief conductor of the Norwegian Radio Orchestra and 21 years as music director of the Fort Worth Symphony, where he continues as music director laureate. Previously he has held music director positions with the Eugene Symphony and the Auckland Philharmonia. He regularly conducts such American orchestras as

the Chicago, Boston, Atlanta, and Baltimore symphonies; the Cleveland and Minnesota orchestras; and the New York Philharmonic. He served as associate conductor of the Los Angeles Philharmonic during the early years of his career and returns regularly as a guest conductor. He made his Philadelphia Orchestra debut in 2000 at the Mann Center and his subscription debut in 2007.

Mr. Harth-Bedoya has a number of close relationships with orchestras worldwide. In addition to these current performances, highlights of the 2023–24 season include appearances with the Helsinki Philharmonic and the Taiwan National Orchestra. Recent seasons have featured concerts with the BBC Scottish, Danish National, and Sydney symphonies; the Munich, Dresden, and Royal Stockholm philharmonics; and the NHK and Tokyo Metropolitan symphonies in Japan. In 2015 he conducted the world premiere of Jennifer Higdon's first opera, *Cold Mountain*, at Santa Fe Opera, the recording of which was nominated for a GRAMMY Award. Previous opera engagements include a new production of Puccini's *La bohème* at English National Opera and appearances with the Canadian Opera Company, Minnesota Opera, and Santa Fe Opera. He has led two productions of Golijov's *Ainadamar*, with the Cincinnati Opera and at the New Zealand Festival, and conducts a new production of the work at the Metropolitan Opera in 2024.

With a passionate devotion to unearthing new South-American repertoire, Mr. Harth-Bedoya is the founder and artistic director of Caminos Del Inka, a non-profit organization dedicated to researching, performing, and preserving the rich musical legacy of the continent. He commissioned moving images to accompany a symphonic program and the resulting multimedia project, *The Inca Trail: A Musical Journey*, was performed by The Philadelphia Orchestra in 2011. In 2017 he launched an online catalogue, www.latinorchestralmusic.com. His discography includes releases on Harmonia Mundi, Deutsche Grammophon, Decca, FWSO Live, and Naxos. An environmental activist, he is committed to a zero-waste lifestyle and co-founded a food composting company in his home state of Texas.

Soloist

Fotos Rubín Martín/Sony Music Entertainment



Guitarist **Pablo Sáinz-Villegas** has been acclaimed by the international press as the successor of Andrés Segovia and a worldwide ambassador of Spanish culture. Since his debut at Lincoln Center with the New York Philharmonic under the baton of Rafael Frühbeck de Burgos, he has performed in more than 40 countries and with orchestras including the Los Angeles and Israel philharmonics; the Boston, San Francisco, and Toronto symphonies; and the national orchestras of

France and Spain. He has performed in historic venues such as the Philharmonie in Berlin, the Concertgebouw in Amsterdam, the National Auditorium in Madrid, and Suntory Hall in Tokyo. He was the first solo guitarist to play at Carnegie Hall since Mr. Segovia in 1983. Other milestones include his interpretation of Rodrigo's *Concierto de Aranjuez* with the Berlin Philharmonic and principal conductor Kirill Petrenko for a New Year's concert broadcast in Europe by ARTE, the Princess of Asturias Awards Concert, and his participation in the Metropolitan Opera Gala at the Palace of Versailles. He is the creator and artistic director of La Rioja Festival, an initiative born in 2022. He makes his Philadelphia Orchestra debut with this performance.

Mr. Sáinz-Villegas's recent performance highlights include tours with the Berlin Baroque Soloists, the mezzo-soprano Isabel Leonard, the Madrid Community Orchestra in Switzerland, and the Belgian National Orchestra and conductor Josep Vicent, as well as his participation in the Czech Philharmonic's New Year's Concert with conductor Juanjo Mena. Mr. Sáinz-Villegas has been awarded more than 30 international prizes including the Andrés Segovia, Riojan Arts, and RNE Critical Eye awards and the Trelles Villademoros, awarded by the Royal Body of the Nobility of the Principality of Asturias. He is also Doctor Honoris Causa from the University of La Rioja.

Mr. Sáinz-Villegas has played for world leaders including the Dalai Lama. A tireless promoter of the development of the Spanish classical guitar repertoire, he has performed numerous world premieres, including the first work written for guitar by John Williams. Mr. Williams also composed a duet for Mr. Sáinz-Villegas and cellist Yo-Yo Ma, *A Prayer for Peace*. Mr. Sáinz-Villegas has premiered pieces by Tomás Marco, Jesús Torres, María Dolores Malumbres, David del Puerto, and Sergio Assad, among others. This season he premieres the First Guitar Concerto by Mexican composer Arturo Márquez. Mr. Sáinz-Villegas is an exclusive SONY Classical artist. Born in La Rioja, Spain, he has lived in New York City since 2001.

The Music

Danzón No. 2

Arturo Márquez

Born in Álamos, Sonora, Mexico, December 20, 1950

Now living in Mexico City



Arturo Márquez is the oldest of nine brothers and the only one to follow in his father's musical footsteps. He spent his early years in Álamos, Mexico, listening to his extended family's quartet perform traditional dance music. In 1962 his family moved to Los Angeles, where he began to study the violin, trombone, and piano. He composed his first works at 16, returning to Mexico the following year and entering the Mexican Music Conservatory, where he studied piano with Carlos

Barajas and José Luis Arcaraz. A few years later he entered the Composition Workshop and studied with Joaquín Gutiérrez Heras, Héctor Quintanar, Federico Ibarra, and Raúl Pavón. Márquez was later awarded a Fulbright Scholarship, obtaining an MFA in composition from the California Institute of the Arts; he also studied privately in Paris. He has received numerous awards, including the National Prize for Arts and Sciences, awarded by Mexican President Calderón; the Gold Medal of Fine Arts of Mexico; and the Mozart Medal, awarded by the Austrian Embassy.

In 1993 the Department of Musical Activities at Mexico's National Autonomous University commissioned Márquez to write *Danzón No. 2* and the work had its premiere in March 1994, with Francisco Savin leading the University's Philharmonic. The *danzón* originated in Cuba, evolving from the Cuban contradanza, which itself came from the English and French contredanse. Written in 2/4 time, the *danzón* is a slow, formal ballroom partner-dance, requiring set footwork around syncopated beats, and incorporating pauses while the couples stand and listen to an instrumental passage.

The composer has provided the following note:

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*'s rhythms, its form, its melodic outline, and to listen to the old recordings by

Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The *Danzón* No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music.

The Danzón No. 2 was composed in 1994.

The Philadelphia Orchestra's first performance of the piece was on a Neighborhood Concert in Clark Park in July 2007; Rossen Milanov conducted. Most recently it was performed in Saratoga in August 2019 with Miguel Harth-Bedoya.

The score calls for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, claves, güiro, snare drum, tom-toms), piano, and strings.

Performance time is approximately eight minutes.

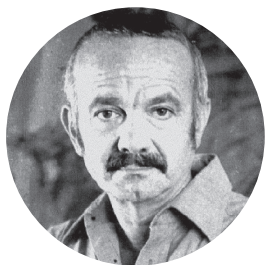
The Music

Tangazo and Fuga y misterio

Astor Piazzolla

Born in Mar del Plata, Argentina, March 11, 1921

Died in Buenos Aires, July 4, 1992



Astor Piazzolla was born in Mar del Plata, Argentina, in 1921 to a family that emigrated from Italy. Born with a twisted right leg, he endured painful operations to correct it. When he was five, Vincente, his father, moved the family to New York City's Greenwich Village to work as a barber.

A lover of all things tango, Vincente gave Astor, then eight, a bandoneon, an instrument invented in Germany in the 1830s. Played in Black Forest churches,

the bandoneon is related to the accordion and became a mainstay in tango music after it was transplanted across the Atlantic to South America. Vincente arranged for the boy to play a tango with a band when he was 11. Astor was quickly anointed the "boy wonder of the bandoneon" in the local press. A Hungarian pianist neighbor introduced him to classical music and Astor admitted, "I fell in love with Bach, I went crazy." Local musicians hired him to play in dance bands and on the radio. In 1937 the Piazzollas sailed back to Argentina where Astor founded the Orquesta Tipica de Astor Piazzolla.

In the early 1950s, Piazzolla traded his bandoneon for the composer's pen. Fellow Argentine composer Alberto Ginastera encouraged him to have his *Buenos Aires* performed. Highly regarded by critics, the piece fueled a mini riot at its premiere and the conductor told Piazzolla, "Don't worry, that's publicity." Piazzolla's new excitement for classical music sent him to Paris to study with Nadia Boulanger. He later moved with his wife back to New York City, where he joined the avant-garde and used the tango for his experimental music, writing "I'm going to make tango music as I feel it." He returned to Argentina to meet purists head-on who claimed he had "destroyed the tango."

With its roots in European and African traditions, the tango is in 2/4 or 4/4 time. It contains a rhythm of two longer notes followed by a shorter one and is typically performed by orchestras of wind instruments, guitars, strings, a piano, and bandoneons. And, of course, couples dance to it. Piazzolla's **Tangazo**, premiered in 1970 in Washington, DC, by the Ensemble Musicale de Buenos Aires, subverts the typical tango by evoking Béla Bartók and Gustav Mahler. It was originally scored for bandoneon, piano, and strings, and later re-orchestrated for a larger ensemble.

In 1968 Piazzolla composed the surrealist tango opera *Maria de Buenos Aires*, set to a libretto by Horacio Ferrer. The story recounts the death then resurrection of a young prostitute in Buenos Aires. The score, in typical Piazzolla fashion, mixes classical vocabulary with both jazz and milonga, a precursor to tango that originated in Buenos Aires. ***Fuga y misterio*** (Fugue and Mystery) is a tango fugue from the fifth part of the opera. Today the piece is usually performed separately from the opera and has become one of Piazzolla's most popular works. Tonight we hear it in an arrangement by our conductor, Miguel Harth-Bedoya.

—Aaron Beck

Tangazo was composed in 1969 and Fuga y misterio was composed in 1968.

The first Philadelphia Orchestra performances of Tangazo were in October 2018 with Miguel Harth-Bedoya. The only other appearance of the work on an Orchestra program was in Saratoga in August 2019, again with Harth-Bedoya. Tonight is the first Philadelphia Orchestra performance of Fuga y misterio.

The score for Tangazo calls for pairs of flutes, oboes, clarinets, bassoons, and horns; percussion (cymbals, glockenspiel, güiro, tom-toms, triangle, xylophone); piano; and strings. The score for Fuga y misterio calls for flute, oboe, clarinet, bassoon, horn, trumpet, percussion (drum set, güiro, triangle), optional celesta, and strings.

Tangazo runs approximately 15 minutes and Fuga y misterio runs approximately three minutes in performance.

The Music

Concierto de Aranjuez

Joaquín Rodrigo

Born in Sagunto, Spain, November 22, 1901

Died in Madrid, July 6, 1999



The most prominent Spanish composer of the postwar period is Joaquín Rodrigo, and the work that is chiefly responsible for this popularity is his *Concierto de Aranjuez*. In addition to being the most widely known concerto for guitar, this Neo-Classical evocation of courtly life became the most popular work by a Spaniard in the 20th century—surpassing even (if available recordings are an accurate indication) the popular works of Manuel de Falla—*El amor brujo* and

The Three-Cornered Hat.

Born into a large family in the province of Valencia (on the eastern Mediterranean seacoast), Rodrigo was stricken with diphtheria at the age of three and a half, which blinded him almost totally. When his family moved to the city of Valencia, he was able to attend a sophisticated school for the blind, where his gift for music was quickly noted. In 1933 he married Victoria Kamhi, a pianist who would become his amanuensis and scribe as he began to compose more and more.

A Fortuitous Opportunity to Study Abroad Falla aided the young composer in gaining a scholarship for study in Paris in the 1930s, and it was through this grace that Rodrigo and his wife were outside of Spain during the bloody Spanish Civil War (1936–39). He returned to Spain in 1939 (fleeing, this time, the war in northern Europe), and it was thus in Barcelona that the *Concierto*, composed in 1938–39, received a highly successful premiere on November 9, 1940. The guitar soloist was Regino Sainz de la Maza, who had first suggested to Rodrigo that he compose such a piece, and to whom the Concerto was dedicated. Though Rodrigo had written several significant works before this, nothing could have prepared him for the catapult to fame that the Concerto set into motion. The piece spread through Spain and the rest of Europe, and by the 1950s it was conquering the Americas as well.

“The *Concierto de Aranjuez* takes its title from the famous royal site 50 kilometers from Madrid on the road to Andalusia,” the composer explained. “It was a place particularly favored by the Bourbons. Although the piece is not programmatic, it was my intention to evoke a certain period in the life of Aranjuez—the end of the 18th century and the beginning of the 19th. ... It was an epoch subtly characterized

by *majas* and bullfighters, and by Spanish-American tunes." The composer has often referred to the nostalgic elements of the work, its flavor of days past, of the heady gardens of Aranjuez. "Some perceive Goya's shadow in the notes of its music, full of melancholy emotion," he writes. "In its melody lingers the perfume of magnolias, the song of birds and the whisper of fountains . . . the hidden breeze that stirs the tree tops in the parks that surround the Baroque Palace, and only wishes to be as agile as a butterfly, and as precise as the pass of a matador's cape." Yet on one point the composer is silent, and it remained the task of his wife to illuminate what is perhaps the essential significance of Aranjuez for Rodrigo. "It was an evocation of the happy days of our honeymoon," she writes, speaking particularly of the slow movement's haunting tune, "when we walked in the park at Aranjuez—and at the same time, it was a love song."

A Closer Look The **Allegro con spirito** is a bright and straightforward sonata form, in which guitar and orchestra politely "take turns" permitting one another to lead the proceedings. The celebrated **Adagio** is built from a saeta tune, which one writer has described as "a flamenco-like arrow of song that bursts from the people spontaneously" during Holy Week processions. A central section employs fragments of this tune to build to one of the most moving climaxes in 20th-century music—sorrowful but avoiding the tragic, sentimental without being overly maudlin. The **Allegro gentile** is a stately and elegant rondo, courtly in its stride and resolute in its conclusion.

—Paul J. Horsley

The Concierto de Aranjuez was composed from 1938 to 1939.

The Australian guitarist John Williams was soloist in the first Philadelphia Orchestra performances of the Concerto, at a Senior Student concert in December 1965 conducted by William Smith. The first subscription performances were with Christopher Parkening and Mr. Smith, in January 1987. The most recent appearance on subscription concerts was in March 2012, with Pepe Romero as soloist and Rafael Frühbeck de Burgos.

The Philadelphians recorded the work in 1965 for CBS, with Mr. Williams and Eugene Ormandy.

Rodrigo scored the piece for an orchestra of solo guitar, two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, two horns, two trumpets, and strings.

The Concierto de Aranjuez runs approximately 22 minutes in performance.

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 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. Calvoceossi, 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

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. It has been performed many times by the Philadelphians since, most recently at the Bravo! Vail Music Festival in July 2023; Stéphane Denève conducted.

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 17 minutes in performance.

Musical Terms

GENERAL TERMS

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Chord: The simultaneous sounding of three or more tones

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

Dissonance: A combination of two or more tones requiring resolution

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

Intonation: The treatment of musical pitch in performance

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Neo-Classicism: A movement of style in the works of certain 20th-century composers who revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism

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

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

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.

Syncopation: A shift of rhythmic emphasis off the beat

Timbre: Tone color or tone quality

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Con spirito: Spirited, lively

Gentile: In a graceful, refined style

DYNAMIC MARKS

Crescendo: Increasing volume



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Yannick Nézet-Séguin Music Director

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