

Forward

Season 2021–2022



Lisa Batiashvili Returns

April 20, 2022

The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director

The Philadelphia Orchestra

Wednesday, April 20, at 8:00
On the Digital Stage

Yannick Nézet-Séguin Conductor
Lisa Batiashvili Violin

Szymanowski Violin Concerto No. 1, Op. 35
(In one movement)

Chausson *Poème*, Op. 25, for violin and orchestra

Rachmaninoff *The Isle of the Dead*, Op. 29

This program runs approximately 1 hour, 15 minutes, 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

Yannick Nézet-Séguin Music Director

Forward

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The Philadelphia Orchestra

Yannick Nézet-Séguin

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Concertmaster

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Second Violins

Kimberly Fisher, Principal

Peter A. Benoliel Chair

Paul Roby, Associate Principal

Sandra and David Marshall Chair

Dara Morales, Assistant Principal

Anne M. Buxton Chair

Philip Kates

Davyd Booth

Paul Arnold

Joseph Brodo Chair, given by Peter A. Benoliel

Dmitri Levin

Boris Balter

Amy Oshiro-Morales

Yu-Ting Chen

Jeoung-Yin Kim

Christine Lim

Violas

Choong-Jin Chang, Principal

Ruth and A. Morris Williams Chair

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

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Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal

Richard Harlow

Gloria dePasquale

Orton P. and Noël S. Jackson Chair

Kathryn Picht Read

Robert Cafaro

Volunteer Committees Chair

Ohad Bar-David
John Koen
Derek Barnes
Alex Veltman

Basses

Harold Robinson, Principal
Carole and Emilio Gravagno Chair
Joseph Conyers, Acting Associate
Principal
Tobey and Mark Dichter Chair
Nathaniel West, Acting Assistant Principal
David Fay
Duane Rosengard
*Some members of the string sections voluntarily
rotate seating on a periodic basis.*

Flutes

Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair
Patrick Williams, Associate Principal
Rachelle and Ronald Kaiserman Chair
Olivia Staton
Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal
Samuel S. Fels Chair
Peter Smith, Associate Principal
Jonathan Blumenfeld
Edwin Tuttle Chair
Elizabeth Starr Masoudnia,
English Horn
Joanne T. Greenspun Chair

Clarinets

Ricardo Morales, Principal
Leslie Miller and Richard Worley Chair
Samuel Caviezel, Associate Principal
Sarah and Frank Coulson Chair
Socrates Villegas
Paul R. Demers, Bass Clarinet
*Peter M. Joseph and Susan Rittenhouse
Joseph Chair*

Bassoons

Daniel Matsukawa, Principal
Richard M. Klein Chair
Mark Gigliotti, Co-Principal
Angela Anderson Smith
Holly Blake, Contrabassoon

Horns

Jennifer Montone, Principal
Gray Charitable Trust Chair
Jeffrey Lang, Associate Principal
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Trumpets

David Bilger, Principal
Marguerite and Gerry Lenfest Chair
Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair
Anthony Prisk

Trombones

Nitzan Haroz, Principal
Neubauer Family Foundation Chair
Matthew Vaughn, Co-Principal
Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson, Associate Principal

Percussion

Christopher Deviney, Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

Librarians

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Dennis Moore, Jr.



The Philadelphia Orchestra is one of the world's preeminent orchestras. It 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 educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. 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.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due

to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced Our World NOW, its reimagined season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings: HearTOGETHER, a series on racial and social justice; educational activities; and Our City, Your Orchestra, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, 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 was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM.

For more information, please visit philorch.org.



George Etheredge

Yannick Nézet-Séguin is currently in his 10th season as music director of The Philadelphia Orchestra. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 10 releases on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Virginia Parker Prize; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University. To read Yannick's full bio, please visit philorch.org/conductor.





Sammy Hart/
Deutsche Grammophon

Georgian-born German violinist **Lisa Batiashvili** is praised by audiences and fellow musicians for her virtuosity. An award-winning artist, she has developed long-standing relationships with the world's leading orchestras, conductors, and musicians. She made her Philadelphia Orchestra debut in 2005 and toured Europe with the ensemble and Yannick Nézet-Séguin in 2015. She is the artistic director of the Audi Summer Concerts music festival in Ingolstadt, Germany. For the 2021 festival she performed Sibelius's Violin Concerto with Antonio Pappano and the Orchestra dell'Accademia Nazionale di Santa Cecilia under the motto "Lights of Europe." She also formed and leads the Lisa Batiashvili Foundation, which serves her lifelong dream and commitment to supporting young, highly talented Georgian musicians to thrive in their musical careers.

Highlights of Ms. Batiashvili's 2021–22 season include returns to North America for concerts with the Boston Symphony, the Chicago Symphony, and the Minnesota Orchestra; a second recital tour across Europe with trio partners pianist Jean-Yves Thibaudet and cellist Gautier Capuçon; and European concert engagements with the Gewandhaus and Royal Concertgebouw

orchestras, the Chamber Orchestra of Europe, and the London Symphony. She regularly appears on stage with orchestras including the Berlin, Vienna, and New York philharmonics; the Bavarian Radio and Boston symphonies; and the Staatskapelle Dresden, among others.

Ms. Batiashvili is an exclusive recording artist for Deutsche Grammophon and her latest album, *City Lights*, was released in June 2020. The project marks a musical journey that takes listeners around the world to 11 cities with an autobiographical connection with music ranging from Bach to Morricone, and Dvořák to Charlie Chaplin. At the internationally renowned Concert de Paris on Bastille Day in Paris in 2020 she performed the title track in an international broadcast. Her previous recording, *Visions of Prokofiev* with the Chamber Orchestra of Europe and Yannick Nézet-Séguin, won an Opus Klassik Award and was shortlisted for the 2018 *Gramophone Awards*. She was named *Musical America's* Instrumentalist of the Year in 2015, was nominated as *Gramophone's* Artist of the Year in 2017, and was awarded an Honorary Doctorate from the Sibelius Academy (University of Arts, Helsinki) in 2018. She lives in Munich and plays a Guarneri del Gesù violin from 1739, generously loaned by a private collector.

Violin virtuoso Lisa Batiashvili joins The Philadelphia Orchestra for two sumptuous compositions. Karol Szymanowski, born in Ukraine to Polish parents, became the leading composer of his generation in Poland, but has yet to gain the full recognition he deserves. In his lyrical Violin Concerto No. 1, composed during the First World War, he imaginatively merged elements of German Romanticism, French Impressionism, and Russian mysticism. The French composer Ernest *Chausson's Poème* is effortlessly melodic and sensuous, bittersweet and reflective.

Sergei Rachmaninoff composed his symphonic poem *The Isle of the Dead* after seeing a reproduction of the remarkable Swiss artist Arnold Böcklin's eerie painting with the same name, which depicts a small rowboat carrying a casket and a mysterious white-clad figure as it arrives on a desolate rocky island. Rachmaninoff was not only a great composer and pianist, but also a conductor. He made just three recordings in this capacity, all with the Philadelphians, including of this work in 1929.

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.



1896

Chausson

Poème

Music

Strauss

Also sprach Zarathustra

Literature

Chekhov

The Sea Gull

Art

Leighton

Clytie

History

Utah becomes a state



1909

Rachmaninoff

The Isle of the Dead

Music

Mahler

Symphony No. 9

Literature

Maeterlinck

L'Oiseau bleu

Art

Picasso

Fruit Dish

History

Peary reaches North Pole



1916

Szymanowski

Violin Concerto No. 1

Music

Korngold

Violanta

Literature

Dreiser

The Genius

Art

Matisse

The Three Sisters

History

Battle of Verdun



Violin Concerto No. 1

Karol Szymanowski

Born in Tymoszwówka, Ukraine,

October 3, 1882

Died in Lausanne, Switzerland,

March 29, 1937



Karol Szymanowski was born in 1882, the same year as Igor Stravinsky and just one after Béla Bartók. Along with the older Leoš Janáček, these composers carved out a special space in early-20th-century music. All four came from outside the “center” of the European musical tradition, but they variously traveled to, and learned from, Germany and France, and were deeply influenced by compositional currents in those countries, be it Mahler or Richard Strauss, Debussy or Ravel. At the same time, they were often inspired by, and drew from, the musical traditions of their native lands, particularly from folk music. Of the four, Stravinsky went on to enjoy the most celebrated and international career, while Bartók is especially esteemed for the brilliant incorporation of his folk explorations into his own music. Janáček’s reputation has risen steadily in recent decades, spurred in part by the greatness of his operas. Szymanowski remains the least known and appreciated. Undoubtedly the leading Polish composer of his era—indeed, the preeminent figure between Chopin and Witold Lutosławski—he awaits appropriately broad rediscovery.

Born on his Polish family’s estate in Ukraine, Szymanowski received his earliest musical training at home before moving to Warsaw in his late teens for more formal study. In his mid-20s he went to Berlin in the hopes of expanding his horizons, and after some time back in Poland spent nearly two years in Vienna beginning in 1911, the year of Mahler’s death. Wagner and Strauss were his models at the time. The influences broaden as he developed an interest in the East and also traveled to North Africa. His musical allegiances turned from late German Romanticism to the French Impressionism of Debussy, the

Modernism of Stravinsky, as well as the Russian mysticism of Scriabin. This wide range of influences would later merge with his explorations of Polish folk music, especially from the region of the imposing Tatra Mountains, a feature evident in his Second Violin Concerto written some 18 years after the First Concerto we hear today.

Creating a Distinctive Musical Voice

Szymanowski's search for his own voice during the time of the First World War produced a sort of neo-Impressionist mysticism exhibited in the First Violin Concerto, as well as in his Third Symphony from the same time. He composed the Concerto unusually quickly, sketching it during the summer of 1916 and orchestrating it in the fall. His good friend, the violinist Paweł Kochański, to whom he dedicated the piece and who wrote the final cadenza so intimately connected to the one-movement whole, actively assisted him. Given that Szymanowski battled with serious depression, drinking, poor health, and financial insecurity during the latter part of his career, the enormous pleasure, confidence, and pride he took in this Concerto is striking: "I must say that I am very happy with the whole thing—again a new, different music, but at the same time a bit of a return to the old. The whole thing is terribly fantastic and unexpected."

Szymanowski intended for Kochański to perform the Concerto in February 1917 in St. Petersburg under the direction of Alexander Siloti, but the defeat of Russia by the Germans and the abdication of Czar Nicholas II thwarted those plans. Kochański had moved to America by November 1922, when the Warsaw Philharmonic premiered the work with its concertmaster, Józef Ozimiński, as soloist. Yet the composer kept his collaborator informed, telling him of the first performance: "The sound is so magical that people here were completely transfixed. And just imagine, Paweleczonek, the violin comes out on top the whole time! There are perhaps three or four measures when the orchestra obscures it. It is my greatest triumph!" Kochański gave the American premiere of the Concerto with The Philadelphia Orchestra under Leopold Stokowski on November 28, 1924.

A Closer Look

Beginning with some of the earliest critical studies of Szymanowski's music, including books and articles that the composer would have read and could have corrected (but did not), the Violin Concerto has been linked with the poem *May Night* by Tadeusz Miciński,

a work full of exoticism that merges Eastern and Western imagery. As biographer Jim Samson has observed: "It is unlikely that Szymanowski borrowed much more than the atmosphere of Miciński's *May Night*, but it is worth pointing out that the atmosphere does fuse a full-blooded ecstasy of expression with an other-worldly fantasy."

The idea of a continuous symphony, which merges multiple movements into one played without pause, was very much in the air at the time—Schoenberg and Sibelius come to mind—and may have inspired Szymanowski's innovative one movement structure for the Concerto, which in some ways enfolds the traditional three movements of the genre. The neo-Impressionism is immediately evident in the glittering opening (*Vivace assai*), material that will return at various points in the piece. The pace slows down some when the soloist enters, but the first section (or "movement") generally has a scherzo character. A more reflective *Andantino* comes next, filled with lush Romantic passages, followed by the third section (*Vivace assai*) that merges a scherzo-like vitality with dance. After the violin cadenza, there are brief references to the opening of the Concerto that provide a frame to end the work.

—Christopher H. Gibbs

Szymanowski composed his First Violin Concerto in 1916.

Paul Kochański, Leopold Stokowski, and The Philadelphia Orchestra gave the United States premiere of the Concerto in November 1924. The only other performances by the Orchestra were in October 1989 with Orchestra Associate Concertmaster David Arben and Christoph Eschenbach; in October 2005 with violinist Nikolaj Szeps-Znaider and Vladimir Jurowski; and in January 2022 with Lisa Batiashvili and Yannick Nézet-Séguin.

The score calls for solo violin, three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling E-flat clarinet), bass clarinet, three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum, tambourine, triangle), two harps, piano (doubling celesta), and strings.

The Concerto runs approximately 25 minutes in performance.



Poème

Ernest Chausson

Born in Paris, January 20, 1855

Died in Limay, June 10, 1899

Few composers of the 19th century wrote music that was as sheerly voluptuous as Ernest Chausson's, and few of his works are as effortlessly melodic and sensuous as the splendid *Poème*. Written immediately after 10 years of arduous labor on what he hoped would be his magnum opus—the opera *Le Roi Arthur* (King Arthur)—*Poème* probably did seem effortless by comparison.

Painterly Inspirations

Languishing in Florence and its environs during the spring and early summer of 1896, Chausson felt inspiration afresh. "There are many things which I am tempted to write," he wrote. "Pure music this time, which has been inspired in me by the landscapes or works of art here. I had such a low opinion of my musical talents that I was surprised when I saw what ideas certain paintings awaken in me. Some of them give me the entire outline of a symphonic piece." It seems reasonable to assume that the *Poème*, composed during this spring, was one such piece. Completed in June 1896, it was first performed by its dedicatee, the virtuoso Belgian violinist and composer Eugène Ysaÿe, in Nancy on December 27; its success at a subsequent Parisian performance in April 1897 was an unexpected surprise to all involved.

For years Chausson had struggled for recognition in Paris, where even in the 1890s his music was found to be too "experimental." It was Chausson, whose earlier music had owed such enormous debt first to César Franck and then to Richard Wagner, who had advocated that French composers abandon the pervasive Wagnerism and create an individual Romanticism. With *Poème* he not only asserted an artistically independent style but also created a miniature jewel that combined poignant sentimentality with the declamatory lyricism that had always characterized French melody.

Chausson originally titled the piece *Le Chant de l'amour triomphant* (Song of Triumphant Love), suggesting an initial programmatic intent; one writer has pointed out that this is the title of a short story by Ivan Turgenev, and as such, attempts have been made to point out parallels between story and music. But Chausson's later suppression of the title in the printed score seems to make clear that his final intentions were to create a work free of extramusical associations.

A Closer Look

Poème is a straightforward and plaintive dialog between violin and orchestra, cast in a single continuous gesture. The soloist intones the deliciously bittersweet melody in the opening section; the orchestra, taking up the violinist's urgency, builds toward a nervous animato passage, leading toward the climactic allegro and a return to the opening tempo (*lento*). A reflective reiteration of the opening theme concludes the work with a hint of nostalgia.

—Paul J. Horsley

Chausson composed Poème in 1896.

Thaddeus Rich was the soloist in the first Philadelphia Orchestra performance of the work, in March 1915 in Princeton, New Jersey, with Leopold Stokowski on the podium. Most recently on subscription concerts it was played by Lisa Batiashvili in January 2022 with Yannick Nézet-Séguin.

Violinist Zino Francescatti, Eugene Ormandy, and The Philadelphia Orchestra recorded Poème in 1950 for CBS. A live recording of a performance from 2008 with Concertmaster David Kim and Rafael Frühbeck de Burgos is also available by digital download.

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

Poème runs approximately 16 minutes in performance.



The Isle of the Dead

Sergei Rachmaninoff

Born in Semyonovo, Russia, April 1, 1873

Died in Beverly Hills, California, March 28, 1943

Exactly how does a painting effect its mood and meaning upon us? How can a two-dimensional combination of surface and line and pigment reach into our memory and our unconscious, opening up new awarenesses and unfamiliar emotions? Numerous composers have tried to represent in music the moment of surprise that an image can bring. Musorgsky's *Pictures from an Exhibition*, which presents musical replications of a whole gallery full of paintings, drawings, and architectural sketches, is only the best-known example. But there are many others, including Granados's *Goyescas* for piano, Hindemith's *Mathis der Maler* symphony, Respighi's *Botticelli Triptych*, and more recently, Gunther Schuller's *Seven Studies on Themes of Paul Klee*.

The Inspiration

Rachmaninoff's inspiration for his symphonic poem *The Isle of the Dead* came to him in a Paris gallery in May 1907. It was there that he saw a black-and-white reproduction of *Die Insel der Toten* by the Swiss painter Arnold Böcklin (1827–1901), based on one of six paintings Böcklin made on the same theme. Without having seen one of the actual paintings, he began mapping out the tone poem immediately. "The massive architecture and the mystic message of the painting made a marked impression on me, and the tone poem was the outcome," Rachmaninoff said later. "If I had seen the original first, I might not have composed the work." When he finally did see an original in a German museum, in fact, its effect was not nearly so great as that initial impression.

The 34-year-old Rachmaninoff was already an established composer when he visited Paris that spring—not to mention one of the greatest pianists of the era—having already penned several operas

and choral works, piano music, the Symphony No. 1, and the very successful first two piano concertos. *The Isle of the Dead* was composed during a decisive period in his life, when increased political unrest in his native Russia was threatening to make obsolete his quasi-aristocratic lifestyle. Early in 1906 he had resigned his position as conductor at the Bolshoi Theater in Moscow and had temporarily settled in Dresden, where he spent parts of the next several years. There he composed his Second Symphony, the Piano Sonata No. 1, and—from January to March 1909—the Böcklin-based tone poem that had been brewing for the previous two years.

A Closer Look

Using a striking play of light and shadow, Böcklin's painting shows a small boat rowing to an enshrouded, sinister-looking island. In the boat are a coffin, a figure all in white, and a Charon-like wraith who is rowing the boat toward the island. Rachmaninoff's piece begins in 5/8 meter, with an ostinato figure in the low strings and harp that represents an irregular lapping of the waves. An expansive "life" theme is presented, which in Rachmaninoff's words "exists outside the picture ... is in reality a 'supplement' to the picture." After a symphonic development, death takes over again, in the form of the *Dies irae* theme ("Day of Wrath," from the Mass for the Dead—the most commonly borrowed of all liturgical melodies), which begins in the clarinet and second violin parts, then permeates the motivic material. The "wave" figure returns, finally, as Charon turns back from the island—his morbid mission fulfilled.

—Paul J. Horsley

The *Isle of the Dead* was composed in 1909.

Leopold Stokowski conducted the first Philadelphia Orchestra performance of the piece in 1913, and Rachmaninoff himself directed the first recording of the piece, with the Orchestra in 1929. The last subscription performances were in January 2022, with Yannick Nézet-Séguin on the podium.

The Philadelphia Orchestra has recorded the work three times: the above mentioned 1929 recording with Rachmaninoff on RCA; in 1954 with Eugene Ormandy for CBS; and in 1993 with Charles Dutoit for London. A recording by Ormandy from a concert on April 12, 1977, is available on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998).

The piece is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals), harp, and strings.

Performance time is approximately 20 minutes.

GENERAL TERMS

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

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

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

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

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

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

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

Ostinato: A steady bass accompaniment, repeated over and over

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.

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

Timbre: Tone color or tone quality

Tone poem: See symphonic poem

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andantino: Slightly quicker than walking speed

Animato: Lively, animated

Lento: Slow

Vivace: Lively

TEMPO MODIFIERS

Assai: Much