

Season 2018-2019

**Thursday, October 11,
at 7:30**

Friday, October 12, at 2:00

**Saturday, October 13,
at 8:00**

The Philadelphia Orchestra

The Barnes/Stokowski Festival

Stéphane Denève Conductor

David Kim Violin

Didi Balle Playwright and Director

David Bardeen Actor (Albert Barnes)

Nicholas Carriere Actor (Leopold Stokowski)

Paul Schoeffler Actor (William Glackens/
Reporter)

Palestrina/orch. Stokowski "Adoramus te"

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

Intermission

Debussy/orch. Stokowski "The Sunken Cathedral,"
from Preludes


Debussy *La Mer* 

I. From Dawn to Midday at Sea

II. Play of the Waves

III. Dialogue of the Wind and the Sea

This program runs approximately 2 hours.

 LiveNote® 2.0, the Orchestra's interactive concert guide for mobile devices, will be enabled for these performances.

The Barnes/Stokowski Festival is generously sponsored through a gift from

Mari and Peter Shaw.

Soprano Lindsey Reynolds appears in today's concert.
Casting by Leonard Haas and Stephanie Klapper.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with three celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Principal Guest Conductor



Stéphane Denève is currently in his fifth season as principal guest conductor of The Philadelphia Orchestra, a position that runs through the 2019-20 season. He spends multiple weeks each year with the ensemble, conducting subscription, tour, and summer concerts. He has led more programs with the Orchestra than any other guest conductor since making his debut in 2007, in repertoire that has spanned more than 100 works, ranging from Classical through the contemporary, including presentations with dance, theater, film, and cirque performers. Mr. Denève is also music director of the Brussels Philharmonic and director of its Centre for Future Orchestral Repertoire (CffOR), and with the 2019-20 season will become music director of the St. Louis Symphony. He was previously chief conductor of the Stuttgart Radio Symphony Orchestra and music director of the Royal Scottish National Orchestra.

Recent engagements in Europe and Asia include appearances with the Royal Concertgebouw Orchestra, the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia in Rome, the Vienna and NHK symphonies, the Deutsches Symphonie-Orchester Berlin, the Orchestre National de France, and the Munich, Czech, and Rotterdam philharmonics. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony, with which he has appeared several times, both in Boston and at Tanglewood. He regularly conducts the Cleveland Orchestra, the New York and Los Angeles philharmonics, and the San Francisco and Toronto symphonies.

As a recording artist, Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson. He is a triple winner of the Diapason d'Or de l'Année, was shortlisted for *Gramophone's* Artist of the Year award, and won the prize for symphonic music at the International Classical Music Awards. A graduate of, and prizewinner at, the Paris Conservatory, Mr. Denève worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. He is committed to inspiring the next generation of musicians and listeners and has worked regularly with young people in the programs of the Tanglewood Music Center, the New World Symphony, the Colburn School, and the Music Academy of the West, among others. For further information please visit www.stephanedeneve.com.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Dr. Albert C. Barnes



Leopold Stokowski

Continue your Barnes/Stokowski Festival experience with a panel discussion and two chamber music concerts.

Join us **October 13 at 3 PM** at the Barnes Foundation for a panel discussion entitled "Stokowski, Barnes, and Matisse," focusing on the impact Barnes and Stokowski had on the cultural landscape of Philadelphia and America; admission is \$15. On **October 16** at the American Philosophical Society and **October 18** at the Philadelphia Episcopal Cathedral, both at **7:30 PM**, the contemporary music ensemble SoundLAB performs programs that extend the musical influences of Barnes and Stokowski into the present day with notable US and Philadelphia premieres of works by living composers. These concerts are **FREE**, but online RSVPs are encouraged. Visit www.philorch.org/barnesstokifestival for more information.

The Barnes/Stokowski Festival is generously sponsored through a gift from Mari and Peter Shaw.

The participation of SoundLAB in the Barnes/Stokowski Festival has been made possible through the New Music Fund, a program of FACE Foundation, with generous funding from the Cultural Services of the French Embassy in the United States, the Florence Gould Foundation, Fondation CHANEL, the French Ministry of Culture, the Institut Français-Paris, and SACEM (Société des Auteurs, Compositeurs, et Éditeurs de Musique). Additional support is provided by the University of Pennsylvania Music Department's Contemporary Music Series and the American Composers Forum Philadelphia Chapter.

Photos: Angelo Pinto, Photography Collection, Barnes Foundation Archives; Vandamm, Philadelphia Orchestra Archives

SOUNDLAB

Soloist

Jessica Griffin



Violinist **David Kim** was named concertmaster of The Philadelphia Orchestra in 1999 and currently holds the Dr. Benjamin Rush Chair. Born in Carbondale, IL, in 1963, he started playing the violin at age three, began studies with the famed pedagogue Dorothy DeLay at eight, and later received bachelor's and master's degrees from the Juilliard School. Highlights of his current season include master classes and residencies at the University of Texas at Austin and Bob Jones University, among others; continued appearances as concertmaster of the All-Star Orchestra on PBS stations across the US and online at the Kahn Academy; a solo performance on a new CD with the Westminster Choir; and recitals, speaking engagements, and appearances with orchestras across the US. Last season Mr. Kim appeared as a guest with the famed modern hymn writers Keith and Kristyn Getty at the Grand Old Opry in Nashville and on tour in Cleveland, the Kennedy Center, and Carnegie Hall. A new Getty Music CD includes Mr. Kim featured in a solo role. In September he returned to Nashville to perform at the Getty Music Worship Conference—Sing! 2018. Mr. Kim appears as soloist with The Philadelphia Orchestra each season as well as with numerous orchestras around the world. He also appears internationally at such festivals as Brevard, Kingston, and Pacific. He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate.

A dedicated teacher, Mr. Kim presents master classes at colleges, universities, and conservatories across the United States and Korea each season. He is the founder and artistic director of the annual David Kim Orchestral Institute of Cairn University in Philadelphia, where he is also a professor of violin studies. Additionally, he serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, GA.

Mr. Kim has been awarded honorary doctorates from Eastern University, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Michael Angelo Bergonzi from Cremona, ca. 1754. Mr. Kim resides in a Philadelphia suburb with his wife, Jane, and daughters, Natalie and Maggie. He is an avid runner, golfer, and outdoorsman, and he endorses and uses Thomastik Dominant strings as well as the AirTurn hands-free page turning system.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Playwright/Director



Didi Balle's credits as a playwright and director include numerous commissions, broadcasts, and staged productions of her work. Her shows have been produced and performed by companies and orchestras from The Philadelphia Orchestra to the Baltimore Symphony, New York City Opera, and the City of London Sinfonia; in venues from Lincoln Center to Verizon Hall, Rockefeller Center's Rainbow and Stars, and the Barbican Center for the Arts in London; with performances broadcast live from the BBC to NPR. She is the creator of a new genre of musical plays written for actors, conductors, and orchestras called symphonic plays™. Since 2008 she has received 12 commissions by American orchestras to create, write, and direct 15 new symphonic plays. The Philadelphia Orchestra's commissions/premieres include *The Rachmaninoff Trilogy: 3 Musical Plays*; *Shostakovich: Notes for Stalin*; and *Elements of the Earth: A Musical Discovery*. In April *Ravel: A Musical Journey* premiered with the New World Symphony. Marin Alsop and the Baltimore Symphony first championed Ms. Balle's work, naming her the first-ever playwright-in-residence with a symphony orchestra. Symphonic plays commissioned by Ms. Alsop and the Baltimore Symphony include *CSI: Beethoven*; *CSI: Mozart*; *Analyze This: Mahler & Freud*; *A Composer Fit for a King: Wagner and King Ludwig II*; and *Tchaikovsky: Mad but for Music*.

Ms. Balle's work as a playwright, lyricist, and librettist spans song cycles (*Penelope*, the 92nd St. Y New Music Series), opera (New York City Opera workshop), musical theater, and radio musicals (co-wrote w/Garrison Keillor the weekly musical *The Story of Gloria: A Young Woman of Manhattan* at BAM and the Lamb's Theater).

The recipient of a Rockefeller Foundation Bellagio Fellowship as a librettist, Ms. Balle received her MFA as a playwright-lyricist from the New York University Tisch School of the Arts Graduate Musical Theater Program, where she was awarded the Oscar Hammerstein scholarship. She has also worked as a journalist and was an editor at the *New York Times* for 13 years. For more information please visit www.didballe.com.

Actors



David Bardeen (Albert Barnes) is collaborating with The Philadelphia Orchestra for the first time. His numerous theater credits include South Coast Repertory in Costa Mesa, Yale Repertory Theatre, Walnut Street Theatre and its Studio 3, the Arden Theatre Company, the Wilma Theater, Theatre Horizon in Norristown, Lantern Theater Company, InterAct Theatre Company, Azuka Theatre, and Delaware Theatre Company. On television he can be seen in *Weeds*, *Numb3rs*, *Dirty Sexy Money*, *Medium*, and *Related*. Mr. Bardeen is a five-time Barrymore Award nominee for Supporting Actor in a Play, receiving the Award for *It's All True* in 2001 and *Grand Concourse* in 2017. He received his Master of Fine Arts degree from Yale in 2005. He can next be seen in 1812 Productions' holiday reading of *Santaland Diaries*.



Nicholas Carriere (Leopold Stokowski), who is making his Philadelphia Orchestra debut, has been seen Off Broadway in *Death Comes for the War Poets* at the Sheen Center and *My Report to the World: The Story of Jan Karski* with David Strathairn at the Museum of Jewish Heritage. He has appeared in *The Lion King* in its first National Tour and in Las Vegas. His regional credits include *Shakespeare in Love*, *Sex with Strangers*, and *Abigail/1702* at Cincinnati Playhouse; *A Song at Twilight* at Hartford Stage and Westport Country Playhouse; *Zorro* at Alliance Theater in Atlanta; and as the title role in *Coriolanus* at Commonwealth Shakespeare Company in Babson, MA. His film and television credits include *Handsome Harry* and the *Guiding Light*. Mr. Carriere received his Bachelor of Arts from Muhlenberg College and his Master of Fine Arts from Yale. For more information visit nicholascarriere.com.

Actor/Casting



Paul Schoeffler (William Glackens/Reporter), who is making his Philadelphia Orchestra debut, has appeared for 10 seasons at the Walnut Street Theater, receiving two Barrymore nominations for best actor. His roles there include Don Quixote in *Man of La Mancha*, Javert in *Les Misérables*, Emil DeBecque in *South Pacific*, and Hook in *Peter Pan*. His Broadway credits include Hertz in *Rock of Ages*, Vidal in *Sweet Charity*, Hook (filmed for A&E), Lumière in *Beauty and the Beast*, DeMille in *Sunset Boulevard*, Le Bret in *Cyrano, Nine, Victor/Victoria*, and *Sunday in the Park with George*. Off-Broadway appearances include *Wintertime* at Second Stage, Jussac in *Can-Can* at Encores!, and *No Way to Treat a Lady* at the York. Mr. Schoeffler has been in a number of national tours and performed lead roles in theaters across the country and overseas. He has done voice-overs for NBC, CBS, CNN, ESPN, National Geographic, and the Oxygen Network, and for four seasons has voiced multiple characters on Cartoon Network's *Courage the Cowardly Dog*; he has also done numerous commercials. His TV appearances include *Law and Order*, *Person of Interest*, *Midnight Caller*, *All My Children*, and *Guiding Light*.



Stephanie Klapper's (casting) work is represented on Broadway, Off-Broadway, regionally, internationally, and on television and film. For The Philadelphia Orchestra she has cast Bernstein's *MASS*, *West Side Story*, and the Rachmaninoff Festival. She currently has a number of projects running and upcoming in New York City, regionally, and on film. Recent projects include *Days to Come*; *A Lovely Sunday for Creve Coeur*; *Final Follies*; *Romeo and Juliet*; *A Letter to Harvey Milk*; *Red Roses*, *Green Gold*; *A Walk with Mr. Heifetz*; *Pride and Prejudice* (adapted by Kate Hamill); *Sweeny Todd*; *The Mecca Tales*; *West Side Story*; and the short film *Epiphany V*. She is a member of the Casting Society of America. Casting assistants: Lacey Davies and Leah Shapiro; assistant to SKC: Caitelin McCoy.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Photo: Jessica Griffin

Framing the Program

Parallel Events

1575

Palestrina

"Adoramus te"

Music

Byrd and Tallis

Cantiones

sacrae

Literature

Gascoigne

Posies

Art

Titian

Saint Jerome in

Penitence

History

Plague spreads through Italy

1896

Chausson

Poème

Music

Strauss

Also sprach

Zarathustra

Literature

Chekhov

The Sea Gull

Art

Leighton

Clytie

History

Utah becomes a state

1910

Debussy

"The Sunken Cathedral"

Music

Stravinsky

The Firebird

Literature

Baum

The Emerald

City of Oz

Art

Léger

Nues dans le

forêt

History

China abolishes slavery

Leopold Stokowski and Dr. Albert C. Barnes made incalculable contributions to the cultural life of Philadelphia between the world wars. This week and next The Philadelphia Orchestra explores the interactions between these two bold visionaries. The brief theatrical scenes acted out between pieces on this concert are based on candid letters in which the two debated issues about art and music.

Both Barnes and Stokowski were deeply attracted to the peerless vocal music of the great Italian Renaissance composer Palestrina. The concert opens with Stokowski's restrained orchestration of "Adoramus te," a sacred choral work attributed to Palestrina that the conductor particularly loved. We also hear Stokowski's orchestration of Claude Debussy's piano prelude "The Sunken Cathedral," based on the Medieval legend of a mythic structure submerged in water that would on occasion be revealed.

The two other works on the concert today are also evocatively pictorial. Concertmaster David Kim is the violin soloist in Ernest Chausson's elegant *Poème*, a work he originally called *Le Chant de l'amour triomphant* (Song of Triumphant Love).

Debussy's musical innovations became closely associated with the Impressionist movement, a term that was initially used pejoratively in connection with Claude Monet's paintings. (Impressionist paintings are among the glories of the Barnes Foundation.) Many of Debussy's pieces were inspired by images and by nature. As he once remarked: "I am trying in some way to do 'something different'—an effect of reality—what some imbeciles call 'Impressionism,' a term that is utterly misapplied, especially by the critics." In *La Mer* he offers three meditations on the sea: "From Dawn to Midday at Sea," "Play of the Waves," and "Dialogue of the Wind and the Sea."

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

“Adoramus te”



**Giovanni Pierluigi da
Palestrina**

**Born in Palestrina, Italy,
probably February 3, 1525
Died in Rome, February 2,
1594**

As legend has it, the great Italian composer Giovanni Pierluigi da Palestrina saved Western sacred music. In the wake of the Protestant Reformation, the Catholic Church convened the so-called Council of Trent to address criticisms and institute reforms. The ecumenical council met for nearly 20 years, beginning in 1545. The bishops took quite some time to get around to addressing the issue of music. Their principal concern was that the works of the Renaissance masters were usually too complicated, no doubt musically brilliant but obscuring the intelligibility of the sacred words. The story goes that Palestrina, in his famous Pope Marcellus Mass, demonstrated that religious music could be both artistically splendid and verbally intelligible.

Musical Perfection The “Palestrina style,” evident in over 100 Masses and in countless smaller works that he wrote, became emblematic of its time. The ways in which the voices in Palestrina’s music interact, the seamless counterpoint, and the beautiful arc of musical phrases all literally became the principal textbook model. An enormously influential treatise by Johann Joseph Fux, called *Gradus ad Parnasum* (Steps to Parnassus, 1725), provided instruction from which generations of musicians learned the rules of counterpoint. In the second half of the 18th century composers such as Haydn, Mozart, and Beethoven would probably have been hard pressed to name any figure who came before Bach and Handel (both born in 1685), but everyone at least knew the name Palestrina, and his style, because of Fux. By the late 19th century Giuseppe Verdi referred to Italian composers as “the sons of Palestrina” and to Germans as “the sons of Bach.”

Palestrina’s music appealed to the young Leopold Stokowski, who once recounted in an interview that “as a boy I soaked in Palestrina and Bach and Beethoven and their contemporaries.” Early in his long career, while serving as organist at St. Bartholomew’s Church in New York City, he performed the piece we hear today, “Adoramus te” (We adore Thee). Three decades later Stokowski arranged the vocal motet for orchestra and first presented it with The Philadelphia Orchestra on a Youth Concert in 1934. He conducted the piece frequently during the next few years, usually as an encore when the ensemble was on tour.

Palestrina composed the "Adoramus te" in the 1570s, although the attribution of the setting that Stokowski orchestrated is contested and may not have been composed by Palestrina.

The Philadelphia Orchestra first performed this orchestration on a Youth Concert in October 1934, with Stokowski conducting. The last subscription performances were in December 1937, but more recently it was performed on a Pension Fund Benefit Concert in February 1969, both with Stokowski.

The score calls for four flutes, oboe, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, four trombones, tuba, and strings.

Performance time is approximately three minutes.

Similar to the way that Albert C. Barnes mixed old and contemporary art in his famous collection, so Stokowski programmed Palestrina alongside the most modern music.

After 1937 "Adoramus te" disappeared from the Philadelphian's repertory until February 13, 1969, when Stokowski returned to conduct a special Pension Fund Concert that turned out to be the final occasion on which he led the Orchestra. That was not the last time, however, that he conducted Palestrina's "Adoramus te." Bringing his career around full circle, two days before his 90th birthday in 1972, he led the choir at St. Bartholomew's in the piece that had been part of his life for nearly 70 years.

A Closer Look Palestrina composed a setting of "Adoramus te" most likely in the 1570s, which was first published as part of his Second Book of Motets in 1581. It has four vocal parts, sung *a cappella*—that is, unaccompanied voices "a cappella Sistina" (in the style of the Sistine Chapel). The text, meant for Holy Week, is one that Palestrina may have set other times as well. In any case, the motet that Stokowski used (as had other arrangers before him), is of questionable attribution, not published during Palestrina's lifetime and sometimes attributed to Palestrina's obscure contemporary Francesco Rosselli. Such problems of authenticity are not uncommon with early music. (And even more so in the visual arts—surely not all the "Rembrandts" in the world are by Rembrandt.) Indeed, Stokowski's most famous orchestration, of Bach's Toccata and Fugue in D minor that features so prominently in the movie *Fantasia*, is now considered inauthentic by a number of prominent Bach scholars.

Stokowski's modest orchestration of "Adoramus te" effortlessly follows the block chordal unfolding of the words by alternating between different instrumental "choirs," starting with the strings alone playing music associated with the absent opening words: "We adore Thee, Christ," to which the woodwinds and French horns respond for "and we bless Thee." The brass and then woodwinds close the first part with "who by Thy Holy Cross redeemed the world." The brass then present music having the text "Thou, who has suffered for us, Lord" and the strings close the work with the entreaty: "Lord, have mercy on us."

—Christopher H. Gibbs

The Music

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*—*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 Belgian virtuoso 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.

Chausson composed Poème in 1896.

Thaddeus Rich was the soloist in the first Philadelphia Orchestra performance of the work, in March 1915 in Princeton, NJ, with Leopold Stokowski on the podium. Most recently on subscription concerts it was played by David Kim in October 2008 with Rafael Frühbeck de Burgos.

Violinist Zino Francescatti, Eugene Ormandy, and The Philadelphia Orchestra recorded Poème in 1950 for CBS. A live recording of the above 2008 performances with Kim and Frühbeck de Burgos is also available by digital download.

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

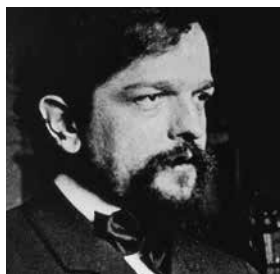
Poème runs approximately 16 minutes in performance.

A Closer Look *Poème* is a straightforward and plaintive dialogue 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

The Music

“The Sunken Cathedral,” from Preludes



Claude Debussy
Born in Saint-Germain-en-Laye, France, August 22, 1862
Died in Paris, March 25, 1918

Claude Debussy strongly rejected the word that most came to be associated with his music: Impressionism. The term was first applied to the visual arts. In the 1870s a French critic used it derisively in response to Claude Monet's *Impression: Sunrise*, whereupon the painter decided to appropriate the name that came to characterize an entire movement. Together with colleagues such as Édouard Manet, Edgar Degas, and Pierre-Auguste Renoir, Monet still painted representational images, but he and the "Impressionists" boldly turned away from the realism of French academic and salon painters.

Debussy harbored similar aims for music: "I am trying in some way to do 'something different'—an effect of reality—what some imbeciles call 'Impressionism,' a term that is utterly misapplied, especially by the critics."

In his Preludes for piano he decided to place titles at the end of each of the 24 pieces, perhaps not wanting to prejudice the innocent pianist on a first encounter with the music. The strategy offers something of a clue concerning his attitude toward program music, which was not fiercely realistic. Rather what he offers is "an effect"—ok, an impression. The evocative titles he chose for the Preludes include "Dead Leaves," "Fireworks," "Footsteps in the Snow," "Mists," and "The Girl with the Flaxen Hair."

A Mysterious Prelude A prelude, as the word suggests, is something that is "played before." Sometimes it introduces a piece, as in a prelude to an opera. During the Baroque period preludes often initiated dance suites or were the first part of a pair. We think, for example, of the preludes and fugues of Bach's *The Well-Tempered Clavier*, the one quite free, almost improvisatory, and the other strict and rule bound. In the 19th century preludes frequently became independent pieces, the most famous being the set by Chopin, Op. 28, which like Bach's before him (and sets by Rachmaninoff and Shostakovich later), were written in every one of the major and minor keys. Debussy's two sets of preludes are not systematic in their tonal planning but nonetheless also total 24 pieces. He composed the first set unusually quickly between December 1909 and February 1910 and the second followed some three years later.

Debussy composed his first set of Preludes, of which "The Sunken Cathedral" is the 10th, between 1909 and 1910.

Leopold Stokowski was on the podium for the first Philadelphia Orchestra performances of "The Sunken Cathedral" in his own orchestration, in February 1926. Robert Spano was the conductor of the most recent subscription performances of the piece, in February 2015.

Stokowski's orchestration calls for four flutes (III and IV doubling piccolo), three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, glockenspiel, suspended cymbal, tam-tam), two harps, celesta, organ, and strings.

"The Sunken Cathedral" has been recorded twice by the Orchestra, both in Stokowski's orchestration: in 1930 with Stokowski for RCA and in 1995 with Wolfgang Sawallisch for EMI.

Performance time is approximately eight minutes.

"The Sunken Cathedral," the 10th prelude in the first set, is rather unusual in that it is tied to a specific story. According to legend, in the Middle Ages the magnificent cathedral in the mythic city of Ys on the coast of Brittany was submerged in the sea as punishment for the sins of some of the townspeople. But at certain times the sunken cathedral would emerge from underwater only to disappear again. Although Debussy did not spell out a program, he provided the title and gave some revealing interpretative markings in the score. The piano original seems to evoke the sea, the mystery of the cathedral, the chiming of bells, and chanting of priests, as well as the spectacle of the appearance and disappearance of the mighty edifice. Some of these qualities are brought out even more in Leopold Stokowski's orchestration we hear today.

There is a particularly important French tradition of orchestrating keyboard pieces, of composers wanting to expand the palette from the colors available on the piano or organ to the full glory of the modern orchestra. Maurice Ravel's orchestration of Musorgsky's *Pictures from an Exhibition* is the most well-known example.

Debussy participated in this tradition by orchestrating his own piano pieces as well as those of others, such as the first and third of Erik Satie's *Gymnopédies*. Many composers have since orchestrated Debussy's music, beginning with Ravel and André Caplet. There have been various orchestrations of his piano Preludes, some singly but also of the entire two books. Leopold Stokowski orchestrated a tremendous variety of pieces, most famously organ works by Bach (he was himself an organist before taking up conducting). He was drawn to Debussy's piano compositions several times.

A Closer Look Debussy's initial interpretive markings for "The Sunken Cathedral" are "profoundly calm" and "in a mist sounding softly." The music begins with a big no-no of music theory, so-called parallel fifths, moving slowly, with a chant-like effect associated with the music of the Middle Ages. The piece gradually builds as the cathedral is revealed—the score is marked "emerging from the fog little by little." In the middle the music modulates to a brighter major key and builds in volume to a mighty fortissimo. Stokowski's orchestration underlines the sounds of bells chiming. Just as the cathedral has emerged so too it disappears, with the music returning to the calm and soft opening.

The Music

La Mer



Claude Debussy

In a letter to André Messager dated September 12, 1903, Claude Debussy announced, "I am working on three symphonic sketches entitled: 1. 'Calm Sea around the Sanguinaires Islands'; 2. 'Play of the Waves'; 3. 'The Wind Makes the Sea Dance'; the whole to be titled *La Mer*." In a rare burst of autobiography, he then confided, "You're unaware, maybe, that I was intended for the noble career of a sailor and have only deviated from that path thanks to the quirks of fate. Even so, I have retained a sincere devotion to the sea." Debussy points out to Messager the irony that he is working on his musical seascape in landlocked Burgundy, but declares, "I have innumerable memories, and those, in my view, are worth more than a reality which, charming as it may be, tends to weigh too heavily on the imagination."

The Advancing Tide But the quirks of fate, of which Debussy wrote so lightly in 1903 led him back to the sea over and over again in the two years that elapsed between this letter and the premiere of *La Mer* on October 15, 1905, performed in Paris by the Lamoureux Orchestra conducted by Camille Chevillard. It was a twist of fate that Debussy finished correcting the proofs of his symphonic sketches by the sea while staying at the Grand Hotel in the quirky British resort of Eastbourne. The otherwise ironical composer had washed up on the Atlantic shores of this little town swept away by that most oceanic of emotions: love.

What did the concierge at the Grand Hotel think of the curious French couple staying there during July and August of 1905? The other guests, who were probably too British and well-bred to have initiated a conversation, must have been intrigued by the saturnine Frenchman with the protruding forehead, who spoke no English and, indeed, rarely said a word even in his native tongue. But what of the woman with him, speaking fluent English with an enchanting accent, charming, vivacious, and clearly pregnant? Surely represented to the hotel management as Debussy's wife, she was in reality Emma Bardac, née Moyse, a socialite and gifted singer who had left her wealthy husband for an impecunious composer. Her husband, Sigismund, who had tolerated with indulgent good humor her earlier affair with the discreet Gabriel Fauré, assumed that she would return to him after her passion for

Debussy cooled. But Emma never looked back: She bore Debussy a daughter, Claude-Emma, nicknamed “Chou-Chou” by her adoring father, who was born some two weeks after the first performance of *La Mer*.

In the scandal that followed their elopement, especially after Debussy's unsophisticated first wife made an ineffectual attempt at suicide, he lost many friends—but not the loyal *Messenger*. In consequence of her adultery, Emma lost a lavish inheritance from her wealthy uncle, thus condemning her reticent husband to seek lucrative but agonizing public appearances as a pianist and conductor. They finally married in 1908, enjoying their life together until he died of cancer on March 25, 1918, as German artillery bombarded Paris; despite the acute danger, Emma refused to leave her husband's side.

“Symphonic Sketches” During his lifetime and after, critics labeled Debussy as an “Impressionist,” associating him with the then-radical but now beloved painters Monet and Renoir. Debussy protested that he was not merely an Impressionist but a Symbolist like Maurice Maeterlinck, whose play *Pelléas et Mélisande* (1902) he had transformed into an opera, or his friend Pierre Louÿs, whose poems he set in the voluptuous song cycle *Chansons de Bilitis* (1898). Despite the suggestive titles of his pieces, Debussy was at least as much a “literary” composer as he was a “visual” one. By insisting that his publisher, Jacques Durand, place a stylized picture of a wave by the great Japanese artist Hokusai on the cover of *La Mer*, Debussy indicated implicitly that his score was not merely a seascape painted rapidly from prosaic reality nor a pantheistic rhapsody, but rather an evocation of those elemental forces that the sea itself symbolizes: birth (in French, the word for the sea, *mer*, is a homonym for the word for mother, *mère*); desire (waves endlessly lapping the shore, forever unsatisfied); love (all-enveloping emotion in which the lover is completely submerged); and, of course, death (dissolution into eternity).

Furthermore, as was evinced in his choice of a Japanese print for the score's cover, Debussy went to considerable trouble to differentiate his work from the aesthetics of the Impressionist painters. Although its subtitle has puzzled critics over the years, Debussy knew exactly what he was doing when he called *La Mer* a series of “symphonic sketches.” “Symphonic” because of the sophistication of the processes involved in generating the musical materials, but the word “sketches” is not used in the sense of something rapidly executed or unfinished, but rather to

La Mer was composed from 1903 to 1905.

Carl Pohlig conducted the first Philadelphia Orchestra performances of the piece, in January 1911. The most recent subscription performances were under the direction of Robin Ticciati in February 2015. In between the work has been heard many times, with such conductors as Fritz Reiner, Pierre Monteux, Artur Rodzinski, Ernest Ansermet, George Szell, Charles Munch, Carlo Maria Giulini, André Previn, Charles Dutoit, Christoph Eschenbach, Valery Gergiev, and Esa-Pekka Salonen.

The Philadelphians have recorded the work four times: in 1942 for RCA with Arturo Toscanini; in 1959 for CBS with Eugene Ormandy; in 1971 for RCA with Ormandy; and in 1993 for EMI with Riccardo Muti.

Debussy scored La Mer for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, contrabassoon, four horns, three trumpets, two cornets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, tam-tam, and triangle), two harps, celesta, and strings.

Performance time is approximately 25 minutes.

denote a clearly delineated line drawing, nothing remotely "Impressionistic."

A Closer Look Writing shortly after the premiere of *La Mer*, the critic Louis Laloy noted, "in each of these three episodes ... [Debussy] has been able to create enduringly all the glimmerings and shifting shadows, caresses and murmurs, gentle sweetness and fiery anger, seductive charm and sudden gravity contained in those waves which Aeschylus praised for their 'smile without number.'" The slow, tenebrous, and mysterious opening of the first "sketch," which Debussy ultimately called **From Dawn to Midday at Sea**, contains all of the thematic motifs that will pervade the rest of the entire score, just as in a Beethovenian symphony. The resemblance to the German symphonic tradition essentially ends there, however, for only the most evanescent lineaments of sonata form, with its contrasting themes and development section, can be discerned flickering behind Debussy's complex formal design. There is no formal section devoted exclusively to development in *La Mer* because Debussy develops incessantly from the very first notes. The second of the "sketches," **Play of the Waves**, is constructed from tiny mosaic-like thematic and harmonic fragments, a process that anticipates the extraordinary subtlety of Debussy's last completed orchestral score, *Jeux* (1912-13), in which the "games" are more explicitly erotic. The final "sketch," **Dialogue of the Wind and the Sea**, begins in storm and, rising to grandeur, concludes with an orgasmic burst of enveloping, oceanic rapture.

—Byron Adams

Musical Terms

GENERAL TERMS

A cappella:

Unaccompanied voices

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

Chromatic: Relating to tones foreign to a given key (scale) or chord

Counterpoint: A term that describes the combination of simultaneously sounding musical lines

Development: See sonata form

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Dissonance: A combination of two or more tones requiring resolution

Fifth: An interval of five diatonic degrees

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Motet: An unaccompanied sacred choral piece

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers.

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.

Parallel fifth: In part-writing, the simultaneous duplication of the melodic line of one part by another at the interval of a perfect fifth. Also known as a consecutive fifth.

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Semitone: The smallest interval of the modern Western tone system, or 1/12 of an octave

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.

Timbre: Tone color or tone quality

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

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Animato: Lively, animated

Lento: Slow

DYNAMIC MARKS

Fortissimo (ff): Very loud

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