

Season 2018-2019

Thursday, November 8,
at 7:30
Friday, November 9,
at 2:00
Saturday, November 10,
at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Joyce DiDonato Mezzo-soprano

Wagner Prelude to Act I of *Lohengrin*

Bates *Anthology of Fantastic Zoology*

- I. Forest Twilight—
- II. Sprite—
- III. Dusk—
- IV. The A Bao A Qu—
- V. Nymphs—
- VI. Night—
- VII. The Gryphon—
- VIII. Midnight—
- IX. Sirens—
- X. The Zaratan—
- XI. Madrugada

First Philadelphia Orchestra performances

Intermission

Chausson *Poème de l'amour et de la mer*, Op. 19, for voice and orchestra 

- I. La Fleur des eaux
- II. Interlude
- III. La Mort de l'amour

Respighi *Fountains of Rome* 

- I. The Fountain of Valle Giulia at Dawn—
- II. The Triton Fountain at Morn—
- III. The Fountain of Trevi at Mid-day—
- IV. The Villa Medici Fountain at Sunset

This program runs approximately 1 hour, 55 minutes.

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These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

The November 8 concert is sponsored by **Leslie Miller and Richard Worley** and **an anonymous donor**.

The November 9 concert is sponsored by **Adele Schaeffer**.

The November 10 concert is sponsored by **Sarah Miller Coulson**.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Getting Started with LiveNote® 2.0

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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 four 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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Soloist



Simon Pauly

A multiple Grammy-Award winner and winner of the 2018 Olivier Award for Outstanding Achievement in Opera, Kansas-born mezzo-soprano **Joyce DiDonato** entrances audiences across the globe. She has soared to the top of the industry both as a performer and a fierce arts advocate, gaining international prominence in operas by Handel and Mozart, as well as through her wide-ranging, acclaimed discography. She is also widely acclaimed for the *bel canto* roles of Rossini and Donizetti. She made her Philadelphia Orchestra debut in 2015 at Carnegie Hall and makes her subscription debut with these current performances.

Much in demand on the concert and recital circuit, Ms. DiDonato has recently held residencies at Carnegie Hall and the Barbican Centre in London; toured extensively in the US, South America, Europe, and Asia; and appeared as guest soloist at the BBC's Last Night of the Proms at Royal Albert Hall. Other recent highlights include performances with the Rotterdam Philharmonic and Yannick Nézet-Séguin, the Berlin Philharmonic and Simon Rattle, and the Chicago Symphony and Riccardo Muti; extensive touring with Il Pomo d'Oro and Maxim Emelyanychev; and recitals with the Brentano Quartet at Wigmore Hall and with Antonio Pappano at the Royal Opera. Ms. DiDonato's recent operatic roles include Sister Helen Prejean in Jake Heggie's *Dead Man Walking* at Madrid's Teatro Real and London's Barbican Centre; her first Dido in Berlioz's *Les Troyens* under John Nelsons in Strasbourg; and the title role in Donizetti's *Maria Stuarda* for the Metropolitan Opera, the Royal Opera, and Barcelona's Gran Teatre del Liceu.

Ms. DiDonato is an exclusive recording artist with the Erato/Warner Classics label. Her most recent release, *Les Troyens*, won the Recording (Complete Opera) category at the 2018 International Opera Awards, the Opera Award at the 2018 *BBC Music Magazine* Awards, and the Opera and Recording of the Year awards at the 2018 *Gramophone* Awards. Other recent recordings include *In War & Peace*, which won the 2017 Best Recital *Gramophone* Award; *Stella di Napoli*; her Grammy Award-winning *Diva, Divo*; and *Drama Queens*. Other honors include the *Gramophone* Artist of the Year and Recital of the Year awards and an induction into the *Gramophone* Hall of Fame.

Framing the Program

Parallel Events

1848

Wagner

Prelude to Act I
of *Lohengrin*

Music

Liszt
Hungarian
Rhapsody No. 6

Literature

Dumas
*Lady of the
Camellias*

Art

Millet
The Winnower

History

Mexican-
American War
ends

1890

Chausson

*Poème de
l'amour et de
la mer*

Music

Dvořák
Requiem

Literature

Ibsen
Hedda Gabler

Art

Cézanne
The Cardplayers

History

Idaho and
Wyoming
become states

1916

Respighi

*Fountains of
Rome*

Music

Korngold
Violanta

Literature

Burroughs
*The Beasts of
Tarzan*

Art

Monet
Water Lilies

History

National
Park Service
established

A medieval German legend, the magical realism of Jorge Luis Borges, French poetry, and the sights of Rome inspired the four works on the program today.

Richard Wagner's *Lohengrin* concerns the mysterious knight of the Holy Grail, the son of Parsifal, who attempts to keep his identity a secret. The ethereal Prelude begins with shimmering strings playing in the highest register to evoke the sacred vessel.

After his success here last season, American composer Mason Bates returns to The Philadelphia Orchestra with *Anthology of Fantastic Zoology*, based on Borges's book of the same name. The 11 continuously performed movements of varying lengths evoke both mythological and newly imagined creatures in what Bates calls a "psychedelic bestiary." This is a *Carnival of the Animals* for the 21st century.

French composer Ernest Chausson's *Poème de l'amour et de la mer* (Poem of Love and the Sea), for voice and orchestra, sets poems by his friend Maurice Bouchor about love, death, and the sea. The piece, which owes a considerable debt to Wagner's music, includes an orchestral interlude between the two vocal sections, "Water Flower" and "The Death of Love."

The concert concludes with Ottorino Respighi's colorful *Fountains of Rome*, the first of a trilogy of works he composed honoring the Eternal City and the piece that won him international fame. It unfolds in four movements that depict celebrated Roman fountains at different times during the course of the day.

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

Prelude to Act I of *Lohengrin*



Richard Wagner
Born in Leipzig,
May 22, 1813
Died in Venice,
February 13, 1883

More has been written about Richard Wagner than about any other classical composer. The flood began with his own voluminous writings, which encompass fiction, drama, reviews, treatises, and essays as well as diaries, letters, and a massive autobiography, *My Life*, covering just the first half of his career. Wagner also wrote his own librettos for his operas. His compositional output is likewise gigantic, although it is principally limited to dramatic music. The works he produced as a teenager—piano pieces, songs, and even a symphony—are almost uniformly mediocre; few composers ended up artistically so far from where they began.

The Path to Master Wagner composed 13 operas, the first three of which are very rarely performed except for the overture to the third, *Rienzi*. In the 1840s he wrote *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*. Franz Liszt conducted the premiere of *Lohengrin* in 1850 in Weimar, but Wagner did not attend because two years earlier he had been exiled from Germany for his radical political activities. When the score was published in 1852 it carried an effusive dedication to “My dear Liszt! It was you who awakened the mute lines of this score to bright sounding life. Without your rare love for me, my work would still be lying in total silence—perhaps forgotten even by me—in some desk drawer at home.”

After his trilogy of “Romantic operas,” Wagner took off some years to reevaluate his artistic mission, during which time he produced lengthy writings expounding a new theory of “music drama.” He began to put his program into action with a new project, *The Ring of the Nibelung*, on which he toiled for more than a quarter century, interrupting it for some years to write *Tristan and Isolde* and *Die Meistersinger von Nürnberg*. He ended his career with *Parsifal* in 1882.

Lohengrin tells the story of a mysterious knight who arrives in Brabant transported by a swan-drawn boat. The knight defends Elsa, who has unjustly been charged with murdering her brother, the heir to the dukedom of Brabant. He insists Elsa vow never to ask either his name or about his ancestry. Through the evil machinations of Ortrud and her husband, Telramund, Elsa’s curiosity gets the better of her and she poses the forbidden questions just after

Lohengrin was composed between 1846 and 1848.

Fritz Scheel led the first Philadelphia Orchestra performances of the Act I Prelude, in November 1901, during the Orchestra's second season. Most recently on subscription the work was performed in February 2015, with Robin Ticciati on the podium.

The Philadelphia Orchestra has recorded the Act I Prelude three times: in 1924 with Leopold Stokowski for RCA; in 1927 with Stokowski for RCA; and in 1997 with Christian Thielemann for Deutsche Grammophon.

The score calls for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals), and strings.

The Prelude runs approximately eight minutes in performance.

marrying Lohengrin. Calling the entire court together he reveals his secret: He is a knight of the Holy Grail and the son of Parsifal, who leads the sacred community at Monsalvat, where he must now return. The swan is magically transformed into Elsa's missing brother, Gottfried, as she falls dead.

A Closer Look The ethereal Prelude to *Lohengrin* is delicately scored for shimmering strings divided in eight parts (four solo violins together with the entire violin section also divided in four), all playing in the highest register. Discrete pairs of flutes and oboes add to the radiant texture. This is meant to depict the Holy Grail, which Wagner described as “the precious goblet from which long ago the Savior drank farewell to his apostles, which afterwards caught his blood as he suffered on the cross out of love for his brothers, and which was thought to have been lovingly preserved ever since as a source of imperishable love. This sacred vessel had been for some time removed from unworthy humanity when a host of angels from on high returned it to a band of devotedly loving men who lived withdrawn from the world.”

The Prelude unfolds as one great gesture, a grand orchestral crescendo that builds to a powerful brass chorale punctuated by cymbal crashes—the unveiling of the Grail—and then ultimately returns to the soft opening music to conclude. Wagner often performed the Prelude as a separate concert piece and in a program note explained the trajectory of the music: “Out of the clear blue ether of the sky there seems to condense a wonderful yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angelic host bearing in its midst the sacred Grail.”

—Christopher H. Gibbs

The Music

Anthology of Fantastic Zoology



Mason Bates
Born in Philadelphia,
January 23, 1977
Now living in
Burlingame, CA

Today's composers often find themselves exploring the intersections of traditional classical styles, electronica, and popular genres *not* because the musical establishment has compelled them toward some audience-pleasing “fusion” but because they have come of age in a world that embraces all these styles. Overseeing a symphonic premiere one evening and serving as DJ for a post-concert party later that night seems utterly natural for 41-year-old Mason Bates, whose craftsmanship, mastery of orchestral color, and inventive, at times iconoclastic, creativity has brought him to the forefront of American composers.

Bates studied English literature and music at the Columbia University-Juilliard School joint program; his composition mentors were John Corigliano, David Del Tredici, and Samuel Adler. In 2008 he earned a doctorate from the University of California, Berkeley. He also received Rome and Berlin prizes and fellowships from the Guggenheim Foundation and the Tanglewood Festival.

“Dissolving the Boundaries of Classical Music”

Conductors such as Riccardo Muti, Leonard Slatkin, and Michael Tilson Thomas have promoted Bates's music. At the Chicago Symphony, he and composer Anna Clyne expanded the orchestra's MusicNOW program into a series of immersive concert experiences that included technology and stagecraft. When presenting Bates the 2012 Heinz Award, Teresa Heinz wrote that his music “has moved the orchestra into the digital age and dissolved the boundaries of classical music.”

Since 2015 Bates has served as the first composer in residence of the Kennedy Center, where he curates activities of the National Symphony, Kennedy Center Jazz, and KC Jukebox—the latter a series of concerts in various formats and venues that often include post-concert parties featuring DJ club-events that combine classical, popular, and electronic styles. For his larger-scale works, Bates often performs on his laptop alongside the members of the orchestra; in other contexts he “performs” at the DJ console under the moniker DJ Masonic.

In 2015 Bates composed the haunting score for Gus Van Sant's film *The Sea of Trees*, and in 2017 the CD *Mason*

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Bates: Works for Orchestra was nominated for a Grammy Award. In 2017 his opera *The (R)evolution of Steve Jobs* played to sold-out audiences and glowing reviews at Santa Fe Opera. Most recently Bates was named 2018 Composer of the Year by *Musical America*. "At a time when classical music is eagerly, anxiously, even desperately trying to connect with a younger generation," wrote critic Anne Midgette of the award, "Bates is one of the rare composers who is at once popular, hip, and active at the large classical-music institutions ... that are having the hardest time winning young audiences."

Commissioned by the Chicago Symphony, the *Anthology of Fantastic Zoology* was first performed in 2015 in Chicago with Muti on the podium. Based on imaginary creatures from Jorge Luis Borges's work of the same title, it consists of 11 continuously performed movements of varying lengths. The idiom ranges widely and reflects some of the "magical realism" of Borges's language: One hears hints of Ravel (*Daphnis and Chloé*), Stravinsky (*The Firebird*) and, of course, Saint-Saëns (*Carnival of the Animals*), as well as influences from Asian and Latin styles.

A Closer Look The composer has written the following note about the work:

The slim size of Jorge Luis Borges's *Anthology of Fantastic Zoology* belies the teeming bestiary contained within its pages. A master of magical realism and narrative puzzles, Borges was the perfect writer to create a compendium of mythological creatures. Several are of his own invention. The musical realization of this, a kind of psychedelic *Carnival of the Animals*, is presented in 11 interlocking movements (a sprawling form inspired by French and Russian ballet scores). In between evocations of creatures familiar (sprite, nymph) and unknown (an animal that is an island), brief "forest interludes" take us deeper into the night, and deeper into the forest itself.

Imaginative creatures provoke new sounds and instrumentation, with a special focus on spatial possibilities using a variety of soloists. For example, the opening **Sprite** hops from music stand to music stand, even bouncing offstage. **The A Bao A Qu** is a serpentine creature that slithers up a tower; gloriously molts at the top; then slides back down. The entire movement—like the life-cycle of the animal—is an exact palindrome. **Nymphs** features two frolicking clarinets, while **The Gryphon** uses timpani and

Anthology of Fantastic Zoology
was composed in 2014.

*These are the first Philadelphia
Orchestra performances of the
piece.*

*Bates's score calls for three
flutes (III doubling piccolo),
three oboes (III doubling English
horn), three clarinets (II doubling
E-flat clarinet and bass clarinet),
two bassoons, contrabassoon,
four horns, three trumpets,
three trombones, tuba, timpani,
percussion (almglocken, Asian
drum, Asian woodblock, bass
drum, castanets, Chinese drum
[large], conga, crash cymbals,
crotales, glockenspiel, hi-hat,
ratchet, snare drum, suspended
cymbals, tam-tam, tambourine,
triangle, vibraphone, whip, wind
machine, woodblocks, wood
switches, xylophone), harp,
piano (doubling celesta), and
strings.*

*Performance time is
approximately 30 minutes.*

brass to conjure a flying lion that hunts horses (in this case, the violins). The lyrical core of the piece, **Sirens**, features offstage violins that lure the rest of the strings, one by one, to an epiphany. But it is short lived, as the island they approach devours them in **The Zaratan**, an island-sized animal conjured by tone clusters. The sprawling finale occurs at the witching-hour moment between midnight and dawn (*madrugada*, from the Spanish). This movement collapses the entire work upon itself, as all of the animals fuse together in the darkest, deepest part of the forest.

—Paul J. Horsley

The Music

Poème de l'amour et de la mer



Ernest Chausson

Born in Paris, January 20, 1855

Died in Limay, near Mantes, June 10, 1899

Poème de l'amour et de la mer was composed from 1882 to 1890 and revised in 1893.

Leopold Stokowski was on the podium for the first Philadelphia Orchestra performances of the piece, in November 1918; mezzo-soprano *Margaret Matzenauer* was the soloist. The most recent appearance of the work on subscription concerts was in February 1993, with *Riccardo Muti* and mezzo-soprano *Waltraud Meier*.

The Orchestra recorded the *Poème* in 1993 with *Muti* and *Meier*, for EMI.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; three trombones; timpani; harp; strings; and medium voice (mezzo-soprano or baritone) soloist.

The piece runs approximately 30 minutes in performance.

Ernest Chausson was a master at joining poetry and music, as sensitive as any composer of his day to the subtle interconnections of words and phrases to pitch and melodic line. As a youth growing up in a comfortable, bourgeois Parisian family, he showed as much interest in literature and poetry as in music. Typically for his class and generation, his father intended him for the legal profession; Ernest completed his studies and even entered the bar—after which he abandoned the profession altogether to become a composer.

A Wagnerian Composer Chausson's early music betrays the influence of César Franck—France's most prominent composer of the day—and of his principal teacher, Jules Massenet. But during visits to Munich and Bayreuth from 1879 to 1882, when he was overwhelmed by performances of Richard Wagner's *The Flying Dutchman*, *The Ring of the Nibelungen*, *Tristan and Isolde*, and *Parsifal*, Chausson fell firmly under that composer's sway, becoming thereafter perhaps the most Wagnerian of all French composers.

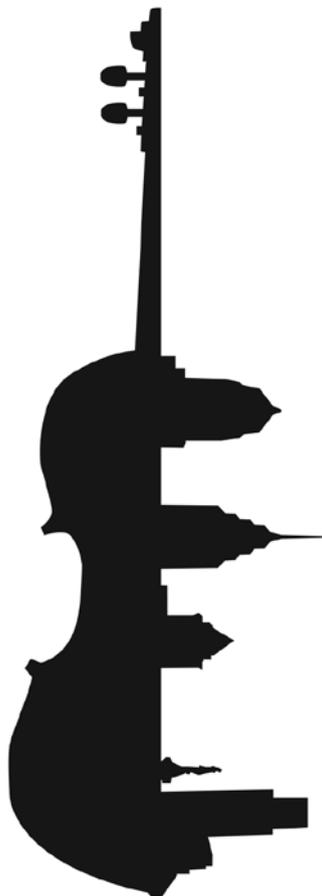
Soon after his German pilgrimages, Chausson began composing several settings of Maurice Bouchor's poems, which he later brought together for *Poème de l'amour et de la mer*. Composed from 1882 to 1890, the songs were reworked in 1893 and provided with an orchestral interlude between the two main sections. By the time Chausson had completed the final version, even he was beginning to be aware that his musical style was overly "Wagnerized." It was too late to change, for he died in 1899 in a bicycle accident, having amassed a remarkable oeuvre in a mere 44 years.

A Closer Look The haunting presence of *Tristan* is especially apparent throughout the *Poème*, not only in musical details such as the pulsating 6/4 of the accompaniment of "Et mon coeur s'est levé" (And my heart awoke) but also in the persistent interconnections of love, death, and the sea. The chilling text of the final section, "Le temps des lilas" (The time of lilacs), which in its version for voice and piano has become perhaps Chausson's best-known song, is in some respects more desperate and more frightening than *Isolde's* passionate love-death: "The inexpressible horror of dead love," in Bouchor's words, is a far more despondent utterance than that of Wagner's affirmingly restful "Liebestod."

—Paul J. Horsley

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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**Poème de l'amour et de la mer
(Maurice Bouchor)**

I. La Fleur des eaux

*L'air est pleine d'une odeur exquise de lilas
Qui fleurissant du haut des murs jusques
en bas
Embaument les cheveux des femmes.
La mer au grand soleil va toute s'embraser,
Et sur le sable fin qu'elles viennent baiser
Roulent d'éblouissantes lames.
Ô ciel qui de ses yeux dois porter
la couleur,
Brise qui vas chanter dans les lilas en fleur
Pour en sortir tout embaumée,
Ruisseaux qui mouillerez sa robe;
Ô verts sentiers,
Vous, qui tressaillerez sous ses chers petits pieds,
Faites-moi voir ma bien-aimée.*

*Et mon coeur s'est levé par ce matin d'été
Car une belle enfant était sur le rivage,
Laisant errer sur moi des yeux pleins
de clarté
Et qui me souriait d'un air tendre et sauvage.
Toi que transfiguraient la Jeunesse et l'Amour,
Tu m'apparus alors comme l'âme
des choses.
Mon coeur vola vers toi, tu le pris
sans retour
Et du ciel entr'ouvert pleuvaient
sur nous des roses.*

*Quel son lamentable et sauvage
Va sonner l'heure de l'adieu.
La mer roule sur le ravage,
Moqueuse, et se souciant peu
Que ce soit l'heure de l'adieu.
Des oiseaux passent l'aile ouverte
Sur l'abîme presque joyeux.
Au grand soleil la mer est verte
Et je saigne silencieux
En regardant briller les cieus.
Je saigne en regardant ma vie
Qui va s'éloigner sur les flots.
Mon âme unique m'est ravie;
Et la somber clameur des flots
Couvre le bruit de mes sanglots.*

Poem of Love and the Sea

Water Flower

The air is filled with an exquisite scent of lilacs
that blossom on the walls from top to
bottom,
perfuming the women's hair.
In the bright sunshine the sea glows,
and on the fine sand where they come to kiss
the waves roll dazzlingly.
O heavens, that must endure the color of
her eyes,
breeze that sings through the blooming lilacs,
emerging all perfumed;
streams that will dampen her gown;
O green paths,
you that tremble under her dear tiny feet—
let me see my beloved.

And my heart awoke on that summer morn,
for a beautiful child was on the shore,
allowing her eyes, full of light, to wander
toward me,
and smiling at me with a delicate and wild air.
You whom youth and love transformed
appeared before me then, like the heart
of the matter.
My heart flew toward you. You took it
and kept it,
and from the parted heavens,
roses showered down upon us.

How sad and savage the sound
that announces the hour of farewell!
The sea rolls toward the shore,
mocking, and caring little
that this is the farewell hour.
Birds, with wings outspread,
cross the chasm almost joyfully.
In the full light of sun the sea is green
and I bleed silently,
watching the heavens gleam.
I bleed as I see my life,
which draws back over the waves.
My very soul is taken from me
and the dull clamor of the waves
drowns out the noise of my sobs.

*Qui sait si cette mer cruelle
La ramènera vers mon coeur?
Mes regards sont fixés sur elle,
La mer chante et le vent moqueur
Raille l'angoisse de mon coeur.*

Interlude (Orchestre)

II. La Mort de l'amour

*Bientôt l'île bleue et joyeuse
Parmi les rocs m'apparaîtra.
L'île sur l'eau silencieuse
Comme un nénuphar flottera.
À travers la mer d'améthyste
Doucement glisse le bateau
Et je serai joyeux et triste
De tant me souvenir. Bientôt.*

*Le vent roulait les feuilles mortes;
mes pensées roulaient
Comme les feuilles mortes dans la nuit.
Jamais si doucement au ciel noir
n'avaient lui
Les mille roses d'or d'où
tombent les rosées.
Une danse effrayante et les feuilles
froissées
Et qui rendaient un son métallique valseaient
Semblaient gémir sous les étoiles,
et disaient
L'inexprimable horreur des amours trépassés.
Les grands hêtres d'argent que la lune
baisait
Étaient des spectres. Moi, tout mon sang
se glaçait
En voyant mon aimée étrangement sourire.
Comme des fronts de morts nos fronts
avaient pâli,
Et, muet, me penchant vers elle,
je pus lire
Ce mot fatal écrit dans ses grands yeux:
L'oubli.*

Who knows whether this cruel sea
will bring her back to my heart?
My gaze is fixed upon her;
the sea sings and the wind scoffs
mockingly at my heart's distress.

Interlude (Orchestra)

The Death of Love

Soon the blue and joyful isle
amidst the rocks will appear before me.
The isle will drift through the silent stream
like a water-lily.
Across the amethyst sea
the boat will glide, placidly,
and I will be joyful and sad
upon remembering so much. Soon.

The wind turned the dead leaves;
my thoughts
turned like dead leaves at night.
Never in the black sky had they appeared
so gently:
those thousand golden roses from which
the dewdrops fell.
An appalling dance, as the crushed leaves
waltzed,
rendering a metallic sound,
appearing to groan under the stars,
and spoke
of the inexpressible horror of dead love.
The great beeches of silver that the moon
kissed
were specters. And I: All of my blood
froze
when I saw my beloved smiling so strangely.
Like the brows of the dead our brows
had turned pale,
and as I leaned against her, mute,
I could read
that deadly word in her huge eyes:
forgetfulness.

*Le temps des lilas et le temps des roses
 Ne reviendra plus à ce printemps-ci.
 Le temps des lilas et le temps des roses
 Est passé. Le temps des oeillets aussi.
 Le vent a changé; les cieux sont moroses,
 Et nous n'irons plus courir et cueillir
 Les lilas en fleur et les belles roses.
 Le printemps est triste et ne peut fleurir.
 Oh! joyeux et doux printemps de l'année
 Qui vins l'an passé nous ensoleiller.
 Notre fleur d'amour est si bien fanée,
 Las! Que ton baiser ne peut l'éveiller.
 Et toi, que fais-tu?
 Pas de fleurs écloses,
 Pas de gai soleil ni d'ombrages frais.
 Le temps des lilas et le temps des roses
 Avec notre amour est mort à jamais.*

The time of lilacs and the time of roses
 will not return again this spring.
 The time of lilacs and the time of roses
 has passed, and the time of the carnations, too.
 The wind has shifted; the heavens sulk;
 we will no longer run and gather
 the blooming lilacs and the beautiful roses.
 Spring is sad; it cannot blossom.
 O joyous and gentle springtime of the year,
 which came last year, bathed us in sun;
 our flower of love has faded so much,
 that alas, your kiss cannot stir it.
 And you, what will you do?
 No blooming flowers,
 no cheerful sunshine or fresh shade.
 The time of lilacs and the time of roses,
 together with our love, is dead forever.

English translation by Paul J. Horsley

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The Music

Fountains of Rome



Ottorino Respighi
Born in Bologna, July 9,
1879
Died in Rome, April 18,
1936

Beginning in 1900 Ottorino Respighi played viola in the orchestra of the Russian Imperial Theater in St. Petersburg for two winter seasons. During that time, the theater programmed the brilliantly orchestrated late operas by Nikolai Rimsky-Korsakov (1844-1908). Respighi, who was finishing his studies in violin, viola, and composition at the Liceo Musicale in Bologna, introduced himself to Rimsky-Korsakov and managed to convince the Russian master to give him some lessons. Respighi later remembered that these few “but for me very important” meetings profoundly influenced his approach to orchestration.

“Just” a Brilliant Orchestrator? Indeed, along with Rimsky-Korsakov, Richard Strauss, Claude Debussy, and Maurice Ravel, Respighi is now considered one of the finest orchestrators of all time. Unlike the other composers, however, he is often dismissed as “just” a brilliant master of the orchestra whose compositions lack depth and complexity. Like Erich Wolfgang Korngold (1897-1957), who is often dismissed as being just a “movie composer” despite his masterful command of both counterpoint and orchestration, critics have characterized Respighi as “vulgar” and held his works’ enduring popularity against him.

Far from being crass or tasteless or vulgar, Respighi was a scholarly composer who was deeply engaged with Italy’s rich musical heritage, especially that of the 16th and 17th centuries. He combined his knowledge of these older idioms with his detailed study of Debussy, Stravinsky, and Strauss. Debussy’s music in particular, especially *Prelude to the Afternoon of a Faun* (1894) and *La Mer* (1905), exercised a decisive influence on Respighi’s musical palette. His triptych of tone poems about Rome—*Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928)—owe much to Debussy’s example. Indeed, they confirmed Respighi’s status as the leading Italian Impressionist.

Although his name is forever linked with that of the Eternal City, Respighi was a native of Bologna rather than of Rome. He had hoped to secure a permanent teaching post at Bologna’s Liceo Musicale, but this was not to

Fountains of Rome was composed between 1915 and 1916.

The first Philadelphia Orchestra performances of *Fountains* were in January 1932, with Fritz Reiner. The last Orchestra subscription performances were in December 2010, with Gianandrea Noseda.

Fountains has been recorded by the Orchestra four times: with Eugene Ormandy in 1957 and 1968 for CBS and in 1974 for RCA, and with Riccardo Muti in 1984 for EMI. A live recording from 2006 with Rafael Frühbeck de Burgos is also available as a digital download.

Respighi scored the work for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (chimes, cymbals, orchestra bells, suspended cymbal, triangle), two harps, piano, celesta, organ, and strings.

Fountains of Rome runs approximately 15 minutes in performance.

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be. Instead, he was appointed in 1913 to a prestigious position teaching composition at the Conservatorio de Santa Cecilia in Rome. At that time, it was the liveliest city for orchestral performances in Italy. His new environment had a positive effect on his music: three years later, he finished *Fountains*. The lackluster premiere took place in 1917 at the Teatro Augusteo conducted by Antonio Guarnieri. The following year, however, the score received a new, stunning performance in Rome under Arturo Toscanini, securing the fame and fortune of its composer.

A Closer Look *Fountains of Rome* is both symphonic and evocative. Like a symphony, Respighi's score is organized into four movements, and it uses evocative motifs to weave together the musical fabric. It is evocative in that, as in *La Mer*, Respighi organized his tone poem so that it begins at dawn and proceeds to blazing noontide. Unlike Debussy's seascape, which ends in stormy grandeur, Respighi's final movement gradually dissolves into serenity. While *La Mer* is divided into three discrete movements, the four parts of *Fountains* are played without pause.

The first movement, **The Fountain of the Valle Giulia at Dawn**, opens with sinuous aquatic figuration that recalls the start of Smetana's watery tone poem *The Moldau*. This movement also contains an allusion to the "silver rose" theme that is played by the celesta in the second act of Richard Strauss's opera *Der Rosenkavalier*. Respighi wrote in a program note that this opening part "depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn." By contrast, the next movement, **The Triton Fountain at Morn**, begins with what its composer called a "sudden loud blast of the horns ... it is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance."

Respighi characterized the third movement, **The Fountain of Trevi at Mid-day**, as having "a triumphal character." As the composer noted, "Across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens ... the procession vanishes while faint trumpet blasts resound in the distance." The final section, **The Villa Medici Fountain at Sunset**, is filled with a meditative poignant melancholy. As Respighi wrote, "a sad theme ... arises above the subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves."

Musical Terms

GENERAL TERMS

Attacca: Performed with no breaks between movements

Bel canto: Literally, “beautiful singing.” A term that refers to the Italian vocal style of the 18th and early 19th centuries that emphasized beauty of tone in the delivery of highly florid music.

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

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

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

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

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

Dissonance: A combination of two or more tones requiring resolution

Divisi: Indicating separate parts where normally there is only one, e.g. the first violins dividing to play two or more separate parts

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

Modulate: To pass from one key or mode into another

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus

numbers are not always reliable because they are often applied in the order of publication rather than composition.

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

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

Timbre: Tone color or tone quality

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

Tone (or symphonic)

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

Tonic: The keynote of a scale

DYNAMIC MARKS

Crescendo: Increasing volume

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