

Season 2016-2017

**Thursday, January 12,
at 8:00**

Friday, January 13, at 8:00

**Saturday, January 14,
at 8:00**

The Philadelphia Orchestra

City of Light and Music: The Paris Festival, Week 1

Yannick Nézet-Séguin Conductor
Susan Graham Mezzo-soprano

Chabrier *Joyeuse Marche*

Fauré *Pavane*, Op. 50

Saint-Saëns "Bacchanale," from *Samson and Delilah*

Canteloube Selections from Songs of the Auvergne 

1. "Bailèro"
2. "Chut, chut"
3. "La Delaïssádo"
4. "Lou Coucut"
5. "Uno jionto postouro"
6. "Malurous qu'o uno fenno"
7. "Brezairola"

Intermission

Ravel *Menuet antique*

Schmitt Suite from *The Tragedy of Salome*, Op. 50 

Part I

I. Prelude—

II. Dance of Pearls


Part II

III. Introduction—The Magic of the Sea—

IV. Dance of Lightning—

V. Dance of Terror

This program runs approximately 1 hour, 45 minutes.

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

The January 12 concert is sponsored by
Judy and John Glick.

The January 13 concert is sponsored by
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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 two 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 Sunday afternoon broadcasts on WRTI-FM.

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 **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, 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 Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the 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 under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

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 music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He was also 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 has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

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, *Musical America’s* 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick’s full bio, please visit www.philorch.org/conductor.

Soloist



Dubbed “America’s favorite mezzo” by *Gramophone* magazine, mezzo-soprano **Susan Graham** rose to the highest echelon of international artists within just a few years of her professional debut. Her operatic roles span four centuries, from Monteverdi’s *Poppea* to Sister Helen Prejean in Jake Heggie’s *Dead Man Walking*, which was written especially for her. She won a Grammy Award for her collection of Ives songs, and her most recent album, *Virgins, Vixens & Viragos*, features 14 composers from Purcell to Sondheim, reflecting her broad recital repertoire. She made her Philadelphia Orchestra debut in 1991 and last appeared with the Philadelphians for the annual New Year’s Eve concert in 2014.

Ms. Graham’s earliest operatic successes were in such “trouser” roles as Cherubino in Mozart’s *The Marriage of Figaro*. She has sung on all the world’s major opera stages, including the Metropolitan Opera, the Lyric Opera of Chicago, the Royal Opera Covent Garden, Paris Opera, La Scala, and at the Salzburg Festival. She began the 2016-17 season joining Renée Fleming and Michael Tilson Thomas for the San Francisco Symphony’s Opening Night gala, before playing Dido in the Lyric Opera’s new staging of Berlioz’s *Les Troyens*. Other highlights include her role debut as Mrs. De Rocher in Washington National Opera’s *Dead Man Walking*, a return to Santa Fe Opera as Prince Orlofsky in Johann Strauss’s *Die Fledermaus*, and Erika in Barber’s *Vanessa* with the Deutsches Symphonie-Orchester Berlin. Concert appearances include the Met Orchestra and Esa-Pekka Salonen at Carnegie Hall for selections from Mahler’s *Des Knaben Wunderhorn*; Octavian to Ms. Fleming’s Marschallin in Richard Strauss’s *Der Rosenkavalier* with the Boston Symphony and Andris Nelsons; and Ravel’s *Shéhérazade* and Mahler’s Symphony No. 3 with the Sydney Symphony and David Robertson. She also reunites with regular partner Malcolm Martineau for recitals in Santa Barbara, Baltimore, and Portland, Oregon.

A Texas native, the distinctly American Ms. Graham has been recognized as one of the foremost exponents of French vocal music. She was awarded the French government’s prestigious Chevalier de la Legion d’Honneur for her popularity as a performer in France and in honor of her commitment to French music.

Framing the Program

Parallel Events

1887

Fauré

Pavane

Music

Strauss

Aus Italien

Literature

Doyle

A Study in

Scarlett

Art

Van Gogh

Moulin de la

Galette

History

Miles patents

elevator

1907

Schmitt

The Tragedy of

Salome

Music

Ravel

Rhapsodie

espagnole

Literature

Gorki

Mother

Art

Picasso

Les Demoiselles

d'Avignon

History

Second

Hague Peace

Conference

1923

Canteloube

Songs of the

Auvergne

Music

Bartók

Dance Suite

Literature

Salten

Bambi

Art

Chagall

Love Idyll

History

Teapot Dome oil

scandal

The concert tonight kicks off a three-week Paris Festival celebrating the City of Light, its magnificent composers and musical traditions. There is no way to begin more joyously, indeed festively, than with Emmanuel Chabrier's sparkling *Joyeuse Marche*. Gabriel Fauré's haunting Pavane and Maurice Ravel's luxuriant *Menuet antique* look to France's gloried engagement with refined dances. Although Camille Saint-Saëns wrote more than a dozen operas the one most regularly performed is *Samson and Delilah* from which the "Bacchanale" offers a lively, colorful, and raucous sample.

Various competing musical styles in France during the first part of the 20th century found inspiration in different sources looking to the past, present, and future. Joseph Canteloube turned to folk songs and dances for artistic renewal, particularly from those of his native region of the Auvergne in south central France. We hear selections from his Songs of the Auvergne, which combine the melodic freshness of folk materials with marvelously inventive and impressionistic orchestrations.

The concert concludes with a thrilling concert suite by Florent Schmitt drawn from his ballet *The Tragedy of Salome*. The biblical princess fascinated many at the time in the visual arts, literature, and music. Richard Strauss's scandalous opera provided an impetus for a new ballet version in 1907. Schmitt's evocative music greatly influenced Igor Stravinsky, to whom Schmitt dedicated the suite. After a mysterious prelude, there are four dances leading to Salome's terrified and fatal vision of the severed head of John the Baptist.

The Music

Joyeuse Marche



Emmanuel Chabrier
Born in Ambert, France,
January 18, 1841
Died in Paris, September 13,
1894

The Joyeuse Marche was composed in 1885 and orchestrated in 1888.

William Smith led The Philadelphia Orchestra in the first performance of the work, in November 1966 on a Student Concert. The only other appearances of the piece were in November 1977 on a Student Concert, again led by Smith, and in July 1995 at the Mann Center, led by Charles Dutoit.

The score calls for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, triangle), harp, and strings.

Performance time is approximately four minutes.

After gaining some attention as a child pianist, Emmanuel Chabrier became admired for his delicate piano pieces and songs. He developed an early passion for literature, which translated into a deep engagement with opera and a sense of the theatrical that permeates his compositional output. Although he is best known today for his sensuous and brilliantly colored orchestral “rhapsody” *España* (1883), Chabrier’s large-scale theater works are possibly the most impressive part of his output. His delightful comedies *Le Roi malgré lui* (The King in Spite of Himself) and *L’Étoile* (The Star) are occasionally performed.

Chabrier’s output is not large, in part because he died relatively young at age 53, but also because for nearly 20 years he held a civil service job that left him little time to compose until age 40. His musical circle included Gabriel Fauré, Ernest Chausson, and Vincent d’Indy. Maurice Ravel would later cite his music as the single most important influence on his own style; Claude Debussy was another admirer and was even contracted at one point to complete one of Chabrier’s unfinished operas.

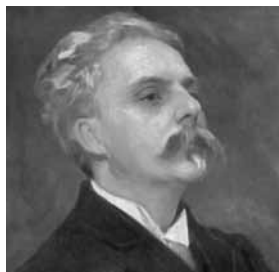
Among Chabrier’s handful of orchestral scores is the dynamic *Joyeuse Marche*. Originally written in 1885 for piano duet, it was the second part of what in the keyboard version was called *Prélude et marche française*. Chabrier later decided to orchestrate a number of his piano compositions, including this dashing march, which he renamed *Joyeuse Marche* and dedicated to d’Indy. The composer conducted the orchestral premiere at a festival devoted to his music in Angers in November 1888.

The work makes a sparkling concert-opener and is aptly named. As he showed in his comic operas, Chabrier had a great gift for musical fun and this brilliantly colorful and buoyant piece is truly joyous.

—Paul J. Horsley/Christopher H. Gibbs

The Music

Pavane



Gabriel Fauré
Born in Parmiers, Ariège,
France, May 12, 1845
Died in Paris, November 4,
1924

Gabriel Fauré's gradual ascent from rural roots to being a leading figure in French musical life began at age nine when he moved to Paris. After a rigorous education, counting Camille Saint-Saëns as a mentor, he was well prepared to teach, serve as an organist, and work as a music critic. Time to compose was relatively limited and he did most of it during the summer months. Fauré was not prolific and produced relatively few large-scale compositions (the great Requiem took more than 20 years to write). He nonetheless succeeded in all of his endeavors, becoming chief organist at La Madeleine, director of the Paris Conservatory, a critic for *Le Figaro*, president of various musical associations, and the creator of compositions that have remained firmly in the repertoire. The handsome composer likewise enjoyed considerable social and romantic successes as he frequented Parisian salons. Both the man and his music inspired parts of *Remembrance of Things Past* by his friend Marcel Proust.

The genesis of Fauré's brief Pavane in F-sharp minor is associated with the glittering social milieu of late-19th-century Paris. Among his patrons was Countess Greffulhe, to whom the work is dedicated. Fauré initially composed the Pavane in the summer of 1887 at Le Vésinet, in the western suburbs of Paris where he frequently summered. He intended it for concerts presented by Jules Danbé, conductor at the Opéra-Comique, which had burnt down in the spring. Danbé appears not to have conducted the piece, which was premiered in April 1888 led by Charles Lamoureux.

A couple of years later Fauré decided to add a choral part that sets an inconsequential pastoral text by Countess Greffulhe's cousin, Robert de Montesquiou. The composer wrote to the Countess that he had

the great fortune to meet [Montesquiou] in Paris, [and he] has most kindly accepted the egregiously thankless and difficult task of setting to this music, which is *already complete*, words that will make our Pavane fit to be both danced and sung. He has given it a delightful text: sly coquetries by the female dancers, and great sighs by the male dancers that will singularly enhance the music. If the whole marvelous thing with

The *Pavane* was composed in 1887.

Saul Caston led the first Philadelphia Orchestra performances of the work, in March 1940. Most recently the work was heard on subscription in October 2011, with Charles Dutoit conducting.

The Orchestra recorded the *Pavane* with Eugene Ormandy in 1968 for CBS.

Fauré's score calls for pairs of flutes, oboes, clarinets, bassoons, and horns, in addition to strings.

Performance time is approximately six minutes.

a lovely dance in fine costumes and an invisible chorus and orchestra could be performed, what a treat it would be!

A Closer Look The Countess arranged a performance of this version with invisible chorus, also including dance and pantomime, at a garden party she gave on an island in the Bois de Boulogne in July 1891. On the concert tonight we hear Fauré's more effective original orchestral version. The intimately scored piece begins quietly and at a leisurely tempo (*Andante molto moderato*) with a haunting flute melody played over plucked strings, all of which evoke the Renaissance court dance that gives the work its title. A louder and more agitated middle section, featuring solo French horn, ultimately yields to a varied return of the opening material.

Fauré's *Pavane* had influential resonances and adaptations. After the Countess's nocturnal party in the Bois de Boulogne, the work was staged in 1895 as part of a program of ancient dances at the Paris Opéra. More than 20 years later it was taken up by Sergei Diaghilev's Ballets Russes under the title *Las Meninas* and choreographed by Léonide Massine. The leading composers of the younger Impressionist generation were inspired by the work. Debussy wrote his *Passepiéd* (in the same key and originally called *Pavane*) as part of the *Suite bergamasque*, while Ravel composed his famous *Pavane for a Dead Princess* during the time he was studying with Fauré.

—Christopher H. Gibbs

The Music

“Bacchanale,” from *Samson and Delilah*



Camille Saint-Saëns
Born in Paris, October 9,
1835
Died in Algiers,
December 16, 1921

Samson and Delilah was composed from 1869 to 1877.

Leopold Stokowski conducted the first Philadelphia Orchestra performance of the “Bacchanale” in February 1913 on a “Pop” concert. The first, and only other, subscription performance was in September 2014, led by Yannick Nézet-Séguin.

The Orchestra recorded the work four times: in 1920 and 1927 with Stokowski for RCA; in 1964 with Eugene Ormandy for CBS; and in 1972 with Ormandy for RCA.

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

Performance time is approximately seven minutes.

Parisian through and through, yet unmistakably a musician for the world, Camille Saint-Saëns stands as one of the great masters of 19th-century French music. The facility of his melodic and symphonic gift is often praised, and the dash and verve of his virtuoso piano writing have made his concertos a familiar presence on concert programs. Yet his eminence as a composer for the stage is often overlooked outside France, largely because *Samson and Delilah* is the only one of his 21 dramatic works that appears with any frequency. Completed in 1877, when the 42-year-old composer was newly (and at first, happily) wed to a young woman half his age, the opera stands alone in Saint-Saëns’s dramatic oeuvre as a work of sustained inspiration that continues to hold audiences today—with gripping characterization, meltingly beautiful vocal lines, and brilliant ensembles and choruses. The composer’s sense of vocal declamation hits the mark like that of few French opera composers of the second half of the century.

Like Handel’s *Samson*, Saint-Saëns’s biblical tale of faith, strength, and sensuality was conceived as an oratorio, another genre in which Saint-Saëns excelled. Because he focused on musical elements from the start—often at the expense of dramatic aspects—*Samson and Delilah* succeeds in concert version like few 19th-century operas. He had begun the piece as early as 1869, when he received the libretto from his cousin, Ferdinand Lemaire. Progress on the work was interrupted for two years by the Franco-Prussian war; Franz Liszt heard of the opera after it was completed and, intrigued by its subject and by its curious blend of opera and oratorio, presented its world premiere in Weimar (in German). Not until 13 years later did the Paris Opera stage the first French-language production, after which the piece became part of the repertory of opera companies internationally.

The climactic second scene of Act II takes place in the Temple of Dagon, where the Philistines are preparing a sacrifice to celebrate their triumph over the Hebrews. The well-known “Bacchanale” sequence develops into a scene of raucous debauchery and orgiastic pleasure.

—Paul J. Horsley

The Music

Selections from Songs of the Auvergne



Joseph Canteloube
Born in Annonay, France,
October 21, 1879
Died in Gridny,
November 4, 1957

Born of a landed family in the Auvergne region of south central France, Joseph Canteloube as a child formed an intimate relationship with this picturesque region by exploring the landscape with his father. He was particularly attracted to the songs and dances he experienced there and that profoundly influenced the course of his career. By his mid-20s he was in Paris being trained in conventional musical styles at the Schola Cantorum and studying with one of its founders, Vincent d'Indy. The school had various missions, proudly nationalistic and conservative, looking to France's gloried past.

D'Indy shared Canteloube's interest in folk materials, which proved to be another way of celebrating the history of France and also of resisting the modernist musical innovations that were sweeping Europe at the time. Many musicians looked to native folk materials as a fresh means of artistic renewal and sought to integrate them into their own music. In some cases they did so by quoting melodies literally for all to recognize, but in other instances it was more a folk style that was imitated in what might be called "fake songs."

Folk Materials and Impressionistic Landscapes At the forefront of the collection and use of folk materials was the Hungarian composer Béla Bartók, who pursued his interests with scholarly devotion and looked far and wide for sources. Canteloube, if less systematic, also became enamored of the folk music not just of his own Auvergne region but from all over France. He devoted much of his career to transcribing and arranging the music of these regions in lavish collections that were published as *Songs of the Languedoc*, *Songs of the Basque Country*, *Songs of the Touraine*, and many others. He also composed orchestral, choral, and chamber music, as well as two operas, performed at the Paris Opera around 1930. Between 1923 and 1930 Canteloube published five volumes of *Songs of the Auvergne*, all scored for single voice and orchestra, from which we hear seven selections tonight. The pieces are remarkable for their profound simplicity of vocal line; the composer's orchestral settings are suitably warm, employing instrumental colors evocative of ancient and folk instruments, as well as of the natural landscape.

The Songs of the Auvergne were composed between 1923 and 1930.

The first appearance of any of the Songs of the Auvergne on an Orchestra concert was in March 1946 at a Golden Slipper Square Club All-Star Concert at Convention Hall, with soprano Gladys Swarthout and Eugene Ormandy conducting. Selections were heard again with the same forces in May 1949 at the Ann Arbor Festival and in May 1950 at a City Concert. The work was not heard again until the summer of 1995, when Frederica von Stade sang excerpts with Charles Dutoit at both the Mann Center and the Saratoga Performing Arts Center. These current performances are the first on subscription concerts.

The score for tonight's excerpts calls for solo voice, piccolo, two flutes, two oboes (II doubling English horn), two clarinets, two bassoons, two horns, two trumpets, timpani, percussion (bass drum, cymbals, sleighbells, vibraphone), harp, piano, and strings.

Tonight's selection runs approximately 25 minutes in performance.

Canteloube's use of folk materials varied greatly. Sometimes he just provided a simple accompaniment to a melody, but in other instances the degree of his creative involvement was much deeper and original. He believed that the orchestral parts in which he clothed the melodies helped to recreate the original atmosphere of the place and the people, so much of which is inevitably lost when unaccompanied folk music is transferred to the concert hall. He wrote in a 1941 article that "when the peasant sings at his work, or during the harvest, there is an accompaniment which surrounds his song which would not be felt by those whose interest is purely academic. Only poets and artists will feel it. . . . It is nature herself, the earth which makes this, and the peasant and his song cannot be separated from this." As we can hear in his imaginative orchestrations, the instruments help to recreate the setting. One might say they are "Impressionistic," thus placing Canteloube within the French tradition of Claude Debussy.

A Closer Look The texts of these songs, which are reproduced below, employ the *langue d'oc* or Occitan, the flexible dialect of the Provençal region that has a long musical history going back to the songs of the Medieval troubadours. The selection of seven songs begins with the most famous and extended, "**Baïlèro**," which depicts a shepherd singing. In "**Chut, chut**" (Hush, hush) a father sends his son to take care of the cows but the boy is more interested in kissing his girlfriend. "**La Delaïssádo** (The forsaken girl) tells of a shepherdess awaiting her beloved in vain at night in the woods. "**Lou Coucut**" (The cuckoo) relates the joys of listening to these birds. "**Uno jionto postouro**" (A pretty shepherdess) again finds a poor girl being jilted by her lover, who has found someone else. "**Malurous qu'o uno fenno**" (Unhappy he who has a wife) but so too is unhappy he who does not have one. "**Brezairola**" (Lullaby) asks for sleep to come, but it does not.

—Paul J. Horsley/Christopher H. Gibbs

“Baïlèro”

*Pastré, dè, dèlai l'aïo,
a gairé dé boun tèn,
dio, lou baïlèro lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!
È n'ai pas gairé, è dio, tu,
baïlèro lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!*

*Pastré, lou prat fai flour,
li cal gorda toun troupèl,
dio lou baïlèro lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!
L'èrb' ès pu fin' ol prat
d'oïci,
baïlèro lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!*

*Pastré, couçi forai,
èn obal io lou bèl rîou,
dio, lou baïlèro lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!
Es pèromè, té baò çirca,
baïlèro lèro,
lèro, lèro, lèro, lèro, baïlèro, lô!*

“Chut, chut”

*Moun pairé mé n'o lougado,
per ona gorda lo bacado.
Tchut, tchut, tchut!
Tchut, tchut, que z'o cal pas diré!
Tchut, tchut, mènès pas ton dè brut!
Mènès pas ton dè brut!*

*Né l'i soui pas to lèu estado,
qué moun golont m'o rencountrado,
Tchut, tchut, tchut! ...*

*N'ai pas ièu fatso de fuzados,
cou m'o fat quel de poutounados!
Tchut, tchut, tchut! ...*

*Sé n'i o bè de miliour couóifado,
n'i o pas dè miliour embrassado
Tchut, tchut, tchut! ...*

“Baïlèro”

(Shepherd's song from Haute Auvergne)

Shepherd, across the water,
you are hardly having a good time,
sing *baïlèro, lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!*
No, I'm not, and you, too, can sing
*baïlèro, lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!*

Shepherd, the meadows are in bloom,
you should graze your flock on this side,
sing *baïlèro, lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!*
The grass is greener in the meadows on
this side!
*Baïlèro, lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!*

Shepherd, the stream flows between us,
and I can't cross it,
sing *baïlèro, lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!*
Then I'll climb down and come to you,
*baïlèro, lèrò,
lèrò, lèrò, lèrò, lèrò, baïlèro lô!*

“Hush, hush”

My father has found me a job;
it is to go and guard the cows.
Hush, hush, hush!
Hush, hush, mustn't speak!
Hush, hush, don't make so much noise!
Don't make so much noise!

No sooner had I arrived there
than my sweetheart met me.
Hush, hush, hush! ...

I didn't do much spinning
but I did get kissed and kissed.
Hush, hush, hush! ...

There may be girls with tidier hair,
but it is better to get more kisses.
Hush, hush, hush! ...

“La Delaïssádo”

*Uno pastourèlo, èspèr' olai' al capt del bouès
lou galan doguèlo,
mè né bèn pas!*

“Ay! soui delaiissádo!

*Qué n'ai pas vist lou mio galant;
crésio qué m'aimábo, è ton l'aimé
iéu!”*

*Luziguet l'estèlo, aquèlo qué marco lo nuèt,
è lo pauro pastouretto demourèt
à ploura.*

“Lou Coucut”

*Lou coucut oqu'os un áuzel
que n'io pas capt plus de to bel
cuomo lou coucut que canto.*

*Lou mió coucut, lou tió coucut,
lou mió coucut,*

*lou tió coucut, è lou coucut
dès autres!*

Dió? Obès pas entendut canta lou coucut?

*Per obal, ol found del prat,
sé n'io un áubré flourit è gronat
qué lou coucut l'i canto!*

Lou mió coucut, lou tió coucut, ...

*È se toutse les coucuts
bou liou pourta souneto,*

*ô! foriou çin cent
troumpeto!*

Lou mió coucut, lou tió coucut, ...

“Uno jionto postouro”

*Uno jionto postouro,
un d'oquécé motis
ossitado su l'herbèto,
plouro soun bel omi!*

*“Garo sèrio bè ouro
qué fouguèssou tournat!
Cauquo postouro maïto
soun cur auro dounat!”*

“The forsaken girl”

A shepherdess waits there near the top
of the woods for the one she loves,
but he does not come!

“Alas, I have been deserted!

I do not see the one I love.

I thought he loved me, and I loved him
so much.”

When the star comes out, the evening star,
the poor little shepherdess is still alone,
weeping.

“The cuckoo”

The cuckoo is a beautiful bird.

There is nothing more beautiful
than the cuckoo when it is singing,
than my cuckoo, than your cuckoo,
than my cuckoo,

than your cuckoo, than other people's
cuckoo!

Well? Haven't you heard the cuckoo sing?

Over there, at the back of the meadow,
a tree is in bloom, all red,
and there the cuckoo sings.

It's my cuckoo, your cuckoo ...

Certainly if all the cuckoos

were to wear little bells,

oh, they would sound like five hundred
trumpets!

It's my cuckoo, your cuckoo, ...

“A pretty shepherdess”

A pretty shepherdess,

one morning

seated on the grass,

wept for her lover!

“Now is the time

when I should see him returning!

To some other shepherdess

he has given his heart!”

*"Oh! pauro postourèlo!
Délayssado soui yèu,
coumo lo tourtourèlo
qu'o perdu soun poriou!"*

"Malurous qu'o uno fenno"

*Malurous qu'o uno fenno,
malurous qué n'o cat!
Qué n'o cat n'en bou uno,
qué n'o uno n'en bou pas!
Tradèra, ladèri, dèrèro,
ladèra, ladèri, dèra!*

*Urouzo lo fenno
qu'o l'omé qué li cau!
Urouz' inquèro maito
o quèlo qué n'o cat!
Tradèra, ...*

"Brezairola"

*Soun, soun, bèni, bèni, bèni;
soun, soun, bèni, bèni doun!
Soun, soun, bèni, bèni, bèni,
soun, soun, bèni, d'èn docon!
Lou soun, soun bouol pas béni, pècairé!
Lou soun, soun bouol pas béni.
Lou néni s'en bouol pas durmi!
Oh!*

*Soun, soun, bèni, bèni, bèni;
soun, soun, bèni, bèni doun!
Lou soun, soun bouol pas béni,
l'èfontou bouol pas durmi!
Soun, soun, bèni, bèni, bèni,
soun, soun, bèni o l'èfon!
Oh! Oh!*

*Soun, soun, bèni, bèni, bèni;
soun, soun, bèni, bèni doun!
Atso lo qu'ès por ouï, pècairé!
Atso lo qu'ès por ouï,
lou néni s'en boulio durmi.
Ah!*

"Ah, dear shepherdess!
Here I am deserted
like a turtledove
that has lost its mate!"

"Unhappy he who has a wife"

Unhappy he who has a wife,
unhappy he who has none!
He who has none wants one,
he who has one wants none!
*Tradèra, ladèri, dèrèro,
ladèra, ladèri, dèra!*

Happy is the woman
who has the man she needs!
But she is still more happy—
the one who hasn't any!
Tradèra, ...

"Lullaby"

Come, slumber, come, come, come;
come, slumber, come, please come!
Come, come sweet slumber,
come from where you will!
But slumber does not come, poor dear!
But slumber does not come.
My little babe falls not asleep!
Oh!

Come, slumber, come, come, come;
come, slumber, come, please come!
But he will not sleep!
The child will not sleep!
Come, slumber, come, come, come;
come, come and embrace the child!
Oh! Oh!

Come, slumber, come, come, come;
come, slumber, come, please come!
Now it comes, at last, my poor babe!
Now it comes, at last,
and the child will fall asleep.
Ah!

The Music

Menuet antique



Maurice Ravel
Born in Ciboure, Lower
Pyrenees, March 7, 1875
Died in Paris, December 28,
1937

Nothing incensed the young Maurice Ravel so much as critics who dismissed his pianistic innovations as mere imitations of Debussy. “Your review dwells upon the fact that Debussy invented a rather special kind of pianistic writing,” he wrote to the Parisian critic Pierre Lalo in February 1906, in a famous response to the latter’s review of the *Miroirs* (1904-05) for piano. “Now, my *Jeux d’eau* was published at the beginning of 1902, when nothing more than Debussy’s three pieces, *Pour le piano*, were extant. I don’t have to tell you of my deep admiration for these pieces, but from a purely pianistic point of view, they contained nothing new.” Ravel’s letter goes on to point out that as early as 1895, his *Menuet antique* had contained many of the elements later attributed to Debussy.

The first of Ravel’s published compositions, this *Menuet* had indeed represented a new approach—though in truth it only hinted at the promise that would later grow to fruition with such works as the *Miroirs*, the String Quartet, and the song cycle *Shéhérazade*. What the *Menuet* did foreshadow was the importance that self-consciously “archaic” styles would hold for Ravel throughout his life. The same models of Renaissance, Baroque, and Classical music that would form the basis of Stravinsky’s neo-classicism of the 1920s found equally individual expression in Ravel’s *Le Tombeau de Couperin* and *Daphnis et Chloé* (both of which predated, incidentally, Stravinsky’s early experiments in neo-archaism). It is worth noting that Ravel’s other composition from November 1895—the *Habanera* for two pianos, later orchestrated as the final movement of the *Rhapsodie espagnole*—represented another stylistic strain that would, in time, grow into another essential part of his aesthetic, namely the love of Spain and things Spanish.

A Closer Look The 20-year-old composer wrote the *Menuet antique* for his boyhood friend Ricardo Viñes, the brilliant pianist who would premiere a number of the composer’s works through the years. Viñes played the piece on April 18, 1898, on one of the Salle Érard’s celebrated and controversial programs of *musique moderne*. In 1929 Ravel orchestrated the *Menuet* for a performance with the Lamoureux Orchestra on January 11, 1930, which he himself conducted. Cast as an A-B-A

Ravel composed Menuet antique in 1895.

The first, and only other, Philadelphia Orchestra performances of the Menuet were on subscription concerts in October 1997, led by Luis Biava.

It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp, and strings.

The piece runs approximately six minutes in performance.

minuet-and-trio structure, the piece seems modeled after Emmanuel Chabrier's 1881 *Menuet pompeux*, which Ravel knew and later orchestrated. But the diminutive *Menuet antique* distinguishes itself through striking harmonic surprises and through an unwavering assertiveness of melodic design.

—Paul J. Horsley

The Music

Suite from *The Tragedy of Salome*



Florent Schmitt
Born in Blâmont, France,
September 28, 1870
Died in Neuilly (near Paris),
August 17, 1958

The years around 1900 witnessed intense fascination from artists and public alike with themes relating to exoticism, eroticism, and decadence. An alluring figure who combined all three and proved a particular favorite for treatment in literature, the visual arts, and music was Salome, briefly mentioned in the Gospels and in other ancient texts. Although accounts vary, she was the daughter of Herodias whose second husband, King Herod, lusts after her and offers anything if she will dance for him. Salome does and at her mother's request demands the head of John the Baptist.

Audiences today know her disturbing story best from Richard Strauss's scandalous 1905 German opera based on Oscar Wilde's scandalous 1893 French play *Salomé*. The French were especially attracted to Salome. Painter Gustave Moreau created several depictions, which probably inspired Gustav Flaubert's short story "Herodias," and in turn Wilde's play. Representations of Salome differ in fundamental respects as to whether they depict her as a naïve virgin at the mercy of a manipulative mother and lecherous stepfather, or as more of an active agent, obsessed herself with John the Baptist.

Orientalist Exoticism If the name Florent Schmitt does not sound particularly French, often, either, does his music. He came naturally to dual aesthetic (and later political) French and German allegiances by being born at Blâmont in Lorraine, not far from the German border. His musical gifts eventually got him to Paris to study at the Conservatory, where his teachers included Gabriel Fauré and Jules Massenet (who wrote a Salome opera called *Hérodiade* in 1881); Maurice Ravel was a classmate and close friend. Elite training won Schmitt the coveted Prix de Rome, which Hector Berlioz and Claude Debussy got before him, but many great French composers, including Ravel, never did. During his Italian years he travelled extensively in Europe, Russia, and the Mediterranean, including to Greece, Turkey, and North Africa. These experiences fueled his Orientalist interests, which found expression in his first great compositional success, a grand choral setting of Psalm XLVII (1906).

Performances of Strauss's *Salome* in Paris in May 1907 inspired writer Robert d'Humières, newly appointed director of the Théâtre des Arts, to fashion a dance version of the story featuring the American Loïe Fuller. He hoped to present a more innocent Salome to counter the extreme decadence of Wilde and Strauss. D'Humières had been impressed by the exoticism he had recently heard in Schmitt's Psalm and engaged him to compose the music for *The Tragedy of Salome*. The ballet premiered to considerable acclaim in November 1907, leading to many further performances, as well as to later productions by the Ballets Russes, Paris Opéra, and other companies. One of the most enthusiastic early admirers was the young Igor Stravinsky, who told Schmitt "I confess that it has given me greater joy than any work I have heard in a long time." The score clearly influenced Stravinsky's own revolutionary ballet scores that he was writing at this time for the Ballets Russes.

Schmitt's original score lasted nearly an hour and because the Théâtre des Arts had only a modest size orchestra pit, the ensemble could not be large, just some 20 musicians, far from the extravagances of Strauss's heavy metal instrumentation. In 1909 Schmitt extracted a concert suite of about half the length for full orchestra, which premiered in January 1911. This version, which we hear tonight, was dedicated to Stravinsky and became Schmitt's most famous composition.

A Closer Look In the suite the eight scenes of the ballet are reduced to five, beginning with a mysterious **Prelude** that sets the scene on the terrace of King Herod's palace by the Dead Sea, mountains in the background, and the sun setting. John the Baptist walks across the terrace. The slow music, emerging from the lower strings punctuated by brass, soon takes on an exotic air as the English horn plays a long-breathed melody. Some of this opening music, which will return later, projects an Impressionistic quality familiar from Debussy. While Strauss's opera has its notorious striptease, the "Dance of the Seven Veils," Schmitt's ballet, understandably, offers a series of dances. The slow Prelude leads directly to the lighter, livelier, and playful **Dance of Pearls**, in which Salome puts on jewels and veils; the music builds to a big climax ending the first part of the suite.

A slow introduction opens the second part leading to the shimmering **The Magic of the Sea** and featuring an extended oboe solo. The last two sections of the suite are the most modernist musically and most anticipate Stravinsky with moments of rapidly changing meters. In both the fast **Dance of Lightning** and concluding **Dance of Terror** sensuality mixes with primitive violence.

The Tragedy of Salome was composed in 1907 and the orchestration was expanded in 1909.

The first, and only other, Philadelphia Orchestra performances of the work were in January/February 1919, under the leadership of Alphonse Catherine.

Schmitt's score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum, tam-tam, triangle), two harps, strings, and 3-6 optional offstage women's voices.

Performance time is approximately 25 minutes.

Salome dances until she is briefly nude, at which point John the Baptist covers her with his cloak. Herod orders him decapitated and Salome throws his head into the sea, which turns red. She resumes her dance during a concluding storm in which she sees a terrifying vision of John's head, the mountain ranges take fire, and she perishes.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

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

Chord: The simultaneous sounding of three or more tones

Dissonance: A combination of two or more tones requiring resolution

Habanera: A Spanish dance in slow to moderate duple time with distinctive rhythmic character

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

Minuet: A dance in triple time commonly used up to

the beginning of the 19th century as the lightest movement of a symphony

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

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

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.

Passepied: An old French dance in 3/8 or 6/8 time, with 3 or 4 reprises; like the minuet in movement, but quicker

Pavane: A court dance of the early 16th century, probably of Spanish origin

Rhapsody: Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music

Timbre: Tone color or tone quality

Trio: A division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

Andante: Walking speed

Moderato: A moderate tempo, neither fast nor slow

TEMPO MODIFIERS

Molto: Very

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