

Season 2018-2019

Friday, November 16,
at 2:00

Saturday, November 17,
at 8:00

Sunday, November 18,
at 2:00

The Philadelphia Orchestra

Emmanuelle Haïm Conductor

Lenneke Ruiten Soprano

Purcell Selections from *The Fairy Queen*

First Music: Prelude

Hornpipe

Second Music: Aire

Rondeau

Act I: Overture

Act III: Prelude and "If Love's a Sweet
Passion"

"The Plaint"

Symphony While the Swans Come Forward
(Overture)

Third Act Tune: Hornpipe

Monkeys' Dance

Symphony and "Thus Happy and Free"

Chaconne: Dance for a Chinese Man and Woman

First Philadelphia Orchestra performances

Handel *Music for the Royal Fireworks*

I. Overture

II. Bourrée

III. La Paix

IV. La Réjouissance

V. Menuet I

VI. Menuet II

Intermission

Handel *Il delirio amoroso*, cantata for soprano and orchestra

- I. Introduction
- II. Recitative: Da quel giorno fatale
- III. Aria: Un pensiero voli in ciel
- IV. Recitative: Ma fermati, pensier
- V. Aria: Per te lasciasti la luce
- VI. Recitative: Non ti bastava, ingrato
- VII. Aria: Lascia omai le brune vele
- VIII. Recitative: Ma siamo giunti in Lete
- IX. Entrée
- X. Minuet: In queste amene piagge serene
- XI. Recitative: Sì disse Clori
- XII. Minuet

First Philadelphia Orchestra performances

This program runs approximately 1 hour, 50 minutes.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

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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.

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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.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Conductor



Marianne Rosenfeldt

French conductor **Emmanuelle Haïm** makes her Philadelphia Orchestra debut with these performances. Highly acclaimed as a performer and champion of the Baroque repertoire, both as a keyboard player and conductor, she also debuts this season with the New York Philharmonic and with Zurich Opera in a new production of Rameau's *Hippolytus and Aricia*. Other recent debuts have included the Bavarian Radio Symphony, the Leipzig Gewandhaus Orchestra, and the Vienna Philharmonic at home and at the Lucerne Festival. She regularly conducts both the Berlin and Los Angeles philharmonics.

In 2000 Ms. Haïm founded Le Concert d'Astrée, a vocal and instrumental ensemble dedicated to Baroque music, which has quickly established an international reputation. During the 2018-19 season, performances include new productions of Handel's *Rodelinda* at Lille Opera and Rameau's *Les Boréades* in Dijon. The ensemble also undertakes a major European tour with a Handel program entitled "Desperate Lovers" with soprano Sandrine Piau and countertenor Tim Mead, with performances in Paris, Vienna, Geneva, and Barcelona, among others. The musicians of Le Concert d'Astrée have their residency in Lille and are passionate and active ambassadors for the region. Ms. Haïm has conducted regularly at Glyndebourne Festival Opera, including Handel's *Theodora* and Monteverdi's *The Coronation of Poppea*. She has also led *Rodelinda* with Glyndebourne Touring Opera, and she was the first woman to conduct at the Lyric Opera of Chicago, with a production of Handel's *Julius Caesar*.

With Le Concert d'Astrée, Ms. Haïm has an extensive discography with Erato/Warner Classics. Their recordings have won numerous awards, including Victoires de la Musique Classique, the ECHO, and nominations for the Grammy. Recent releases are DVDs of Mozart's *Mitridate* and Handel's *The Triumph of Time and Truth*. As a committed champion of Baroque music who epitomizes French musical expertise, Ms. Haïm has been awarded the distinctions of Chevalier de la Légion d'Honneur, Officier des Arts et des Lettres, and Officier de l'Ordre National du Mérite. She is also an Honorary Member of the Royal Academy of Music.

Soloist



Victor Thomas

Dutch soprano **Lenneke Ruiten's** upcoming engagements include her role debut as Agathe in Weber's *Der Freischütz* at the Opéra National du Rhin, Strasbourg; Handel's *Il delirio amoroso* with the Leipzig Gewandhaus Orchestra; Beethoven's Ninth Symphony and Charpentier's *Te Deum* at the Potsdam Festival; Sophie in Strauss's *Der Rosenkavalier* with the Israel Philharmonic; Bach cantatas with the Bach Academy Stuttgart; and Donna Elvira in Mozart's *Don Giovanni* and Fiordiligi in Mozart's *Così fan tutte* at La Monnaie in Brussels.

Ms. Ruiten, who is making her Philadelphia Orchestra debut, recently appeared as La Mort in Henze's *Das Floß der Medusa* at Dutch National Opera; in Mozart's *Mass in C minor* at the Concertgebouw in Amsterdam; and in Weill's *The Seven Deadly Sins* and Schoenberg's *Pierrot Lunaire* at the Opéra du Rhin. She has been invited to the opera houses of Paris, Milan, Baden-Baden, Brussels, Amsterdam, Stuttgart, Vienna, and Lausanne, performing numerous Mozart roles. She is also a frequent guest at the Festival d'Aix-en-Provence, and the Lucerne, Edinburgh, and Salzburg festivals. She has worked with the Vienna Philharmonic, the Musiciens du Louvre, the English Baroque Soloists, the Monteverdi Choir, the Mozarteum Orchestra Salzburg, the Academy for Ancient Music Berlin, and the Staatskapelle Dresden with conductors including Christoph Eschenbach, John Eliot Gardiner, Marek Janowski, Helmut Rilling, Ton Koopman, Marc Minkowski, Iván Fischer, and Emmanuelle Haïm.

Ms. Ruiten has a special passion for lieder. She works with pianist Thom Janssen and has given recitals in venues including the Concertgebouw, Wigmore Hall, and the Kaisersaal in Frankfurt. Her discography includes Mozart concert arias with the Concertgebouw Chamber Orchestra and Ed Spanjaard on Pentatone; Bruckner's *Mass in F minor* with the Orchestre de la Suisse Romande and Mr. Janowski, also on Pentatone; and Bach cantatas with the English Baroque Soloists and Mr. Gardiner on SDG Records. She studied flute and singing at the Royal Conservatory of the Hague and the Bavarian Theatre Academy in Munich, and in 2002 she won several prizes at the International Vocal Competition 's-Hertogenbosch.

Framing the Program

Parallel Events

1692

Purcell
The Fairy Queen

Music

Charpentier
Te Deum

Literature

Congreve
Incognita

Art

Dusart
The Pedlar

History

Salem Witch
Hunt begins

1707

Handel
Il delirio amoroso

Music

Albinoni
Concerto for
Orchestra, Op. 5,
No. 4

Literature

D'Urfey
*Stories, Moral
and Comical*

Art

Valkenburg
*A Plantation in
Suriname*

History

England and
Scotland unite

1749

Handel
*Music for the
Royal Fireworks*

Music

Bach
The Art of Fugue

Literature

Johnson
Irene

Art

Chardin
The Silver Beaker

History

Pereire invents
sign language

Henry Purcell and George Frideric Handel dominated the English musical scene for many decades, helping to establish a golden age unmatched in the country for generations after their deaths.

Purcell is one of the supreme masters of setting the English language to music. He is best known for his modest opera *Dido and Aeneas*, but he also composed several “semi-operas” that mix spoken drama with music. *The Fairy Queen* combines an anonymous adaptation of Shakespeare’s *A Midsummer Night’s Dream* with songs, dances, and choruses. Today we hear instrumental and vocal selections from the piece.

Although Handel is better known for his vocal than for his instrumental pieces, the *Music for the Royal Fireworks* has been a popular favorite ever since its first hearing at a public rehearsal in 1749, allegedly attended by some 12,000 people.

The program ends with a rarity and Philadelphia Orchestra first performance: a cantata for soprano and chamber orchestra that Handel composed in his early 20s while spending four years honing his craft in Italy. *Il delirio amoroso* (The Delirium of Love) relates the tale of Chloris, who is desperately in love with the indifferent Thyrsis. She fantasizes of rescuing him from the torments of the underworld and taking him to the Elysian Fields.

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

Selections from *The Fairy Queen*



Henry Purcell
Born probably in London,
September 10 (?), 1659
Died there, November 21,
1695

The plays of William Shakespeare—glories of the English language—have inspired an astonishing quantity and quality of music over the past 400 years. The Bard's literary preeminence, however, seems as well to have cut off some musical options, at least in his native England.

Opera arose in Italy around 1600 and gradually spread its tentacles abroad. One consequence was that more than a century later George Frideric Handel, a German, ended up spending most of his career in London writing operas in Italian for audiences that did not know the language. While composers in France usually wrote in French, the English seemed much more reluctant to embrace opera in their native tongue. Shakespeare and other great Elizabethan playwrights may partly be blamed for this situation: Spoken theater was so accomplished in England that adding music seemed largely beside the point. Samuel Johnson's famous 1783 definition of opera as "an exotic and irrational entertainment" captures something of the wariness.

Part Play, Part Opera For a variety of reasons, therefore, English operas did not flourish; native products were hard pressed to compete with those coming out of Italy and France. This does not mean, however, that theater and music were completely at odds in England. The compromise was either modest works or "semi-operas" in which instrumental music, songs, dances, and choruses were interspersed as extended sections, called masques, within a spoken play.

Henry Purcell made the most lasting contributions in both areas. He wrote just one complete opera, the marvelous *Dido and Aeneas* (1689), which is sung throughout, but lasts less than an hour and is relatively modest in its vocal and instrumental demands. In addition to incidental music he provided for various theater productions, he also wrote semi-operas, including *Dioclesian* (1690), *King Arthur* (1691, with a text by John Dryden), and *The Fairy Queen* (1692), for an adaptation of Shakespeare's *A Midsummer Night's Dream*.

Purcell stands out from his honorable theatrical English forbearers and worthy contemporaries, all of whom have long since been forgotten: He was the greatest figure in English music of his century, and many would say for centuries to

follow. He composed an impressive amount of music in his brief 36 years. Much of it is vocal, and it is hard to think of composers who set the English language with as much sensitivity to both the meaning and the sound of words.

Augmenting Shakespeare *The Fairy Queen* was the third semi-opera Purcell wrote for the Theatre Royal, where it premiered in an extravagant production in May 1692. He revised and expanded the piece the following year but died in 1695 before it was published. The score was lost—in 1701 newspaper advertisements offered a cash reward for the return of this prized item—and the music only surfaced in the early 20th century. It is Purcell's longest and most substantial semi-opera, but rather confusing when it comes to figuring out the placement of the surviving sources.

Purcell's initial assignment for *The Fairy Queen* was to compose the opening instrumental music (a suite that would get the audience's attention) and then four self-contained musical entertainments—the masques—performed within the acts of an abridged presentation of *A Midsummer's Night Dream*. Such “musicals within a play” offered songs and dances in what all came together as an impressive production that spared little expense. (Elaborate stage machinery was part of the attraction for audiences.) To recoup the large costs of the original production Purcell added another masque when it was revived. This all made for a popular and wonderful evening (if a long one), bringing together many different elements of theater, song, dance, and spectacle.

Purcell did not actually set Shakespeare's words but rather used those of an anonymous author whose interpolations take off from themes in the play, notably those around the supernatural characters (hence the name of the piece). Musicologist Curtis Price concludes: “*The Fairy Queen* is not a corruption of Shakespeare's play but rather an extended meditation on the spell it casts.”

A Closer Look Although there is no definitive score, some 60 or so pieces survive. Today we hear a selection of instrumental and vocal selections, beginning with the first five numbers in the piece: the regal **Prelude**, the noble **Hornpipe**, a jazzy **Aire**, and a polite **Rondeau** that leads to the **Overture** of the first act proper.

The **Prelude** to Act III ushers in the aria “**If Love's a Sweet Passion,**” which is followed by the longest selection presented today, “**The Plaint,**” also featuring the soprano soloist. This mournful piece may remind listeners of Dido's great lament near the conclusion of his earlier opera. Further instrumental sections follow: **Symphony**

The Fairy Queen was composed in 1692.

The first, and only other, Philadelphia Orchestra performances of any music from The Fairy Queen were in November/December 2013, when Richard Egarr conducted the Suite No. 1.

The score for The Fairy-Queen consists of two recorders, two oboes, two trumpets, timpani, strings, harpsichord continuo, and singers.

Performance time of today's excerpts is approximately 25 minutes.

While the Swans Come Forward (Overture), another **Hornpipe** (Third Act Tune), and the lively **Monkeys' Dance**. After a **Symphony** and the vocal number "**Thus Happy and Free,**" there is a majestic **Chaconne: Dance for a Chinese Man and Woman** to conclude.

—Christopher H. Gibbs

The Fairy Queen

"If Love's a Sweet Passion"

If love's a sweet passion, why does it torment?
If a bitter, oh! tell me whence comes my content?
Since I suffer with pleasure, why should I complain,
Or grieve at my fate, when I know 'tis in vain?
Yet so pleasing the pain is, so soft is the dart,
That at once it both wounds me and tickles my heart.

I press her hand gently, look languishing down,
And by passionate silence I make my love known.
But oh! how I'm blest when so kind she does prove,
By some willing mistake to discover her love.
When in striving to hide, she reveals all her flame,
And our eyes tell each other what neither dares name.

"The Plaint"

O let me weep, forever weep,
My eyes no more shall welcome sleep.
I'll hide me from the sight of day,
And sigh, sigh, sigh my soul away.
He's gone, he's gone, his loss deplore;
And I shall never see him more.

"Song for a Chinese Woman"

Thus happy and free,
Thus treated are we
With nature's chiefest delights.
We never cloy,
But renew our joy,
And one bliss another invites.

Thus wildly we live,
Thus freely we give,
What Heaven as freely bestows.
We were not made
For labor or trade,
Which fools on each other impose.

The Music

Music for the Royal Fireworks



George Frideric Handel
Born in Halle, Germany,
February 23, 1685
Died in London, April 14,
1759

The early musical training of George Frideric Handel was similar to that of J.S. Bach. But, unlike Bach, Handel traveled extensively outside his native Germany. While in his early 20s he moved to Italy, where he met Corelli and the Scarlattis. He settled permanently in England in 1712, but made visits back to Germany and Italy for performances of his music or to recruit singers for his opera company. Handel's cosmopolitan musical style combines the simplicity and accessibility of Italian music with a German interest in chromaticism and counterpoint, and the French sensitivity to ornament, timbre, and nuance.

Although most of Handel's compositions were written for voices, his most famous works include purely instrumental pieces, such as the *Water Music* and *Music for the Royal Fireworks*. Perhaps one of the reasons for the popular success of these compositions is that Handel's instrumental writing was almost always connected in some way with vocal drama displaying an almost palpable theatricality that compels attention.

The Piece *Music for the Royal Fireworks* was commissioned to celebrate the 1748 signing of the Treaty of Aix-la-Chapelle that ended the war of Austrian Succession. Handel was already something of a popular hero in England by this time. A 1738 statue of the composer in the Vauxhall Pleasure Gardens shows Handel without a formal wig, and with one shoe off—a composer of the people. So it was fitting that this work, Handel's only major instrumental composition in his late years, should be given a public rehearsal in the Vauxhall Gardens before its official performance. It turned into one of the most famous dress rehearsals in music history.

On April 21, 1749, 100 musicians rehearsed the new composition in the Gardens for an estimated crowd of 12,000—a crowd so large that it stopped traffic on London Bridge for three hours. Even before its official premiere the following week, the work was a popular hit.

The *Fireworks Music* wasn't the only commission Handel worked on for the Treaty celebrations. The official service of thanksgiving took place on April 25, 1749, at St. James's Palace, and for that event Handel composed the

anthem “How Beautiful Are the Feet,” mainly based on music from *Messiah*.

Two days later, on April 27, the official premiere of the *Music for the Royal Fireworks* took place in Green Park, just across the river from the Vauxhall Gardens. This event was, however, more infamous than successful. It had rained all afternoon, dampening the enthusiasm of all involved, and the fireworks themselves (which were set off after the performance, not during) were something of a disappointment—the rockets worked well enough, but everything else appeared to malfunction. To make matters worse, the spectacular neoclassical pavilion that had served both as concert stage and launch-point for the fireworks caught on fire during the display. It was hardly the kind of grand celebration envisaged by the organizers.

The exact instrumentation for these performances of the *Fireworks Music* remains unclear. The king had specifically requested lots of brass and wind instruments—the kind of robust, martial sound fitting for a military celebration—and asked that there be “no fiddles.” The composer, on the other hand, wanted to reduce the number of brass instruments and add violins, a move that the king’s assistant was certain would result in royal displeasure. The orchestration for the concert was settled at nine trumpets, nine horns, 24 oboes, 12 bassoons, three pairs of timpani, and an unspecified number of side drums. But if the report of “100 musicians” on stage is to be believed, then Handel must have augmented the brass/wind orchestra with at least 40 string players. Handel retained the string parts in the manuscript score and in later published editions, but nobody recorded whether the king or Handel got their way at the premiere.

A Closer Look *Music for the Royal Fireworks* borrows from the French tradition of the dance suite, but the **Overture**, which begins as if in the French style, is more Italianate in design. The slow, dotted-rhythm introduction certainly suggests a French overture, but the ensuing Allegro, which accommodates the limits of natural brass instruments with its arpeggiated melodies, lacks the expected contrapuntal quality. It explores instead the antiphonal alternation of contrasting groups in clear-cut, catchy phrases more in keeping with the Italian style.

The short, tripping **Bourrée** is simply scored, focusing on treble instruments. Its delicacy is an intentional contrast to the grandiosity and scale of the Overture.

La Paix is a pastoral *siciliano* of the kind Handel often

Handel's Music for the Royal Fireworks was composed in 1749.

The first Philadelphia Orchestra performances were in January 1994; Wolfgang Sawallisch conducted. However, the Orchestra did play the Suite, as arranged by Hamilton Harty, for the first time in November 1927 with Fritz Reiner. The score was last performed by the Orchestra in January 2010, with Bernard Labadie conducting.

The work is scored for three oboes, two bassoons, contrabassoon, three horns, three trumpets, timpani, strings, and harpsichord continuo.

The Music for the Royal Fireworks runs approximately 25 minutes in performance.

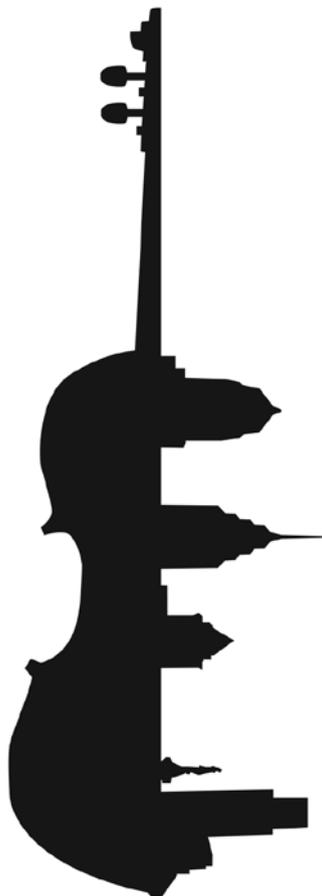
incorporated into his vocal dramas, its scoring and gentle triplet rhythms symbolizing a mythological tranquility. The independent horn parts, the focus on oboe melody, and the trilling imitations of birdsong complete the idyllic evocation.

La Réjouissance is the best-known excerpt from the *Fireworks Music*, a favorite for wedding recessionals and television commercials. The refrain is played three times, first by trumpets, woodwinds, and strings; then by horns and woodwinds; and finally by the whole ensemble. The pair of stately **Minuets** that follow function as a conclusion to the suite. The original score had only one minuet, but the composer may have felt that a more substantial finale was needed, and added a second.

—Luke Howard

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The Music

Il delirio amoroso



George Frideric Handel

The popular image of Johann Sebastian Bach and George Frideric Handel, born a month apart in 1685 in adjoining German provinces, is of white-wigged masters sporting well, if not scowls, neither exactly sunny dispositions. But they were once young, ambitious, and eager to break out in new directions. Today we hear an early cantata by Handel.

The composers' careers unfolded quite differently, with Bach's being relatively provincial, moving from organist to court composer, and finally cantor of the Thomas Church in Leipzig. He married twice and fathered 20 children. Handel, on the other hand, enjoyed an international career of considerable fame, never married, and concentrated his compositional energies on operas and oratorios (the latter in effect sacred operas).

An Italian Apprenticeship Handel spread his wings early, moving at age 21 to Italy where he spent four years soaking up the language and musical style of the country. He had already composed operas (Bach never did), but now mastered his craft at the source of the genre's birth and where the leading singers came from. After settling in London in his late 20s he continued writing operas in Italian and later oratorios in English.

Il delirio amoroso (The Delirium of Love), an extended work for soprano and small orchestra, is one of his very earliest cantatas. The words are by an amateur, Cardinal Benedetto Pamphili, with whom Handel had previously collaborated on his first oratorio and would for several other cantatas. The piece was first performed at the cardinal's Roman Palace in early 1707. Since it includes some purely instrumental dances, as well as narrative recitatives framing the story, it was perhaps acted out to some extent. Handel was an inveterate recycler and he reused various parts of the cantata for decades to come in both instrumental and vocal compositions.

A Closer Look *The Delirium of Love* relates the story of Chloris, who has been abandoned by Thyrsis. She fantasizes that he has been banished to the underworld, where the ungrateful are tormented. Thyrsis did not love Chloris in life and he is not any more interested when she descends to save him. She rescues him nonetheless,

Il delirio amoroso was composed in 1707.

These are the first Philadelphia Orchestra performances of the work.

Handel's score calls for soprano, flute, oboe, strings, and harpsichord continuo.

Performance time is approximately 35 minutes.

taking him to Lethe, the river of forgetfulness, with hopes of a less troubled existence in the Elysian Fields.

The cantata, which lasts some 35 minutes, unfolds as a series of recitatives and arias introduced and interspersed with purely instrumental numbers. Beginning with the introduction and then extending to the arias, Handel uses the favored form of the Baroque era: da capo (from the head), an ABA structure in which there is a first section (A), a middle one (B) that usually contrasts in some manner, and then a repeat of A. Although the notated music is exactly the same for the repeat, the effect in performance is usually quite different because the musicians ornament more elaborately. We hear this in the **Introduction**, which starts with a lively tune prominently featuring the oboe. A slow section for strings alone constitutes the brief middle part before the da capo return.

The opening recitative presents the background narrative in a simple and straightforward manner. As is familiar from Baroque operas and oratorios, recitatives have very minimal accompaniment (and sometimes none at all) and are less of musical than dramatic interest—they move the story alone. Recitatives are the wordy sections, progressing rapidly through the text. Arias, by contrast, allow for reflection and commentary, with fewer words and much more emotion and chances for virtuosity.

The first aria ("**Un pensiero voli in ciel**") is the most spectacular and elaborate in the cantata (Handel adapted it for two later pieces) and is essentially a brilliant duet for the soprano and solo violin. The contrasting middle section has a change of mood in which Chloris vows to rescue her beloved. After another recitative, the second aria ("**Per te lasciai la luce**") is slower and more reflective, this time with a prominent solo cello part. Again in da capo form, the more agitated middle section has Chloris question why Thyrsis still rejects her. In the next recitative she says that despite his continued indifference she will bring him back. The jaunty third aria ("**Lascia omai le brune vele**") features solo recorder as they leave the dark underworld.

After a recitative about the forgetfulness of the river Lethe there is an instrumental **Entrée** to the underworld, followed by a **Minuet** and arietta ("**In queste amene piaggie serene**") that describes the joys of the Elysian Fields. After a brief concluding narrative **Recitative** acknowledging that at least this beauty can exist in Chloris's imagination, a repeat of the **Minuet** ends the cantata.

—Christopher H. Gibbs

**Il delirio amoroso
(Benedetto Pamphili)**

I. Introduzione

II. Recitativo

*Da quel giorno fatale
che tolse morte il crudo Tirsi a Clori,
ella per duolo immenso,
sciolto il crin, torvo il guardo,
incerto il piede, par ch'abbia
in sè due volontà, due cori:
e del chiaro intelletto,
per gran fiamma d'amor, turbato il raggio,
ora s'adorna, ora del crin negletto
fa dispettoso oltraggio;
e varia nel pensier, ma sempre
bella,
agitata così, seco favella.*

III. Aria

*Un pensiero
voli in ciel, se in cielo è quella
alma bella,
che la pace m'involò.
Se in averno è condannato
per avermi disprezzato,
io dal regno delle pene
il mio bene rapirò.*

IV. Recitativo

*Ma fermati, pensier pur troppo è vero
che fra l'ombra d'averno
è condannato
per giusta pena, e per crudel mio fato.
Sì, sì, rapida io scendo
a rapir il mio bene
dell'arsa Dite alle infocate arene.
Ma che veggio? Rimira il mio semblante
dispettosa, poi fugge un'ombra errante.
Tirsi, o Tirsi, ah!, crudele!*

The Delirium of Love

Introduction

Recitative

Since that fatal day
when death took unkind Thyrsis from Chloris,
she, in her immense grief,
her hair disheveled, her expression haggard,
her steps uncertain, has seemed to have
within her two wills, two hearts;
and, with the light of her bright intellect
confused by love's great flame,
sometimes she adorns herself, sometimes
she spitefully disarranges her unkempt hair;
and erratic in her thoughts, but always
beautiful,
in agitation she thus converses with herself.

Aria

Let a thought
fly up to heaven, if in heaven is that
lovely soul,
who stole my peace of mind.
If he is condemned to Hell
for having scorned me,
I shall snatch back my treasure
from the kingdom of punishments.

Recitative

But stay, my thought! It is only too true
that he is condemned among
the shades of Hell
for just punishment, and for my cruel fate.
Yes, yes, swiftly I'll go down
to snatch my beloved
from the burning shores of Pluto's fiery city.
But what do I see? A wandering shade
gazes scornfully on my face, then flees.
Thyrsis, ah cruel Thyrsis!

V. Aria

*Per te lasciai la luce,
ed or che mi conduce
amor per rivederti,
tu vuoi partir da me.
Deh! ferma i passi incerti,
o pur se vuoi fuggir,
dimmi perché?*

VI. Recitativo

*Non ti bastava, ingrato,
d'avermi in vita lacerato il core?
Dopo l'ultimo fato,
siegui ad esser per me furia d'amore;
anzi ti prendi a scherno
ch'io venga teco ad abitar l'inferno.
Ma pietà per rigore
ti renderò. Su vieni
al dolce oblio di Lete;
 indì daranno
pace gli Elisi, al già
 sofferto affanno.*

VII. Aria

*Lascia omai le brune vele,
negro pin di Flegetonte.
lo farò che un zeffiretto,
per diletto,
spiri intorno a te fedele,
e che mova i bianchi lini,
pelegrini,
in Acheronte.*

VIII. Recitativo

*Ma siamo giunti in Lete.
Odi il suono soave
degli Elisi beati.*

IX. Entrée**Aria**

For you I left the light,
and now that love brings me
to see you again,
you want to leave me.
Ah, stay your hesitant steps,
Or, if you wish to flee,
tell me, why?

Recitativo

Was it not enough for you, ungrateful wretch,
to have broken my heart in life?
After your death,
you go on being to me a tormentor of love;
you even mock
my coming to stay with you in Hell.
But I will return kindness
for your cruelty. Come now
to the sweet oblivion of Lethe;
 Elysium will then
grant peace to the torment we have
 already suffered.

Aria

Abandon now your dark sails,
black ship on Phlegethon.
I will cause a breeze,
for your delight,
to blow faithfully around you,
and cause your white sails
to be wanderers
over Acheron.

Recitativo

But we have arrived at Lethe.
Listen to the sweet sound
of blessed Elysium.

Entrée

X. Minuet

*In queste amene
piaggie serene,
da sè ridente
nasce ogni fior.
Tra suoni e canti,
sempre clemente,
spiran gli amanti
aura d'amor.*

*Pietà, valore,
gloria ed onore,
chi può negarmi
giusta mercè?
Saran le pene
piacer del bene,
che deve darvi
amor e fé.*

XI. Recitativo

*Sì disse Clori;
e se d'un sole estinto
più non vide il bel
lume,
lo vide almen per
fantasia dipinto.*

XII. Minuet

Minuet

On these serene
and delightful shores,
every flower springs up
of itself, smiling.
Amid playing and singing,
lovers whisper
an ever-gentle
breath of love.

Pity, valor,
glory and honor,
who can deny me
a just reward?
Suffering will turn
to the joy of happiness.
which love and fidelity
must give you.

Recitative

So spoke Chloris;
and even if she never
again saw the lovely light of a sun now
extinguished,
at least she saw him
depicted in her imagination.

Minuet

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Musical Terms

GENERAL TERMS

Aire: A tune or melody

Antiphonal: Works in which an ensemble is divided into distinct groups, performing in alternation and together

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

Arpeggio: A broken chord (with notes played in succession instead of together)

Bourrée: A French folk dance, court dance, and instrumental form, either in duple or triple meter, which flourished from the mid-17th century to the mid-18th

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

Cantata: A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chaconne: Before 1800, a dance that generally used variation techniques

Chord: The simultaneous sounding of three or more tones

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

Contrapuntal: See counterpoint

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

Da capo: Repeated from the beginning

Dissonance: A combination of two or more tones requiring resolution

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

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

Hornpipe: An old English dance in lively tempo

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Minuet: A dance in triple time

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Recitative: Declamatory singing, free in tempo and

rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

Rondeau: A term used in France for a composition, instrumental or vocal, based on the alternation of a main section with subsidiary sections

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

Siciliano: A Sicilian dance in 6/8 meter and fairly slow

Suite: A set or series of pieces in various dance forms

Ternary: A musical form in three sections, ABA, in which the middle section is different than the outer sections

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

Treble: A high vocal or instrumental part

Trill: A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half-tone above it

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Allegro: Bright, fast

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