

Season 2018-2019

Friday, October 19, at 2:00
 Saturday, October 20,
 at 8:00
 Sunday, October 21,
 at 2:00

The Philadelphia Orchestra

The Barnes/Stokowski Festival

Stéphane Denève Conductor
Peter Richard Conte Organ
Didi Balle Playwright and Director
David Bardeen Actor (Albert Barnes)
Nicholas Carriere Actor (Leopold Stokowski)
Paul Schoeffler Actor (Paul Guillaume)

Milhaud *The Creation of the World*, Op. 81

Poulenc Concerto in G minor for Organ, Strings, and
 Timpani 
 Andante—Allegro giocoso—Subito andante
 moderato—Tempo allegro—Molto adagio—Très
 calme—Lent—Tempo de l'allegro initial—Tempo
 introduction—Largo

Intermission

Stravinsky *The Rite of Spring* 

First Part: The Adoration of the Earth

Introduction—

The Auguries of Spring—Dances of the
Young Girls—

Ritual of Abduction—

Spring Rounds—

Ritual of Rival Tribes—

Procession of the Sage—

The Sage—

Dance of the Earth

Second Part: The Sacrifice

Introduction—

Mystic Circles of the Young Girls—

Glorification of the Chosen One—

Evocation of the Ancestors—

Ritual Action of the Ancestors—

Sacrificial Dance (The Chosen One)

This program runs approximately 2 hours.

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

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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.**

Casting by Leonard Haas and Stephanie Klapper.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Join us for the 2018-19 Season

The season will feature collaborations with esteemed guest conductors including Cristian Măcelaru, Esa-Pekka Salonen, Bramwell Tovey, and Emmanuelle Haïm.

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The Philadelphia Orchestra

Jeffrey Griffin



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

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

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

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

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

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

Principal Guest Conductor



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

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

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

Soloist



Peter Richard Conte is an organist whose nearly unparalleled technical facility, brilliant ear for lush tonal color, and innovative programming style have made him one of the most sought-after “orchestral” organists of this era. In 1989 he was appointed Wanamaker Grand Court Organist at what is now the Macy’s department store in Center City, Philadelphia—the fourth person to hold that title since the organ first played in 1911. He performs a majority of the twice-daily recitals, six days each week, on the largest (29,000 pipes) fully functioning musical instrument in the world. He is also the lead artist and one of the producers for the popular Christmas holiday shows at Macy’s. He is principal organist of Longwood Gardens in Kennett Square, PA, and organist/choirmaster of St. Clement’s Church in Philadelphia, where he directs a music program firmly rooted in the Anglo-Catholic tradition. He is a frequent collaborator and soloist with The Philadelphia Orchestra, having made his debut in 2008 and his subscription debut in 2014.

Mr. Conte is highly regarded as a skillful performer of the standard organ repertoire, arranger of orchestral and popular transcriptions, and silent film accompanist. He has been regularly featured on National Public Radio, as well as ABC television’s *Good Morning America* and *World News Tonight*. For 13 years he was heard on *The Wanamaker Organ Hour* radio show, broadcast via the internet at WRTI.org. He has been a featured artist at several American Guild of Organists’s national and regional conventions, and he has performed as soloist with many other orchestras around the country.

Mr. Conte has served as an adjunct assistant professor of organ at Westminster Choir College in Princeton, NJ, where he taught organ improvisation. He is the 2008 recipient of the Distinguished Alumni Award from the Indiana University School of Music in Bloomington. In 2013 the Philadelphia Music Alliance honored him with a bronze plaque on the Avenue of the Arts’ Walk of Fame. His numerous recordings appear on the Gothic, JAV, Pro Organo, Dorian, Raven, and DTR labels. His most recent CD, *Virgil Fox Remembered*, was released in 2016 on the Raven label. He also performs, arranges, and records with flugelhornist and duo organist Andrew Ennis.

Playwright/Director



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

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

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

Actors



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



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

Actor/Casting



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



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

Framing the Program

Parallel Events

1913

Stravinsky

The Rite of Spring

Music

Elgar
Falstaff

Literature

Mann
Death in Venice

Art

Sargent
Portrait of Henry James

History

Balkan War

1923

Milhaud

The Creation of the World

Music

Honegger
Pacific 231

Literature

Salten
Bambi

Art

Chagall
Love Idyll

History

Teapot Dome oil scandal

1938

Poulenc

Organ Concerto

Music

Bartók
Violin Concerto No. 2

Literature

Isherwood
Goodbye to Berlin

Art

Dufy
Regatta

History

Germany mobilizes

The Philadelphia Orchestra's program this week explores two bold visionaries, Leopold Stokowski and Dr. Albert C. Barnes, who made incalculable contributions to the city's cultural life. Between the pieces on this concert, brief theatrical scenes will be acted out that are based on candid letters in which the two debated issues about art and music.

Among the glories of the Barnes Foundation are early-20th-century masterpieces by Henri Matisse, Pablo Picasso, and the French Impressionists—works that were shockingly modern at the time. No piece of music from that period caused more of a sensation than Igor Stravinsky's *The Rite of Spring*, of which Stokowski gave the American premiere with the Philadelphians in 1922. (They also gave the US premiere of the staged version of the piece, in 1930.) Barnes once wrote about the strong link that he perceived between the works of Matisse and Stravinsky.

The concert begins with two French compositions from the roaring '20s and the more somber '30s. Darius Milhaud's *The Creation of the World* shows the impact that popular culture, in this case jazz, had on a wide range of artists. Like *The Rite of Spring*, the work was commissioned to be danced by Sergei Diaghilev's path-breaking Ballets Russes.

Francis Poulenc composed his Concerto in G minor for Organ, Timpani, and Strings after the death of a close friend and as he was rediscovering his faith. Poulenc juxtaposes various styles and influences in this work, which is presented as part of the Orchestra's Fred. J. Cooper Memorial Organ Experience.

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

The Creation of the World



Darius Milhaud
Born in Aix-en-Provence,
September 4, 1892
Died in Geneva, June 22,
1974

If Darius Milhaud had not written so bewilderingly much—he reached Op. 443 in his catalogue—more of his music might be remembered. *The Creation of the World*, though, would be a stand-out piece for anyone: a portrait of early jazz in which this new, alternative kind of music brings not brashness but a rich and strange potency.

Multicultural Influences Milhaud first had the opportunity to acquaint himself with a hybrid musical culture while, in 1917-18, he was in Rio de Janeiro as secretary to the French ambassador, the writer Paul Claudel. Out of that experience came, for example, his *Saudades do Brasil*. His exposure to jazz began in June 1920, when he was in London with Claudel and went to hear Billy Arnold's American Novelty Jazz Band. The following year, his Conservatory classmate Jean Wiener was playing jazz in a Paris bar with the African-American musician Vance Lowry, and Milhaud produced the shimmy "Caramel Mou." The year after that, he was in New York on a concert tour and not only heard Paul Whiteman's band but also was taken by the Belgian singer Yvonne George, an acquaintance then appearing on Broadway, to visit jazz dives in Harlem. Such ventures, undertaken by Europeans entering environments where they might be the only whites, lay behind *The Creation of the World*. This was jazz in the dark.

In the City of Light, meanwhile, the jazz vogue went with a general passion for "négritude," whose symptoms also included the use of African masks by Picasso, among other artists, and the publication in 1921 of a miscellany of African myths as retold by Blaise Cendrars, *L'Anthologie nègre*. Somehow, all these things came together in 1923 in the shape of a ballet, for which Cendrars would provide a scenario based on two creation stories from the beginning of his book, Fernand Léger the sets and costumes, and Milhaud the music. This was *The Creation of the World*, a project of the Ballets Suédois that a Swedish admirer of Sergei Diaghilev, Rolf de Maré, had founded in Paris in imitation of the Ballets Russes. The company introduced the piece on October 25, 1923, at the Théâtre des Champs-Élysées, the very place that had housed *The Rite of Spring* premiere just over a decade before.

The Creation of the World was composed in 1923.

The first Philadelphia Orchestra performance of the piece was on an Access concert in April 2002, led by William Eddins. The only previous subscription performances were in March 2009, with Charles Dutoit.

The work is scored for two flutes (1 doubling piccolo), oboe, two clarinets, alto saxophone, bassoon, horn, two trumpets, trombone, timpani, percussion (drum set, metal blocks, tambourine, wood block), piano, violins, cellos, and basses.

Performance time is approximately 16 minutes.

Milhaud's scoring, for an 18-piece ensemble, appropriately reflects not only the jazz bands of the time but also the kind of compact, wind-heavy orchestra of which Schoenberg's Chamber Symphony No. 1 offers an early example; there are seven woodwinds (including alto saxophone), four brass, piano, percussion, timpani, and four strings.

A Closer Look The work plays for around 16 minutes, of which the first three are occupied by an overture, designed to be performed with the curtain down. This section is led by the meandering alto saxophone with a theme that will recur, notably on the saxophone again at the end of the piece. The two trumpets add a distinct injection of syncopated rhythm. Meanwhile, the saxophone's steady pace and stepwise motion suggest a chorale, reminding us that Milhaud's enthusiasms during this period included Bach as much as jazz, the connection soon to become explicit.

Bitonality, the simultaneous presence of two keys, was something else Milhaud was exploring at the time, and this, too, occurs in the overture (as it does elsewhere), when the piano and brass enter in F against the saxophone's D. Such abrasions, of one key against or within another, enhance the independence of instrumental parts, which was a jazz feature Milhaud particularly relished—and emulated.

The first scene, "The Chaos before Creation," is a fugue introduced by the cello—an odd choice of form, one might think, for a representation of chaos, except that Milhaud lets his theme disintegrate into fragments and variants presented simultaneously by diverse instruments. The tumult settles, the first theme returns, and there is a jazz cadence.

Creation then begins with "The Birth of Flora and Fauna," an oboe blues. The process continues to "The Birth of Man and Woman," with a switch to a cakewalk for violins and bassoon. In both cases, other elements, old and new, are brought into the mix.

An oboe cadenza leads into the longest scene, "Desire," building from a snappily syncopated clarinet solo into another medley of tunes and parts of tunes. This relaxes before bouncing back to exceed the similar multifarious chorus in the fugue.

The main elements of the coda, "Spring, or the Coming of Peace," are the oboe blues, the first theme, and the jazz cadence. On stage, the world has been made, while in the music a new world was being discovered.

The Music

Organ Concerto



Francis Poulenc
Born in Paris, January 7,
1899
Died there, January 30,
1963

The period between the world wars was a heady time for Parisians. Jazz was in the air. The city was “the place to be” for painters, musicians, dancers, and authors. Igor Stravinsky had mellowed somewhat since his shocking early ballets (*Petrushka*, *The Rite of Spring*) and was writing vaguely abstract recreations of remote times and places. Meanwhile a group of composers whom music critics called “Les Six” (the Six) was itself becoming more audience-oriented, as we might say today, denouncing the abstruseness of the prevailing post-Wagnerism in a loosely defined movement that at times touched upon nationalism. And they embraced jazz unashamedly.

A Musical Eclectic Francis Poulenc, born and raised Parisian, was among the famous Six, and in the mid-1920s he was completing his studies with Charles Koechlin (during which he had also sought the advice of Alfred Casella and Arnold Schoenberg) and was emerging as a mature artist. He, too, sought a more direct, immediate way of communicating with an audience. Like Stravinsky, he contemplated neo-Classicism, but broadened it to include other styles and even elements of the gamelan.

Although he was aware of Debussy and Ravel, he forged his own path; he was a brilliant colorist, despite the fact that the strength of his precocity lay chiefly in his melodic gift. During the musical tumult of the early 20th century, furthermore, he held true to his conviction of the supremacy of the traditional tonal system. Not surprisingly, his early successes of the 1920s and '30s were at first censured by over-intellectual music critics who found the works somehow too simple. Such criticism appeared to delight Poulenc.

The traumatic death of a close friend in a car accident during the summer of 1936, however, jolted him, at age 37, into reexamining his life and led to a pilgrimage to Notre-Dame de Rocamadour, where he had a mystical experience. Many of his works in the coming years, difficult ones in any case with the war approaching, show a new seriousness, although he never abandoned touches of the freedom, delight, and sparkle that characterized his early years.

New Approaches By this time Poulenc had composed two relatively listener-friendly concertos, one for

Poulenc composed his Organ Concerto in 1938.

Alexander McCurdy was the soloist in the first Philadelphia Orchestra performance of work, on a Senior Student Concert in November 1960 led by Eugene Ormandy. The work was most recently heard in November 2007, with organist Vincent Dubois and Stéphane Denève.

The Philadelphia Orchestra recorded the work in 1962 for CBS, with organist E. Power Biggs and Ormandy, and in 2006 for Ondine, with Olivier Latry and Christoph Eschenbach.

The score calls for solo organ, timpani, and strings.

The Concerto runs approximately 22 minutes in performance.

harpsichord and another for two pianos, and now turned to what he called a “grave and austere” concerto for organ, strings, and timpani. As he wrote to a friend in May 1936 (referring to himself in the third person): “The Concerto is almost completed. It gave me many problems, but I think that it is improved and that it will please you as it is. This is not the amusing Poulenc of the *Concerto pour deux pianos* but rather a Poulenc who is on his way to the cloister, a 15th-century Poulenc, if you like.” He may have gone back spiritually to the 15th century, but one of the wonderful musical aspects of this Concerto is its remarkable blending of styles from many centuries—modal chants from the Middle Ages, Baroque fantasy writing for organ à la Bach and Buxtehude, neo-Classical elements that may remind one of Stravinsky, and a dose of grand Romanticism as well.

Poulenc explicitly drew connections between the Concerto and his renewed interest in religious music: “The Concerto for Organ occupies an important place in my oeuvre, alongside my religious music. Properly speaking, it is not a concerto for the concert hall, but, in limiting the orchestra to strings and three timpani, I made performance in a church possible. If one wishes to have an exact idea of the serious side of my music, one must look here, as well as in my religious works.” And yet the seriousness of the work should not be overemphasized. Poulenc consistently mixed styles, moods, and effects, as this Concerto shows with particular success. The solemnity of its opening, with its nod to Bach, next turns to a dance-hall gaiety. As Claude Rostand famously remarked, “In Poulenc there is something of the monk and something of the rascal.”

A Closer Look The organ, of course, is the most orchestral of all instruments and capable of producing the woodwind and brass sounds that Poulenc omitted from his orchestration. He called upon the young organist and composer Maurice Duruflé for advice in writing for the organ, specifically with what registrations—the indications of specific tone qualities—would be most effective. Duruflé was the organist at the work’s premiere in June 1939 with the Orchestre Symphonique de Paris.

The Concerto, which lasts just over 20 minutes, is cast as one continuous movement. A neo-Baroque fanfare played by the organ opens the work. Some of the musical material heard at the start returns near the end, rounding out the Concerto and bringing it to a reflective conclusion.

—Paul J. Horsley/Christopher H. Gibbs

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Photo: Jessica Griffin

The Music

The Rite of Spring



Igor Stravinsky
Born in Lomonosov,
Russia, June 17, 1882
Died in New York City,
April 6, 1971

Music connected with dance has long held a special place in French culture, at least as far back as the age of Louis XIV, and there was an explosion of major full-length scores during the 19th century in Paris. Some of the perennial favorites were written by now generally forgotten figures, such as Adolphe Adam (*Giselle* from 1841) and his pupil Léo Delibes (*Coppélia* in 1870 and *Sylvia* in 1876). These composers inspired the supreme ballet music of the late century, that written by Tchaikovsky, the great Russian. With his *Swan Lake* (1875-76), *Sleeping Beauty* (1889), and *Nutcracker* (1892), ballet found its musical master.

Back to Paris In the first decade of the 20th century, however, magnificent dance returned to Paris when the impresario Sergei Diaghilev started exporting Russian culture. He began in 1906 with the visual arts, presented symphonic music the next year, then opera, and, finally, in 1909, added ballet. The offerings of his legendary Ballets Russes proved to be especially popular despite grumbling that the productions did not seem Russian enough for some Parisians. Music historian Richard Taruskin has remarked on the paradox:

The Russian ballet, originally a French import and proud of its stylistic heritage, now had to become stylistically "Russian" so as to justify its exportation back to France. Diaghilev's solution was to commission, expressly for presentation in France in 1910, something without precedent in Russia: a ballet on a Russian folk subject, and with music cast in a conspicuously exotic "Russian" style. He cast about for a composer willing to come up with so weird a thing.

Stravinsky and the Ballets Russes Diaghilev had some difficulty finding that composer. After being refused by several others, he engaged the 27-year-old Igor Stravinsky, who achieved great success with *The Firebird* in 1910. His second ballet, *Petrushka*, followed the next season. And then came the real shocker that made music history: *The Rite of Spring*.

The Russian artist and archeologist Nicholas Roerich, a specialist in Slavic history and folklore, devised the

The Philadelphia Orchestra

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scenario for the *Rite* together with Stravinsky and eventually created the sets and costumes. Subtitled "Pictures of Pagan Russia," the ballet offers ritual dances culminating in the sacrifice of the "chosen one" in order "to propitiate the god of spring." Stravinsky composed the music between September 1911 and March 1913, after which the work went into an unusually protracted period of rehearsals. There were many for the orchestra, many for the dancers, and then a handful with all the forces together. The final dress rehearsal on May 28, 1913, the day before the premiere, was presented before a large audience and attended by various critics. All seemed to go smoothly.

A Riotous Premiere An announcement in the newspaper *Le Figaro* on the day of the premiere promised

the strongly stylized characteristic attitudes of the Slavic race with an awareness of the beauty of the prehistoric period. The prodigious Russian dancers were the only ones capable of expressing these stammerings of a semi-savage humanity, of composing these frenetic human clusters wrenched incessantly by the most astonishing polyrhythm ever to come to the mind of a musician. There is truly a new thrill which will surely raise passionate discussions, but which will leave all true artists with an unforgettable impression.

Diaghilev undoubtedly devised the premiere to be a big event. Ticket prices at the newly built Théâtre des Champs-Élysées were doubled and the cultural elite of Paris showed up. The program opened with a beloved classic: *Les Sylphides*, orchestrations of piano works by Chopin. What exactly happened next, however, is not entirely clear. Conflicting accounts quickly emerged, sometimes put forth by people who were not even in attendance. From the very beginning of *The Rite of Spring* there was laughter and an uproar among the audience, but whether this was principally in response to the music or to the dancing is still debated. It seems more likely that it was the latter. One critic observed that "past the Prelude the crowd simply stopped listening to the music so that they might better amuse themselves with the choreography." That choreography was by the 23-year-old dancer Vaslav Nijinsky, who had presented a provocative staging of Debussy's *Jeux* with the company just two weeks earlier. Although Stravinsky's music was inaudible at times through the din, conductor Pierre Monteux pressed on and saw the 30-minute ballet through to the end. The evening was not yet over. After intermission

came two more audience favorites: Carl Maria von Weber's *The Specter of the Rose* and Alexander Borodin's *Polovtsian Dances*.

Five more performances of *The Rite of Spring* were given over the next two weeks and then the company took the ballet on tour. Within the year the work was triumphantly presented as a concert piece, again with Monteux conducting, and ever since the concert hall has been its principal home. Yet it is well worth remembering that this extraordinary composition, which some commentators herald as the advent of modern music, was originally a theatrical piece, a collaborative effort forging the talents of Stravinsky, Roerich, Diaghilev, Nijinsky, Monteux, and a large ensemble of musicians and dancers. Leopold Stokowski conducted the American premiere of both the concert and staged versions of *The Rite of Spring* here in Philadelphia.

A Closer Look *The Rite of Spring* calls for an enormous orchestra deployed to spectacular effect. The ballet is in two tableaux—"The Adoration of the Earth" and "The Sacrifice"—each of which has an introductory section, a series of dances, and a concluding ritual. The opening minutes of the piece give an idea of Stravinsky's innovative style. A solo bassoon, playing at an unusually high register, intones a melancholy melody. This is the first of at least nine folk melodies that the composer adapted for the piece, although he later denied doing so (except for this opening tune).

Some order eventually emerges out of chaos as the "The Auguries of Spring" roar out massive string chords punctuated by eight French horns. In the following dances unexpected and complicated metrical innovations emerge. At various points in the piece Stravinsky changes the meter every measure, a daunting challenge for the orchestra in 1913 that now seems second nature to many professional musicians. If Arnold Schoenberg had famously "liberated the dissonance" a few years earlier, Stravinsky now seems to liberate rhythm and meter.

Although the scenario changed over the course of composition, a basic "Argument" was printed in the program at the premiere, which read as follows:

FIRST ACT: "The Adoration of the Earth."

Spring. The Earth is covered with flowers. The Earth is covered with grass. A great joy reigns on the Earth. Mankind delivers itself up to the dance and seeks to know the future by following the rites. The eldest of the Sages himself takes part in the Glorification

Stravinsky composed The Rite of Spring from 1911 to 1913.

The Rite of Spring is one of many essential works of the 20th century that received its United States premiere in Philadelphia. Leopold Stokowski and The Philadelphia Orchestra presented the piece on March 3, 1922. The most recent subscription performances were in April 2016 with Cristian Măcelaru.

The Philadelphians have recorded the complete work four times: in 1929 with Stokowski for RCA, in 1955 with Eugene Ormandy for CBS, in 1978 with Riccardo Muti for EMI, and in 2013 with Yannick Nézet-Séguin for Deutsche Grammophon. An abridged version was recorded by Stokowski and the Orchestra in 1939 for RCA, the same version that appeared in the film Fantasia.

The score calls for piccolo, three flutes (III doubling piccolo II), alto flute, four oboes (IV doubling English horn II), English horn, three clarinets (II doubling bass clarinet II), E-flat clarinet, bass clarinet, four bassoons (IV doubling contrabassoon II), contrabassoon, eight horns (VII and VIII doubling Wagner tubas), piccolo trumpet, four trumpets, bass trumpet, three trombones, two tubas, two timpanists, percussion (antique cymbals, bass drum, cymbals, güiro, tam-tam, tambourine, and triangle), and strings.

The Rite of Spring runs approximately 30 minutes in performance.

of Spring. He is led forward to unite himself with the abundant and superb Earth. Everyone stamps the Earth ecstatically.

SECOND ACT: “The Sacrifice.” After the day: After midnight. On the hills are the consecrated stones. The adolescents play the mystic games and see the Great Way. They glorify, they proclaim Her who has been designated to be delivered to the God. The ancestors are invoked, venerated witnesses. And the wise Ancestors of Mankind contemplate the sacrifice. This is the way to sacrifice larilo the magnificent, the flamboyant.

—Christopher H. Gibbs

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Musical Terms

GENERAL TERMS

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

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

Cakewalk: A pre-Civil War dance originally performed by slaves, popularized and diffused through imitations of it in blackface minstrel shows and later, vaudeville and burlesque. Although no specific step patterns were associated with the dance, it was performed as a grand march in a parade-like fashion by couples strutting arm-in-arm, bowing and kicking, and saluting to the spectators. Originally known as the "prize walk"; the prize was an elaborately decorated cake.

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

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

Dissonance: A combination of two or more tones requiring resolution

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

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

Meter: The symmetrical grouping of musical rhythms

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

Octave: The interval between any two notes that

are seven diatonic (non-chromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers.

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

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

Shimmy: A kind of ragtime dance in which the whole body shakes or sways

Syncopation: A shift of rhythmic emphasis off the beat

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Calme: Tranquil, still, quiet

Giocoso: Humorous

Largo: Broad

Lento: Slow

Moderato: A moderate tempo, neither fast nor slow

TEMPO MODIFIERS

Molto: Very

Subito: Suddenly, immediately, at once

Très: Very

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