

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, October 21, at 7:30

Friday, October 22, at 2:00

Saturday, October 23, at 8:00

Susanna Mälkki Conductor

David Kim Violin

Philippe Tondre Oboe

M. Wagner *Little Moonhead*, Three Tributaries Inspired by Brandenburg Concerto

No. 4 by J.S. Bach

I. Little Prelude (with Rills)

II. Moon Ache

III. Fiddlehead

First Philadelphia Orchestra performances

Mozart Oboe Concerto in C major, K. 314

I. Allegro aperto

II. Adagio non troppo

III. Rondo: Allegretto

Stravinsky Suite from *Pulcinella*

I. Sinfonia (Overture)

II. Serenata—

IIIa. Scherzino—

b. Allegro—

c. Andantino

IV. Tarantella—

V. Toccata

VI. Gavotta con due variazioni

VII. Vivo

VIIIa. Minuetto: Molto moderato—

b. Finale: Allegro assai

This program runs approximately 1 hour, 15 minutes, and will be performed without an intermission.

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.



Forward

2021–22 Season

Mozart Thanksgiving Weekend

November 27–28

Marsalis Tuba Concerto

December 9, 10, 12

New Year's Celebration

Beethoven Symphony No. 9

December 31, January 2

Bugs Bunny @ the Symphony

January 7–9



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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

Photos: Jessica Griffin, Clay McBride, Rob Shanahan



The Philadelphia Orchestra

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and *Our City, Your Orchestra*, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with nine celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor



Simon Fowler

Conductor **Susanna Mälkki** made her Philadelphia Orchestra debut in 2014 and appears with symphony orchestras and in opera houses worldwide. Currently in her sixth season as chief conductor of the Helsinki Philharmonic, she continues to fascinate audiences with her insightful interpretations, extending the repertory with a fresh and impressively broad approach to programming. She is also principal guest conductor at the Los Angeles Philharmonic.

Ms. Mälkki appears regularly with top orchestras throughout Europe and North America, including the Cleveland Orchestra; the New York, Berlin, and Munich philharmonics; and the Boston, Chicago, London, Vienna, and Bavarian Radio symphonies. In the 2021–22 season she makes her debut on the Carnegie Hall stage with the New York Philharmonic. Equally in demand with major opera houses, she has made notable appearances with the Opéra National de Paris, La Scala (where she was the first woman to conduct, in 2011), the Vienna State Opera, and the Metropolitan Opera, where she will return in 2022 for Stravinsky's *The Rake's Progress*. Other future operatic appearances include Berg's *Wozzeck* at the Opéra National de Paris and Puccini's *Il trittico*, Debussy's *Pelléas and Mélisande*, and Beethoven's *Fidelio*.

Born and bred in Helsinki, Ms. Mälkki grew up to the accompaniment of the Helsinki Philharmonic and in 2004 received her first invitation to conduct the orchestra of which she would become chief conductor in 2016. Her path to the podium passed through the Sibelius Academy and the Edsberg Institute in Stockholm. Prior to her conducting studies she had a successful career as a cellist and from 1995 to 1998 was one of the principals of the Gothenburg Symphony. She made her conducting breakthrough in 1999 at the Helsinki Festival. Previous positions include principal guest conductor of the Gulbenkian Orchestra (2013–17) and music director of the Ensemble Intercontemporain (2006–13), which established her as a profound interpreter of the music of the present day. In 2011 she was awarded the Pro Finlandia Medal of the Order of the Lion of Finland—one of that country's highest honors—in recognition of her significant contribution to the art form. In 2014 she was made an Officier de l'Ordre des Arts et des Lettres of France and in 2016 was made a Chevalier of the Légion d'honneur in France. She is a Fellow of the Royal Academy of Music in London and a member of the Kungliga Musikaliska Akademien in Stockholm. In October 2016 she was named *Musical America's* 2017 Conductor of the Year, and in November 2017 she was awarded the Nordic Council Music Prize.

Soloist

Allie Sylvie Photography



Violinist **David Kim** was named concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from the Juilliard School.

Highlights of Mr. Kim's 2021–22 season include appearing as soloist with The Philadelphia Orchestra at home in Philadelphia and also on tour; teaching/performance residencies and master classes at Dartmouth College, Georgetown University, the Manhattan School of Music, Bob Jones University, and the Prague Summer Nights Festival; continued appearances as concertmaster of the All-Star Orchestra on PBS stations across the United States and online at the Kahn Academy; as well as recitals, speaking engagements, and appearances with orchestras across the United States.

Each season Mr. Kim appears as a guest in concert with the famed modern hymn writers Keith and Kristyn Getty at such venues as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts in Washington, D.C., and Carnegie Hall in New York. In September he returned to Nashville to perform at the Getty Music Worship Conference—Sing! 2021. Mr. Kim serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate.

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island in Kingston, and Dickinson College in Carlisle, Pennsylvania. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Gofriller, ca. 1735. Mr. Kim exclusively performs on and endorses Larsen Strings from Denmark. He resides in a Philadelphia suburb with his wife, Jane, and daughters, Natalie and Maggie. He is an avid golfer and outdoorsman.

Soloist



Nickola Lunda

Principal Oboe **Philippe Tondre** joined The Philadelphia Orchestra at the start of the 2020–21 season; he holds the Samuel S. Fels Chair. He made his Orchestra solo debut on the Digital Stage in January 2021; these current performances mark his public Orchestra solo debut as well as his Orchestra subscription solo debut. Born in Mulhouse, France, in 1989, he began studying oboe at age six at the Mulhouse National School of Music before

attending the Conservatoire National Supérieur de Musique de Paris. He has performed as a soloist with the Bavarian Radio Symphony, the Orchestre de la Suisse Romande, the Orchestre du Capitole de Toulouse, the Geneva and Munich chamber orchestras, the Kammerakademie Potsdam, and the Osaka Philharmonic, among others. He made his debut in the Berlin Philharmonie in 2013 playing Martinů's Oboe Concerto with the Deutsches Symphonie-Orchester Berlin. He is currently principal oboe of the Chamber Orchestra of Europe, the Mito Chamber Orchestra, and the Saito Kinen Orchestra. He was also previously principal oboe of the SWR Symphony Orchestra, the Budapest Festival Orchestra, and the Leipzig Gewandhaus Orchestra. As a guest principal oboe he regularly performed with the Royal Concertgebouw Orchestra in Amsterdam. Since 2015 he is also a professor at the Musikhochschule Saarbrücken.

Mr. Tondre has been awarded First Prize at the International Double Reed Society's Fernand Gillet-Hugo Fox Competition (2009); Second Prize at the Tokyo International Competition (2009); Third Prize at the Geneva International Competition (2010); and Third Prize and the Gustav Mahler Prize at the Prague Spring International Competition (2008). He also won the ARD International Music Competition as well as the Audience Prize and the prize for the best interpretation of Liza Lim's commissioned composition (2011). In 2012 he received the Beethoven Ring, an honor given by the city of Bonn at the Beethoven Festival. He also appeared in the ARTE television program *Stars of Tomorrow*, hosted by Rolando Villazón.

Mr. Tondre has collaborated with such artists as Jean-Yves Thibaudet, Lars Vogt, Pierre-Laurent Aimard, Yuri Bashmet, and Nathalie Stutzmann. He has attended the Tokyo Spring Festival, Mozart Fest Würzburg, the Sochi Winter International Arts Festival, and the Besançon and Molyvos international music festivals. He has recorded for BR-Klassik and is currently working with pianist Danae Dörken on three projects for the Klarthe and SWR Classic labels.

Framing the Program

Parallel Events

1777

Mozart

Oboe

Concerto

Music

Stamitz

Clarinet

Concerto

Literature

Sheridan

The School for Scandal

Art

Roslin

Portrait of

Catherine the Great

History

The Stars

and Stripes

adopted as the flag of the US

1920

Stravinsky

Pulcinella

Music

Ravel

La Valse

Literature

Colette

Chéri

Art

Léger

The Tug Boat

History

League of

Nations

founded

In 2006 the Orpheus Chamber Orchestra commissioned six prominent composers to write concertos that took inspiration from the Brandenburg Concertos of Johann Sebastian Bach. Philadelphia native Melinda Wagner used the Concerto No. 4 for her vibrant piece *Little Moonhead*.

Mozart wrote most of his mature concertos with an eye toward winning public acclaim as both a composer and soloist in pieces not only for piano but also for violin. (He was a virtuoso of that instrument as well.) He composed concertos as well for wind instruments, including ones for flute, bassoon, horn, clarinet, and oboe, which is performed on the concert today.

Sergei Diaghilev's legendary Ballets Russes took Paris by storm beginning in 1909. Over the next 20 years he commissioned masterpieces from many of the leading composers of the day, including Debussy, Ravel, Strauss, Falla, Prokofiev, and, most importantly, Igor Stravinsky. Diaghilev gave the young composer his first big career break and they enjoyed a fruitful collaboration, beginning with the pre-war triumphs of *The Firebird*, *Petrushka*, and *The Rite of Spring*. The concert concludes with the Suite from *Pulcinella*, a set of comic episodes in the life of the title character, a Pierrot-like hero of the early Italian *commedia dell'arte* theater tradition. The vibrant Neo-Classical score adapts music by Giovanni Battista Pergolesi and other 18th-century Italian composers.

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

Little Moonhead

Melinda Wagner

Born in Philadelphia, February 25, 1957

Now living in Ridgewood, New Jersey



For more than 250 years the music of Johann Sebastian Bach has inspired all manner of arrangements, homages, and new compositions. For Philadelphians, Leopold Stokowski's transcription of the Toccata and Fugue in D minor is the most familiar through its use in Walt Disney's *Fantasia* (1940). Beginning with Bach himself, many pieces at some point spell his name musically, which is possible because the German naming of pitches is somewhat different from the English practice.

(Since the note B natural is called "H," Bach could notate his name using the pitches B-flat, A, C, B natural.) Franz Liszt, Arnold Schoenberg, and many others have honored him this way, as does Melinda Wagner in the piece we hear today. There are also pieces that look back to Bach more generally but with a modern spin. Igor Stravinsky's *Dumbarton Oaks*, for example, relates to the Third Brandenburg Concerto. Stravinsky said this may have been unconscious but "What I can say is that Bach would most certainly have been delighted to have loaned it to me; to borrow in this way was exactly the sort of thing he liked to do himself."

The "New Brandenburgs" In 2006 the Orpheus Chamber Orchestra, a collaborative ensemble based in New York noted for its conductorless performances, launched the "New Brandenburgs" project by commissioning six leading composers to write pieces complementing Bach's. Each of the composers—besides Wagner, Paul Moravec, Stephen Hartke, Christopher Theofanidis, Aaron Jay Kernis, and Peter Maxwell Davies—was assigned a specific concerto and the resulting new works were unveiled over the next few years.

The American composer Melinda Wagner wrote *Little Moonhead* looking to the Fourth Brandenburg. She says that "It has been an incredible honor to be in the company of such fine composers, all of whom I respect and admire a great deal. Also, it has been a pleasure to create music for Orpheus, and exhilarating—as well as a bit intimidating—to be coupled with Bach, whom I revere." She goes on to note Bach's foundational role for many music students playing his keyboard music (some of it pedagogical as Bach had 20 children and often wrote for them) and singing his choral music.

Wagner was born in Philadelphia and studied at Hamilton College (BA), the University of Chicago (MA), and the University of Pennsylvania (PhD). She has

enjoyed numerous prominent commissions, residencies, honors, and awards, including the Pulitzer Prize in 1999 for her Concerto for Flute, Strings, and Percussion. Preeminent soloists and orchestras have championed her music, among them three pieces for the Chicago Symphony Orchestra, a trombone concerto for the New York Philharmonic, and several works for pianist Emanuel Ax. The Orpheus Brandenburg commission is part of this illustrious company.

A Closer Look Bach wrote his Brandenburg Concerto No. 4 in G major for a small string ensemble, harpsichord, and three solo instruments: two recorders and violin, although the violinist overshadows the others. Wagner uses modern flutes and violin and adds a colorful touch by including a celesta. She calls this her "one indulgence! I really enjoyed the playful element of contrasting the plucky, overtone-saturated sound of the harpsichord with the sonorous, liquid sound of the celesta. These instruments are worlds apart in obvious ways, yet they can both add a colorful patina, or sheen, to the sound of the ensemble. I used them both as 'highlighters,' so to speak." Wagner also explores two more playful elements. She continues the long tradition of spelling Bach's name and also puns on its meaning in German—"brook" or "stream"—thus the subtitle "Three Tributaries," the word "rills" in the name of the first movement, and rapid scales and arpeggios at various points, especially near the end of the piece.

As in the Bach original, the solo violin shines in the first movement, **Little Prelude (with Rills)**, a lively race with the larger string section divided to provide many different moving lines. The mood changes completely in the slow second movement, **Moon Ache**. Lyrical passages for the solo flutes complement the atmospheric and sometimes mysterious music for strings with the celesta adding a new coloristic effect. The finale, **Fiddlehead** (marked scrubby and impertinent in the score), returns to fast and furious writing for the strings leading to the BACH cipher appearing near the conclusion.

—Christopher H. Gibbs

Little Moonhead was composed in 2008.

These are the first Philadelphia Orchestra performances of the work.

The score calls for solo violin, two flutes, harpsichord (doubling celesta), and strings.

Performance time is approximately 14 minutes.

The Music

Oboe Concerto

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791



Although most of Mozart's great piano concertos were composed for his own use in Vienna after 1781, the majority of his concertos for strings or wind instruments were written during the years preceding the composer's permanent move to the imperial capital. Their character is, for the most part, correspondingly different, and not simply because of the composer's relative youth. (Only four years separate the last Salzburg works, after all, from the first Viennese

concertos.) One hears more of the Rococo air of the provincial court in the earlier works, which were intended primarily for genteel musical entertainments at the smaller courts of Mannheim or Salzburg—the demands of which were quite different from those of large Viennese public concerts. Furthermore, nearly all of the earlier concertos were written with specific notions in mind about the soloists for whom they were intended; as such, these works appear to have been fashioned for particular styles and tastes of leading players, such as the oboist Giuseppe Ferlendis or the amateur flutist Ferdinand Dejean.

During the period from 1774 to 1778 Mozart composed more than a dozen concertante works for strings and winds, including five great concertos for violin (an instrument he played himself), two for flute, one each for oboe and bassoon, and at least three *sinfonie concertante*. (This is in addition to many *divertimentos* and serenades for various wind ensembles.) Each of these works offers rewards; each is full of gentle subtlety and introverted rhetoric that place them in contrast with the flamboyant later Viennese concertos.

A Lost Piece Found The Oboe Concerto in C major was composed in late spring or summer of 1777 for Ferlendis, the virtuoso who was appointed principal oboist at the Salzburg court in April 1777. Doubtless the piece was performed at court there, and it would remain a favorite of the composer. For many years the work, bearing the provisional Köchel No. 271k, was presumed lost. Then in 1920 the Viennese Mozart scholar Bernhard Paumgartner came across a set of parts in the Mozarteum Salzburg library for a concerto that was nearly identical to the D-major Flute Concerto written for Dejean in 1778—except that these parts were in C major. Piecing together references to Dejean's commission for concertos and flute quartets—which the dilatory young composer never entirely fulfilled—

Paumgartner built a brilliant (and today widely accepted) argument to suggest that the Flute Concerto was little more than a hasty transcription of the previous year's Oboe Concerto. Thus Mozart's only complete Oboe Concerto was "found," not by digging in Salzburg attics but by sheer musicological detective work.

In February 1778, while visiting the great musical establishment at the Mannheim royal court (which featured, at that time, Europe's greatest orchestra), Mozart made the acquaintance of Friedrich Ramm, one of the finest wind soloists of the day. The composer had brought several recent works along with him, including the new Oboe Concerto; Ramm was delighted with the piece, which Mozart presented to him as a gift. "Herr Ramm played for the fifth time my Oboe Concerto written for Ferlendis, which is making a great sensation here," the composer wrote after he had been in Mannheim for a while. "It is now Ramm's warhorse."

A Closer Look The work is a treasure trove of irresistible melodies. The opening **Allegro aperto** is a busy and concise ritornello form, in which the oboe enters only after a 30-bar introductory exposition by the orchestra, then remains at the center throughout. The virtually operatic **Adagio non troppo** brings out all of the young composer's most poignant melodic lyricism, and the rondo (**Allegretto**) is full of cheerful energy. The two outer movements each permit the soloist to play a solo cadenza before the final orchestral tutti; Mr. Tondre performs his own cadenzas.

—Paul J. Horsley

Mozart composed his Oboe Concerto in 1777.

Former Principal Oboe John de Lancie was the soloist in the first Philadelphia Orchestra performances of the Mozart Oboe Concerto, in November/December 1962; Eugene Ormandy conducted. De Lancie and Ormandy again performed the work in April/May 1972. Since then, it has been heard on subscription three times, all with former Principal Oboe Richard Woodhams: in September 1984 with Riccardo Muti, in January 1997 with Franz Welser-Möst, and in May/June 2005 with Christoph Eschenbach. Most recently Principal Oboe Philippe Tondre performed the work on the Digital Stage in January 2021, with Yannick Nézet-Séguin conducting.

De Lancie and Ormandy recorded the Concerto with the Orchestra in 1961 for CBS.

Mozart scored the piece for two oboes, two horns, and strings, along with the solo oboe.

The Concerto runs approximately 22 minutes in performance.

The Music

Suite from *Pulcinella*

Igor Stravinsky

Born in Lomonosov, Russia, June 17, 1882

Died in New York, April 6, 1971



When impresario Sergei Diaghilev decided to reassemble his revolutionary Ballets Russes after the cultural diaspora of World War I, he was determined to repeat the controversial pre-war successes of such works as *The Firebird*, *Petrushka*, and *The Rite of Spring*—the last of which had caused a now-famous scandal at its first performance in 1913. Igor Stravinsky, who had provided the startling scores for those ballets, had begun to resign himself to a permanent exile in

the West from his native Russia. As Diaghilev's company had been the agent for his rise to fame in Paris, the composer was eager to continue the collaboration, despite somewhat strained relations following his success in Switzerland with *L'Histoire du soldat* (*The Soldier's Tale*)—on which the impresario had not collaborated, and of which he displayed no little jealousy.

To woo Stravinsky back into his fold, Diaghilev suggested a score based on the 18th-century melodies that were believed to be the work of the Neapolitan composer Giovanni Battista Pergolesi (1710–36). Initially the idea found little resonance in the composer's imagination—until he heard the tunes Diaghilev had collected and was completely delighted with them. (Ironically, scholars have since shown that most of the melodies Stravinsky used are not by Pergolesi, but from misattributed works by a variety of 18th-century Italian composers.)

A Starry Line-Up Stravinsky was further attracted by the prospect of working with the young Pablo Picasso, who was to design the sets and costumes for the new project, and with the choreographer and dancer Léonide Massine, who had scored a huge success in Paris with *The Good-Humored Ladies*, another recreation of the Baroque era. He began work on the score to *Pulcinella* in the latter part of 1919 and the ballet received its premiere the following year at the Paris Opera, billed as "music of Pergolesi arranged and orchestrated by Igor Stravinsky." Audiences loved the work, and although some purists objected to Stravinsky's composerly interpretation of the past, a younger generation of musicians embraced the work. Stravinsky soon fashioned a concert suite from the ballet, which was first performed by Pierre Monteux and the Boston Symphony in December 1922 and swiftly became a part of the orchestral repertory.

Pulcinella was not just a sensation in Paris, it was a crucial step in the development of Stravinsky's musical style and career. Having "taken the plunge" into what was later to be called Neo-Classicism, he was to continue this process of assimilation and reconfiguration of the musical language of earlier centuries over the next three decades. For Stravinsky's iconoclastic pre-war music had left him in a kind of stylistic quandary; his renewed interest in "Classicism"—which ultimately embraced music of the Baroque, Classical, and Romantic periods—provided a new sense of rootedness. "*Pulcinella* was my discovery of the past," he later wrote, "the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too."

A Closer Look Stravinsky's decision to score the work for a chamber orchestra of 33 players caused some consternation among his collaborators, who had initially conceived the work on a grand scale. He argued that the work was to be an *action dansante*—a theater work with accompaniment of preexisting tunes—rather than a ballet, and ultimately his will triumphed. He based the work on a set of comic episodes in the life of Pulcinella, the Pierrot-like hero of the early Italian *commedia dell'arte* theater tradition.

In the Diaghilev-Massine version, Pulcinella is a local Romeo who has all the girls in love with him. When their boyfriends plot against him, he trades places with Fourbo, who pretends to die under the blows of the jealous lovers. Pulcinella, disguised as a magician, brings his double back to life, then reappears as himself. Thinking Pulcinella to be magically resuscitated, the lovers all succumb to his plan to pair them off, and he takes the delicate Pimpinella as his own wife.

In adapting the 18th-century source material, Stravinsky for the most part retained the bass lines and melodies, but added his own distinctive harmonies, rhythmic ideas, and instrumental timbres. Stravinsky's original ballet score contained vocal parts for soprano, tenor, and bass, as several of the tunes had been drawn from operas. For the concert suite arranged around 1922, the composer selected 11 of the original 22 movements, transferring the vocal parts to instruments in Nos. II and VIIIa.

—Paul J. Horsley/Christopher H. Gibbs

Pulcinella was composed from 1919 to 1920.

Otto Klemperer conducted the first Philadelphia Orchestra performances of the *Pulcinella Suite*, in February 1935. The score was last played on subscription concerts in May 2018, with Nicholas McGegan. Most recently it appeared on the Digital Stage in April 2021 with Yannick Nézet-Séguin.

Stravinsky scored the *Suite* for two flutes (II doubling piccolo), two oboes, two bassoons, two horns, trumpet, trombone, solo string quintet, and strings.

The work runs approximately 23 minutes in performance.

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Musical Terms

GENERAL TERMS

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

Chord: The simultaneous sounding of three or more tones

Concertante: A work featuring one or more solo instruments

Divertimento: A piece of entertaining music in several movements

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices

Gavotte: A French court dance and instrumental form in a duple-meter

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Meter: The symmetrical grouping of musical rhythms

Minuet: A dance in triple time

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

Overtone: Overtones or harmonics are the natural parts of any pitch heard when it is sounded. That is to say, that each pitch that we hear contains additional pitches within it.

Ritornello: Literally "a little thing that returns." Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloist(s).

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of

contrasting sections (A-B-A-C-A etc.).

Scherzino: A short instrumental piece of a light, piquant, humorous character

Serenade: An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

Serenata: An instrumental composition imitating an "evening song"

Sinfonia: A short introductory instrumental piece

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

Tarantella: A Neapolitan dance in rapid triple time

Timbre: Tone color or tone quality

Toccata: Literally "to touch." A piece intended as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument.

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Allegro aperto: A definite allegro tempo

Andantino: Slightly quicker than walking speed

Moderato: A moderate tempo

Vivo: Lively, intense

TEMPO MODIFIERS

Assai: Much

Molto: Very

Non troppo: Not too much



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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

Photo: Jeff Fusco

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Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Visit us online at philorch.org or call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. For performances at the Academy of Music, please visit the House Manager's Office across from Door 8 on the Parquet level. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

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