The Philadelphia Orchestra

Friday, January 28, at 2:00
Saturday, January 29, at 8:00

Daniele Rustioni Conductor
Choong-Jin Chang Viola

Beethoven Leonore Overture No. 3, Op. 72b

KC Chen The Desires, for solo viola and string orchestra
  Movement I
  Movement II
  Movement III
  First Philadelphia Orchestra performances

Musorgsky/orch. Ravel Pictures from an Exhibition
  Promenade—
  I. Gnomus
  Promenade—
  II. The Old Castle
  Promenade—
  III. Tuileries
  IV. Bydlo
  Promenade—
  V. Ballet of the Chicks in their Shells
  VI. “Samuel” Goldenberg and “Schmuyle”
  VII. Limoges: The Market—
  VIII. Catacombs: Sepulcrum romanum—Cum mortuis in lingua mortua
  IX. The Hut on Fowl’s Legs (Baba Yaga)—
  X. The Great Gate at Kiev

This program runs approximately 1 hour, 20 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.
The Philadelphia Orchestra

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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.

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Angel Blue Sings Barber
February 3–February 5

Dvořák’s “New World” Symphony
February 12–February 13

An American in Paris
February 17–February 19

The Princess Bride in Concert
February 24–February 26

The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director

Photos: Jeff Fusco, Sonya Gorza, Michelle Gustafson, Nikolaj Lund
Conductor

Conductor Daniele Rustioni is the newly appointed principal guest conductor of the Bavarian State Opera in Munich. He has been principal conductor of the Opéra National de Lyon since September 2017 and chief conductor of the Ulster Orchestra in the United Kingdom since the 2019–20 season. Between 2014 and 2020 he served as music director of the Orchestra della Toscana, where he presently serves as artistic director. In demand worldwide as a versatile conductor of symphonic music, he has conducted all the major Italian orchestras, including the Accademia Nazionale di Santa Cecilia Orchestra and La Scala Philharmonic, and he is a regular guest of the London Philharmonic, the City of Birmingham Symphony, and the Hallé Orchestra. International orchestral engagements also include the Essen Philharmonic, the Danish National Symphony, and the Chamber Orchestra of Lausanne. He made his American orchestral debut in 2019 conducting the Indianapolis Symphony. He makes his Philadelphia Orchestra debut with these performances.

As principal conductor of the Opéra National de Lyon, Mr. Rustioni conducts two new productions each season and is a regular guest of the Théâtre des Champs-Élysées in Paris, where he opened the 2021–22 season with Massenet’s Manon in concert version. He is also a regular guest at the Aix-en-Provence Festival, where he led Puccini’s Tosca in 2019 and conducted a new production of Verdi’s Falstaff directed by Barrie Kosky in the summer of 2021. He has been engaged by many of the major international opera houses including the Bavarian State Opera, La Scala, the Teatro Regio Torino, the Teatro La Fenice, the Opernhaus Zürich, Oper Stuttgart, the Teatro Real Madrid, and Opéra Bastille in Paris. He has developed a strong relationship with the Royal Opera House, Covent Garden, in London, where he made his debut in 2011 and will be regularly conducting in the coming seasons. He also appears frequently at the Metropolitan Opera, where he made his debut in April 2017 and this season leads Verdi’s Rigoletto and Mozart’s The Marriage of Figaro.

Mr. Rustioni’s extensive and varied discography includes Bellini’s Adelson e Salvini for Opera Rara with the BBC Symphony and the premiere recording of Wolf-Ferrari’s Violin Concerto on Deutsche Grammaphon with Francesca Dego and the City of Birmingham Symphony. A recording project for Sony Classical dedicated to the works of the 20th-century Italian symphonic composers includes three releases of works by Federico Ghedini, Goffredo Petrassi, and Alfredo Casella. With the Ulster Orchestra and Chandos, he will embark on a new venture continuing the exploration of the Italian symphonic repertoire of the 20th century under the label Musica italiana.
A native of Seoul, Korea, Choong-Jin (C.J.) Chang became principal viola of The Philadelphia Orchestra in 2006 after having joined the Orchestra in 1994. He holds the Ruth and A. Morris Williams Chair. He made his performance debut as a 12-year-old violinist with the Seoul Philharmonic as winner of the Yook Young National Competition. At the age of 13 he moved to the United States to attend the Juilliard School of Music. He subsequently studied in Philadelphia at the Esther Boyer College of Music of Temple University and at the Curtis Institute of Music, from which he received degrees in both violin and viola. His primary teachers were Jascha Brodsky and Joseph dePasquale.

Mr. Chang made his solo recital debut at Carnegie Hall in 2007 and since then has appeared in numerous recitals in the United States and South Korea. In 2008 he was featured as a soloist with The Philadelphia Orchestra during its Asian Tour, performing in Seoul and Shanghai, and its summer residency at the Saratoga Performing Arts Center. He made his Philadelphia Orchestra subscription solo debut in 2009 and since then has been a frequent soloist with the ensemble including with Bartók’s Viola Concerto in 2019. In 2013 Mr. Chang planned the Bach and Hindemith Project, which included all the viola pieces from both composers and was performed in four recitals over a year at the Kuhmo Arts Hall in Seoul. As a chamber musician, he performs with the world’s great musicians at many prestigious festivals throughout the United States and Asia. Mr. Chang is a founding member of the Johannes Quartet, whose debut performances at Philadelphia’s Ethical Society and Carnegie Hall in New York City received glowing reviews. Since 1997 the Quartet has performed to audience and critical acclaim throughout the United States. The Quartet recently premiered Esa-Pekka Salonen’s new quartet, *Homunculus*, and William Bolcom’s new octet, Double Quartet, with the Guarneri Quartet.

Alongside his extensive performing activities, Mr. Chang is a respected teacher on both violin and viola. Among his former pupils are members of The Philadelphia Orchestra and the Cleveland Orchestra, as well as many winners of major competitions. He currently serves as the viola professor at Johns Hopkins University’s Peabody Conservatory of Music and as an artist/faculty at the Aspen Music Festival and School during the summer.
Framing the Program

Parallel Events

1806
Beethoven
Leonore
Overture No. 3

1874
Musorgsky
Pictures from an Exhibition

Music
Boieldieu
Télémaque

Literature
Armin & Brentano
Des Knaben Wunderhorn

Art
Thorvaldsen
Hebe

History
Napoleonic Wars

Beethoven composed four overtures over the course of a decade for his lone opera *Fidelio*. One reason he may have rejected the first three, all terrific pieces, is that they conveyed too much of the drama to follow. This is especially true of the most famous, the Leonore Overture No. 3, which compresses an intense emotional journey into some 13 minutes. The Overture includes key thematic moments from the opera, most famously the offstage trumpet call that proclaims liberation from political oppression.

Principal Viola Choong-Jin Chang performs Ke-Chia Chen's colorful and passionate *The Desires*. Chen composed the piece in 2006, three years after moving from her native Taiwan to pursue graduate studies at the Manhattan School of Music, the Curtis Institute (where she now teaches), and the University of Pennsylvania. Much of her music explores her inter-cultural experiences by combining gestures from traditional Taiwanese music with contemporary Western compositional techniques.

The great Russian composer Modest Musorgsky wrote his piano suite *Pictures from an Exhibition* to honor the memory of the artist Viktor Hartmann, a good friend who died in 1873 at age 39. After attending a large retrospective exhibition of his paintings, sketches, and architectural drawings, the composer chose a selection of images to set to music and linked them with a noble promenade theme representing the viewer moving from one picture to the next. The suite has inspired many arrangements, most famously the brilliant orchestration by Maurice Ravel from 1922.

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.
Leonore Overture No. 3

Ludwig van Beethoven
Born in Bonn, probably December 16, 1770
Died in Vienna, March 26, 1827

The most famous of the four overtures that Beethoven wrote for his lone opera Fidelio, the so-called Leonore Overture No. 3, summarizes in the space of some 13 minutes the dramatic and emotional trajectory of the entire opera, from the dark depths of the orchestra to the ultimate triumph of the thrilling coda. In the midst of the Overture a trumpet sounds from the distance, just as it will in the crucial scene near the end of the opera announcing the arrival of the enlightened minister Don Fernando that secures freedom for the unjustly imprisoned political hero Florestan. The urgency of the Overture, especially of this signal of liberation, resonates with Beethoven’s own deeply held political beliefs.

Beethoven and Enlightenment Values Throughout his career, Beethoven was a fervent believer in Enlightenment values and found various ways to express them in his music, as he did in letters and other writings. He grew up during the American and French revolutions and experienced war firsthand when Napoleon’s troops invaded Vienna in 1805 and 1809. His first large composition, written at the age of 19, was an impressive 40-minute cantata for chorus, orchestra, and soloists commemorating the death of Emperor Joseph II, who had done a great deal to liberalize the Austrian empire in the 1780s. Enlightenment ideals would later find expression in the political messages of Fidelio, Egmont, and the larger humanistic vision of the Ninth Symphony.

Beethoven in fact recycled some of the Joseph Cantata music years later in Fidelio, a work he struggled with for years. The opera’s premiere in November 1805 (with the Leonore Overture No. 2) was unsuccessful for various reasons, some artistic and some political. For one thing, Napoleon’s troops had just invaded the city and they accounted for much of the audience. Beethoven revised the opera the next year, shortening its three acts to two, and for the new production wrote the Third Leonore Overture, a recasting of the earlier one, which also contains the trumpet call. (He wrote the First Leonore Overture in 1807, probably for a planned production in Prague that never materialized.)

In 1814, when Beethoven was at the height of his popular and critical success, he revised the opera yet again and wrote yet another overture, this one quite short, omitting the trumpet call, and, unlike the previous three, without any direct musical
allusions to melodies in the opera. The most likely reason Beethoven ultimately substituted the *Fidelio* Overture that opens the opera as we know it today is that the *Leonore* Third in particular does such an effective job of conveying the dramatic sweep of the opera in purely orchestral terms—he may have felt it lessened the power of the following theatrical representation. Donald Francis Tovey, the brilliant English music critic, argued that the revision of the Overture "profited in a fatal way, which raised it to one of the greatest instrumental works in existence, and at the same time ensured that it would absolutely kill the first act … it is about ten times as dramatic as anything that could possibly be put on the stage."

**A Closer Look** Beethoven's opera is today the best known of the once popular genre of "rescue operas." Leonore, disguised as Fidelio, apprentices herself to the jailer, Rocco, in the hope that she will be able to free her husband, Florestan, an unjustly condemned political prisoner. Although she is not even sure he is still alive, she heroically risks her life to save his. On orders from the evil Pizarro, she and Rocco descend to the dungeon to kill Florestan, but she reveals her identity, to the amazement of everyone, just as he is about to die. At this moment the trumpet sounds in the distance, indicating the arrival of Don Fernando. It later became the custom in many productions of *Fidelio*, popularized by Mahler, Toscanini, and other conductors, to insert the *Leonore* Third Overture at this point. (In some instances, the addition serves the practical purpose of filling time as the scenery changes from the dungeon to the triumphal concluding scene outdoors where evil is exposed, Florestan liberated, and Leonore praised.)

The Overture begins with a slow descending scale that may relate in some way to Florestan's imprisonment; in any case, out of this follows a theme alluding to his aria "In des Lebens Frühlingstagen" (In the springtime of my life), in which he sings of the price he paid for speaking the truth and envisions an angel resembling Leonore leading him to freedom in heaven. This theme is transformed later in the Overture, in the allegro section, and yet again in the triumphant presto coda that concludes the work. The trumpet call interrupts twice in the middle of the development section, separated by music derived from what the thankful Leonore and Florestan sing immediately after the trumpet announcing their salvation at the end of the first scene of act 2 ("Ach! Du bist gerettet! Grosser Gott!" [Ah! You are saved! Almighty God!]). A thrilling coda brings the Overture to a triumphant close.

—Christopher H. Gibbs

*Beethoven composed the Leonore Overture No. 3 in 1806.*

*Fritz Scheel conducted the first Philadelphia Orchestra performances of the work in December 1900. Most recently on a subscription program it was performed with Cristian Măcelaru in February 2018.*

*The Philadelphia Orchestra recorded the Third Leonore Overture in 1988 with Riccardo Muti for EMI. A live performance from the 2005 Opening Night Concert with Christoph Eschenbach is also currently available as a digital download.*

*The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets (one offstage), three trombones, timpani, and strings.*

*Performance time is approximately 13 minutes.*
The Music

The Desires

Ke-Chia Chen
Born in Taichung, Taiwan, December 6, 1979
Now living in Philadelphia

A native of Taiwan, Ke-Chia Chen received her bachelor’s degree in music from the National Taiwan Normal University, then moved to the United States for graduate music studies. The resultant amalgam of Western and Asian cultural practices deeply informs Chen’s compositions. She identifies as Hakka, a subgroup of Han Chinese, and her music reflects the Hakka culture of a strong work ethic, a desire to maintain cultural vibrancy in the face of outside pressures, and the determination to keep moving forward. Taiwan has, over the centuries, been settled and administered by a variety of both Western European and Asian peoples, so the cultural traditions in Taiwan are themselves a blend of widely disparate influences, providing Chen with a rich palette of resources to represent and celebrate her inter-cultural perspective.

After arriving in the United States in 2003, Chen studied at the Manhattan School of Music and the Curtis Institute. Her principal teachers included Richard Danielpour and David Ludwig. She then earned a Ph.D. from the University of Pennsylvania, studying composition with James Primosch, Jay Reise, and Anna Weesner. Keeping the Philadelphia ties close, she has taught at Curtis since 2010.

Chen has collaborated with The Philadelphia Orchestra on numerous occasions, including the Orchestra’s concert at the 69th Session of the General Assembly of the United Nations in 2014 and its performance at the Papal Mass in 2015. Other commissions and collaboration highlights include works for the Taiwan Philharmonic, the Curtis Institute, Ida Kavafian (violin), Toby Appel (viola), Jennifer Montone (horn), and other renowned soloists, ensembles, and conductors. Chen’s 2009 orchestral tone poem Broken Crystal won the Marilyn K. Glick Young Composer’s Competition, and her 2016 horn concerto, The Silent Flame, won the International Horn Society’s annual composition contest that year.

In works that are often overtly programmatic, Chen’s titles and inspirations allude openly to the stories, peoples, and cultures she knows and has encountered on her musical journeys. In these compositions, she frequently combines gestures from traditional Taiwanese folk music with Western genres and contemporary compositional techniques.

Chen composed The Desires, a three-movement concerto-like work for solo viola and orchestra, in 2006, the same year she began her studies at the Curtis Institute.
There are several different instrumentations for this piece—it has been performed in a chamber version with an “orchestra” comprised of only a string nonet, a version for full string orchestra (which we hear today), and an arrangement for small chamber orchestra that includes winds and brass.

**An Interpretively Flexible Piece** Unlike many of Chen’s other large-form compositions, *The Desires* is interpretatively flexible. In her notes to the piece, she asks, “What are these desires? What perspective should one take? This title is intentionally subjective. What desires do you have in your life? Money? Power? Happiness?” Instead of illustrating a personal perspective through music, she asks questions that each listener must answer for themselves. She concludes, “The only way to find the true answer is by participating in life.”

For Chen, moving to the United States three years before writing *The Desires* prompted a strong impulse to rediscover and connect to her own Taiwanese heritage. As she notes, the answers to her own questions in this piece shape her activities not only as a composer, but as a human being. Though the music itself is deeply evocative, Chen has consciously kept the movement titles generic. There are no expression markings or poetic titles in this work to guide the listening experience, leaving its interpretation maximally open-ended.

**A Closer Look** The first movement exhibits some features of a lament. After a forceful introduction, the viola introduces a mournful two-phrase theme that develops into an impassioned cadenza-like passage. Embellished returns of the theme play out over the accompanying tread of a funeral march.

The brief middle movement is much more animated, its chugging moto perpetuo rhythms and rocking motifs suggesting an imaginary mix of Bartók and John Adams. The viola—both singer and dancer in this movement—presents all the melodic material while the orchestral textures are entirely accompanimental.

In the final movement, the unaccompanied viola opens with a lyrical melody whose emotional compass is enigmatically undefined. Portamentos in the melodic part might recall traditional pitch-bending techniques heard in music for the erhu, the Chinese two-stringed fiddle. Soon the materials develop into a folk-like melody (newly composed by Chen in an explicitly folkish style) with modal harmonies that inhabit an aesthetic middle ground somewhere between Taiwanese folk music and Copland’s “Americana.” At the conclusion, the work settles into a place of relative peace, with a harmonic hint of things yet to be gained or resolved.

—Luke Howard

*The Desires* was composed in 2006.

These are first Philadelphia Orchestra performances of the work.

The score calls for solo viola and strings.

*The Desires* runs approximately 19 minutes in performance.
The Music

**Pictures from an Exhibition**

Modest Musorgsky
Born in Karevo, Russia, March 21, 1839
Died in St. Petersburg, March 28, 1881

Modest Musorgsky met the noted Russian painter and architect Viktor Hartmann in 1868. The artist and composer were most likely introduced to one another by the critic and art historian Vladimir Stasov, whose influence on 19th-century Russian culture was immense. However they became acquainted, the two shared a vision of Russian cultural nationalism that permeated their work, and they became close friends. Indeed, Hartmann helped Stasov convince Musorgsky to retain the “Scene by the Fountain” in his opera *Boris Godunov*.

After Hartmann’s sudden death in August 1873, Stasov organized an exhibition of his paintings and drawings at the Imperial Academy of Arts in Saint Petersburg that opened in February 1874. (Tragically, most of Hartmann’s paintings were later dispersed or destroyed, casualties of revolution and war.)

**Truly Inspired by an Exhibition** Musorgsky, who was devastated by Hartmann’s passing, attended this exhibition. The artist’s paintings and drawings inspired him to compose a suite for piano that he titled *Pictures from an Exhibition*. Starting on June 2, 1874, the composer worked quickly, completing the score in just 22 days. The radical harmonic innovations of the piece took Musorgsky’s musical colleagues aback. *Pictures from an Exhibition* was thus published after the composer’s death in an 1886 edition “corrected” by Musorgsky’s well-meaning friend Nikolai Rimsky-Korsakov. Musorgsky’s original intentions were finally revealed in 1931 through the publication of an accurate edition of the piece prepared by the Soviet musicologist Pavel Lamm.

In 1922 the conductor Serge Koussevitzky commissioned Maurice Ravel to create an orchestration of *Pictures*. (Unfortunately, Ravel had to work from the inaccurate Rimsky-Korsakov edition.) Koussevitzky conducted the premiere of Ravel’s orchestration on October 19, 1922, during a concert at the Paris Opera. W.W. Bessel & Co., which was the sole publisher of Musorgsky’s piano score, declined to publish Ravel’s version, so Koussevitzky printed the score through his own firm, Editions Russes de Musique, in 1929. Many others, including Leopold Stokowski and Lucien Cailliet, have orchestrated the original score, although Ravel’s is the one most often performed today.
A Closer Look While Musorgsky may well have modeled his *Pictures from an Exhibition* on Robert Schumann’s *Carnaval*, Op. 9, which is also a suite of character pieces for piano based on a unifying narrative, the varied “Promenade” movements dispersed throughout the score were the composer’s wholly original invention. Each time the “Promenade” returns in a modified form, Musorgsky portrays his own subjective reactions to Hartmann’s art. Through this strategy, he invites the listener to share these reactions: His perceptions become indistinguishable from our own perceptions as we “see” Hartmann’s drawings aurally through the prism of the composer’s sensibility.

After the confident opening Promenade, which Ravel scored as an iconic trumpet solo, the listener immediately encounters a grotesquely violent creature called Gnomus. A subdued restatement of the Promenade is followed by The Old Castle, replete with a troubadour’s song that Ravel assigns to the saxophone. A brief and confident return of the Promenade heralds the Tuileries, a playful description of children quarreling in the Parisian gardens. The next movement, Bydlo, portrays a lumbering Polish oxcart with enormous wheels; this is followed by a tranquil reiteration of the Promenade. Next comes the chirping Ballet of the Chicks in their Shells, which was inspired by a costume drawing that Hartmann made for a ballet entitled Trilby, or the Elf of Argyle.

In his edition of Musorgsky’s original piano score, Lamm followed Stasov’s 1881 obituary for the composer by titling the next movement “Two Jews, One Rich and the Other Poor.” The American musicologist Richard Taruskin has noted that Musorgsky’s original title was “Samuel” Goldenberg and “Schmuyle.” (Taruskin has opined further that this music is a “distasteful portrayal” rife with its composer’s anti-Semitism.) Ravel omitted the fifth Promenade found in the piano suite, preferring instead to plunge directly into Limoges: The Market, an effervescent musical depiction of a group of vivacious Frenchwomen on market day. Catacombs: Sepulcrum romanum is a stark contrast to the extroversion of Limoges: The deeply introspective return of the Promenade that follows is subtitled “Cum mortuis in lingua mortua” (To the Dead in a Dead Language). This dark mood is broken by the brusque opening of The Hut on Fowl’s Legs (Baba Yaga), a portrayal of the malevolent witch from Russian folklore. As Baba Yaga’s hurly-burly reaches a climax, the scene changes suddenly to The Great Gate at Kiev, a majestic finale filled with bells and evocations of Russian chant.

—Byron Adams

*Pictures from an Exhibition* was composed in 1874 and orchestrated by Ravel in 1922.

The first Philadelphia Orchestra performances of *Pictures* were in November 1929, with Leopold Stokowski on the podium. Since then the work has been led here by such conductors as Eugene Ormandy, Arturo Toscanini, Seiji Ozawa, Riccardo Muti, Yuri Temirkanov, Wolfgang Sawallisch, Georges Prêtre, and Tugan Sokhiev. The piece was taken on the Orchestra’s 1958 Tour of Europe, with performances in Kiev, Moscow, and Leningrad (now St. Petersburg), among other cities. The most recent subscription concerts were in April 2018 with Yannick Nézet-Séguin.
Pictures, in the Ravel orchestration, has been recorded by the Orchestra five times: with Stokowski in 1932 for Bell Telephone Laboratories (excerpts only); with Ormandy in 1953 and 1966 for CBS and in 1973 for RCA; and with Muti in 1978 for EMI. The Philadelphians have also recorded the work in Lucien Cailliet’s orchestration, with Stokowski in 1937 for RCA, and in Stokowski’s own orchestration, with that conductor in 1939 for RCA.

The work, in Ravel’s orchestration, is scored for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), two clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, cymbals, glockenspiel, ratchet, snare drum, tam-tam, triangle, whip, and xylophone), two harps, celesta, and strings.

Pictures from an Exhibition runs approximately 35 minutes in performance.

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**Musical Terms**

**GENERAL TERMS**

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

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

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

**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

**Development:** See sonata form

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

**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

**Mode:** Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

**Moto perpetuo:** A musical device in which rapid figuration is persistently maintained

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

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer’s output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

**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.

**Portamento:** A glide from one note to another

**Recitative:** Declaratory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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

**Sonata form:** The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then “developed.” In the recapitulation, the exposition is repeated with modifications.

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

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

**Tonic:** The keynote of a scale

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**Presto:** Very fast
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An American in Paris
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Feb. 17, 2022 / 7:30 PM
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The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director
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**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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