

2021–2022 | 122nd Season

# The Philadelphia Orchestra

Friday, April 22, at 8:00

Saturday, April 23, at 8:00

Sunday, April 24, at 2:00

**Stéphane Denève** Conductor

**Jean-Yves Thibaudet** Piano

**Liszt** Piano Concerto No. 2 in A major

Adagio sostenuto assai—Allegro agitato assai—Un poco più mosso—  
Allegro moderato—Allegro deciso—Marziale, un poco meno allegro—  
Allegro animato

**Strauss** *Ein Heldenleben*, Op. 40

I. The Hero—  
II. The Hero's Adversaries—  
III. The Hero's Helpmate—  
IV. The Hero's Battlefield—  
V. The Hero's Deeds of Peace—  
VI. The Hero's Flight from the World and Fulfillment  
*David Kim, solo violin*

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

The April 22 concert is sponsored by **Judith Broudy**.

The April 23 concert is sponsored by the **Zisman Family Foundation**.

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](http://www.wrti.org) to listen live or for more details.



## 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. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label, including the GRAMMY Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit [www.philorch.org](http://www.philorch.org).



The  
Philadelphia  
Orchestra

Yannick Nézet-Séguin Music Director

# Piano Recital with Evgeny Kissin

Friday, May 6, 2022 8:00 PM

The internationally acclaimed virtuoso Evgeny Kissin performs masterpieces by Bach, Mozart, Beethoven, and Chopin.

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*This concert is a co-presentation by the Kimmel Cultural Campus and The Philadelphia Orchestra.  
Please note: The Philadelphia Orchestra does not perform on this concert.*

Photo: Felix Broede/EMI

# Conductor

Jessica Griffin



**Stéphane Denève** is music director of the St. Louis Symphony and the Brussels Philharmonic. He recently concluded his six-year tenure as principal guest conductor of The Philadelphia Orchestra. He is also director of the Brussels Philharmonic's Centre for Future Orchestral Repertoire. He was previously chief conductor of the Stuttgart Radio Symphony and music director of the Royal Scottish National Orchestra. Recognized internationally for the exceptional quality of his

performances and programming, he regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century.

In addition to these current performances, Mr. Denève's recent and upcoming engagements include appearances with the Royal Concertgebouw Orchestra; the Bavarian Radio, Vienna, and NHK symphonies; the Deutsches Symphonie-Orchester Berlin; and the Czech, Rotterdam, and Netherlands Radio philharmonics. In 2020 he conducted the Nobel Prize Concert with the Stockholm Philharmonic. 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 Philadelphia and Cleveland orchestras; the New York and Los Angeles philharmonics; and the San Francisco and Toronto symphonies. On the opera stage, he led a new production of Debussy's *Pelléas and Mélisande* with the Royal Concertgebouw Orchestra and Netherlands Opera at the 2019 Holland Festival.

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, was shortlisted for *Gramophone's* Artist of the Year award, and won the prize for symphonic music at the International Classical Music Awards. His most recent releases include a live recording of Honegger's *Jeanne d'Arc au bûcher* with the Royal Concertgebouw Orchestra, and two discs of the works of Connesson with the Brussels Philharmonic. A graduate of, and prizewinner at, the Paris Conservatory, he worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. Mr. Denève 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, the European Union Youth Orchestra, and the Music Academy of the West. For further information please visit [www.stephanedeneve.com](http://www.stephanedeneve.com).



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**The  
Philadelphia  
Orchestra**

Yannick Nézet-Séguin Music Director

# Soloist

Andrew Eccles



Pianist **Jean-Yves Thibaudet** has performed around the world for more than 30 years and recorded more than 50 albums. He plays a range of solo, chamber, and orchestral works and from the very start of his career has delighted in performing music beyond the standard repertoire. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion, and visual art. His long history with The Philadelphia

Orchestra began in 1990 when he made his debut at the Mann Center; he has appeared with the Philadelphians as a guest soloist almost every year since.

This season Mr. Thibaudet begins a two-season focus on Debussy's Preludes, which he will play in solo recitals around the world. He joins cellist Gautier Capuçon and violinist Lisa Batiashvili for a tour across Europe performing trios by Haydn, Arensky, and Brahms. In May he rejoins Mr. Capuçon for a series of duo recitals throughout the United States and Colombia. He appears as soloist in seven different pieces with 13 orchestras, beginning with one of his signature pieces, Ravel's Piano Concerto in G, which he performs at the George Enescu Festival, with the Detroit Symphony, and with the Dresden Philharmonic, where he is artist-in-residence. A lifelong advocate for education and fostering young musical talent, he is also the first-ever artist-in-residence at the Colburn School in Los Angeles, where he makes his home.

Mr. Thibaudet records exclusively for Decca. His extensive catalog has received numerous awards, including two GRAMMY nominations, the German Record Critics's Award, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, and *Gramophone* awards. His most recent album, *Carte Blanche*, features a collection of deeply personal solo piano pieces never before recorded by the pianist. Other highlights from his catalog include a 2017 recording of Bernstein's *Age of Anxiety* with the Baltimore Symphony and Marin Alsop. He was the soloist on the Oscar-winning soundtrack for the film *Atonement* in 2007 and for the films *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, *Wakefield*, and *The French Dispatch*. He also had a cameo in Bruce Beresford's film on Alma Mahler, *Bride of the Wind*, and his playing is showcased throughout. Among his numerous commendations is the Victoire d'Honneur, a lifetime career achievement award and the highest honor given by France's Victoires de la Musique. In 2010 the Hollywood Bowl honored him for his musical achievements by inducting him into its Hall of Fame. His concert wardrobe is designed by Vivienne Westwood.



# Brahms v. Radiohead

Tuesday, May 3, 2022 7:30 PM

**Steve Hackman** Conductor

**Andrew Lipke** Vocalist

**Bill Prokopow** Vocalist

**Kéren Tayar** Vocalist

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**The  
Philadelphia  
Orchestra**

Yannick Nézet-Séguin Music Director

# Framing the Program

## Parallel Events

**1857**

**Liszt**

Piano

Concerto

No. 2

**Music**

Brahms

Serenade No. 1

**Literature**

Thackeray

*The Virginians*

**Art**

Millet

*The Gleaners*

**History**

Indian mutiny

against British

rule

**1898**

**Strauss**

Ein

*Heldenleben*

**Music**

Elgar

"Enigma"

Variations

**Literature**

James

*The Turn of the*

*Screw*

**Art**

Rousseau

*The Eiffel Tower*

**History**

Curies discover

radium

Franz Liszt, an astonishing piano virtuoso since his childhood, came to Vienna from his native Hungary at age 10 to study with Antonio Salieri and Carl Czerny. During his time in the city, he was taken to meet Beethoven, a memory he cherished for the rest of his life. In the decades that followed, Liszt's keyboard music came to define instrumental virtuosity, readily apparent in his dazzling Second Piano Concerto.

Liszt's music exerted an important influence on the young Richard Strauss who, after a fairly conservative start, began to compose tone poems as Liszt had done decades earlier. Strauss made little secret of the autobiographical nature of his exuberant *Ein Heldenleben* (A Hero's Life). But rather than egotistical self-aggrandizement, the witty and playful Strauss offered an ironic hero, assisted by his "helpmate," a lush, demanding, and impulsive violin part meant to represent his wife, Pauline.

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.

ThePhiladelphiaOrchestra

# The Music

## Piano Concerto No. 2

**Franz Liszt**

**Born in Raiding (Doborján), Hungary, October 22, 1811**

**Died in Bayreuth, July 31, 1886**



The almost supernatural power of the musical virtuoso evokes images of a pact with the devil. More than one 19th-century critic thought Niccolò Paganini possessed by demonic powers, and around the time Franz Liszt turned 20 he witnessed the great Italian violinist dazzle audiences in Paris with his technical prowess. What the young Liszt heard—and saw—inspired not only his own new piano compositions, which broke ground in “transcendental” technique, but also provided a concrete

model of what a solo virtuoso could do with his career. It did not take long before critic after critic dubbed Liszt the “Paganini of the Piano” and likewise invoked allusions to demonic powers. (The connections made to Paganini were perhaps to be expected, as the violin had traditionally been the devil’s instrument, but Liszt seems to have expanded the instrumental possibilities for satanic possession.)

For 10 years, beginning in 1838, Liszt led what was essentially the 19th-century version of the life of a touring rock star. (Ken Russell’s 1975 movie *Lisztomania* shrewdly cast the Who’s Roger Daltrey in the title role.) He published mainly solo piano works and enjoyed a brilliant social life hobnobbing with Europe’s artistic, cultural, and political elite. But by the late 1840s, Liszt decided to settle down and prove himself as a composer by writing more substantial pieces. He took the leading musical position in Weimar, which, although something of a backwater, had historically been the city of Goethe and Schiller. Liszt turned primarily to writing orchestral, and later still, religious music. Abandoning the devilish life of the performer, he took minor religious vows in 1865 and became the Abbé Liszt.

**Piano with Orchestra** Liszt’s responsibilities in Weimar as conductor of the orchestra made continual demands for fresh orchestral music and this may have prompted him to look back to sketches for various earlier works featuring piano and orchestra. Having chiefly composed virtuosic solo piano music up to this time, Liszt initially lacked confidence in writing for orchestra and therefore employed the assistance of more skilled orchestrators, although the degree of their involvement has often been exaggerated. He began composing a series of symphonic poems in which he quickly mastered a delicate but rich orchestral palette and eventually became a skilled and imaginative orchestrator himself.

Although various compositions are lost or were never finished, Liszt wrote some 17 works for piano and orchestra. Some are original compositions, such as two numbered concertos, while others are based on pre-existing music, including a fantasy on themes from Berlioz's *Lélio*, another one drawn from Beethoven's *Ruins of Athens*, a Polonaise brillante based on a theme by Carl Maria von Weber, and the best known: *Totentanz*, a set of variations on the medieval chant "Dies irae" (Day of Wrath).

Some of these works date back to the mid-1830s, although most assumed their final form only in the later Weimar years. Liszt completed a version of his First Piano Concerto in E-flat in 1849, which he revised in 1853 and 1855 before publication. The successful premiere took place in Weimar in February 1855, with the composer at the piano and no less a musician than his friend Berlioz on the podium. Sketches for the A-major Concerto we hear today also date back to the 1830s, and this Concerto likewise went through many revisions before its publication in the early 1860s. Liszt conducted the premiere in Weimar in January 1857 with the dedicatee—the composer's young pupil Hans von Bronsart—as soloist.

**A Closer Look** Central to Liszt's revolutionary concept of "cyclic" music is the transformation or metamorphosis of a single theme, so that throughout a piece it gradually evolves into something completely new, shedding layers of "musical skin" each time it emerges in a fresh form. Elements of this technique are found throughout Western music—from the motto Mass of the Renaissance to symphonies of Haydn that bring thematic elements of the first movement into later movements. But Liszt's immediate models are to be found in the music of Beethoven and Schubert. The latter's "Wanderer" Fantasy for piano—a long piece based on a single theme—made such a deep impression that Liszt fashioned his own arrangement of it for piano and orchestra (thus producing the closest thing to the Schubert Piano Concerto that Schubert himself never wrote). In many of his works for piano and orchestra Liszt was clearly experimenting with form, trying to write something more substantial than just a virtuoso showpiece. The title "Concerto symphonique" on a manuscript of the A-major Concerto gives an indication of his ambition.

The Second Piano Concerto is cast in several fluidly interwoven sections of contrasting character that are played in a continuous gesture. The work's two main themes, which are obliquely related, are both heard early on. The principal theme appears at the outset, in the first clarinet, accompanied by clarinet, flutes, and bassoons (**Adagio sostenuto assai**); a pianistic elaboration and cadenza follow. The second theme emerges from the latter cadenza (**L'istesso tempo**). Tension then builds to a scherzo-like **Un poco più mosso**, with strings in unison sounding a resolute transformation of the second theme; in the subsequent **Allegro moderato**, the strings present a new version of the latter, and usher in a florid piano elaboration. The potency of the following march (**Marziale, un poco meno allegro**), which borders on bombast, is necessary in order to re-establish,

with unmitigated assertiveness, the pre-eminence of the first theme. The work concludes with a dashing and gloriously pianistic transfiguration of the main theme in all of its guises.

—Paul J. Horsley/Christopher H. Gibbs

*Liszt composed his Second Piano Concerto from 1839 to 1861.*

*Richard Buhlig was the pianist in the first Philadelphia Orchestra performances of the Concerto, in January 1908 with Carl Pohlig conducting. The work's most recent appearance on subscription concerts was in October 2013, with Lise de la Salle as pianist and Rafael Frühbeck de Burgos on the podium.*

*The Philadelphia Orchestra has recorded Liszt's Second Concerto twice: in 1959 for CBS with Philippe Entremont and Eugene Ormandy, and in 1970 for RCA with Van Cliburn and Ormandy.*

*The work is scored for an orchestra of three flutes (III doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, percussion (cymbals), and strings, in addition to the solo piano.*

*Performance time is approximately 22 minutes.*

# The Music

## *Ein Heldenleben*

**Richard Strauss**

**Born in Munich, June 11, 1864**

**Died in Garmisch-Partenkirchen, September 8, 1949**



Like most young composers learning their craft and honing their art, Richard Strauss began by writing relatively conventional music. Raised in a musical household—his father played French horn in the Munich Court Orchestra—his early compositions were anchored in Classical forms. The two symphonies he wrote in his teens were allied, according to his father's arch-conservative tastes, with the tradition of such "Classical Romantics" as Robert Schumann, Felix

Mendelssohn, and Johannes Brahms.

But soon Strauss cautiously began moving in new orchestral directions and eventually started his distinguished career as an opera composer, heavily influenced by Richard Wagner. In 1886 he composed a four-movement descriptive work called *Aus Italien* (Out of Italy). The 23-year-old composer next turned to *Macbeth* (1888), a play that had profoundly moved him when he saw a production in Meiningen, but whose musical realization did not prove entirely successful. He hit his stride with *Don Juan* (1888), *Death and Transfiguration* (1889), and *Till Eulenspiegel's Merry Pranks* (1895), and by the time he wrote *Also sprach Zarathustra* in 1896 his works were attracting enormous attention and provoking passionate critical debate. At this point he was the epitome of the modern in music.

**An Autobiographical Musical Hero?** The composition of his next two tone poems—*Don Quixote* and *Ein Heldenleben* (A Hero's Life)—overlapped and Strauss came to believe, as he wrote to a colleague, that they were "so directly related that *Don Q.* in particular is only fully and completely comprehensible when put side by side with *Ein Heldenleben.*" There are similarities in the situations depicted, *Don Quixote* drawing from Cervantes's fictional tale of the marvelous knight-errant and his sidekick Sancho Panza, and *Ein Heldenleben* offering a more autobiographical story with Strauss confronting critics who were hostile to his innovations. The idea of the "artist as hero" had long provided fodder for composers, notably in pieces by Beethoven and in Berlioz's *Symphonie fantastique*. Strauss's irony was lost, however, on some listeners who were not sympathetic to this supremely witty, assured, and musically self-aware composer.

Strauss initially considered various titles, including *Hero and World*, *Heroic Symphony*, and even *Eroica* before settling at the last minute on the final one. With his customary dry sense of humor, he explained that since “Beethoven’s ‘Eroica’ is so little loved by our conductors, and consequently seldom performed nowadays, I am satisfying an urgent need of mine by composing a largish tone poem entitled *Ein Heldenleben*, admittedly without a funeral march, but at least in E-flat major and with lots of horns—which is always a measure of heroism.” (Beethoven’s Third is in that key and famously beefs up the horn section.) Strauss conducted the premiere in March 1899 in Frankfurt with *Don Quixote* rounding out the program. There was a guidebook to the piece, for which Strauss enlisted two colleagues, Wilhelm Klatte and Friedrich Rösch, but he commented to the French writer Romain Rolland, “You don’t have to read my program. All you need to know is that it portrays a hero in combat with his enemies.”

**A Closer Look** The six continuous sections are of contrasting character: **The Hero** begins with a sweeping, energetic theme spanning a large range. “With or without a program,” Rolland remarked of the opening, “the starting point is a feeling of fervor and heroic joy.” **The Hero’s Adversaries** is said to depict hostile music critics and uses a distorted flute melody that Strauss indicates should be played “sharply and pointedly.” In a letter to his father soon after the premiere he noted that the piece had received two positive reviews but that “the rest spew gall and venom, principally because they have read the analysis (by Rösch) as meaning that the hideously portrayed ‘fault-finders and adversaries’ are supposed to be themselves, and the Hero me, which is only partly true.”

**The Hero’s Helpmate** introduces Pauline Strauss, the composer’s wife, into the work (and the corollary to Sancho Panza in the companion piece). She was a well-known singer and is represented by the solo violin. “It’s my wife I wanted to portray,” Strauss remarked. “She is very complex, very feminine, a little perverse, something of a flirt, never the same twice, every minute different from how she had been a minute before. At the beginning, the hero follows her, goes into the key in which she has just sung; but she always flies further away. Then at last he says: ‘No, I’m staying here.’ ... And she comes to him.”

**The Hero’s Battlefield** provides Strauss a chance to join the long list of composers who attempted to represent battle in music and his solution proved shockingly modern for some listeners at the time. He certainly creates a din, using eight horns, three offstage trumpets, and prominent percussion parts. **The Hero’s Deeds of Peace** is the most obviously autobiographical section of the work, as Strauss liberally quotes from his earlier tone poems, as well as from various songs and *Guntram*, his first opera. Decades later he told his publisher: “Of course I haven’t taken part in any battles, but the only way I could express works of peace was through themes of my own.” **The Hero’s Flight from the World and Fulfillment** brings the work to its close, as the “helpmate” returns to join her hero for a peaceful conclusion.

—Christopher H. Gibbs

*Strauss composed Ein Heldenleben in 1898.*

*The first performances of Heldenleben by The Philadelphia Orchestra were in November 1913 with Leopold Stokowski conducting. Other early performances of the work by the Orchestra include those by the dedicatee, Willem Mengelberg, in March 1921 and Strauss's own appearance with the Orchestra in December of that year, in an extraordinary series of concerts that included many of his major tone poems. The most recent subscription performances were in November 2013 with Yannick Nézet-Séguin.*

*The Philadelphians have recorded Ein Heldenleben five times: in 1939 with Eugene Ormandy for RCA; in 1954 and 1960 with Ormandy for CBS; in 1978 with Ormandy for RCA; and in 1995 with Wolfgang Sawallisch for EMI.*

*The composer scored the work for piccolo, three flutes, four oboes (IV doubling English horn), two clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, eight horns, five trumpets, three trombones, tenor and bass tuba, timpani, percussion (bass drum, cymbals, small military drum, tam-tam, tenor drum, triangle), two harps, and strings.*

*Ein Heldenleben runs approximately 45 minutes in performance.*

# Musical Terms

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

**Chord:** The simultaneous sounding of three or more tones

**Fantasy:** A composition free in form and more or less fantastic in character

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

**Legato:** Smooth, even, without any break between notes

**Meter:** The symmetrical grouping of musical rhythms

**Minuet:** A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

**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.

**Polonaise:** A Polish national dance in moderate triple meter

**Polyphony:** A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

**Scherzo:** Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

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

**Timbre:** Tone color or tone quality

**Tone poem:** See symphonic poem

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Agitato:** Excited

**Allegro:** Bright, fast

**Animato:** Lively, animated

**Deciso:** Bold, forceful

**Marziale:** Martial, military

**Moderato:** A moderate tempo, neither fast nor slow

**Più mosso:** Faster

**Sostenuto:** Sustained

## TEMPO MODIFIERS

**Assai:** Much

**Meno:** Less

**Un poco:** A little, a bit

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