

2022–2023 | 123rd Season

# The Philadelphia Orchestra

Friday, January 13, at 2:00

Saturday, January 14, at 8:00

**Roderick Cox** Conductor

**Augustin Hadelich** Violin

**Adams** *Doctor Atomic Symphony*

I. The Laboratory—

II. Panic—

III. Trinity

*First Philadelphia Orchestra performances*

**Sibelius** Violin Concerto in D minor, Op. 47

I. Allegro moderato—Allegro molto

II. Adagio di molto

III. Allegro ma non tanto

## Intermission

**Ravel** Suite No. 2 from *Daphnis and Chloe*

I. Daybreak—

II. Pantomime—

III. General Dance

This program runs approximately 1 hour, 50 minutes.

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

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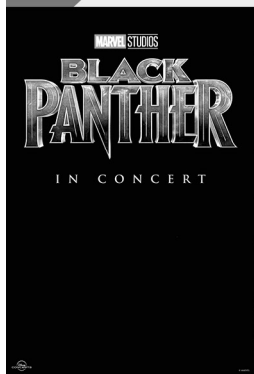


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Yannick Nézet-Séguin Music Director



## The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra 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 education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 11th 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, in Verizon Hall and community centers, in classrooms and hospitals, and over the airwaves and online. In response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Digital Stage, providing access to high-quality online performances, keeping music alive at a time when it was needed most. It also inaugurated free offerings: HearTOGETHER, a podcast

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Under Yannick's leadership, the Orchestra returned to recording with 12 celebrated releases on the 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).

# Conductor

Susie Knoll



Conductor **Roderick Cox** is making his Philadelphia Orchestra debut. The Berlin-based American conductor is the winner of the 2018 Sir Georg Solti Conducting Award, given by the U.S. Solti Foundation. In addition to these current performances, season highlights include debuts with the Mostly Mozart Festival Orchestra, the Berlin Radio Symphony, the Staatskapelle Dresden, the City of Birmingham Symphony, the Royal Liverpool Philharmonic, the Royal Philharmonic Orchestra, and

the Barcelona Symphony, and returns to the Los Angeles Philharmonic, the BBC Philharmonic, and London's Philharmonia Orchestra. Recent highlights include his debuts with the Deutsches Symphonie-Orchester Berlin; the Deutsche Kammerphilharmonie Bremen; the Malmö, Lahti, Boston, Cincinnati, and New World symphonies; and the Orchestre de Paris. He also recently returned to the Detroit Symphony, the Seattle Symphony, the Minnesota Orchestra, and the Aspen Music Festival Chamber Orchestra.

Mr. Cox recently debuted at Houston Grand Opera leading Bizet's *The Pearl Fishers* and at San Francisco Opera with Rossini's *The Barber of Seville*. He also recorded Jeanine Tesori's *Blue* with Washington National Opera. Last season he conducted Verdi's *Rigoletto* in a return to the Opéra National de Montpellier, where he is also developing a relationship on the symphonic platform. With a passion for education and diversity and inclusion in the arts, he started the Roderick Cox Music Initiative (RCMI) in 2019, a project that provides scholarships for young musicians from historically marginalized communities, allowing them to pay for instruments, music lessons, and summer camps. He and the new initiative will be featured in an upcoming documentary called *Conducting Life*.

Born in Macon, Georgia, Mr. Cox attended the Schwob School of Music at Columbus State University. He later attended Northwestern University, graduating with a master's degree in 2011. He was awarded the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013 and has held fellowships with the Chicago Sinfonietta, as part of its Project Inclusion program, and at the Chautauqua Music Festival, where he was a David Effron Conducting Fellow. In 2016 he was appointed associate conductor of the Minnesota Orchestra and worked under Osmo Vänskä for three seasons, having previously served as assistant conductor for a year.

# Soloist

Suxiao Yang



Violinist **Augustin Hadelich** made his Philadelphia Orchestra debut in 2013. In addition to these current performances, highlights of the 2022–23 season include a return engagement with the Boston Symphony and the United States premiere of a new Violin Concerto written for him by Irish composer Donnacha Dennehy, to be performed with the Oregon Symphony. He is artist-in-residence with the WDR Symphony in Cologne, which includes a tour of major summer

festivals, including the Proms in London. He also makes his debut with the Sydney Symphony in Australia; plays on a European tour with the Bergen Philharmonic; and performs with the symphonies of Atlanta, Baltimore, Cincinnati, Pittsburgh, Seattle, Toronto, and Vienna, as well as the Danish National Orchestra and the Dresden and London philharmonics. He has appeared with every major American orchestra, including the Chicago, San Francisco, and Montreal symphonies; the Cleveland Orchestra; and the Los Angeles and New York philharmonics, among many others.

Mr. Hadelich is the winner of the 2016 GRAMMY Award for “Best Classical Instrumental Solo” for his recording of Dutilleux’s violin concerto, *L’Arbre des songes*, with the Seattle Symphony and Ludovic Morlot (Seattle Symphony MEDIA). A Warner Classics artist, he has most recently released *Recuerdos*, a Spain-themed album featuring works by Sarasate, Tarrega, Prokofiev, and Britten with the WDR Orchestra Cologne and Cristian Măcelaru. Mr. Hadelich’s 2021 release of Bach’s sonatas and partitas was nominated for a GRAMMY. Other CDs for Warner Classics include Paganini’s 24 Caprices (2018); the Brahms and Ligeti violin concertos with the Norwegian Radio Orchestra under Miguel Harth-Bedoya (2019); and the GRAMMY-nominated *Bohemian Tales*, which includes the Dvořák Violin Concerto with the Bavarian Radio Orchestra conducted by Jakub Hrůša (2020).

The son of German parents, Mr. Hadelich was born in Italy and is now an American citizen. He is a graduate of the Juilliard School. Winner of the Gold Medal at the 2006 International Violin Competition of Indianapolis, he has also received an Avery Fisher Career Grant (2009); a Borletti-Buitoni Trust Fellowship in the United Kingdom (2011); the Warner Music Prize (2015); an honorary doctorate from the University of Exeter in Britain (2017); and *Musical America’s* “Instrumentalist of the Year” (2018). He is on the violin faculty of the Yale School of Music at Yale University and plays the 1744 “Leduc, ex-Szeryng” violin by Giuseppe Guarneri del Gesù, generously loaned by a patron through the Tarisio Trust.

# Framing the Program

## Parallel Events

**1905**  
**Sibelius**  
Violin  
Concerto

**Music**  
Strauss  
*Salome*  
**Literature**  
Wharton  
*House of Mirth*  
**Art**  
Picasso  
*Two Youths*  
**History**  
Einstein  
formulates  
Theory of  
Relativity

**1910**  
**Ravel**  
*Daphnis and  
Chloe*

**Music**  
Berg  
String Quartet  
**Literature**  
Forster  
*Howard's End*  
**Art**  
Léger  
*Nues dans le  
forêt*  
**History**  
DuBois founds  
NAACP

**2007**  
**Adams**  
*Doctor Atomic  
Symphony*

**Music**  
Higdon  
*Concerto 4-3*  
**Literature**  
Hosseini  
*A Thousand  
Splendid Suns*  
**Art**  
Hockney  
*Bigger Trees  
Near Warter*  
**History**  
iPhone  
introduced

John Adams's celebrated opera *Doctor Atomic* explored the tense circumstances around the detonation of the first atomic bomb in 1945 as part of the Manhattan Project, led by the physicist J. Robert Oppenheimer. Two years after the opera's premiere in 2005 Adams crafted his *Doctor Atomic Symphony*, which magnificently recasts parts of the opera as a purely orchestral work.

Jean Sibelius's Violin Concerto is probably the most beloved concerto for the instrument written in the 20th century. Despite its eventual popularity, the work caused the Finnish composer a good bit of trouble getting it into the final form we hear today.

Maurice Ravel composed the ballet *Daphnis and Chloe* for Sergei Diaghilev's fabled Ballets Russes in Paris. The work premiered in 1912, less than a year before the company unveiled Igor Stravinsky's scandalous *The Rite of Spring*. Ravel based the work on an ancient Greek pastoral drama concerning the goatherd Daphnis and the shepherdess Chloe. He brought a painterly sensibility to the project: "My intention was to compose a vast musical fresco, less thoughtful of archaism than of fidelity to the Greece of my dreams." The Suite No. 2 we hear today presents the final scene of the ballet.

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

## Doctor Atomic Symphony

**John Adams**

**Born in Worcester, Massachusetts, February 15, 1947**

**Now living in Berkeley, California**

Vern Evans



The first operas, staged in Italy around 1600, explored the world of classical mythology. Orpheus, who through the power of his music-making could move heaven and earth (and enter the underworld), was naturally a favorite subject, most memorably portrayed in Claudio Monteverdi's *Orfeo and Euridice* (1607). Gods and goddess, kings and queens, served for centuries as opera's focus. Famous literary characters emerged later, drawn from Shakespeare, Goethe, Pushkin, and others. A

new trend came around 1900 with *verismo*, which might be translated as "truthism." This movement looked to everyday people, often poor, as in operas by Puccini.

The 20th century saw a continued expansion of subject matter across time, place, and rank. In recent decades, some of the most prominent operas by American composers have looked to notable 20th-century figures, from Albert Einstein to Malcolm X to Steve Jobs. Philip Glass's first two operas in the 1970s dealt with Einstein (in quite an oblique manner) and Mahatma Gandhi. John Adams also pursued this approach, beginning with *Nixon in China* (1987), *The Death of Klinghoffer* (1991), and *Doctor Atomic* (2005).

**From Opera to Symphony** Now age 75, Adams is probably the most performed American composer of our time. He came to prominence in the 1970s as part of the Minimalist movement. Ten years younger than its most famous figures, Steve Reich and Glass, Adams enjoyed the benefits their music won and found his own distinctive musical voice. He went on to win the prestigious Grawemeyer Award in 1995 and the Pulitzer Prize in 2002 for *On the Transmigration of Souls*, written to commemorate the first anniversary of the September 11 attacks. As a composer, conductor, and writer Adams has charted a brilliant musical path for our time.

The *Doctor Atomic Symphony* we hear today stems from music of Adams's opera about the American physicist J. Robert Oppenheimer, whose team developed the first atomic bomb in the 1940s. The opera premiered in San Francisco in 2005 in a production directed by Adams's long-time collaborator Peter Sellars. Sellars crafted the libretto as a postmodern collage using declassified government documents and correspondence, as well as poetry by Baudelaire,

Donne, and from the *Bhagavad Gita*. Adams conducted the premiere of the *Doctor Atomic Symphony* at the Proms in August 2007 with the BBC Symphony Orchestra in London's Royal Albert Hall. He then revised and substantially shortened the work, creating the version we hear today that David Robertson and the St. Louis Symphony first performed and recorded in 2008.

The opera concerns Oppenheimer; his wife, Kitty; their Native-American maid, Pasqualita; Edward Teller; and Leslie Groves, the Army commander general of the Manhattan Project. The scenes alternate between the Project's laboratory in Los Alamos, New Mexico; the Oppenheimers's home; and the "Trinity" test site at Alamogordo. Most of the opera charts the tense night of July 15–16, 1945, as a fierce electrical storm rages just before the bomb is scheduled to be detonated. There are debates about the safety of doing so in these conditions, as well as about the moral implications amid indications from President Truman that he intends to bomb Japanese cities.

**A Closer Look** There is a long history of composers extracting music from operas and ballets to give it life beyond the theater. This is often done as a kind of suite, such as from Tchaikovsky's ballets or excerpted orchestral parts of operas like Alban Berg's *Wozzeck* and *Lulu* or the Four Sea Interludes from Benjamin Britten's *Peter Grimes*. In other instances, there is a larger shaping vision to make a new and independent composition, which is what Adams does in the *Doctor Atomic Symphony*. He not only used the opera's overture and orchestral interludes, but also included some sung sections, transferring the vocal lines to instruments, most notably Oppenheimer's heart-rending aria that ends the first act.

The *Doctor Atomic Symphony* is in three continuous movements lasting some 25 minutes. Adams acknowledges having been inspired by Jean Sibelius's final Seventh Symphony, a work of similar dimensions and arc form. The short introductory movement (**The Laboratory**) begins with explosive dissonant blasts from the brass and pounding timpani before settling into a ticking pace. The second movement (**Panic**), the longest in the piece, tracks the electrical storm shortly before detonation of the bomb, with scurrying minimalist writing in the strings, angry interjections from the trombone recasting General Groves, and a "corn dance" of the local Tewn Indians. The final movement is called **Trinity**, the name Oppenheimer gave to the test site drawn from a favorite sonnet of his, "Batter my heart, three person'd God" by John Donne (1572–1631). The aria proved the highlight of the opera in the estimation of many critics and listeners and is rendered here by trumpet solo. The Symphony ends with a minimalist reduction of fragmented material as the countdown progresses and ends with a massive, devastating thud.

—Christopher H. Gibbs



*The Doctor Atomic Symphony was composed in 2007, drawing from Adams's opera Doctor Atomic, written in 2005.*

*These are the first Philadelphia Orchestra performances of the work.*

*The score calls for piccolo, two flutes, three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, four trumpets (IV doubling piccolo trumpet), three trombones, tuba, timpani, percussion (bass drum, chimes, crotales, glockenspiel, snare drum, suspended cymbals, tam-tams, thunder sheet, tuned gongs), harp, celesta, and strings.*

*Performance time is approximately 25 minutes.*

# The Music

## Violin Concerto

**Jean Sibelius**

**Born in Hämeenlinna, Finland, December 8, 1865**

**Died in Järvenpää, September 20, 1957**



Between 1903 and 1904, Lars Sonck, a young Finnish architect, completed Jean and Aino Sibelius's beloved country home called Ainola. Situated near Lake Tuusula, some 30 miles north of busy Helsinki, the home had no running water or electricity, though it did have a telephone. Sibelius's study was next to the dining room, separated by a solid wall. "Look at this scenery," Sibelius once told a friend, "I like it; it's so restful, the best possible milieu for my work: these vast peaceful fields going right down to the lake."

Sibelius worked on his architecturally remarkable Violin Concerto in D minor while Ainola was being built. The grand master of music criticism, Donald Francis Tovey, wrote, "I have not met with a more original, a more masterly and a more exhilarating work than the Sibelius Violin Concerto." He particularly noted the composer's nimble conception, noting, "Sibelius does not design motor cars with a box seat or build reinforced concrete skyscrapers in the form of the Parthenon." In this violin concerto, the soloist, not the orchestra, introduces its iconic themes. Imagine the hero brandishing a violin while he surveys the Nordic landscape, passionate about its sonorous possibilities.

**Creating a New Musical Tradition** As a young man Jean Sibelius dreamt of becoming a violin virtuoso. Born in Hämeenlinna, in southern Finland, his earliest dated composition was for violin in 1875. He began formal lessons on the instrument with a military bandleader in 1881. In 1885 he moved to Helsinki to study violin and composition at the Music Institute (now called the Sibelius Academy). While living in Vienna (1890–91), Sibelius auditioned for the Vienna Philharmonic, whose jury judged him "not at all bad." Unable to secure a position in the violin section, he pivoted toward composition. Upon his return to Finland he became involved with a local cultural society that embraced Karelianism, Finnish romantic traditions, and he set out to develop a distinctly Finnish classical-music tradition. City life, however, proved tedious to Sibelius, and Aino became increasingly concerned about his excessive drinking.

Sibelius entered a period of great productivity in 1903 when the family decided to purchase land near the village of Järvenpää, where Aino's brother lived. She recounted, "Janne [Jean] was so enthusiastic that he was jumping up and down and demanding that I should take the train on my own to Järvenpää and decide." An early sketch of

the Violin Concerto included Sibelius's doodles of two slurs forming a seagull and a long phrase line tracing a sunset. At the beginning of 1904, Aino recounted that Sibelius composed the Concerto with furious inspiration, "Janne has been on fire all the time (and so have I!) and this time there has once again been an 'embarras de richesse.' He has such a multitude of themes in his head that he has been literally quite dizzy."

**A Closer Look** Sibelius's 35-minute Concerto begins with breathless strings supporting a gorgeous modal melody (**Allegro moderato**). From the start, the soloist expresses empathy and grace, bravado and courage, while the orchestra accompanies, rather than confronts or pesters. Sibelius had initially written two cadenzas for the movement, but thought better of it when he revised the Concerto in 1905, where it only has one. In a stroke of genius, he replaced the development section with a cadenza to maintain the movement's dramatic intensity. The opening returns at the end, the violin completing difficult parallel octave scales.

The second movement, **Adagio di molto**, opens in woodwind thirds, which suggest a pastoral landscape. The violin plays a melody in its low register representing sagacity. It seems that during the revision process, Sibelius became uncertain of whether the violinist Willy Burmester, to whom Sibelius had first promised the Concerto, could play the difficult work. He opted instead for Karel Halíř, who premiered the revised version in Berlin under the baton of Richard Strauss. The Concerto received respectable reviews until the 1930s when Jascha Heifetz propelled it to greatness. A *morendo* fittingly ends the movement.

A dance ensues, the violinist firmly at the helm of the third movement (**Allegro ma non tanto**). The fireworks begin at once and the audience is left to marvel and hold on for dear life. Tovey dubbed this major-keyed movement a "polonaise for polar bears." The opening theme returns to charm the audience throughout, playfully, with ease and a freedom not yet heard in the piece. Sibelius masterfully merges his Violin Concerto's three movements into one cogent story—the lonely hero struggles, shows a sensitive side, and delights in virtuosic victory.

—Aaron Beck

*Sibelius composed his Violin Concerto from 1903 to 1904 and revised it in 1905.*

*Thaddeus Rich, concertmaster of The Philadelphia Orchestra from 1906 to 1926, was soloist in the Orchestra's first performances of the Concerto, in February 1914; Leopold Stokowski was on the podium. Most recently on subscription, Leonidas Kavakos performed the work in November 2015, with Gianandrea Noseda conducting.*

*The Orchestra has recorded the Concerto three times, all with Eugene Ormandy: in 1959 with David Oistrakh for CBS; in 1969 with Isaac Stern for CBS; and in 1980 with Dylana Jenson for RCA. The Orchestra's previously unreleased 1934 recording of the work with Jascha Heifetz and Stokowski is available in the 12-CD boxed set The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998).*

*Sibelius's score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings, in addition to the solo violin.*

*The Concerto runs approximately 35 minutes in performance.*

# The Music

## Suite No. 2 from *Daphnis and Chloe*

**Maurice Ravel**

**Born in Ciboure, Lower Pyrenees, March 7, 1875**

**Died in Paris, December 28, 1937**



From 1909 until his death in 1929, the Russian impresario Sergei Diaghilev ruled over one of the most scintillating dance troupes in history, the Ballets Russes. This was a vast theatrical enterprise encompassing dancers, choreographers, composers, painters, conductors, and orchestras. It exercised an extraordinary hold over artistic imagination throughout Europe and in America from that very first season. As the poet Anna de Noailles exclaimed upon attending

the troupe's first performance in Paris, "It was as if Creation, having stopped on the seventh day, now all of a sudden resumed. ... Something new in the world of the arts ... the phenomenon of the Ballets Russes." For 20 years a commission from Diaghilev had the power to make a composer famous.

**A Protracted Birth** Diaghilev wasted no time in commissioning music from leading French composers of the period, including Maurice Ravel. In 1909 he introduced Ravel, then widely considered the most avant-garde composer in France, to the innovative Russian choreographer Mikhail Fokine. Five years earlier Fokine had produced a scenario for *Daphnis and Chloe*, a "Greek ballet" based on a pastoral romance by the Classical author Longus. Fokine's scenario was the basis for his discussions with Ravel, who was also fascinated by Classical antiquity. Neither choreographer nor composer spoke each other's language, so an interpreter had to be present. As Ravel wrote to a friend in June 1909, "Fokine doesn't know a word of French, and I only know how to swear in Russian."

As it turned out, this was just the beginning of a process that lasted for years. A fastidious craftsman, Ravel composed the music for *Daphnis and Chloe* with painstaking care, which meant that the premiere had to be postponed several times. The work finally went into rehearsal in 1912. The sumptuous designs for the sets and costumes were by Leon Bakst, who had been the interpreter for the initial meetings between Fokine and Ravel. Diaghilev, exasperated by the delays, scheduled the premiere at the very end of the season on June 8, 1912. His decision caused the ballet to be initially underestimated by both critics and audiences; as originally conceived by Fokine and Ravel, *Daphnis and Chloe* has no place

in today's dance repertory. Ravel's music, however, has long outlived this star-crossed production, assuming a lasting place in the orchestral canon.

Igor Stravinsky rightly lauded *Daphnis and Chloe* as "one of the most beautiful products in all of French music." Ravel uses a large orchestra as well as a wordless chorus that is woven into the sonorous tapestry to conjure up a succession of colors and moods. Ravel insisted, however, that *Daphnis* was more than just a collection of orchestral effects. He delineates the action clearly by adapting Wagner's technique of leitmotifs to identify characters and situations. Thus the Introduction sets out the main motifs—including the ardent theme that represents the love between Daphnis and Chloe—that will be developed over the course of the score.

**A Closer Look** The complete ballet unfolds in three scenes. After the Introduction, the Religious Dance presents the eponymous protagonists. A General Dance for the assembled shepherds follows, and then the uncouth Dorcon makes a pass at Chloe in his Grotesque Dance; Daphnis responds with a Light and Gracious Dance. A femme fatale, Lycéion, then seeks to attract Daphnis's attention, but he proves indifferent to her slinky charms. Suddenly, pirates enter chasing the women and abducting Chloe. Horrified, Daphnis runs off to rescue her and swoons in despair upon discovering one of her sandals. Three stone nymphs that adorn a nearby altar to Pan descend from their pedestals and invoke the god with a Slow and Mysterious Dance.

The second part of the ballet is set in the pirates' camp. They perform a wild War Dance. In a Suppliant Dance, Chloe tries unsuccessfully to escape. Suddenly, uncanny light falls across the stage and the menacing silhouette of Pan is seen against the landscape. The terrified pirates flee, leaving Chloe alone in the gathering darkness.

Ravel fashioned two suites from the ballet, of which we hear the more popular second today, which consists of the third scene. It opens with an orchestral evocation of dawn during which the lovers are reunited. In gratitude to Pan, Daphnis and Chloe mime the story of his pursuit of the nymph Syrinx that resulted in the creation of the pan-pipes. Young men and women enter slapping tambourines and the entire company dances an orgiastic Bacchanal.

—Byron Adams

*Ravel composed Daphnis and Chloe from 1909 to 1912.*

*The Second Suite was first performed by The Philadelphia Orchestra in January 1927, with Artur Rodzinski conducting. The work was a favorite of Eugene Ormandy, who conducted it almost every other year and took it on numerous tours. It has also been led here by such conductors as Fritz Reiner, Ernest Ansermet, Georges Prêtre, Riccardo Muti, Erich Leinsdorf, Mariss Jansons, Wolfgang Sawallisch, Rafael Frühbeck de Burgos, and, most recently on subscription, Louis Langrée in October 2018.*

*The Orchestra recorded the Second Suite five times: in 1939 for RCA with Ormandy; in 1949 and 1959 for CBS with Ormandy; in 1971 for RCA with Ormandy; and in 1982 for EMI with Muti. The work can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998), in a performance led by Charles Munch from 1963.*

*The score calls for piccolo, two flutes, alto flute, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, cymbals, glockenspiel, side drum, snare drum, tambourine, triangle), two harps, celesta, and strings, plus an optional mixed chorus (singing without words).*

*Performance time is approximately 18 minutes.*

# 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

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

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

**Development:** See sonata form

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

**Dissonance:** A combination of two or more tones requiring resolution

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

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

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

**Minimalism:** A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary

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

**Morendo:** Fading away

**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.

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

**Scale:** The series of tones which form any major or minor key

**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

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Moderato:** A moderate tempo

## TEMPO MODIFIERS

**Di molto:** Very, extremely

**Ma non tanto:** But not too much so

**Molto:** Very

# Tickets & Patron Services

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Broad and Locust Streets  
Philadelphia, PA 19102  
Tickets: 215.893.1999

**Concert dates (two hours before concert time):**  
The Kimmel Center  
Broad and Spruce Streets  
Philadelphia, PA 19102

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [philorch.org](http://philorch.org).

**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](http://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](http://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](http://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. 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 on the Kimmel Cultural Campus 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.