

2022–2023 | 123rd Season

The Philadelphia Orchestra

Friday, October 21, at 2:00

Saturday, October 22, at 8:00

Sunday, October 23, at 2:00

Nathalie Stutzmann Conductor

Jacquelyn Stucker Soprano

Kenneth Tarver Tenor

Eric Owens Bass-baritone

Schoenberg *Transfigured Night*, Op. 4 (1943 version)

Intermission

Mozart Selections from *Don Giovanni*, K. 527

Overture

"Notte e giorno faticar"

First Philadelphia Orchestra performances

"Ah! chi mi dice mai"

First Philadelphia Orchestra performances

"Madamina, il catalogo è questo"

"Dalla sua pace"

"Il mio tesoro intanto"

"In quali eccessi, o Numi ... Mi tradì quell'alma ingrata"

Wagner *Siegfried Idyll*

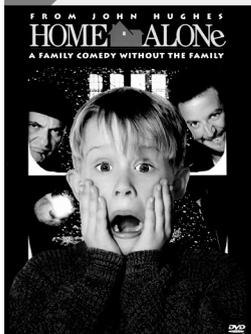
This program runs approximately 1 hour, 50 minutes.

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The
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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 11 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.

Principal Guest Conductor



Nathalie Stutzmann began her role as The Philadelphia Orchestra's principal guest conductor with the 2021–22 season; she holds the Ralph and Beth Johnston Muller Chair. The three-year contract will involve a regular presence in the Orchestra's subscription series in Philadelphia and at its summer festivals in Vail, Colorado, and Saratoga Springs, New York. She made her Philadelphia Orchestra conducting debut in 2016. She is also in her first season as music

director of the Atlanta Symphony, only the second woman to lead a major American orchestra, and her fifth season as chief conductor of the Kristiansand Symphony in Norway. Ms. Stutzmann is considered one of the most outstanding musical personalities of our time. Charismatic musicianship, combined with unique rigor, energy, and fantasy, characterize her style. A rich variety of strands form the core of her repertoire: Central European and Russian Romanticism is a strong focus—ranging from Beethoven, Schumann, Brahms, and Dvořák to the larger symphonic forces of Tchaikovsky, Wagner, Mahler, Bruckner, and Strauss—as well as French 19th-century repertoire and Impressionism. Highlights as guest conductor in the next seasons include debut performances with the Munich Philharmonic, the New York Philharmonic, and the Helsinki Philharmonic. She will also return to the London Symphony and the Orchestre de Paris.

Having also established a strong reputation as an opera conductor, Ms. Stutzmann has led celebrated productions of Wagner's *Tannhäuser* in Monte Carlo and Boito's *Mefistofele* at the Chorégies d'Orange festival in Provence. She began the 2022–23 season with a new production of Tchaikovsky's *The Queen of Spades* at La Monnaie in Brussels and makes her Metropolitan Opera debut this season with two productions: Mozart's *The Magic Flute* and *Don Giovanni*. She also helms *Tannhäuser* at the Bayreuth Festival in 2023.

Ms. Stutzmann began her studies in piano, bassoon, and cello at a very young age and studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. Also one of today's most esteemed contraltos, she studied the German repertoire with Hans Hotter. She has made more than 80 recordings and received the most prestigious awards. Her latest album, *Contralto*, was released in January 2021 and received *Scherzo* magazine's "Exceptional" seal, *Opera Magazine's* Diamant d'Or, and RTL radio's Classique d'Or. She is an exclusive recording artist of Warner Classics/Erato. Ms. Stutzmann was named Chevalier in the Ordre National de la Légion d'Honneur, France's highest honor, and a Commandeur de l'Ordre des Arts et des Lettres by the French government.

Soloist

Jonathan Nesteruk



American soprano **Jacquelyn Stucker** masters a broad-ranging repertoire of concert works, recital, opera, and contemporary music. In summer 2022 she made her house debut at the Aix-en-Provence Festival in the title role of Monteverdi's *The Coronation of Poppea*. Engagements this season include returns to her alma mater, the Royal Opera House, Covent Garden, to debut as Pamina in Mozart's *The Magic Flute* and to the Palau de les Arts Reina Sofía in Valencia as

Zerlina in Mozart's *Don Giovanni*. These current performances are her Philadelphia Orchestra debut. This season on the concert stage she makes her debut with the Oslo Philharmonic and Klaus Mäkelä in Beethoven's *Missa solemnis* and joins the Minnesota Orchestra for Berg's *Seven Early Songs* with Donald Runnicles. Future appearances include leading roles in new productions at the Opera de Paris, the Gran Teatre del Liceu, the Royal Opera House, and Dutch National Opera.

Ms. Stucker's past season engagements include Karolka in Janáček's *Jenůfa* at the Royal Opera House and her debut at the Palau de les Arts Reina Sofía as Dalinda in Handel's *Ariodante*. On the concert platform she has sung Strauss's *Four Last Songs* and Hansel in Humperdinck's *Hansel and Gretel* with the Atlanta Symphony under the baton of Donald Runnicles, Hanns Eisler's *Deutsche Sinfonie* with the NDR Elbphilharmonie Orchestra, and Eurydice in Gluck's *Orpheus and Eurydice* with Washington Concert Opera. Other recent highlights include house and role debuts as Armida in Handel's *Rinaldo* at Glyndebourne; Freia in Wagner's *Das Rheingold*, Tytania in Britten's *A Midsummer Night's Dream*, and Gretel in *Hansel and Gretel*, all at the Deutsche Oper Berlin; and Azema in a new production of Rossini's *Semiramide* at the Bavarian State Opera and the Royal Opera House.

Ms. Stucker is a graduate of the New England Conservatory with a Doctorate in Musical Arts and an alumna of the Jette Parker Young Artist Programme at the Royal Opera House. Highlights in the program included Aphrodite in Henze's *Phaedra*; Alessandro in Handel's *Berenice*; Prilepa in Tchikovsky's *The Queen of Spades*; and Frasquita in Bizet's *Carmen*, broadcast worldwide in March 2018 as part of the ROH Live Cinema Season. She was a finalist in the London Handel Society Solo Competition in 2018, second place prize-winner of the inaugural Glyndebourne Opera Cup, a finalist of the Metropolitan Opera National Council's New England Region auditions, a semi-finalist in the 2016 Young Concert Artists International Auditions, and a National Semi-Finalist in the 2017 Metropolitan Opera National Council Auditions.

Soloist

Joan Tomàs



Tenor **Kenneth Tarver** makes his Philadelphia Orchestra debut with these performances. Considered one of the outstanding bel canto tenors of his generation, he is a specialist in Mozart and demanding virtuosic operatic repertoire. He has appeared at the most prestigious opera houses and concert halls around the world, performing both well-known and seldom-performed works with conductors such as René

Abbado. Recent highlights include a European tour with Mozart's *Così fan tutte* and Teodor Currentzis; his debut as Florestan in Beethoven's *Fidelio* in Oulu, Finland; Don Anchise in Mozart's *La finta giardiniera* at the Aalto Theater in Essen; Don Ottavio in Mozart's *Don Giovanni* with Welsh National Opera throughout the UK; Mozart's Requiem with the Atlanta Symphony; and, most recently, Nerone in Handel's *Agrippina* at Florida Grand Opera and Beethoven's Ninth Symphony with the Stuttgart Radio Symphony and Jean-Christophe Spinosi. Future concert highlights include Bach's St. Matthew Passion with the Atlanta Symphony and Nathalie Stutzmann and St. John Passion with the Beethoven Orchestra Bonn and Attilio Cremonesi.

Mr. Tarver's extensive recording catalog includes collaborations for Sony with Mr. Currentzis and musicAeterna (*Così fan tutte* and *Don Giovanni*); for Deutsche Grammophon with Mr. Boulez and the Cleveland Orchestra (Berlioz's *Les Nuits d'été* and *Romeo and Juliet*) and with Kent Nagano and the London Symphony (Bernstein's *A White House Cantata*); and for LSO Live with Colin Davis and the London Symphony (Berlioz's *Beatrice and Benedict*, *Romeo and Juliet*, and *Les Troyens*, which was awarded GRAMMY awards for Best Opera Recording and Best Classical Recording). An accomplished recitalist, Mr. Tarver is featured on the series of complete Ives songs on the Naxos label. He has also recorded for Opera Rara (Rossini's *La donna del lago* and *Aureliano in Palmira* with Maurizio Benini) as well as for Harmonia Mundi (Mozart's *Idomeneo* and *Don Giovanni* with the Freiburg Baroque Orchestra conducted by Mr. Jacobs).

Mr. Tarver is a past winner of the Metropolitan Opera National Council Auditions and was a member of the Metropolitan Opera's Young Artist Development Program and the Staatsoper Stuttgart. A graduate of the Interlochen Arts Academy and the Oberlin College Conservatory of Music, he holds a Master of Music Performance from Yale University School of Music, where he received the Dean's Award for the Most Outstanding Student in the graduating class.

Soloist

Dario Acosta



Bass-baritone **Eric Owens** made his Philadelphia Orchestra debut in 1994. An esteemed interpreter of classic works and a champion of new music, he is equally at home in orchestral, recital, and operatic repertoire and brings his powerful poise, expansive voice, and instinctive acting faculties to stages around the world. In the 2022–23 season he returns to the Metropolitan Opera as Emile Griffith in James Robinson's new production of Terence Blanchard's

Champion, conducted by Yannick Nézet-Séguin, and to the Los Angeles Opera as Raimondo in Donizetti's *Lucia di Lammermoor*. He also debuts at the Vienna State Opera in Wagner's *Ring Cycle*, first as Wotan in *Das Rheingold* and *Die Walküre* and also as the Wanderer in *Siegfried*, conducted by Franz Welser-Möst. Additional operatic engagements include King Marke at the Los Angeles Philharmonic and the Opéra National de Paris in a multimedia production of *The Tristan Project*, led by conductor Gustavo Dudamel and directed by Peter Sellars.

In the 2021–22 season Mr. Owens returned to the Metropolitan Opera as both Philippe II in Verdi's *Don Carlos*, conducted by Mr. Nézet-Séguin, and Porgy in Gershwin's *Porgy and Bess*, conducted by David Robertson. He also returned to Santa Fe Opera as King Marke in Wagner's *Tristan and Isolde*. On the concert stage, he joined The Philadelphia Orchestra for performances of Beethoven's *Missa solemnis* in Verizon Hall and at Carnegie Hall and sang Vodnik in concert performances of Dvořák's *Rusalka* with the NDR Elbphilharmonie Orchestra led by Alan Gilbert. In the 2020–21 season he performed Sarastro in Mozart's *The Magic Flute* at the Glimmerglass Festival while serving as artist in residence for the festival's Young Artist Program. He also sang in a pop-up concert in New York City alongside other soloists and members of the Metropolitan Opera Chorus and Orchestra, led by Mr. Nézet-Séguin. Career operatic highlights include both Alberich and Hagen in the Metropolitan Opera's *Ring Cycle*; Wotan and the Wanderer in Lyric Opera of Chicago's *Ring Cycle*; and the title role in Verdi's *Macbeth* at the Glimmerglass Festival.

Mr. Owens has been recognized with multiple honors, including *Musical America's* 2017 Vocalist of the Year award, the 2003 Marian Anderson Award, a 1999 ARIA award, second prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and the Luciano Pavarotti International Voice Competition. He serves on the board of trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services.

Framing the Program

Parallel Events

1787

Mozart

Don Giovanni

Music

Haydn

Symphony No.

88

Literature

Schiller

Don Carlos

Art

Reynolds

Lady Heathfield

History

PA admitted to

statehood

1870

Wagner

Siegfried Idyll

Music

Tchaikovsky

Romeo and

Juliet

Literature

Verne

Twenty

Thousand

Leagues Under

the Sea

Art

Corot

La Perle

History

First Vatican

Council

1899

Schoenberg

Transfigured

Night

Music

Sibelius

Finlandia

Literature

Tolstoy

Resurrection

Art

Eakins

Wrestlers

History

Boer War

Arnold Schoenberg was in his mid-20s when he composed his pathbreaking string sextet *Transfigured Night* in 1899. He based the work on a scandalous poem by Richard Dehmel, which tells the story of two lovers on a nocturnal walk and their transfiguring love after the woman informs the man that she is pregnant by someone else. Schoenberg's lushly Romantic string writing is even more in evidence when heard in his own string orchestra arrangement that the Philadelphians perform on this concert.

Principal Guest Conductor Nathalie Stutzmann leads The Philadelphia Orchestra and three vocal soloists in the Overture and selected arias from Mozart's *Don Giovanni*. The terrifying opening of the Overture returns at the end of the opera as the title character is about to be dragged to hell. The fast second part, however, reminds us that this "jocular drama," as Mozart labelled it, is a comedy as well. We hear arias sung by three principal characters in the opera: The servant Leporello, Don Giovanni's abandoned lover Donna Elvira, and his rival, Don Ottavio.

Richard Wagner wrote *Siegfried Idyll* in 1870 as a birthday gift for his new wife, Cosima, who was Franz Liszt's daughter. On Christmas morning he conducted a chamber ensemble version of it on the staircase of their house. Named for their first son, Siegfried, Wagner weaved into the work quotations from his monumental *Ring of the Nibelung*, which he was composing at the time. "Suddenly I heard music, and what music!" Cosima noted in her diary. "When it had died away, Richard came in with the five children and gave me the score of his symphonic birthday composition."

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

Transfigured Night

Arnold Schoenberg

Born in Vienna, September 13, 1874

Died in Los Angeles, July 13, 1951



The date the 25-year-old Arnold Schoenberg affixed to his first instrumental masterpiece, the string sextet *Verklärte Nacht* (Transfigured Night), is nicely symbolic: December 1, 1899, the end of a century and, in a sense, of musical Romanticism. But not really, of course, as many composers continued to write (as some do to this day) in a Romantic musical style that would be immediately recognizable to Wagner, Brahms, and other 19th-century composers. Schoenberg himself

went on composing lushly tonal music for some years before disrupting centuries of musical convention by "emancipating dissonance" with his atonal music.

Youthful Popularity and Later Loneliness Thirty-eight years after its creation, by then internationally famous (and infamous), Schoenberg looked back at his youthful work in a fascinating essay called "How One Becomes Lonely": "My *Verklärte Nacht*, written before the beginning of this century—hence a work of my first period, has made me a kind of reputation. From it I can enjoy (even among my opponents) some appreciation which the works of my later periods would not have procured for me so soon. This work has been heard, especially in its version for orchestra, a great many times. But certainly nobody has heard it as often as I have heard this complaint: 'If only he had continued to compose in this style!'" To this charge Schoenberg gave a response he said surprised people: "I have not discontinued composing in the same style and in the same way as at the very beginning. The difference is only that I do it better now than before; it is more concentrated, more mature."

One can understand both positions. For audiences that were often frightened by the composer's later atonal music, the extravagant lyricism, broad melodies, and luxurious harmonies of this 1899 chamber work (all enhanced when heard in the orchestral string version) were a welcome balm. Yet from a purely technical perspective, many of Schoenberg's aesthetic and compositional concerns remained quite consistent throughout his long career. What he does in this early work for strings is often similar to what he would do decades later in a thorny string quartet, even though the surface features that most immediately strike the ear in *Transfigured Night* are written according to long established rules of tonality while later works used atonal or 12-tone procedures.

Schoenberg seemed to court controversy throughout his life. Even the now belovedly "normal" *Transfigured Night* had a rocky Vienna premiere in March 1902 in a performance by the Rosé Quartet (with composer Franz Schmidt as the additional cellist). Schoenberg, who was in Berlin and did not attend the performance, later reported that it "ended in a riot and in actual fights." Indeed, there was a good deal of eyebrow raising among the critics, due in part to certain chords Schoenberg used and because he appeared to be taking program music into the realm of chamber music. While such storytelling was a long familiar feature in Romantic orchestral music, chamber pieces had for the most part retained their purity. Schoenberg would help to change this.

A New Synthesis The way he went about this change was by merging what had previously been viewed as opposing musical ideals. When Schoenberg was born in the mid-1870s, composers tended to ally themselves with one of two distinct camps: One was either a Brahmsian or Wagnerian. Bruckner and Wolf were enthralled by the operatic master, while the powerful Viennese critic Eduard Hanslick and others mainly saw degeneracy in Wagner and supported Brahms. By the end of the century, Schoenberg, being of a younger generation, felt no need to choose. He loved both Wagner's and Brahms's music.

In *Transfigured Night* he was inspired by the programmatic aesthetic of the so-called New German School, by Wagner's use of instruments and sonority, as well as by his "roving harmony" and technique of "model and sequence," hallmarks of an opera like *Tristan and Isolde*. But he also learned from what he called Brahms's technique of "developing variation." In a famous essay called "Brahms the Progressive," Schoenberg argued that Brahms was not quite so conservative after all, especially in the way that he manipulated small groups of notes—melodies or musical cells—so as to constantly develop into new variants ("developing variation"). This is partly why Schoenberg could claim in good faith that he was doing the same thing in 1899 as in 1937: He was manipulating pitches by having them develop into something new but related through variation.

Poetic Inspiration For *Transfigured Night*, the first instrumental work to which Schoenberg decided to give an opus number (he had written other instrumental pieces already, including a fine string quartet reminiscent of Dvořák), he turned for inspiration to Richard Dehmel, a leading German poet at the time. Schoenberg had already set some songs to his texts and now used the poem of the same name from the collection *Weib und Welt* (Woman and the World; 1896) for the program behind his sextet. The words were printed in the published score and distributed to the critics at the premiere, but not to the audience.

Thus, in addition to the musical influence of recent masters like Wagner and Brahms, and of contemporary luminaries like Mahler, other creative artists also affected the development of Schoenberg's innovative musical style. As he wrote to Dehmel in 1912: "Your poems have had a decisive influence on my development

as a composer. They were what first made me try to find a new tone in the lyrical mood. Or rather, I found it even without looking, simply by reflecting in music what your poems stirred up in me."

Dehmel's poetry is sensual and often erotic, reflective of a time that produced the psychoanalytic theories of Sigmund Freud, the paintings of Gustav Klimt and Egon Schiele, and the stories of Arthur Schnitzler. Indeed, the *Weib und Welt* collection led to a court case in Berlin where the poet had to defend himself against accusations of immorality. The "Verklärte Nacht" poem is largely autobiographical and concerns a man and woman walking at night through the moonlit woods. She informs him that she is pregnant with another man's child and he eventually responds with forgiveness, acceptance, and love.

Egon Wellesz, a one-time student of Schoenberg's, commented that "the structure of *Verklärte Nacht*, in accordance with the [five-stanza] poem, is made up of five sections, in which the first, third, and fifth are of more epic nature and so portray the deep feelings of the people wandering about in the cold moonlit night. The second contains the passionate plaint of the woman, the fourth the sustained answer of the man, which shows much depth and warmth of understanding." Schoenberg arranged the original sextet (pairs of violins, violas, and cellos) for string orchestra in 1917 and again in 1943; this performance uses the latter version.

—Christopher H. Gibbs

Schoenberg composed Transfigured Night in 1899 for string sextet and arranged the work for string orchestra in 1917, revising it in 1943.

The first Philadelphia Orchestra performances of Transfigured Night were in January 1937, with Eugene Ormandy on the podium. The most recent subscription performances were with Christoph Eschenbach in March 2004.

The Orchestra recorded the piece in 1950 for CBS with Ormandy. This same recording can be found on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998).

The score is for strings only.

Transfigured Night runs approximately 30 minutes in performance.



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

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The Music

Selections from *Don Giovanni*

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791



Mozart composed his first dramatic work at the tender age of 11—an intermezzo in Latin titled *Apollo and Hyacinth*—and opera remained a central preoccupation until the last year of his life when, at 35, he wrote *The Magic Flute* and *La clemenza di Tito*. His spectacular dramatic achievements included mastering operas in both German and Italian, comedy and tragedy (and ones deftly combining both), and bringing a new psychological depth to the genre. He is the first

composer whose operas have never disappeared and that are central to the international repertory to this day.

After writing nearly a dozen theatrical pieces in his teens, Mozart scored a real triumph in his mid-20s with *Idomeneo*, a serious Italian opera that premiered in Munich in 1781. *The Abduction from the Seraglio*, a German *Singspiel*, followed the next year and further spread his name. For the next few years Mozart, now based in Vienna after escaping his stultifying hometown of Salzburg, focused on other aspects of a burgeoning freelance career. Although he longed to write more operas he had difficulty finding worthy subjects. It was his great fortune (and ours) that he got to know the recently appointed poet for the Imperial Court Theater, Lorenzo Da Ponte (1749–1838), with whom he collaborated on three major operas: *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*.

Il dissoluto punito, ossia Il Don Giovanni (The Dissolute Punished, or Don Giovanni) was initially billed as a *drama giocoso* (jocular drama), mixing comedy and tragedy. After enormously successful performances of *Figaro* in Prague, Mozart was commissioned to write a new work for the Bohemian capital, where he conducted the triumphant *Don Giovanni* premiere in October 1787. It proved a highlight of his career.

We tend to think of operas as relatively stable works, much like symphonies and concertos, which only change to some degree in a particular concert because of the interpretations of performers. But operas are more like recipes that are constantly altered to make the best dish. Although Mozart had written most of *Don Giovanni* in Vienna, he added some numbers during the final rehearsals in Prague and composed the Overture last (legend has it the very day before the premiere). After the great acclaim there, he brought the opera back home to

Vienna and made a few deletions, additions, and refinements that he felt either improved the work or accommodated the strengths of a new cast of singers.

OVERTURE

Some overtures to Mozart's mature operas, such as *Don Giovanni*, *Così fan tutte*, and *The Magic Flute*, offer a foretaste of musical passages that will be heard over the course of the drama. Other overtures have no direct musical connection with what follows. *Don Giovanni* is particularly well integrated in that the dramatic introduction (Andante), in a frightening D minor, returns during the final act when the statue of the Commendatore (whom Don Giovanni killed in the first scene of the opera) arrives for dinner and the unrepentant title character is dragged to hell. In contrast to the harrowing opening chords and the hellish terror that follows, the second half of the overture (Molto allegro) is pure joy, reminding us that this is supposedly a comic opera.

ARIAS

Leporello

The Overture leads into the opening number of the opera in which Leporello, Don Giovanni's long suffering servant, sings the eternal complaint of those in his position: He is overworked and underpaid; he wants to be a gentleman himself ("Notte e giorno faticar"—Night and day I toil). Mozart provides him with simple comic music, although matters will soon turn much darker as Don Giovanni enters, pursued by Donna Anna, whom he has just attempted to rape, leading to his confrontation with the Commendatore, her father, and murder.

Leporello's dirty work continues not long afterward as Giovanni charges him with explaining to his jilted lover Donna Elvira that she is but another statistic on his long list of romantic conquests. In his famous "Catalogue Aria" ("Madamina, il catalogo è questo"—My lady! This is a catalogue), Leporello lists his boss's seductions by country—Italy 640, Germany 231, France 100, Turkey 91, but Spain tops them all with 1,003—and elaborates by saying that he will pursue women young and old, rich and poor, beautiful and ugly, just so long as they wear "a skirt." With subtle musical shifts Mozart brilliantly underscores this troubling list, one that has understandably invited compelling feminist critiques in more recent times.

Donna Elvira

Among the countless women Don Giovanni has seduced is Donna Elvira, an aristocrat who is perhaps the most multi-dimensional character in the opera. Musicologist Julian Rushton has astutely commented: "Her vehemence and tenderness emerge from the depths of love and shame. ... Both sensuous and pious, she is thoroughly mixed in her motives; her interventions derive their effectiveness from jealousy as well as altruism." We hear two of her arias, beginning with an encounter with Don Giovanni ("Ah! chi mi dice mai!"—Ah! Who will tell me where that villain is). Enraged by her abandonment after his promise of marriage she vows to rip out the heart of this cruel scoundrel.

One of the arias Mozart added for the Vienna production was for Elvira in the second act. In an expressive recitative ("In quali eccessi, o Numi"— In what excesses, O gods) she rages against her unfaithful lover, whose corruption and wickedness, she asserts, will surely end in his damnation. Yet "unhappy Elvira!"— she is still in love with him; she wonders "why these sighs and these sorrows?" The virtuoso aria that follows ("Mi tradi quell'alma ingrata"—That ungrateful soul betrayed me), a perpetual-motion tour-de-force, reveals her dilemma more pointedly. As in her other arias in the opera, Elvira comes from the world of Baroque *opera seria*, a serious character stuck in a complex comedy, and the virtuoso demands Mozart places on the singer are thrilling.

Don Ottavio

We hear two arias sung by the lead tenor role, Don Ottavio, Donna Anna's fiancé. Both of them are lyrical gems but they would not have been heard in the same performance during Mozart's time. He wrote "Dalla sua pace" as a first-act expression of Ottavio's love of Donna Anna and his concern for her happiness for the Vienna revision and cut the second act aria "Il mio tesoro intanto." Here Ottavio asks his friends to comfort his fiancé as he goes to authorities to reveal Don Giovanni's villainy. This aria, like "Dalla sua pace," is in ABA form, with lyrical passages framing an agitated middle section calling to avenge Donna Anna's honor. It is hardly surprising that today we often hear both arias in performances of the opera—no need for a tenor to choose when he can sing two equally compelling testimonies of love.

—Christopher H. Gibbs

Don Giovanni was composed in 1787.

The Philadelphia Orchestra's first performances of the Overture to Don Giovanni were in February 1914, with Leopold Stokowski on the podium. The first performances of "Madamina, il catalogo è questo" were in January 1912, with Murray Davey, conducted by Carl Pohlig. The first performance of "Dalla sua pace" was on November 22, 1938, at Carnegie Hall with Richard Crooks and Eugene Ormandy. The first performances of "Il mio tesoro intanto" were in December/January 1915/1916, with Lambert Murphy and Stokowski. And the first performance of "In quali eccessi, o Numi . . . Mi tradi quell'alma ingrata" was on May 8, 1960, in Ann Arbor, Michigan, with Lisa della Casa and Ormandy. These are the first Orchestra performances of "Notte e giorno faticar" and "Ah! chi mi dice mai."

The selections on today's concert are scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and soprano, tenor, and bass vocal soloists.

Performance time is approximately 35 minutes.

"Notte e giorno faticar"

*Notte e giorno faticar,
per chi nulla sa gradir;
piova e vento sopportar,
mangiar male, mal dormir!
Voglio far il gentiluomo,
e non voglio più servir,
no, no, no, no, no, no,
non voglio più servir.*

*Oh che caro galantuomo!
Voi star dentro colla bella,
ed io far la sentinella!
Voglio far il gentiluomo,
e non voglio più servir,
no, no, no, no, no, no,
non voglio più servir.*

*Ma mi par, che venga gente;
non mi voglio far sentir,
no, no, no, no, no, no,
non mi voglio far sentir.*

"Ah! chi mi dice mai"

*Ah! chi mi dice mai,
quel barbaro dou'è?
Che per mio scorno amai,
che mi mancò di fè?
Ah! se ritrovo l'empio,
e a me non torna ancor,
uo' farne orrendo scempio,
gli uo' cavar il cor.*

Night and day I toil
for one who is never satisfied;
enduring rain and wind,
bad meals and little rest!
I want to be a gentleman,
and I no longer want to serve,
no, no, no, no, no, no,
I no longer want to serve.

Oh, what a dear gentleman!
You stay inside with that beautiful lady
while I stay here as sentry!
I want to be a gentleman,
and I no longer want to serve,
no, no, no, no, no, no,
I no longer want to serve.

I hear someone coming;
I don't want to be seen,
no, no, no, no, no, no,
I don't want to be seen.

Ah! Who will tell me
where that villain is,
whom, to my shame, I loved,
who has betrayed me?
Ah! If I find that scoundrel
and he does not come back to me,
I will make him suffer horribly,
I will tear out his heart.

"Madamina, il catalogo è questo"

*Madamina, il catalogo è questo
delle belle che amò
il padron mio,
un catalogo egli è che ho fatt'io,
osservate, leggete con me.
In Italia seicento e quaranta,
in Almagna duecento e trent'una,
cento in Francia, in Turchia
novant'una,
ma in Ispagna son già
mille e tre!
V'han fra queste contadine,
cameriere, cittadine,
u'han contesse, baronesse,
marchesane, principesse,
e u'han donne d'ogni grado,
d'ogni forma, d'ogni età.*

*Nella bionda egli ha l'usanza
di lodar la gentilezza,
nella bruna la costanza,
nella bianca la dolcezza.
Vuol d'inverno la grassotta,
vuol d'estate la magrotta;
è la grande maestosa,
la piccina è ognor vezzosa.
Delle vecchie fa conquista,
pel piacer di porle in lista,
ma passion predominante
è la giovin principiante;
non si pica, se sia ricca,
se sia brutta, se sia bella:
purchè porti la gonnella,
voi sapete quel che fa.*

My lady, this is a catalogue
of the beauties that
my master has loved,
a list that I have made myself,
have a look, read with me.
In Italy, six hundred and forty,
in Germany, two hundred and thirty-one,
one hundred in France, in Turkey
ninety-one,
but in Spain there are already
a thousand and three!
Among these are peasant women,
maids, townspeople,
there are countesses, baronesses,
marchionesses, princesses,
and there are women of every class,
of every shape, of every age.

With blondes his custom is
to praise their kindness,
with brunettes their faithfulness,
with white-haired ones their sweetness.
In winter he wants the plump ones,
in the summer he wants them slender;
tall women are majestic,
little ones are always charming.
He conquers old women,
for the pleasure of putting them on the list,
but his predominant passion
is the young beginner;
he does not care if she is rich,
if she is ugly, if she is beautiful:
as long as she wears a skirt,
you know what he does.

Please turn the page quietly.

"Dalla sua pace"

*Dalla sua pace la mia dipende;
quel che a lei piace vita mi rende,
quel che le incresce morte mi dà.
S'ella sospira, sospiro anch'io;
è mia quell'ira, quel pianto è mio;
e non ho bene, s'ella non l'ha.*

On her peace of mind my own depends;
what pleases her gives me life,
what grieves her makes me die,
if she sighs, I sigh too;
her anger is mine as are her tears;
and I have no good, if she has none.

"Il mio tesoro intanto"

*Il mio tesoro intanto
andate a consolar,
e del bel ciglio il pianto
cercate di asciugar.
Ditele che i suoi torti
a vendicar io vado:
che sol di stragi e morti
nunzio vogl'io tornar.*

In the meantime, go and console
my dearest one,
and try to dry the tears
in her beautiful eyes.
Tell her that I am going to avenge
the injustices she suffered:
that I will only return
to bring news of bloodshed and death.

"In quali eccessi, o Numi ... Mi tradì quell'alma ingrata"

*In quali eccessi, o Numi,
in quei misfatti orribili, tremendi
è avvolto il sciagurato!
Ah no! non potete tardar l'ira del
cielo,
la giustizia tardar.
Sentir già parmi la fatale saetta,
chi gli piomba sul capo!
Aperto veggio il baratro mortal! ...
Misera Elvira! che contrasto d'affetti
in sen ti nasce!
Perchè questi sospiri? e quest'ambascie?*

In what excesses, O gods,
in what horrible, tremendous crimes
has the wretch involved himself!
Ah no! You cannot delay the wrath of
Heaven,
delay justice.
I already sense the fatal lightning bolt
that is falling on his head!
I see the deadly abyss open! ...
Unhappy Elvira! What conflicting emotions
are born in your breast!
Why these sighs and these sorrows?

*Mi tradì quell'alma ingrata,
infelice, o Dio!, mi fa.
Ma tradita e abbandonata,
prouo ancor per lui pietà.
Quando sento il mio tormento,
di vendetta il cor fauella;
ma, se guardo il suo cimento,
palpitando il cor mi va.*

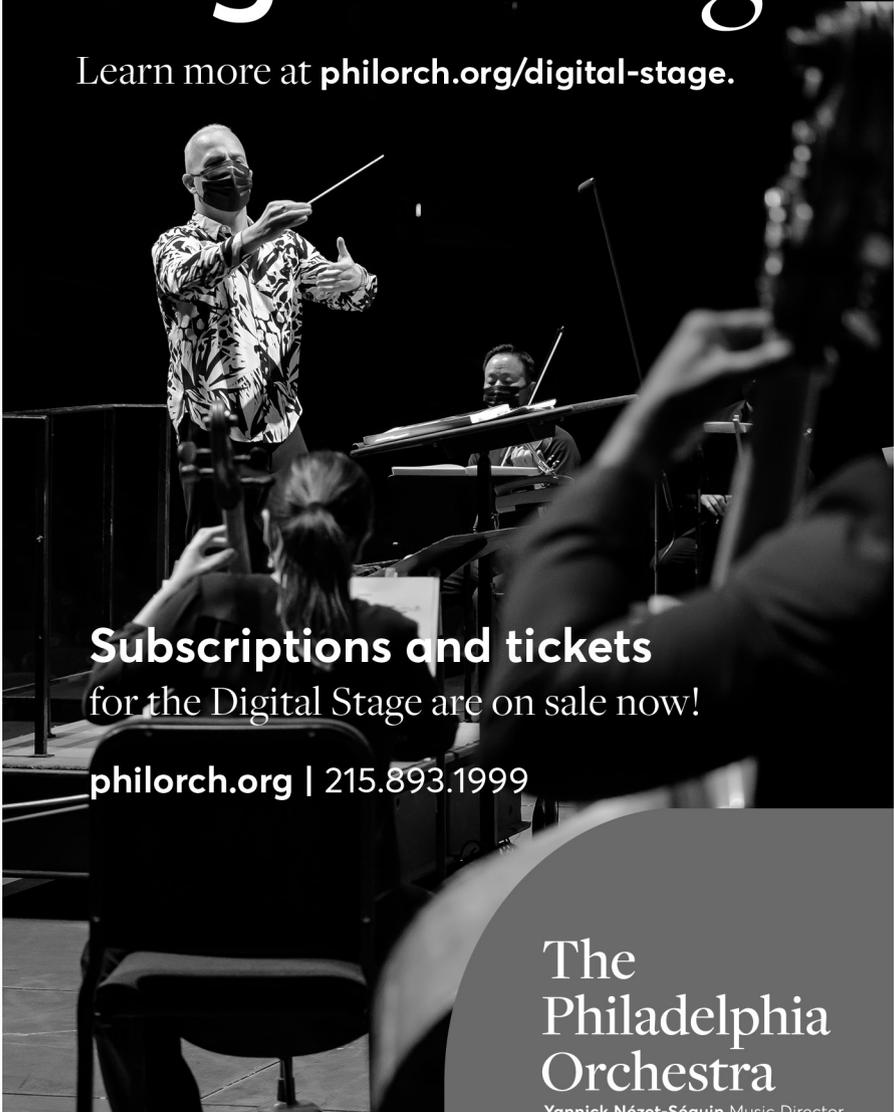
That ungrateful soul betrayed me,
O God, how unhappy he makes me!
Yet, though betrayed and abandoned,
I still feel pity for him.
When I think of my suffering,
my heart cries out for vengeance;
but when I see the danger he is in,
my heart falters.

English translations by Darrin T. Britting

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Yannick Nézet-Séguin Music Director

Photo: Jeff Fusco

The Music

Siegfried Idyll

Richard Wagner

Born in Leipzig, May 22, 1813

Died in Venice, February 13, 1883



"Our first Christmas Eve," wrote Cosima Wagner in her diary in 1870, "and I have given nothing to Richard and had nothing from him." What Cosima hadn't known was that for several weeks her husband had been working in secret on a splendid composition to "thank" his new wife for the birth of their son, Siegfried. Wagner privately rehearsed the piece with a small orchestra of 15 musicians, and on Christmas Day he placed them on the steps of their living room to play the "world premiere"

of *Siegfried Idyll*. "Suddenly I heard music, and what music!" Cosima wrote. "When it had died away, Richard came in with the five children and gave me the score of his symphonic birthday composition." Everyone wept. After breakfast the chamber orchestra (which included the eminent conductor Hans Richter playing the trumpet) reassembled and performed the piece a second time, then a third.

A 19th-Century Soap Opera This emotional moment was a long time coming. After years of somewhat undisciplined romantic philandering, Wagner had finally found the woman of his life's dreams. Unfortunately, like Mathilde Wesendonk before her, Cosima von Bülow was the wife of another man—in this case the prominent conductor Hans von Bülow, who among other things had led the premiere of Wagner's opera *Die Meistersinger von Nürnberg* in 1868. She was also the daughter of one of Wagner's closest friends, Franz Liszt. Winning her hand was not simple—in fact it was downright messy. Cosima had already borne the composer two daughters, Isolde and Eva, and when she became pregnant with Siegfried she finally decided to leave Bülow. (Wagner's first wife, Minna, died in Dresden in 1866.) Cosima moved into Tribschen, the composer's lovely Swiss villa, in late 1868, and their son, Siegfried, was born in June 1869. On August 25, 1870, the couple married, and in November Wagner—in the midst of composing the final opera of his cycle *Ring of the Nibelung*—wrote out the score to the *Idyll* in a swift, single gesture, completing it on December 4.

"*Tribschen Idyll* with Fidi-Birdsong and Orange Sunrise," he inscribed the score, "presented as a symphonic birthday greeting to his Cosima by her Richard, 1870." Cosima's birthday was December 24. "Fidi" was the couple's nickname for little Siegfried, and his "birdsong" is the trumpet call heard toward the

end of the piece, which Richter rendered with gusto. The “orange sunrise” is apparently an allusion to the curious play of light on the wallpaper on the day Cosima gave birth to Siegfried, a memory of silent rapture (“the beautiful, fiery glow,” Cosima wrote) as the couple shared the bliss of love fulfilled.

Wagner said that he could have described every note of *Siegfried Idyll* programmatically. If there was indeed a “story” here, however, the composer never put it to paper—although he did later inscribe the score with a flowery poem of his own authorship, a dedication to Cosima that was printed in the first edition:

It was your will, noble and sacrificing,
that found the proper meaning for my work,
consecrated by you into an enraptured quietude,
which grew and gave us strength;
the world of heroes was now magically turned to idyll,
ancient scenes of a distant homeland—
and there a joyous call broke out from my song:
“A son is there!” he who must be called Siegfried.

For him and you I now raise up this music in thanks.
What nobler form could gratitude for love-deeds take?
In our private chambers, we fostered it:
this quiet joy that now takes the form of music.
What proves true for us, this unwavering rapture,
is also true for our son, noble Siegfried;
with your grace, all these things are now fulfilled,
as we silently enjoy this musical joy.

A Closer Look Bits of motifs from the *Ring* cycle are woven seamlessly into the texture of *Siegfried Idyll*, as well as the melody of a cradle song Wagner had composed on New Year’s Eve 1868, “Schlaf, Kindchen, schlafe.” The latter is heard prominently a few minutes into the piece, played by solo oboe.

Wagner’s “chamber” performance of *Siegfried Idyll* had been dictated, quite simply, by the width of the staircase at Tribschen; in subsequent years the composer performed the piece with full orchestra. Throughout his life it remained for him a favorite among his own works.

—Paul J. Horsley

Wagner composed Siegfried Idyll in 1870.

Fritz Scheel presented the first Philadelphia Orchestra performances of the piece, in November 1904. Most recently on subscription it was conducted by Yannick Nézet-Séguin in January/February 2013.

The scored calls for flute, oboe, two clarinets, bassoon, two horns, trumpet, and strings.

Performance time is approximately 18 minutes.

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Photos: Jeff Fusco, Bowie Verschuuren



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Musical Terms

GENERAL TERMS

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

Atonality: Music that is not tonal, especially organized without reference to key or tonal center

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

Chord: The simultaneous sounding of three or more tones

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

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

Meter: The symmetrical grouping of musical rhythms

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.

Perpetual motion: A musical device in which rapid figuration is persistently maintained

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

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

Serialism: Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

Singspiel: A type of German opera established during the 18th century; usually light and characterized by spoken interludes

Sonority: Resonance, tone quality

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

Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches

12-tone: See serialism

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

TEMPO MODIFIERS

Molto: Very

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