#### 2022-2023 | 123rd Season

# The Philadelphia Orchestra

Thursday, October 6, at 7:30 Friday, October 7, at 2:00 Saturday, October 8, at 8:00 Sunday, October 9, at 2:00

Yannick Nézet-Séguin Conductor Randall Goosby Violin

Ravel La Valse

Price Violin Concerto No. 1

I Tempo moderato

II. Andante

III. Finale: Allegro

First Philadelphia Orchestra performances

#### Intermission

**Price** Violin Concerto No. 2 (In one movement) First Philadelphia Orchestra performances

Strauss Suite from Der Rosenkavalier

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 to listen live or for more details.



Home Alone November 25–27

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The Philadelphia Orchestra

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

on racial and social justice, and creative equity and inclusion, through the lens of the world of orchestral music, and Our City, Your Orchestra, a series of digital performances that connects the Orchestra with communities through music and dialog while celebrating the diversity and vibrancy of the Philadelphia region.

The Philadelphia Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; sideby-sides; PopUP concerts; Our City, Your Orchestra Live; 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 and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, 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.

Under Yannick's leadership, the Orchestra returned to recording with 11 celebrated releases on the Deutsche Grammophon label, including the GRAMMY<sup>®</sup> 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.

### Music Director



Yannick Nézet-Séguin is currently in his 11th season as music director of The Philadelphia Orchestra. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The New York Times has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 11 releases on that label, including Florence Price Symphonies Nos. 1 & 3, which won a GRAMMY Award for Best Orchestral Performance. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; the Ordre des Arts et des Lettres; Musical America's 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University.

To read Yannick's full bio, please visit philorch.org/conductor.

# Soloist



American violinist **Randall Goosby** made his Philadelphia Orchestra debut in Saratoga this summer and makes his subscription debut with these performances. Signed exclusively to Decca Classics in 2020 at the age of 24, he is acclaimed for the sensitivity and intensity of his musicianship, his determination to make music more inclusive and accessible, and bringing the music of underrepresented composers to light. In addition to these

current concerts, highlights of the 2022–23 season include performances of the Florence Price concertos with the San Francisco Symphony and Esa-Pekka Salonen; returns to the London and Los Angeles philharmonics, the Philharmonia and Royal Scottish National orchestras, and the Dallas Symphony; and debuts in South Korea in recital and in Japan with the Orchestra Ensemble Kanazawa. Recent highlights include a performance at the Concertgebouw with the Antwerp Symphony and Elim Chan; a recital at the Lucerne Festival with pianist Anna Han; and a return to the Hollywood Bowl performing the Bach Double Concerto with his mentor, Itzhak Perlman, and the Los Angeles Philharmonic. Upcoming recital appearances include the La Jolla Music Society, the Vancouver Recital Series, the Philadelphia Chamber Music Society, and the Schubert Club International Series featuring works by Lili Boulanger, William Grant Still, Ravel, and Beethoven.

In June 2021 Mr. Goosby released his debut album for Decca entitled *Roots*, a celebration of African-American music that explores its evolution from the spiritual to present-day compositions. Collaborating with pianist Zhu Wang, he curated an album paying homage to the pioneering artists that paved the way for him and other artists of color. It features three world-premiere recordings of music written by Black composer Florence Price and includes works by composers William Grant Still and Coleridge-Taylor Perkinson, plus a newly commissioned piece by acclaimed double bassist Xavier Foley, a fellow Sphinx and Young Concert Artists alumnus. This season Mr. Goosby will host a residency with the Iris Collective in Memphis with Mr. Wang. Together they will explore how the students' family history can relate to music and building community collaboration through narrative and performances.

A recipient of the 2022 Avery Fisher Career Grant, Mr. Goosby made his debut with the Jacksonville Symphony at age nine and the New York Philharmonic at a Young People's Concert at age 13. A graduate of the Juilliard School, he continues his studies there, pursuing an Artist Diploma under Mr. Perlman and Catherine Cho. He plays a 1735 Giuseppe Guarneri del Gesù, on generous loan from the Stradivari Society.

# Framing the Program

### Parallel Events

### Strauss

Der Rosenkaualier

### Music

Stravinsky The Firebird Literature

#### Forster Howard's End

Art

Modialiani The Cellist

#### History Du Bois founds

NAACP

#### 1919 Ravel

La Valse

#### Music Flaar

Cello Concerto

#### Literature

Hesse Demian

#### Art

Klee Dream Birds History

Treaty of Versailles

#### 1952 Price

Violin Concerto No 2

#### Music

Barber Suite from Souvenirs

#### Literature

Ferber Giant

#### Art

Dalí Galatea of the Spheres

#### History

Princess Elizabeth becomes

Queen Elizabeth II Dance—specifically Viennese waltzes—frame the program today. Maurice Rayel composed La Valse in the wake of the First World War, after a period of military service, poor health, creative inactivity, and the death of his mother. He said of it: "I feel this work is a kind of apotheosis of the Viennese waltz, linked in my mind with the impression of a fantastic whirl of destiny." The brilliantly orchestrated work begins mysteriously as a haunted dance and builds through thrilling climaxes to a cataclysmic conclusion.

Richard Strauss's opera Der Rosenkavalier explores a love triangle among the gracious Marshallin, an aging aristocrat; her young lover, Octavian; and his new infatuation, the enchanting Sophie. The sweeping orchestral Suite heard today brings together many of the great moments of the opera, including the exuberant opening, Octavian's resplendent presentation of the rose to Sophie, lilting waltzes, and the haunting love music of the young couple once they have found one another.

In between these works Yannick Nézet-Séguin and The Philadelphia Orchestra continue their exploration of the music of Florence Price, the first Black woman composer to have a symphony premiered by a major American orchestra. Their recording of her First and Third symphonies won a GRAMMY Award for Best Orchestral Performance earlier this year. On this concert we hear her two violin concertos, the first time the Philadelphians have performed these virtually unknown works that were only discovered in 2009. more than 50 years after her death.

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

### La Valse

Maurice Ravel Born in Ciboure, France, March 7, 1875 Died in Paris, December 28, 1937



What could be more harmless than a nice waltz? Well, it depends on the circumstances. Maurice Ravel composed *La Valse* in the wake of the First World War, after a period of military service, poor health, compositional inactivity, and the death of his beloved mother. Ideas for the work dated back to 1906, when he initially planned to call it *Wien* (Vienna), an homage to the music of the "Waltz King," Johann Strauss II.

Ravel abandoned that project, although he used some of the ideas a few years later in *Valses nobles et sentimentales* (1911), originally written for piano and then orchestrated for a ballet production. The work was an early attempt by Ravel to imitate a past musical style, in this instance inspired by Schubert. There followed another set of piano pieces (some of which Ravel later orchestrated) that looked to an even more distant past, to the French Baroque period. Ravel composed *Le Tombeau de Couperin* during World War I and dedicated each of the movements to a friend or colleague who had died in battle.

"The Apotheosis of the Viennese Waltz" In 1919 Ravel returned to his earlier Vienna project when the great impresario Sergei Diaghilev, for whom he had composed *Daphnis and Chloé* (1912), expressed interest in a new piece for his legendary Ballets Russes. Ravel played through *La Valse* for him in a keyboard version. Igor Stravinsky and Francis Poulenc were present and, according to the latter, Diaghilev responded "Ravel, it is a masterpiece ... but it's not a ballet. It's a portrait of a ballet ... a painting of a ballet." The composer was deeply offended and the incident caused a permanent breach.

As with some of his earlier orchestral works, Ravel composed versions of *La Valse* for solo piano as well as for two pianos. (He also orchestrated piano music of Debussy, Satie, Chopin, Schumann, and, most famously, Musorgsky's *Pictures from an Exhibition*.) In October 1920, together with the Italian composer Alfredo Casella, Ravel presented the premiere of the work in the two-piano version in Vienna at a special concert given by Arnold Schoenberg's Society for Private Musical Performances. The first orchestral performance took place in Paris seven weeks later. As a work originally planned as a ballet, and that carries the subtitle "choreographic poem," Ravel was eager to have it staged, especially after

Diaghilev's rejection. The first choreographed version was presented in Antwerp with the Royal Flemish Ballet in 1926 and two years later Ida Rubinstein danced it in Paris. Noted choreographers, including George Balanchine and Frederick Ashton, have used the music as well.

**A Closer Look** In an autobiographical sketch Ravel stated what he had in mind when he wrote *La Valse*: "Eddying clouds allow glimpses of waltzing couples. The clouds gradually disperse, revealing a vast hall filled with a whirling throng. The scene grows progressively brighter. The light of chandeliers blazes out: an imperial court around 1855." Elsewhere he remarked that he "conceived this work as a sort of apotheosis of the Viennese waltz, mingled with, in my mind, the impression of a fantastic, fatal whirling."

Others have heard the piece more as apocalypse than apotheosis. The distinguished historian Carl Schorske opened his Pulitzer Prize-winning book Finde-siècle Vienna: Politics and Culture (1980) stating that La Valse is a celebration of "the destruction of the world of the waltz," which would be understandable after the war, as would Ravel's decision to change the title. Ravel, however, resisted those who saw in it the destructive and sinister, saying in an interview that the work

doesn't have anything to do with the present situation in Vienna, and it also doesn't have any symbolic meaning in that regard. In the course of *La Valse*, I did not envision a dance of death or a struggle between life and death. (The year of the choreographic argument, 1855, repudiates such an assumption.) I changed the original title "Wien" to *La Valse*, which is more in keeping with the aesthetic nature of the composition. It is a dancing, whirling, almost hallucinatory ecstasy, an increasingly passionate and exhausting whirlwind of dancers, who are overcome and exhilarated by nothing but "the waltz."

The mysterious opening (in the tempo of a "Viennese waltz") unfolds as if one is entering a party already in progress, with fragments of melodies gradually coalescing. The piece unfolds, as many of Strauss's did, as a series of waltzes, but with an unusually wide range of moods, including the charming, sinister, and ecstatic.

—Christopher H. Gibbs

La Valse was composed from 1919 to 1920.

Leopold Stokowski conducted the first Philadelphia Orchestra performances of La Valse, in October 1922. Most recently on subscription, it was led by Stéphane Denève in April 2018.

The Orchestra has recorded La Valse three times, all with Eugene Ormandy: in 1953 and 1963 for CBS, and in 1971 for RCA.

The work is scored for three flutes (III doubling piccolo), three oboes (III doubling English horn), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, crotales, cymbals, orchestra bells, snare drum, tamtam, tambourine, triangle), two harps, and strings.

Performance time is approximately 15 minutes.

### **The Music**

### Violin Concertos Nos. 1 and 2

Florence Price Born in Little Rock, Arkansas, April 9, 1887 Died in Chicago, Illinois, June 3, 1953



"WHITES ONLY"—"COLORED ONLY"—"NEGROES NEED NOT APPLY": This signage was a part of Florence Price's world everywhere she went, whether Arkansas or Boston or Chicago, to the end of her days. It was not just about restrooms, water fountains, education, and jobs. It was also about the White-dominated world of classical music— especially orchestral music. To the end of her life, most White halls barred Black audience members. To the end of her life, most White stages barred Black

performers. And to the end of her life, there were no Black performers in White orchestras. Black folk had long been composing Classical music and highly trained Black musicians were plentiful, but standing Black orchestras that would play concertos and symphonies such as those of Price were few and White orchestras who would play large works by Black composers equally few. As a result, when Florence Price composed her violin concertos, she had to know that the chance of their being heard with an orchestra was virtually nil.

And yet she wrote them. They belong to a small, but beautiful, stylistically diverse, and historically important cadre of her compositions that feature the solo violin and collectively span most of her documented life as composer, from 1929 to 1952. In fact, the Second Violin Concerto, her final orchestral score, was completed some three months before the composer's death and may be regarded as the valedictory masterpiece of her long and distinguished career.

It is thus significant in more ways than one that the two violin concertos of Price are now being championed by the world-renowned Philadelphia Orchestra. For aside from the fact that these works were effectively *a priori* consigned to posthumous obscurity by the pervasive racism of their composer's world, both violin concertos were unknown to the modern world until they were recovered as part of a trove of thousands of pages of her music manuscripts found in an abandoned house in St. Anne, Illinois, in 2009: They were literally lost and literally rediscovered. Most generally, the championing of these two recently recovered contributions to one of the most important genres of classical music (the concerto) is part of the most important and sustained resurgence of public and professional interest in any composer—man or woman, Black or White—since the 19th

century's revival of the music of J.S. Bach or the mid-20th century's rediscovery of Gustav Mahler. From Florence Price's early musical maturity to the waning months of her creative life, the solo violin gave voice to her indomitable musical imagination, but that imagination had to struggle to make itself heard during her lifetime and the works that it bore were very nearly lost after her death. These performances, given 70 years after the Second Concerto's completion, bring those works to life once again—and with them that eloquent and original musical voice that was very nearly lost.

A Closer Look: Violin Concerto No. 1 The circumstances that occasioned Price's First Violin Concerto remain unknown today and its performance history prior to its first modern performance and recording in 2018 is unclear, but the work is in some ways a microcosm of the issues that she faced throughout her creative life and the ways she addressed those issues in the late 1930s. On the one hand, it demonstrates both her fluency in the idioms of the Euro-American classical repertoire that made up the curriculum at the New England Conservatory in her youth and—a more direct influence—Chicago Musical College, where she studied composition and orchestration beginning in the late 1920s. On the other hand, those idioms are counterbalanced by elements from Black vernacular ones such as spirituals and jazz. The Concerto unfolds in the three-movement fast-slow-fast plan typical of Romantic concertos, and those familiar with the violin concertos of Beethoven, Mendelssohn, Brahms, and especially Tchaikovsky will hear a distinctively Priceian after-echo of those works in her first contribution to the genre—although the deep chromaticism of her harmonic language clearly belongs to this Concerto's own age, not theirs. At the same time, those idioms provide the context for other elements, including pentatonicism, blue notes, and a deeply vocal style in the solo part that lends the more lyrical passages the air of a spiritual probably the single art-form most emblematic of Price's African-American heritage, and one to which she contributed many notable settings.

Perhaps most important from the perspective of Price's musical biography, however, is that this work is coeval with her Third Symphony: Both pieces draw extensively upon both Euro-American classical styles and Black vernacular ones, but the Symphony juxtaposes those stylistic realms and exploits the contrast between them, while the Concerto synthesizes them. Taken together, then, the Third Symphony and First Violin Concerto, both finished in 1939, offer a cross-section of Price's complex and imaginative musical negotiations of the troubled waters of Black/White relations in a society whose dominant White sector was intent on marginalizing Blackness—a separatist policy by which Price refused to abide.

A Closer Look: Violin Concerto No. 2 We know much more about the Violin Concerto No. 2. It was written for White violinist Minnie Cedargreen Jernberg (1888–1957), who was frequently featured as soloist with the Chicago Symphony Orchestra in the early years of the 20th century. The work was premiered by Jernberg with piano accompaniment in a Musician's Club of Chicago recital in 1955

(about two years after Price's death) and performed again (also with Jernberg as soloist) at the opening of Chicago's Florence B. Price Elementary School in 1964. Whether the score and parts used for these posthumous performances are the same ones found in that storied abandoned house is uncertain, but that trove of manuscripts also contains a set of handwritten orchestral parts—indicating that Price probably had concrete plans for a performance of this Concerto with orchestra. Whether such a performance occurred, indeed whether Price ever heard her final orchestral score played, is a question for future research.

Not surprisinally, given the number of years between them, the Second Violin Concerto occupies a substantially different sound-world than the First. Here, too, the music's roots in post-Romantic harmony are obvious—but the Second Concerto, scarcely half the length of the first, partakes less of the conventions of the genre. Listeners familiar with Price's other works of the late 1940s and early 1950s will recognize the dissonances, chromaticism, and augmented sonorities familiar from other pieces of those years (such as Clouds or Snapshots for solo piano)—sounds that had been less prominent in her music of the 1930s. Yet those sonorities are the sonic landscape in which a much more daring and original kind of concerto unfolds. For the work is laid out in four continuous interlocking sections that are based on the interplay of three contrasting ideas: an assertive, Modernist melody (first stated by the full orchestra), a searching main theme led by the violin solo, and a slower, lyrical melody that is initially presented as a poignant duet between the solo violin and trumpet and veritably sings of the heritage of spirituals. Each of these ideas comes back in each of the four sections, but always in a different context, so that the work as a whole becomes an unfolding and constantly changing conversation—one that is ably and brilliantly moderated by that faithful musical companion of Price's long and distinguished creative life: the solo violin.

—John Michael Cooper

Price's First Violin Concerto was composed in 1939 and her Second in 1952.

These are the first Philadelphia Orchestra performances of both works.

The score for the First Concerto calls for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. The score for the Second Concerto calls for solo violin, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, triangle), harp, celesta, and strings.

The First Concerto runs approximately 25 minutes and the Second approximately 15 minutes.

# **The Music**

### Suite from Der Rosenkavalier

Richard Strauss Born in Munich, June 11, 1864 Died in Garmisch-Partenkirchen, September 8, 1949



"Light, flowing tempi," wrote Richard Strauss of the manner in which one should approach the performance of his opera *Der Rosenkavalier*, "without compelling the singers to rattle off the text. In a word: Mozart, not Lehár." Indeed Strauss's incomparable opera has a uniquely lyrical quality that for many listeners is more serious than comic—perhaps the 18th-century term "semi-seria" should be called into service here, a word that was used to describe comic opera with

a foundation of profundity. It is not coincidental that Mozart's "semi-serious" opera *The Marriage of Figaro* comes to mind, for it clearly served as a model for *Rosenkavalier* in a number of respects. Strauss composed his opera from 1909 to 1910, working closely with his librettist, the great poet Hugo von Hofmannsthal; it was the second of their six splendid collaborations, and from an artistic standpoint it was the most successful. Already lionized by the German public—partly as a result of the immense popularity of his salacious shocker *Salome* (1905)—Strauss was surprised to see the success of *Rosenkavalier* nearly surpass that of his earlier tragedy. First performed at the Dresden Court Theater in January 1911, it was gobbled up by the public and snatched up immediately by theaters all over Europe. To this day it remains Strauss's most popular opera.

Part Bedroom Farce, Part Bourgeois Satire Set in the mid-18th-century Vienna of Empress Maria Theresa, Rosenkavalier is permeated with waltzes—even though, strictly speaking, the waltz as genre did not come into being until later, and thus its appearance here was somewhat anachronistic. The work is part bedroom farce on the scandalous order of Mozart's Figaro, part archetypical bourgeois satire in the Molière vein. Adapted from a French novel by Louvet de Couvray (a contemporary of Beaumarchais, on whose work Mozart and Lorenzo Da Ponte based Figaro), it is a tale as full of intrigues and subplots as any 18th-century comedy. On the surface it is simply a story of bourgeois manners surrounding love, marriage, and alliances of noble families created through arranged (and often loveless) marriages; beneath the froth, however, are serious musings on the nature of fidelity, kinship, aging, and altruism.

At the center of the drama is the Marschallin Marie Thérèse, who at the opening of the opera (and of the Suite heard on today's concert) is engaged in a love-tryst

with the strapping young Count Rofrano (Octavian) while her husband, the Field Marshal, is away on duty. Later that same day her cousin, the oafish Baron von Ochs, comes to visit, announcing that he would like to marry Sophie, the young daughter of the Faninal family: he aims to propose to her by presenting her with a silver rose. The Marschallin suggests sending young Octavian as envoy to present the rose, and Ochs agrees. In the second act, when the young man presents the rose to the lovely Sophie, the two fall immediately in love. (It is Octavian, then, who is the "rose-knight," or Rosenkavalier. Because of his youth, his is a "trousers role," sung by a mezzo-soprano.) Octavian and Ochs duel for Sophie's love, and the vounger man wounds Ochs's arm. The third act begins with a typical farce designed to "teach Ochs a lesson," complete with an attempted seduction by Octavian. dressed in drag as "Mariandel." At the scene's culmination, in which policemen are called in to shame the Baron, the wise and authoritative Marschallin breaks in to restore order. Renouncing her own dalliance with the young man (she knows he will ultimately leave her for a younger woman anyway), the worldly Marie Thérèse gives Sophie and Octavian her blessing, content with the knowledge that the couple will marry for love and not—as in her own case—for reasons of expediency.

A Closer Look The music of Rosenkavalier is full of wistful romance, with a palpable undercurrent of sadness, an awareness of life's brevity. Several orchestral suites have been spawned from this glorious music, including a background score for a silent-film version of the opera prepared in 1926 by film assistants and conducted (rather reluctantly) by Strauss himself. The composer arranged a set of waltzes from the opera for concert performance, but was never moved to gather a more broadly encompassing suite of the most important moments of the work. In 1944 the conductor Artur Rodzinski prepared an orchestral suite for performance with the New York Philharmonic, which was possibly approved by Strauss and quickly became a favorite of Eugene Ormandy and of Philadelphia Orchestra audiences. (Rodzinski's authorship of this arrangement is subject to dispute. Ormandy's own score of the Suite has been inscribed with the following: "Opera score made into a suite. [Arr. by] Rodzinski?, Ormandy?, Dor[ati]?" This score includes paste-ins and written-out transitions, suggesting that it had been used in modular fashion by guest conductors, each of whom altered it according to his own taste.)

In the version published by Boosey & Hawkes in 1945, the *Rosenkavalier* Suite comprises much of the Prelude to Act I; the presentation of the silver rose (accompanied by the striking and justly famous chromatic chords consisting of piccolo, flutes, celesta, harp, and solo violins); the arrival of Baron von Ochs in Act II; the second-act waltzes; and finally the duet (the "Ist ein Traum" culmination of the love drama—possibly the opera's most beautiful music); the trio; and the big waltz from Act III.

—Paul J. Horsley

Der Rosenkavalier was composed from 1909 to 1910.

Eugene Ormandy conducted the first Philadelphia Orchestra performances of the Suite, in February 1945, although the entire opera had been performed in November/December 1934 with Fritz Reiner conducting. The first time the Orchestra performed any music from the opera was in October 1911, when Carl Pohlig conducted a waltz on subscription concerts. The Suite's most recent appearance on subscription concerts was in December 2014, with Yannick Nézet-Séquin on the podium.

The Philadelphians recorded the work four times, all with Ormandy: in 1947, 1958, and 1964 for CBS, and in 1974 for RCA. A live recording from 2014 with Nézet-Séguin is also available by digital download

The score calls for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (III doubling E-flat clarinet), bass clarinet, three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, ratchet, snare drum, tambourine, triangle), two harps, celesta, and strings.

The Suite runs approximately 20 minutes in performance.

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# **Musical Terms**

#### **GENERAL TERMS**

**Augmented:** A perfect or major interval where the top note has been raised by one half step

**Blue note:** A minor interval, especially the third or seventh note of a scale, where a major would be expected, used especially in blues and jazz

**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

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

**Coda:** A concluding section or passage added in order to confirm the impression of finality

**Counterpoint:** The combination of simultaneously sounding musical lines **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

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

in performance

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

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

**Modernism:** A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

**Pentatonicism:** The use of a five-note scale **Perfect interval:** The interval of a unison, fourth, fifth, octave, or any of their compounds, when neither augmented nor diminished

**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

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

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

**Seventh:** An interval of seven diatonic degrees

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

Third: An interval of three diatonic degrees

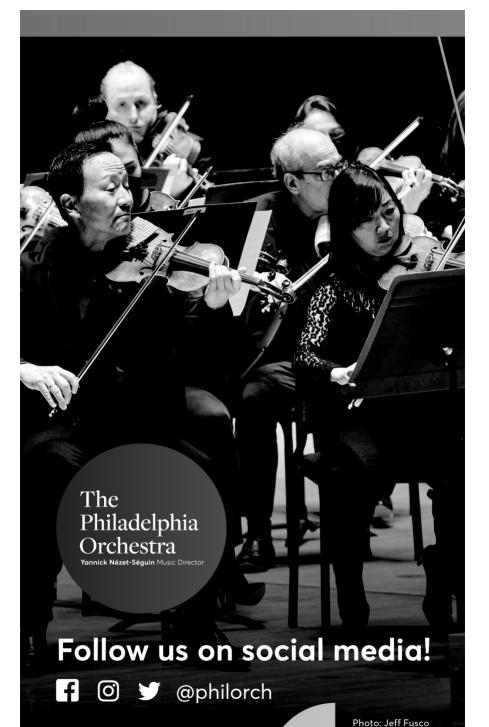
**Timbre:** Tone color or tone quality **Tonic:** The keynote of a scale

#### THE SPEED OF MUSIC (Tempo)

**Allegro:** Bright, fast **Andante:** Walking speed

**Moderato:** A moderate tempo, neither fast

nor slow



# Tickets&Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at philorch.org/ContactPatronServices.

Subscriber Services: 215.893.1955, Mon.-Fri., 9 AM-5 PM

Patron Services: 215.893.1999 Mon.–Fri., 10 AM–6 PM Sat.–Sun., 11 AM–6 PM Performance nights open until 8 PM

Ticket Office: Mon.–Sun, 10 AM–6 PM The Academy of Music 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.

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

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

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

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

Lost and Found: Please call 215.670.2321.

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

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

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. 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.