

# Season 2019-2020

Thursday, February 13,  
at 7:30

Friday, February 14, at 2:00

Saturday, February 15,  
at 8:00

## The Philadelphia Orchestra

**Stéphane Denève** Conductor

**Isabel Leonard** Mezzo-soprano (The Child)

**Anna Christy** Soprano (The Fire, The  
Nightingale, The Princess)

**Meigui Zhang** Soprano (The Bergère, The Bat,  
The Screech-Owl, A Country Lass)

**Valentina Pluzhnikova** Mezzo-soprano  
(The White Cat, The Squirrel, A Herdsman)

**Sara Couden** Contralto (Mama, The Chinese  
Cup, The Dragonfly)

**Mathias Vidal** Tenor (The Teapot, The Little  
Old Man, The Tree Frog)

**John Moore** Baritone (The Comtoise Clock,  
The Black Cat)

**Yunpeng Wang** Baritone (The Armchair,  
A Tree)

**Westminster Symphonic Choir** (The  
Shepherds, The Herdsmen, The Tree Frogs,  
The Animals, The Trees)

**Joe Miller** Director

**Philadelphia Boys Choir** (The Bench, The  
Sofa, The Stool, The Wicker Chair,  
The Numbers)

**Jeffrey R. Smith** Artistic Director

**Stephanie Havey** Stage Director

**Mozart** Overture to *The Magic Flute*, K. 620

**Dukas** *The Sorcerer's Apprentice*

**Williams** Selections from *Harry Potter*

1. "Hedwig's Theme" and "Nimbus 2000," from Suite from *Harry Potter and the Sorcerer's Stone*
2. "Fawkes the Phoenix," from Suite from *Harry Potter and the Chamber of Secrets*
3. "Harry's Wondrous World," from Suite from *Harry Potter and the Sorcerer's Stone*

**Intermission**

**Ravel** *L'Enfant et les sortilèges*, Lyric Fantasy in Two Parts  
(text by Colette)  
*Terry Smith, lighting designer*  
*Lisa Anderson, stage manager*

This program runs approximately 1 hour, 50 minutes.

These concerts are sponsored by **Mari and Peter Shaw** to celebrate Maestro Stéphane Denève's six-year tenure as principal guest conductor.

The February 14 concert is also sponsored by **Dr. Cecilia Segawa Seigle**.

The February 15 concert is also sponsored by **Medcomp** and **Bruce and Robyn Leto**.

These concerts are part of The Philadelphia Orchestra's WomenNOW celebration.

The vocalists on today's program appear courtesy of the Metropolitan Opera's Lindemann Young Artist Development Program; Sophie Joyce, director, and Nate Raskin, vocal coach.

Supertitles by Michael Chadwick.

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

# The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his eighth season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

*Your* Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to

community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with seven celebrated CDs on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit [www.philorch.org](http://www.philorch.org).

# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director

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Photo: Jessica Griffin

# Principal Guest Conductor



Jessica Griffin

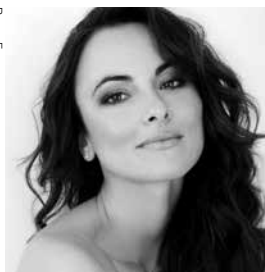
**Stéphane Denève** is currently in his sixth and final season as principal guest conductor of The Philadelphia Orchestra. He spends multiple weeks each year with the ensemble, conducting subscription, tour, and summer concerts. He has led more programs than any other guest conductor since making his debut in 2007, in repertoire that has spanned more than 100 works, ranging from Classical through the contemporary, including presentations with dance, theater, film, and cirque performers. Mr. Denève is also music director of the Brussels Philharmonic and the St. Louis Symphony, and director of the Centre for Future Orchestral Repertoire. He was previously chief conductor of the Stuttgart Radio Symphony Orchestra and music director of the Royal Scottish National Orchestra.

Recent engagements in Europe and Asia include appearances with the Royal Concertgebouw Orchestra, the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia in Rome, the Vienna and NHK symphonies, the Deutsches Symphonie-Orchester Berlin, the Orchestre National de France, and the Munich, Czech, and Rotterdam philharmonics. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony, with which he has appeared several times, both in Boston and at Tanglewood. He regularly conducts the Cleveland Orchestra, the New York and Los Angeles philharmonics, and the San Francisco and Toronto symphonies.

As a recording artist, Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson. He is a triple winner of the Diapason d'Or de l'Année, was shortlisted for *Gramophone's* Artist of the Year award, and won the prize for symphonic music at the International Classical Music Awards. A graduate of, and prizewinner at, the Paris Conservatory, Mr. Denève worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. He is committed to inspiring the next generation of musicians and listeners and has worked regularly with young people in the programs of the Tanglewood Music Center, the New World Symphony, the Colburn School, the European Union Youth Orchestra, and the Music Academy of the West. For further information please visit [www.stephanedeneve.com](http://www.stephanedeneve.com).

## Soloists

Becca Fay



Mezzo-soprano **Isabel Leonard** (The Child) is a multiple Grammy Award-winner who thrills audiences both in the opera house and on the concert stage. In repertoire that spans from Vivaldi to Mozart to Muhly, she has graced the stages of the Metropolitan Opera; the Paris Opera; the Vienna and Bavarian state operas; the Salzburg, Aix-en-Provence, and Glyndebourne festivals; the Lyric Opera of Chicago; and Carnegie Hall. This season she makes debuts at the Royal Opera House, Covent Garden, as Charlotte in Massenet's *Werther*; the Dutch National Opera as Angelina in Rossini's *La Cenerentola*; Cincinnati Opera as Rosina in Rossini's *The Barber of Seville*; and the Glimmerglass Festival as Maria in Rodgers's *The Sound of Music*. Ms. Leonard is in constant demand as a recitalist and is on the board at Carnegie Hall. She is the recipient of the Richard Tucker Award and her Grammy awards include Ravel's *L'Enfant et les sortilèges* on Decca and Adès's *The Tempest* with the Metropolitan Opera on Deutsche Grammophon. Television and film appearances include *Sesame Street* and host for the *Metropolitan Opera Live in HD* series. She made her Philadelphia Orchestra debut in April 2011.

Dario Acosta



Soprano **Anna Christy** (The Fire, The Nightingale, The Princess) made her Philadelphia Orchestra debut at the 2003 New Year's Eve concert and makes her subscription debut with these performances. Highlights of the 2019–20 season also include returns to Carnegie Hall for the US premiere of Joe Hisaishi's *East Land Symphony*, conducted by the composer with the American Symphony Orchestra; the Colorado Symphony for Handel's *Messiah*; the Seiji Ozawa Music Academy for Adele in Strauss's *Die Fledermaus*; and Central City Opera for Julie Jordan in Rodgers's *Carousel*. Last season she sang Tytania in Robert Carsen's production of Britten's *A Midsummer Night's Dream* with Opera Philadelphia, debuted with the Colorado Symphony in Finzi's *In terra pax* conducted by Brett Mitchell, and returned to the San Francisco Symphony for Ravel's *L'Enfant et les sortilèges* with Michael Tilson Thomas. Other recent engagements include Gilda in Verdi's *Rigoletto* at the Canadian Opera Company, the title role in Donizetti's *Lucia di Lammermoor* with Florida Grand Opera, Marzelline in Beethoven's *Fidelio* with Boston Baroque, and Adele in *Die Fledermaus* with Des Moines Metro Opera.

# Soloists



Soprano **Meigui Zhang** (The Bergère, The Bat, The Screech-Owl, A Country Lass) is from Szechuan, China, and made her Metropolitan Opera debut this season in the roles of Bloody Child in Verdi's *Macbeth* and Barbarina in Mozart's *The Marriage of Figaro* while attending the second year of the Met's Lindemann Young Artist Development Program. She made her European debut as Pamina in Mozart's *The Magic Flute* at the Verbier Festival in 2019 and her San Francisco debut as Anne Trulove in Stravinsky's *The Rake's Progress* with San Francisco Opera's Merola Opera Program in 2018 after graduating from New York's Mannes School of Music. She sang Zerlina in Mozart's *Don Giovanni* with the Opéra National de Bordeaux in Guangzhou, Pamina at the Chautauqua Institution, and Lucia in Britten's *The Rape of Lucretia* with the Tianjin Grand Opera in China. Her other roles include Despina in Mozart's *Così fan tutte*, Susanna in *The Marriage of Figaro*, and Ilia in Mozart's *Idomeneo*. Ms. Zhang is the recipient of the George and Elizabeth Gregory Award in 2017 and a finalist of the 2019 Queen Sonja International Music Competition. These performances mark her Philadelphia Orchestra debut.



Ukrainian mezzo-soprano **Valentina Pluzhnikova** (The White Cat, The Squirrel, A Herdsman) is in her first year of the Metropolitan Opera's Lindemann Young Artist Development Program. She studied at the Tchaikovsky National Music Academy of Ukraine in Kiev and from 2017 to 2019 was a participant in the Opera Academy of the Polish National Theater. In 2019 she was a participant at the Bartók Plus Opera Festival in Hungary and the Young Singers Project at the Salzburg Festival, where she made her debut as Mlle. Dangeville in Cilea's *Adriana Lecouvreur*. Also in 2019 she made her debut at the Taras Shevchenko National Opera and Ballet Theatre of Ukraine as Siebel in Gounod's *Faust*. In 2018 she studied at the Corso d'Opera in Cortona, Italy, and sang a concert at the Teatro Verdi in Florence. She was the winner of the fifth prize at the 2019 Tenor Viñas International Singing Contest in Barcelona and also earned second place at the XXIX Concorso Lirico competition in Padova. At the Opera Studio in Kiev she has appeared as Flora in Verdi's *La traviata*, Maddalena in Verdi's *Rigoletto*, and Olga in Tchaikovsky's *Eugene Onegin*. These current performances mark her Philadelphia Orchestra debut.

# Soloist

Dario Acosta



Contralto **Sara Couden** (Mama, The Chinese Cup, The Dragonfly) makes her Philadelphia Orchestra debut with these performances. She recently had her role debuts as Ruth in Sullivan's *Pirates of Penzance* with Winter Opera St. Louis, the Israelitish Man in Handel's *Judas Maccabaeus* with Philharmonia Baroque, and Ormino in Freschi's *Ermelinda* with Ars Minerva. She returns to The Philadelphia Orchestra in May as the Third Maid in Strauss's *Elektra*. She also appears as soloist with the Philadelphia Chamber Music Society and sings Mendelssohn's *Elijah* with Yale Camerata. Next season she debuts with the San Francisco Opera as Rita in Ruders's *The Handmaid's Tale*. Highlights of her 2018–19 season included a return to Carnegie Hall for Karl Jenkins's *Stabat Mater*, Dejanira in Handel's *Hercules* at the Staunton Music Festival, Testo in Stradella's *La Susanna* with Heartbeat Opera and Opera Lafayette, Bach cantatas at the Philadelphia Chamber Music Series, Shostakovich's *From Jewish Folk Poetry* with the Chamber Music Series at Lincoln Center, Bach's St. Matthew Passion with True Concord Voices, and a return to the Metropolitan Opera to cover Marta and Pantalís in Boito's *Mefistofele*.

Bruno Perroux



Tenor **Mathias Vidal** (The Teapot, The Little Old Man, The Tree Frog) studied musicology at the University of Nice, singing with Christiane Patard, and graduated from the Paris Conservatory in 2003. He was awarded the title of Classic Revelation from the ADAMI (the Civil Society for the Administration of the Rights of Performers and Musicians) in 2007. In addition to these current performances, which mark his Philadelphia Orchestra debut, highlights of the current season include Rameau's *Les Indes galantes* at the Paris Opera; Mozart's *The Marriage of Figaro* and Monteverdi's *L'incoronazione di Poppea* at the Théâtre des Champs-Élysées in Paris; Tamino in Mozart's *The Magic Flute* in Avignon and Versailles; Rameau's *Les Boréades* in Vienna, Versailles, and Moscow; the title role in Haydn's *Orlando paladino* in Munich; and many concerts. He has sung Rameau's *Hippolyte et Aricie* at the Glyndebourne Festival, the title role in Rameau's *Pigmalion* in Houston and Dallas, and Purcell's *King Arthur* in Montpellier, Versailles, and Besançon. His repertoire also includes Ernesto in Donizetti's *Don Pasquale*, Elvino in Bellini's *La sonnambula*, and Almaviva in Rossini's *The Barber of Seville*.



# Soloist



Baritone **John Moore** (The Comtoise Clock, The Black Cat), who is making his Philadelphia Orchestra debut, is a frequent performer in both Europe and the US. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, he began this season singing the role of Frank Lloyd Wright in Daron Hagen's *Shining Brow* at Arizona Opera, then joined Seattle Opera as the title role in Tchaikovsky's *Eugene Onegin*. He finishes the season as the Count in Mozart's *The Marriage of Figaro* at New Zealand Opera. Highlights of his 2018–19 season included performances of Pa Zegner in Missy Mazzoli's *Proving Up* at the Miller Theater, his company debut with San Diego Opera as the Count in *The Marriage of Figaro*, role debuts as Steve Jobs in Bates's *The (R)evolution of Steve Jobs* with Seattle Opera and Zurga in Bizet's *The Pearl Fishers* with Lyric Opera of Kansas City, and a return to Portland Opera as Figaro in Rossini's *The Barber of Seville*. In the 2017–18 season he returned to the Metropolitan Opera to cover Papageno in Mozart's *The Magic Flute* and Belcore in Donizetti's *The Elixir of Love* and joined the Glyndebourne Festival as Achilla in Handel's *Julius Caesar*.



Chinese baritone **Yunpeng Wang** (The Armchair, A Tree) was featured on the cover of *Opera News* as one of "opera's exciting new voices." In addition to these current performances, which mark his Philadelphia Orchestra debut, highlights of his 2019–20 season include the title role in Debussy's *Pelléas and Mélisande* under the baton of James Conlon at Los Angeles Opera; house debuts at the Teatro Carlo Felice in Genoa and the Teatro Dal Verme in Milan; a return to the role of Wen Tianxiang in Enjott Schneider's *Marco Polo* under the baton of Muhai Tang; his Danish debut in Puccini's *La bohème* at the CPH Opera Festival in Copenhagen, where he makes dual role debuts alternating performances as Marcello and Schaunard; and performances and a recording of Beethoven's Symphony No. 9 with the Shenzhen Symphony. The highlight of his 2018–19 season was his debut in the title role in *Pelléas and Mélisande* at the Teatro Municipal in São Paulo, a role he had previously covered at the Metropolitan Opera. He also sang the title role in the Chinese premiere of Tan Dun's *Buddha Passion* in Xi'an with the Orchestre National de Lyon conducted by the composer.

# Choirs



Peter Borg

Recognized as one of the world's leading choral ensembles, the **Westminster Symphonic Choir** has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 85 years. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski in Bach's Mass in B minor. In recent seasons the ensemble has been featured in performances of Bach's St. Matthew Passion, Verdi's Requiem, Beethoven's Symphony No. 9, Bernstein's MASS, and Mahler's "Symphony of a Thousand" under the baton of Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College. This season, in addition to these concerts, the choir joined The Philadelphia Orchestra for performances of Bach's Mass in B minor in December; the ensemble returns in April for Beethoven's Symphony No. 9 conducted by Mr. Nézet-Séguin in Philadelphia and New York. The ensemble is composed of students at Westminster Choir College, a division of Rider University's Westminster College of the Arts. The Choir is led by Joe Miller, director of choral activities at the College and artistic director for choral activities for the Spoleto Festival USA.



The Emmy-winning and Grammy-nominated **Philadelphia Boys Choir** made its Philadelphia Orchestra debut in 1973. Established in 1968, and under the direction of Jeffrey R. Smith since 2004, the Choir is known as "America's Ambassadors of Song," having proudly represented both the City of Philadelphia and the United States on its many concert tours across the globe. The Choir is made up of talented boys from around the region, and the Chorale is comprised of former Choir members, talented dads, and others. The Philadelphia Boys Choir & Chorale has entertained several US presidents and collaborated with many ensembles including the Philly POPS, the Pennsylvania Ballet, Opera Philadelphia, the Curtis Institute, the Mendelssohn Club, Vox Ama Deus, and the Chamber Orchestra of Philadelphia. With The Philadelphia Orchestra they have performed under the batons of Eugene Ormandy, Riccardo Muti, Zubin Mehta, Klaus Tennstedt, Wolfgang Sawallisch, and Yannick Nézet-Séguin. Television appearances include *Good Morning America*, *Saturday Night Live*, and the *Today* show. The choir's sister organization, the Philadelphia Girls Choir, is now in its eighth season.

# Stage Director



Winner of the Adelaide Bishop Award for artistic quality and winner of the Opera America Director-Designer Showcase, **Stephanie Havey** is making her Philadelphia Orchestra debut. She has staged productions for Pittsburgh Opera, Michigan Opera Theatre, Arizona Opera, Atlanta Opera, Opera Omaha, New York City Opera, North Carolina Opera, and Hawaii Opera Theatre, as well as new productions of Puccini's *La rondine* for Curtis Opera Theatre, Puccini's *Tosca* for the Lyrique-en-mer International Festival de Belle-Île, Ward's *The Crucible* for Opera Santa Barbara, Hagen's *Shining Brow* for Tulsa Opera, Cimarosa's *Il matrimonio segreto* for Carnegie Mellon University, Verdi's *Rigoletto* for Syracuse Opera, Verdi's *Falstaff* for Resonance Works Pittsburgh, and Gluck's *Armide* for OperaNeo. She also has been a member of the staging staff at San Francisco Opera and the Santa Fe Opera.

# Framing the Program

## Parallel Events

1791

**Mozart**

Overture to  
*The Magic Flute*

**Music**

Haydn  
Symphony No. 96

**Literature**

Paine  
*The Rights of Man*, Part I

**Art**

Morland  
*The Stable*

**History**

Vermont becomes a state

1897

**Dukas**

*The Sorcerer's Apprentice*

**Music**

Rimsky-Korsakov  
*Mozart and Salieri*

**Literature**

Rostand  
*Cyrano de Bergerac*

**Art**

Rodin  
*Victor Hugo*

**History**

Boston subway opens, first in N. America

1925

**Ravel**

*L'Enfant et les sortilèges*

**Music**

Gershwin  
Piano Concerto in F

**Literature**

Dos Passos  
*Manhattan Transfer*

**Art**

Kokoschka  
*Tower Bridge*

**History**

Scopes Trial

The Philadelphia Orchestra celebrates Valentine's weekend with enchanted and enchanting music by four composers, ranging from Mozart's *The Magic Flute* to John Williams's scores for *Harry Potter*.

The miraculous Mozart thrived on mixing different types of music. In his last opera, *The Magic Flute*, he masterfully integrated low comedy with the highest Enlightenment ideals and deftly combined features of the Italian operatic tradition with that of German song plays. The magnificent Overture sets the stage for the serious with its austere opening and for the silly in the joyous music that follows.

Paul Dukas's *The Sorcerer's Apprentice*, immortalized in Walt Disney's film *Fantasia*, is based on an ancient story made famous in a ballad by Goethe. A lazy apprentice tries to save himself work by casting a spell to mobilize broomsticks—the problem is he does not know how to get them to stop when things begin to go awry.

John Williams's endlessly creative music for the cinema is represented today by his evocative scores for the first two *Harry Potter* films, beginning with the soaring "Hedwig's Theme."

The program concludes with more magic: Maurice Ravel's *L'Enfant et les sortilèges* (The Child and the Magic Spells), a one-act fairy tale opera to a libretto by the renowned French author Colette. After being scolded and left alone by his mother, a misbehaving young boy goes on a rampage, lashing out at the objects, furniture, and animals in the room, all of which then come to life.

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 Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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# The Music

## Overture to *The Magic Flute*



**Wolfgang Amadè Mozart**  
**Born in Salzburg,**  
**January 27, 1756**  
**Died in Vienna,**  
**December 5, 1791**

Mozart's last opera, *The Magic Flute*, premiered in triumph just two months before the composer's death in December 1791 at the age of 35. In many musical, dramatic, and philosophical senses it was a fitting conclusion to his compositional career, one that so brilliantly interweaved instrumental and vocal music, the sacred and the secular, that embraced both comic and serious opera, Italian and German texts. For years Mozart's father had urged him to write more for the public, to take common taste into account, and to stop showing off so much. In *The Magic Flute* Mozart created something the public loved. It was his greatest popular success, but one that also has a much deeper, lasting meaning.

*The Magic Flute* was commissioned by a friend, Emanuel Schikaneder, who ran one of Vienna's suburban theaters that catered to a more diverse audience than attended the official court theaters in the inner city. Mozart had worked with his troupe before and knew what they could do. Schikaneder wrote the libretto, probably with some assistance from others, and also played the part of the bird-catcher Papageno, the work's principal folk character. Both composer and librettist were Freemasons and their beliefs profoundly influenced the opera or, more accurately, *Singspiel* (Song Play), as dialogue was interspersed among the musical numbers. The fairy tale tells of a young Prince, Tamino, who rescues the lovely Pamina and then undergoes a series of initiation rites that ultimately lead to enlightenment and a place in wise Sarastro's temple of wisdom.

The individual numbers in *The Magic Flute* vary from simple folk-like songs and lyrical Italianate arias to ornate Baroque showpieces and serious philosophical mediations. The philosopher T.W. Adorno thought it the last great work to reconcile the popular and elevated spheres.

**A Closer Look** The juxtaposition of high and low begins with the Overture. Mozart opens with solemn music, three chords in E-flat major (the key of much of his Masonic music) that will return later in the Overture, as well as at crucial moments in the opera. The use of trombones, rare at the time except in religious music, adds further to the initial seriousness. But this mood does not last long.

*Mozart composed The Magic Flute in 1791.*

*The Overture to The Magic Flute received its first Philadelphia Orchestra performance on February 16, 1905, with Felix Weingartner conducting. Most recently on subscription, it was heard in November 2009, with Peter Oundjian.*

*The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.*

*The Overture runs approximately six minutes in performance.*

A delightful allegro, which opens as a fugue, carries the music into a jubilant realm.

Mozart took great pleasure in the success of this late work. He conducted the premiere on September 30, 1791, and went to as many performances as his health allowed. Even when he was taken ill later that fall, he is said to have followed performances in his mind, looking at the clock and imagining what point in the drama was being presented at that very moment.

—Christopher H. Gibbs

# The Music

## *The Sorcerer's Apprentice*



**Paul Dukas**

**Born in Paris, October 1,  
1865**

**Died there, May 17, 1935**

Sometimes a composer's fame first comes, and then remains, connected with a single piece of music. *The Sorcerer's Apprentice*, the brilliant orchestral scherzo by the French composer Paul Dukas, is one such defining work. Long before Mickey Mouse ran into trouble with flying broomsticks and out-of-control waterworks in Walt Disney's *Fantasia*, this engaging composition, written in 1897, had already won a firm place in the orchestral repertoire.

But Dukas did much more as a composer, critic, and prominent teacher. Because he came relatively late to composition and was intensely self-critical, destroying many of his works, he did not leave a large number of major pieces. His Symphony in C (1895–96) sometimes appears on concerts today, and a remarkable opera, *Ariadne and Bluebeard* (1899–1907), deserves greater recognition, as does his final large-scale work, the ballet *La Péri* (1911).

**From German Ballad to Hollywood Film** Dukas was often inspired by vivid, mythic tales. The one for *The Sorcerer's Apprentice* dates back centuries in various guises, most notably from the second-century Latin writer Lucian. Dukas's official title reveals that he had a more recent source in mind: *The Sorcerer's Apprentice, Symphonic Scherzo after a Ballad of Goethe*. The sorcerer leaves his apprentice to clean and the lazy lad thinks he can try some of his master's magic to make the work easier, so conjures a broomstick to help. But things quickly get out of control, water floods the place, and he cannot reverse the spell. In desperation he takes an axe to destroy the broom, but once cut in half, both parts continue the confusion. Further havoc ensues until the sorcerer returns and invokes the correct incantation. Dukas follows Goethe's 14-stanza ballad *Der Zauberlehrling* (1796) quite closely; he includes a French translation in the published score and in the manuscript identifies exactly the three principal themes by name.

The meticulous Dukas composed the work with unusual speed in 1897 and it premiered in Paris that May. Its immediate success made it a concert favorite long before becoming the impetus for *Fantasia* 40 years later. Walt



Dukas composed *The Sorcerer's Apprentice* in 1897.

Carl Pohlig conducted the first Philadelphia Orchestra performances of the piece in October 1910. Most recently on subscription it was heard in October 2018, with Louis Langrée on the podium.

The work has been recorded four times by the Orchestra: in 1937 with Leopold Stokowski for RCA; in 1947 and 1963 with Eugene Ormandy for CBS; and in 1971 with Ormandy for RCA.

Dukas's score calls for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, timpani, percussion (bass drum, cymbals, orchestra bells, suspended cymbal, triangle), harp, and strings.

Performance time is approximately 12 minutes.

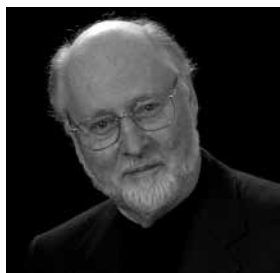
Disney was a great fan of conductor Leopold Stokowski and hoped they might do a project together. Beginning in 1929 Disney made dozens of "Silly Symphonies" and was interested in a large-scale film project that would take off from *The Sorcerer's Apprentice*. A chance meeting with Stokowski at a California restaurant in 1937 set the project in motion. Dukas's piece was the first part of the film to be made, with Stokowski conducting a studio orchestra, so while everything else in *Fantasia* features The Philadelphia Orchestra, this was the one section that did not.

**A Closer Look** The brilliantly orchestrated scherzo makes marvelous use of the glockenspiel and includes many thrilling effects. A mysterious slow opening represents the sorcerer's incantation, which alternates with quick woodwinds introducing the apprentice. After a thud from the timpani as the sorcerer exits, and a brief silence, the broom hesitantly begins to move with mounting grunts from low-pitched instruments that become the accompaniment to the main theme in the bassoons, soon taken up by the full orchestra. The incantation theme, now much faster, and brass fanfares join in as well. A short silence precedes the apprentice splitting the broom in half and things get ever more out of control until, near the end, the sorcerer's mysterious opening music returns as he reappears to restore order with a final magical flourish.

—Christopher H. Gibbs

# The Music

Selections from *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*



**John Williams**  
Born in New York,  
February 8, 1932  
Now living in Los Angeles,  
California

Although primarily known for his film scores to such blockbusters as *Jaws* (1975) and *Star Wars* (1977), John Williams's musical output has extended into multiple arenas of American life beyond the silver screen. Two recent examples of his concert music include *Call of the Champions*, written for the 2002 Winter Olympics in Salt Lake City, and *Air and Simple Gifts*, composed for the inauguration of President Barack Obama's first term in January 2009. Although Williams has demonstrated his ability to compose emotionally arresting music for both the concert hall and the movie theater, much of his importance for contemporary musical culture lies in his ability to bridge the gap between the two venues. For example, during his 14 seasons as music director and principal conductor of the Boston Pops Orchestra (1980–93), he helped to establish an art form that has since found widespread popularity, namely presentations of films with live orchestral accompaniment.

## The Connection Between Opera and Film Scores

Williams has consistently held a view of musical composition that does not see a divide between "high" art music such as opera and "low" popular genres such as film scores. During a 1988 interview he argued that "if Richard Wagner were alive today, he'd own his own movie studio. He'd produce his own films ... [and] Mozart would be writing film scores. He'd be the Sondheim of music to the ninth power." Williams here reminds us that film music's historical roots lie in opera: Both genres make frequent use of recurring musical themes, so-called leitmotifs, and are acutely concerned with the integration of musical and dramatic media.

Williams's characteristic neo-Romantic musical style reached its full maturity in the late 1970s, most notably in his collaborations with George Lucas on *Star Wars* and Steven Spielberg on *Close Encounters of the Third Kind*. The use of full orchestra, rather than synthesizers or electronically generated timbres, is perhaps one of the most consistent elements of his musical voice, in addition to his creative use of leitmotifs. Since the role of a film-music composer is to create specific atmospheres and moods, much of Williams's work is deliberately referential, frequently quoting

*John Williams composed the score to Harry Potter and the Sorcerer's Stone in 2001, and the score to Harry Potter and the Chamber of Secrets in 2002.*

*The Philadelphia Orchestra first performed music from Harry Potter and the Sorcerer's Stone in July 2003 at the Mann Center, with John Williams conducting, and music from Harry Potter and the Chamber of Secrets in July 2006 at the Saratoga Performing Arts Center with Erich Kunzel.*

*Today's excerpts are scored for three piccolos, three flutes, two alto flutes, three oboes (III doubling English horn), three clarinets (II doubling bass clarinet, III doubling bass clarinet, E-flat clarinet, and optional E-flat contrabass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (antique cymbals, bass drum, chimes, cymbals, finger cymbals, glockenspiel, marimba, mark tree, ratchet, side drum, sizzle cymbal, sleigh bells, suspended cymbals, tam-tam, tambourines, triangles, tuned drums, two-hand drum, vibraphone, xylophone), harp, piano, celesta, and strings.*

*The excerpts on today's concert run approximately 15 minutes in performance.*

or paraphrasing styles from other musical genres. He has characterized the mandate of a film composer as akin to that of “a set designer, [who] would do a design for a period opera.” His is an aesthetic of creative craftsmanship rather than of unbounded experimentation and self-expression.

In his collaborations with director Chris Columbus on the first two films of the *Harry Potter* series—*The Sorcerer's Stone* (2001) and *The Chamber of Secrets* (2002)—Williams created some of the most iconic melodies of contemporary cinema. Following the arc of the young boy wizard's first two years at Hogwarts School of Witchcraft and Wizardry, these films introduced millions of viewers not only to the actors and locations of J.K. Rowling's immensely popular book series, but also to the leitmotifs and soundscapes that have come to be synonymous with the entire Potter universe.

**A Closer Look** Perhaps the most recognizable of all the film's tracks is “**Hedwig's Theme**,” the melody for which can be heard in every subsequent film score of the *Harry Potter* series. Its first statement is orchestrated for solo celesta, an instrument whose timbre has frequently been used throughout Western musical history to evoke associations of magic and wonder, most notably in Tchaikovsky's “Dance of the Sugarplum Fairy” from *The Nutcracker* (1892). The theme is restated multiple times with different accompaniment textures, the most dazzling of which is the second iteration with shimmering scales played by the violins in their upper register.

Williams frequently pairs the main theme from “**Nimbus 2000**”—titled after Harry's coveted broomstick—with “Hedwig's Theme,” and the former is frequently heard as a subtheme within the latter. The standalone version of “Nimbus 2000” is scored entirely for woodwinds and conjures a quirky, whimsical mood through its use of parallel chromatic triads and punchy, offbeat accompaniment figures. Beginning with colorful allusions to birdcalls couched in a celesta-tinged harmonic palette, “**Fawkes the Phoenix**” eventually blossoms into one of Williams's characteristically lush, neo-Romantic melodies. The theme can be heard numerous times throughout *The Chamber of Secrets* as the phoenix belonging to Harry's headmaster, Albus Dumbledore, intervenes to save Harry's life toward the end of the film. “**Harry's Wondrous World**” features a similarly full-bodied melody, first heard at the end of *The Sorcerer's Stone*, and includes several brief quotations from “Hedwig's Theme” in the flutes.

—Sean Colonna

# The Music

## *L'Enfant et les sortilèges*



**Maurice Ravel**  
**Born in Ciboure, Lower**  
**Pyrenees, March 7, 1875**  
**Died in Paris, December 28,**  
**1937**

At some point during the First World War, Jacques Rouché, the director of the Paris Opera, asked the author Sidonie-Gabrielle Colette to write the libretto of a fantastical one-act opera-ballet. She recalled, "Being a slow, laborious worker, I still do not know how I produced *L'Enfant et les sortilèges* for him in eight days. ... He liked it and began to suggest composers." Colette reacted with courteous indifference to his choices until Rouché suggested Maurice Ravel: "I stopped being polite instantly and gave vent to my enthusiasm." Even so, Rouché warned her, "We mustn't be under any illusions, it could take a long time, even if Ravel accepts."

Ravel did accept and it did indeed take a long time for the score to be ready for its premiere at the Monte Carlo Opera on March 21, 1925. The composer, however, was not entirely to blame for the tardiness. Despite his frail health and short stature, Ravel had enlisted in the French Army during the First World War. He drove a truck filled with live ordinance at the Front, which was very dangerous duty and demonstrated enormous courage.

Ravel was a man of honor. At the Front he refused to sign a manifesto that sought to ban the works of composers residing in Axis countries. As he wrote in protest: "It would even be dangerous for French composers to ignore systematically the productions of their foreign colleagues, and thus form themselves into a clique." Ravel was a patriot, but he despised mere nationalism. He returned from the war wracked by insomnia, nightmares, and profound guilt that his beloved mother had died while he was away.

*L'Enfant et les sortilèges* was a success at its premiere in Monte Carlo. Victor de Sabata conducted the opera-ballet and the enchanting choreography was by George Balanchine.

**A Closer Look** *L'Enfant et les sortilèges* opens with gentle meandering oboes playing in their high registers. This sonority evokes the early medieval style of parallel organum, creating an atmosphere at once timeless and numinous. The first scene takes place in a room in an old French country house that opens onto a garden. In this room sits a willful and exasperated little boy about six years

Ravel composed *L'Enfant et les sortilèges* from 1920 to 1925.

*The first, and only other, Philadelphia Orchestra performances of the piece were in April 1990, with a cast that included Colette Alliot-Lugaz, Maureen Forrester, Edith Wiens, and the Choral Arts Society of Philadelphia, led by Charles Dutoit.*

*The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, crotales, cymbals, gourd, ratchet, slide whistle, snare drum, tam-tam, triangle, whip, wind machine, wood block, xylophone), harp, piano, celesta, eight vocal soloists, mixed chorus, and boys chorus.*

*Performance time is approximately 45 minutes.*

old. His mother looks in on him and is dismayed to observe that he has not done his lessons. She remonstrates with him, tells him that he must take his tea without sugar, and leaves in a huff when he sticks his tongue out at her. As soon as she has turned on her heel and shut the door, the child goes on a wild rampage of destruction that spares neither the books, furniture, nor animals. Exhausted from his naughtiness, which is clearly often his *modus vivendi*, he tries to sit on an armchair that he has marred.

Astonishingly, both the sofa and the armchair refuse to let the boy sit on them, and they proceed to dance a sarabande. The room is now enchanted so that inanimate objects come to life and animals sing. All reproach their tormentor. Ravel and Colette now lead us through a series of vignettes. After the armchairs finish, a Chinese teacup and a Wedgwood teapot dance a foxtrot; the fire and cinders of the fireplace refuse to warm the child; and pastoral figures from the slashed cretonne lament their fate. Next, the child encounters a princess from his favorite book of fairy tales who weeps that she is now separated forever from her prince. After the boy sings of his desolation in a lament, the menacing figure of Monsieur Arithmetic arrives amidst a flurry of calculations.

Two cats—Ravel himself kept two Siamese cats—sing an amorous duet that provides a transition as the boy enters the mystic world of the garden with its trees and animals, all of which he has wounded. As the animals realize that they for once have power over the child they attack him, enraged at his cruelty. However, in the melee, a squirrel is hurt. The boy bandages its paw and then faints. Realizing that the child has learned compassion and is essentially good at heart, the garden creatures begin to sing the word that the boy exclaimed just before he fainted in an attempt to summon his mother. While the animals sing an a-cappella madrigal, the opening oboe music returns, as does the boy's mother. As the child is cradled in the loving arms of his mother, he sings the final word of the opera, "Maman."

—Byron Adams

# Musical Terms

## GENERAL TERMS

### **A cappella:**

Unaccompanied voices

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

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

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

**Contrapuntal:** See counterpoint

### **Counterpoint:**

The combination of simultaneously sounding musical lines

**Fugue:** A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

**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

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

**Leitmotif:** Literally “leading motif.” Any striking musical motif (theme, phrase) characterizing or accompanying one of the actors, or some particular idea, emotion, or situation in a drama.

**Madrigal:** A vocal setting of a short lyric poem, in from three to eight parts, contrapuntal

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

**Monophony:** Music for a single voice or part

**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.

**Organum:** A form of early polyphony based on an existing plainsong

**Plainsong:** The official monophonic unison chant (originally unaccompanied) of the Christian liturgies

**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

**Sarabande:** One of the

most popular of Baroque instrumental dances and a standard movement of the suite; characterized by an intense, serious affect, set in a slow triple meter based on four-bar phrases

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

**Scherzo:** Literally “a joke.” An instrumental piece of a light, piquant, humorous character.

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

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

**Timbre:** Tone color or tone quality

**Tonic:** The keynote of a scale

**Triad:** A three-tone chord composed of a given tone (the “root”) with its third and fifth in ascending order in the scale

## THE SPEED OF MUSIC (Tempo)

**Allegro:** Bright, fast

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