

Season 2012-2013

**Friday, November 23,
at 8:00**

**Saturday, November 24,
at 8:00**

**Sunday, November 25,
at 2:00**

The Philadelphia Orchestra

Stéphane Denève Conductor

Debussy *Images*

- I. Spring Rounds
- II. Giggles
- III. Iberia
 1. Through Streets and Lanes
 2. The Fragrances of the Night—
 3. Morning of a Feast-Day

Intermission

Poulenc Suite from *Les Biches*

- I. Rondeau
- II. Adagietto
- III. Rag-Mazurka
- IV. Andantino
- V. Finale

Gershwin *An American in Paris*

This program runs approximately 1 hour, 40 minutes.

The Philadelphia Orchestra



Renowned for its distinctive sound, beloved for its keen ability to capture the hearts and imaginations of audiences, and admired for an unrivaled legacy of “firsts” in music-making, The Philadelphia Orchestra is one of the preeminent orchestras in the world.

The Philadelphia Orchestra has cultivated an extraordinary history of artistic leaders in its 112 seasons, including music directors Fritz Scheel, Carl Pohlig, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Christoph Eschenbach, and Charles Dutoit, who served as chief conductor from 2008 to 2012. With the 2012-13 season, Yannick Nézet-Séguin becomes the eighth music director of The Philadelphia Orchestra. Named music director designate in 2010, Nézet-Séguin brings a vision that extends beyond symphonic music into the

vivid world of opera and choral music.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center for the Performing Arts but also those who enjoy the Orchestra’s other area performances at the Mann Center, Penn’s Landing, and other venues. The Philadelphia Orchestra Association also continues to own the Academy of Music—a National Historic Landmark—as it has since 1957.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, today The Philadelphia

Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall and the Kennedy Center while also enjoying a three-week residency in Saratoga Springs, N.Y., and a strong partnership with the Bravo! Vail Valley Music Festival.

The ensemble maintains an important Philadelphia tradition of presenting educational programs for students of all ages. Today the Orchestra executes a myriad of education and community partnership programs serving nearly 50,000 annually, including its Neighborhood Concert Series, Sound All Around and Family Concerts, and eZseatU.

For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Conductor

J. Henry Fair



Stéphane Denève is chief conductor of the Stuttgart Radio Symphony and the former music director of the Royal Scottish National Orchestra. He is a familiar presence on stage in Verizon Hall, at the Saratoga Performing Arts Center, and at the Gerald R. Ford Amphitheater in Vail, having appeared as guest conductor numerous times since making his Philadelphia Orchestra debut in 2007. He conducts the ensemble in two subscription series this month.

Mr. Denève regularly appears at major concert venues with the world's leading orchestras and soloists. He made his Carnegie Hall debut with the Boston Symphony earlier this year. Other recent engagements include appearances with the Chicago, London, Bavarian Radio, Hamburg NDR, and Swedish Radio symphonies; the Los Angeles and Munich philharmonics; the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia in Rome; the Deutsches Symphonie-Orchester Berlin; and London's Philharmonia Orchestra. Highlights of the 2012-13 season include tours to Europe and Asia; his debut with the Royal Concertgebouw Orchestra; Offenbach's *The Tales of Hoffmann* at the Gran Teatre del Liceu in Barcelona; and return visits to the Boston, New World, Toronto, São Paulo, and BBC symphonies.

In the field of opera Mr. Denève has conducted productions at the Royal Opera House, the Glyndebourne Festival, La Scala, Netherlands Opera, La Monnaie in Brussels, Paris Opera, the Opéra National de Paris, and Teatro Comunale Bologna, and Cincinnati Opera. He enjoys close relationships with many of the world's leading artists, including Jean-Yves Thibaudet, Leif Ove Andsnes, Emanuel Ax, Lars Vogt, Nikolai Lugansky, Yo-Yo Ma, Pinchas Zukerman, Joshua Bell, Leonidas Kavakos, Hilary Hahn, Gil Shaham, and Natalie Dessay.

A graduate of and prizewinner at the Paris Conservatory, Mr. Denève began his career as Georg Solti's assistant at the Orchestre de Paris and the Opéra National de Paris; he also assisted Georges Prêtre and Seiji Ozawa during that time. Mr. Denève is a champion of new music and has a special affinity for the music of his native France. In 2012 he was shortlisted for *Gramophone's* Artist of the Year award.

Framing the Program

Parallel Events

1906

Debussy

Images

Music

Mahler

Symphony
No. 8

Literature

Sinclair

The Jungle

Art

Rouault

At the Mirror

History

San Francisco
earthquake

1923

Poulenc

Suite from

Les Biches

Music

Sibelius

Symphony
No. 6

Literature

Cather

A Lost Lady

Art

Chagall

Love Idyll

History

Teapot Dome
Scandal

1928

Gershwin

*An American
in Paris*

Music

Ravel

Bolero

Literature

Huxley

Point

Counterpoint

Art

Munch

Girl on Sofa

History

Fleming
discovers
penicillin

That Debussy was inspired by images is acknowledged in the titles to various compositions. In 1906 he began writing the set of *Images* we hear today, a sort of musical travelogue for orchestra: Spring Rounds, a festival celebration May Day that calls upon French folksongs; Gigue, an evocative reimagining of the English jig dance; and Iberia, three pieces that capture various moods of Spain.

Many of the greatest early-20th-century composers, Debussy among them, produced scores for Sergei Diaghilev's legendary Ballets Russes. In 1921 the innovative impresario sought out Francis Poulenc, who was just 22 at the time, to write *Les Biches*. The work attempted to recreate the sensuality of a Watteau painting by presenting frolicking young ladies before a florid backdrop. It proved an immediate hit upon its premiere in Monte Carlo in 1924 and the composer later extracted the marvelous concert suite we hear today.

Diaghilev also reached out in the 1920s to a hot new American talent, George Gershwin, who had attracted international fame in 1924 with his *Rhapsody in Blue*. Although the projected partnership between them did not materialize, Gershwin wrote what he called a "rhapsodic ballet," *An American in Paris*, after a trip to France during which he felt homesick for New York City. His brilliant score recreates the "impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere."

The Music

Images



Claude Debussy
Born in St. Germain-en-Laye, August 22, 1862
Died in Paris, March 25, 1918

“The *Images* will not be entirely completed by the time of your return, but I hope to be able to play a large part of them to you. ... I am trying in some way to do ‘something different’—an effect of reality—what some imbeciles call ‘Impressionism,’ a term that is utterly misapplied, especially by the critics; for they do not hesitate to use it with regard to Turner, the most wonderful creator of mysterious effects in the whole world of art.” When Debussy wrote these words to his publisher Jacques Durand in 1908 he was not, in fact, very far into the composition of his orchestral *Images*. His earlier successes with *Prelude to the Afternoon of a Faun*, the opera *Pelleas and Melisande*, Nocturnes, and *La Mer*, not to mention his songs and piano music, had established his international fame as the leading Impressionist composer, and others were following his lead. The year before his diatribe against the label, a prominent critic wrote that Debussy “will come to see that all the young parasitical generation that is developing around his work writes Debussy better than he does.” Romain Rolland had already identified “one, among others, who is more Debussian than Debussy: Ravel!” All the while Debussy sought new directions, beyond the convenient tags.

Like other designations in the history of music, Impressionism was first applied to the visual arts. In the 1870s a French critic used the word derisively in response to Claude Monet's *Impression: Sunrise*. Along with colleagues such as Degas, Pissarro, and Renoir, Monet decided to appropriate the name to characterize an entire movement. Although they still painted representational images, Impressionist artists turned away from the realism of French painters earlier in the century. Debussy's comment to his publisher points to an English painter, J.M.W. Turner, rather than to French ones, but the central importance of a keen visual imagination remains. His call for “an effect of realism” is perhaps more surprising. Debussy and Ravel wrote program music inspired by extra-musical material, but they generally shunned the story lines and realist effects encountered in a work like Berlioz's *Symphonie fantastique*. *Images* strikes a middle ground by presenting something of a

musical travelogue of three countries—France, England, and Spain.

The Music Debussy had already offered his personal “images” of a variety of situations in two sets of keyboard music (1905 and 1907). They were to be followed by a third set, which eventually was transformed into the orchestral composition we hear today. The three sections of *Images* were neither written, nor first performed, in the final published order of *Gigues*, *Iberia*, and *Spring Rounds*. (Today we hear them as Debussy apparently conducted them at the Concerts Colonne on January 26, 1913.) *Iberia*, itself a triptych nested within *Images*, was composed first (1906-08; premiere 1910), followed by *Spring Rounds* (1908-09; premiere 1910), and finally *Gigues* (1909-12; premiere 1913).

A Closer Look: I. Spring Rounds Debussy placed a motto before this piece: “Long live May! Welcome May, with its rustic banner!” Although this translation of a poem by a 15th-century Italian humanist was originally associated with May Day festivities in medieval Tuscany, Debussy transplanted the scene closer to home. He commented that “it does not befit me to speak about the music, but the orchestra sounds like crystal and is light as the hand of a woman.” On another occasion he noted that this work is “different from other music in that it is immaterial.” Once again Debussy calls upon the folk-tradition, transforming two French songs, “Nous n’irons plus au bois” (which he had used in three earlier compositions) and “Do, do, l’enfant do.” The result is music in which Ravel found “vivid charm and exquisite freshness.”

II. Gigues Debussy originally entitled this movement *Gigues tristes* (sad gigues), an intriguing paradox because a gigue (jig) is a happy English dance in triple meter. Although it opens *Images*, Debussy composed *Gigues* last, shortly after the first appearance of the cancer that would eventually end his life. His colleague André Caplet, who helped to orchestrate the movement based on Debussy’s indications in the keyboard original, described the music as “a portrait of a soul in pain ... a wounded soul, so reticent that it dreads and shuns all lyrical effusions and quickly hides its sob behind the mask and the angular gestures of a grotesque marionette.” Debussy makes effective use of the oboe d’amore, playing “softly and melancholically,” and incorporates a contrasting English folk dance, “The Keel Row,” which appears in various transformations.

Debussy composed *Images* from 1906 to 1912.

Ernst Ansermet was on the podium for the first complete performances of Debussy's *Images* by The Philadelphia Orchestra, in January 1957. However, the first performance of *Iberia* took place in January 1928 with Frederick Stock conducting and the first performance of *Spring Rounds* was in January 1945 with Eugene Ormandy. *Images* was last heard in its entirety in June 2009 with Charles Dutoit.

The Orchestra recorded *Iberia* in 1941 with Arturo Toscanini for RCA and in 1951 with Ormandy for CBS.

Debussy scored the work for piccolo, three flutes (III doubling piccolo II), two oboes, oboe d'amore, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (castanets, chimes, cymbals, long drum, snare drum, tambourine, tenor drum, triangle, xylophone), two harps, celesta, and strings.

Performance time is approximately 35 minutes.

III. Iberia There is something of an irony to the fact that the most famous musical evocations of Spain were not written by Spanish composers. Some of the best-known pieces were familiar to Debussy, who heard Rimsky-Korsakov's *Capriccio espagnol* and Bizet's *Carmen*, and who may also have encountered Ravel's recently completed *Rapsodie espagnole*. But these pieces, as with "Spanish" works by Glinka, Liszt, Chabrier, Lalo, and so many others, tended to take a fairly superficial look south, adapting melodies, rhythms, and moods rather than capturing a deeper substance. Manuel de Falla, whose meeting with Debussy in Paris in 1907 profoundly affected his own career, commented in a commemorative essay that "Debussy wrote Spanish music without knowing Spain, that is to say the land of Spain, which is a different matter. ... Only once did he cross the Franco-Spanish frontier, to spend a few hours in San Sebastian where he watched a bull-fight. ... So far as 'Iberia' is concerned he made it clear that he did not intend to write Spanish music, but rather to translate into music the associations that Spain had aroused in him. This he triumphantly achieved."

Although Debussy studied Felipe Pedrell's collection of Spanish folksongs and attended performances in Paris of Spanish musicians and dancers, he does not quote folk material literally but rather invents his own folk-inspired music for *Iberia*. The three contrasting sections are unified by shared thematic elements. **Through Streets and Lanes** provides a rousing opening, followed by the dreamy **The Fragrances of the Night**, which leads without interruption to **Morning of a Feast-Day**, about which Falla wrote "the gaiety of a people dancing to the joyous strains of a band of guitars and *banurras* ... whirls in the air."

—Christopher H. Gibbs

The Music

Suite from *Les Biches*



Francis Poulenc
Born in Paris, January 7,
1899
Died there, January 30,
1963

Poulenc was only 22 when the great French ballet impresario Sergei Diaghilev heard two short pieces he composed for a Jean Cocteau “spectacle” called *Les Mariés de la Tour Eiffel* (The Wedding Party on the Eiffel Tower). With his amazing ear for music, Diaghilev (best remembered as the man who “discovered” Stravinsky) knew he had hit upon a master. He immediately commissioned Poulenc to compose a piece for his Ballets Russes; *Les Biches* was a great success at its first performance at Monte Carlo in January 1924, and it made a minor sensation at its Paris premiere in May of that same year. The suite of six numbers that Poulenc prepared from 1939 to 1940—reorchestrating the entirety and deleting the passages containing chorus—quickly became a concert favorite for the next generation.

A Man of the Theater “I am decidedly a man of the theater,” Poulenc once said. Though most concertgoers know this French master chiefly through instrumental music and sacred works, in recent years music-lovers have become ever more aware of the genius contained in his operas (especially *Dialogues of the Carmelites* and *La Voix humaine*) and in his frothy ballet *Les Biches*. The latter combines a keen theatrical sense with an intuitive grasp of the same neoclassical idiom that Stravinsky had so resolutely established with *Pulcinella* four years earlier. In *Les Biches*, Poulenc and Diaghilev strove to recreate the sensuality of a Watteau painting, with frolicking young ladies before a florid backdrop.

Atmosphere is all: In this sense the work is more “neo-rococo,” perhaps, than neoclassical. “Diaghilev’s idea was to create a sort of modern *Les Sylphides*,” Poulenc wrote, “that is, an atmospheric ballet. It was thus that I had the idea to situate a modern ‘fêtes galantes’ in a vast, white country drawing room, with an immense blue divan ... as the only article of furniture. Twenty ravishing and flirtatious young women would frolic about with three handsome young men dressed as oarsmen.” Clearly there is no real plot to *Les Biches*; the ballet is like a set of hedonistic tableaux, designed to create, in the composer’s later words, “the erotic atmosphere of my early 20s.”

Poulenc composed Les Biches in 1923 and arranged the concert suite from 1939 to 1940.

Georges Prêtre was on the podium for the first Philadelphia Orchestra performances of the work, in March 1967. Les Biches has appeared one other time on subscription concerts, with William Smith in November/December 1975.

The Suite is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons (all doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, field drum, glockenspiel, snare drum, suspended cymbal, tambourine, tenor drum, triangle), harp, celesta, and strings.

The piece runs approximately 16 minutes in performance.

The title contains a double meaning, both in French and in English. *Biche* can be translated “hind” (a female deer) or “dear” in the sense of “darling.” Thus “The (Female) Deers” or “The Dear Ladies.” (There is no indication that this is anything more than linguistic coincidence.) The work is full of the irony and sensuality that we often associate with the 1920s. “In *Les Biches*,” the composer continues, “it is not a question of love, but of pleasure. That is why the Adagietto must be played without romantic *pathos*. In this ballet, the characters do not succumb to lifelong love, they simply have affairs!”

A Closer Look The five numbers that are usually played in concert begin with the brilliant **Rondeau**, a colorful, biting dance with a trumpet solo in dance-hall style. The plaintive melancholy of the **Adagietto** finds Poulenc at his most affecting; Darius Milhaud would later write of this movement: “I know of no other music that touches me so intimately, so completely.” The **Rag-Mazurka** manifests the influx of jazz styles into 1920s Parisian life—though most listeners will hear more of Paris here than Scott Joplin. For that matter the fleet “Mazurka” of the outer sections is a long way from Chopin’s piano works of this genre. A delicate **Andantino** is followed by the closing **Finale**, a gigue-like dance for the entire company that also concludes the ballet itself.

—Paul J. Horsley

The Music

An American in Paris



George Gershwin
Born in Brooklyn,
September 26, 1898
Died in Hollywood,
July 11, 1937

George Gershwin's career was an American success story, one tragically cut short by early death in his 30s, like Mozart and Schubert before him. Born in Brooklyn to Russian-Jewish immigrants, he grew up in a poor household. As was also the case with Aaron Copland, his slightly younger Brooklyn contemporary, music offered opportunities for advancement. But while Copland went abroad to study in Paris, Gershwin dropped out of high school and started working his way up as a "song-plugger," playing Tin Pan Alley songs at a music store. Soon he was writing his own songs (his first big hit was "Swanee" in 1919) and enjoying fame on Broadway. Success followed success—and not just in the theater. Gershwin made history at age 25, on February 12, 1924, when Paul Whiteman and his Palais Royal Orchestra premiered *Rhapsody in Blue*. The Concerto in F for Piano and Orchestra, originally titled *New York Concerto*, followed the next year.

Homesick for the Hudson River After his triumph with *Rhapsody in Blue* it was Gershwin's turn for a European adventure and to write a piece that he described as "impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere." He first visited the City of Light following the premiere of the *Rhapsody* and then returned early in 1926, when he got the idea for the work we hear today. In a postcard thanking his hosts, Robert and Mabel Schirmer, Gershwin wrote out a melody that he identified as "An American in Paris" and marked it "Very Parisienne."

Gershwin returned to the tune nearly two years later when he started serious work on what he originally considered an "orchestral ballet." Now living in New York, far from the Seine, he looked out on the Hudson from his home on 103rd Street:

I love that river and I thought how often I had been homesick for a single sight of it, and then the idea struck me—an American in Paris, homesickness, the blues. So there you are. I thought of a walk on the Champs Élysées, the honking of the taxi. ... There

are episodes on the left bank, and then come the blues—thinking of home, perhaps the Hudson. There is a meeting with a friend, and after a second fit of blues [a] decision that in Paris one may as well do as the Parisians do.

In March 1928 Gershwin returned to Europe for three months where he worked on the piece. He went shopping with Mabel Schirmer in search of the taxi horns that he marvelously used to convey “the traffic sound of the Place de la Concorde during rush hour.” The composition was completed back in New York and then orchestrated. (Whiteman’s favored arranger, Ferde Grofé, had scored *Rhapsody in Blue*, but this time Gershwin wanted to do it himself.)

Everything was finished by late November, just a couple of weeks before Walter Damrosch conducted the premiere of the “tone poem for orchestra” with the New York Philharmonic. According to one review, a capacity audience at Carnegie Hall welcomed the work with “a demonstration of enthusiasm impressively genuine in contrast to the conventional applause which new music, good and bad, ordinarily arouses.” Other conductors soon began to champion the piece across America and the next year Gershwin made his debut as a conductor leading it with the Philharmonic at Lewisohn Stadium. Given the original conception as a ballet, it is hardly surprising that the piece inspired various choreographers, including Gene Kelly in a 1951 MGM movie directed by Vincent Minnelli entitled *An American in Paris*.

A Closer Look Gershwin acknowledged that the piece, “really a rhapsodic ballet,” was composed “very freely” and was the “most modern music” he had yet attempted, influenced both by Debussy and the French composers known as *Les Six*. The work can be divided into five parts, but as Howard Pollack observes in his excellent Gershwin biography, they “basically form a large ABA structure: the first A (comprising the first two sections) depicting the American ‘drinking in the sights, and other things’ of Paris; the B episode (comprising sections three and four), his homesickness; and the return of A (section five), his cheerful resignation.”

In an article in *Musical America* Gershwin described the composition in this way:

The opening gay section ... is followed by a rich “blues” with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café,

An American in Paris was composed in 1928.

The piece's first Philadelphia Orchestra appearance was on a Special Pops Concert led by André Kostelanetz in December 1951. Most recently it was performed on the Orchestra's Free Season Preview concert last month, with Cristian Măcelaru on the podium.

Eugene Ormandy recorded the work with the Philadelphians in 1967 for CBS.

The score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, alto saxophone, tenor saxophone, bass saxophone, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, orchestra bells, snare drum, suspended cymbal, taxi horns, tom-tom, triangle, wood block, xylophone), celesta, and strings.

An American in Paris runs approximately 17 minutes in performance.

and having a few drinks, has suddenly succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This "blues" rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has downed his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

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

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

Contrapuntal: See counterpoint

Counterpoint: A term that describes the combination of simultaneously sounding musical lines

Divertimento: A piece of entertaining music in several movements, often scored for a mixed ensemble and having no fixed form

Gigue: One of the most popular of Baroque instrumental dances and a standard movement of the suite, written in a moderate or fast tempo with irregular phrases and an imitative, contrapuntal texture

Legato: Smooth, even, without any break between notes

Mazurka: Polish folk dance from the Mazovia region

Meter: The symmetrical grouping of musical rhythms

Modulate: To pass from one key or mode into another

Ragtime: A style of popular music, chiefly American, with a main identifying trait of ragged or syncopated rhythm

Rondeau: A term used in France for a composition, instrumental or vocal, based on the alternation of a main section with subsidiary sections

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

Scherzo: Literally “a joke.” Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple

time, vigorous rhythm, and humorous contrasts.

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then “developed.” In the recapitulation, the exposition is repeated with modifications.

Suite: A set or series of pieces in various dance-forms. The modern orchestral suite is more like a divertimento.

Syncopation: A shift of rhythmic emphasis off the beat

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

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagietto: A tempo somewhat faster than adagio (leisurely, slow)

Andantino: Slightly quicker than andante

Orchestra Headlines



Philadelphia Orchestra Chamber Music Concert

Tickets are now on sale for the third concert in The Philadelphia Orchestra's 28th Season Chamber Music Series on Sunday, January 13, at 3:00 PM in Perelman Theater at the Kimmel Center. Tickets range from \$19.00-\$28.00. For more information, call Ticket Philadelphia at 215.893.1999 or visit www.philorch.org.

Program includes:

Mozart Quintet in E-flat major, K. 452, for piano and winds

Mozart String Quintet No. 5 in D major, K. 593

Samuel Caviezel Clarinet

Imogen Cooper Piano (Guest)

Renard Edwards Viola

Lisa-Beth Lambert Violin

Jennifer Montone Horn

Hai-Ye Ni Cello

David Nicastro Violin

Anna Marie Ahn Petersen Viola

Peter Smith Oboe

Rittenhouse Square Lecture-Luncheon

The third in this season's series of Lecture-Luncheons sponsored by the Rittenhouse Square Volunteer Committee takes place on Friday, December 7, at 11:15 AM in the Orchestra Room at the DoubleTree Hotel in Philadelphia. The guest lecturer will be Temple University Professor of Piano Michael Klein, and the celebrity guest will be Paul Arnold, Philadelphia Orchestra violinist. Single admission price is \$36.00, by reservation only. Tickets are also available at the door for the Lecture only at \$15.00. For more information, please call Fran Schwartz at 215.884.2659.

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The Philadelphia Orchestra

Jessica Griffin

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Rachmaninoff Symphony No. 2

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Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit www.philorch.org.

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Patricia O'Connor, Assistant Treasurer, Box Office
Thomas Sharkey, Assistant Treasurer, Box Office
James Shelley, Assistant Treasurer, Box Office
Jayson Bucy, Lead Patron Services Representative
Fairley Hopkins, Lead Patron Services Representative
Meg Hackney, Lead Patron Services Representative
Teresa Montano, Lead Patron Services Representative
Alicia DiMeglio, Priority Services Representative
Megan Brown, Patron Services Representative
Julia Schranck, Priority Services Representative
Brand-I Curtis McCloud, Patron Services Representative
Scott Leitch, Quality Assurance Analyst