

Season 2017-2018

Friday, March 16, at 8:00
Saturday, March 17, at 8:00
Sunday, March 18, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Jean-Yves Thibaudet Piano

Bernstein Symphony No. 2 for Piano and Orchestra
 (“The Age of Anxiety”) (after W.H. Auden)
 Part I: a. The Prologue—
 b. The Seven Ages (Variations 1-7)—
 c. The Seven Stages (Variations 8-14)
 Part II: a. The Dirge—
 b. The Masque—
 c. The Epilogue

Intermission

Schumann Symphony No. 4 in D minor, Op. 120
 I. Ziemlich langsam—Lebhaft—
 II. Romanze: Ziemlich langsam—
 III. Scherzo: Lebhaft—
 IV. Langsam—Lebhaft—Schneller—Presto

Strauss *Don Juan*, Op. 20

This program runs approximately 1 hour, 55 minutes.

The Bernstein Centennial Celebration in its entirety is made possible in part by the generous support of the **Presser Foundation**.

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.

Please join us following the March 16 and 17 concerts for a free Organ Postlude with Peter Richard Conte.

Schumann from Six Studies in Canonic Form, Op. 56:
No. 4 in D-flat major
No. 3 in F minor

R. Strauss/transcr. Conte "Moonlight Music," from
Capriccio, Op. 85

Sullivan/transcr. Conte Overture to *The Yeoman of the Guard*

Lemare Andantino No. 2 in D-flat major

Please join us following the March 18 concert for a free Chamber Postlude featuring members of The Philadelphia Orchestra and special guest Pierre Tourville.

Brahms String Sextet No. 1 in B-flat major, Op. 18
I. Allegro ma non troppo
II. Andante, ma moderato
III. Scherzo (Allegro molto)—Trio (Animato)—
Scherzo da capo senza replica—Coda (Più animato)
IV. Rondo: Poco allegretto e grazioso

David Kim Violin

Juliette Kang Violin

Choong-Jin Chang Viola

Pierre Tourville Viola

Hai-Ye Ni Cello

Priscilla Lee Cello

The Organ Postludes are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs 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, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes the third music director of the Metropolitan Opera beginning with the 2018-19 season; he is currently music director designate. 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, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “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 is in his 10th and final season as music director of the Rotterdam Philharmonic, and he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was also 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 has conducted critically acclaimed performances at many of the leading opera houses.

Yannick and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with three CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

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 a appointment as Companion of the Order of Canada; *Musical America*’s 2016 Artist of the Year; Canada’s National Arts Centre Award; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

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

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Join us for the 2018-19 Season

The season will feature collaborations with esteemed guest conductors including Cristian Măcelaru, Esa-Pekka Salonen, Bramwell Tovey, and Emmanuelle Haïm.

Highlights include Prokofiev's *Romeo and Juliet*, Yannick leading Handel's *Messiah*, and a spectacular season finale of Bernstein's sparkling operetta *Candide*.

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Soloist



Eric Dahlan

Pianist **Jean-Yves Thibaudet** has performed around the world for more than 30 years and recorded more than 50 albums. He plays a range of solo, chamber, and orchestral works and from the very start of his career has delighted in performing music beyond the standard repertoire. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion, and visual art. His long history with The Philadelphia Orchestra began in 1990 when he made his debut at the Mann Center; he has appeared with the Philadelphians as a guest soloist almost every year since.

This season takes Mr. Thibaudet to 14 countries including extensive concerts in Asia with the Singapore, NHK, and Guangzhou symphonies, and the Malaysian, Hong Kong, and China philharmonics. As artist in residence at the Boston Symphony, his performances include Bernstein's "The Age of Anxiety," both in Boston and at Carnegie Hall. He is considered one of the premier interpreters of this work, which he also performs with The Philadelphia Orchestra on tour in Germany, Austria, and Israel in celebration of Bernstein's centennial season. Also in 2017-18 the Colburn School in Los Angeles has extended Mr. Thibaudet's artist residency an additional three years and announced the Jean-Yves Thibaudet Scholarships for Music Academy students.

Mr. Thibaudet's recordings have won numerous awards, including two Grammy nominations, the German Record Critics' Award, the Diapason d'Or, the Choc du Monde de la Musique, and the Edison Prize, as well as *Gramophone* and Echo awards. He was the soloist on the Oscar-winning soundtrack for the film *Atonement* in 2007, and for the films *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, and *Wakefield*. In 2010 the Hollywood Bowl honored Mr. Thibaudet for his musical achievements by inducting him into its Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, he was awarded the title "Officier" by the French Ministry of Culture in 2012. Known for his style on- and offstage, he has also made a mark in fashion with a concert wardrobe by celebrated London designer Vivienne Westwood.

Framing the Program

Parallel Events

1841

Schumann

Symphony
No. 4

Music

Rossini
Stabat Mater

Literature

Browning
Pippa Passes

Art

Millet
Self Portrait

History

New Zealand
becomes British
colony

The Philadelphia Orchestra continues its celebration of Leonard Bernstein's centennial with his Symphony No. 2. Bernstein was inspired by W.H. Auden's poem *The Age of Anxiety* and created a work for piano and orchestra that offers a musical conversation among four strangers searching for meaning in an unsettled world.

Throughout his career Robert Schumann became intensely preoccupied with composing certain kinds of music and would produce little else before moving on to a new genre of interest. Schumann's "symphonic year" was 1841, which included his First Symphony and a second in D minor. He was not completely satisfied with the latter work and a decade later decided to revise it. For this reason, it is now known as No. 4 and carries a high opus number.

1888

Strauss

Don Juan

Music

Tchaikovsky
Symphony No. 5

Literature

Zola
La Terre

Art

Van Gogh
The Yellow Chair

History

Tesla constructs
electric motor

Richard Strauss composed *Don Juan*, his first great tone poem, in 1888 around the time of his 24th birthday. A century earlier Mozart, the composer Strauss most revered, had tackled the subject in *Don Giovanni*. Strauss's depiction of the legendary libertine does not end in the anti-hero being dragged to hell, as in Mozart's opera, but rather with the disillusioned lover allowing himself to be killed in a duel.

1948

Bernstein

Symphony
No. 2

Music

Cage
Suite for Toy
Piano and
Orchestra

Literature

Mailer
*The Naked and
the Dead*

Art

Moore
Family Group

History

Gandhi
assassinated

The Philadelphia Orchestra is the only American orchestra with weekly broadcasts on Sirius XM's *Symphony Hall*, Channel 76, made possible through support from the Damon Runyon Cancer Research Foundation on behalf of David and Sandy Marshall. Broadcasts are heard on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Symphony No. 2 (“The Age of Anxiety”)



Leonard Bernstein
Born in Lawrence,
Massachusetts, August 25,
1918
Died in New York City,
October 14, 1990

The terms symphony and concerto, although used with fluidity in the Renaissance and early Baroque (and for all sorts of genres, including vocal works), had by the Classical period become relatively fixed in usage. A symphony was a large-scale work for orchestra or chamber ensemble, and a concerto involved one or more soloists, often called upon to display considerable virtuosity. In the 19th and 20th centuries, however, it was not unheard-of for composers to utilize virtuoso soloists in works they did *not* call concertos—even though, to a large extent, many of them were.

The soloists often served a unique function in these pieces. In Hector Berlioz’s *Harold in Italy* the viola “speaks for” Byron’s titular hero, and in similar fashion the cello represents Cervantes’s windmill-jousting knight in Richard Strauss’s *Don Quixote*. Solo parts are found in ballet scores as well: In Paul Hindemith’s *The Four Temperaments* the pianist works as hard as the dancers, and in Igor Stravinsky’s *Petrushka* the pianist represents the hapless, flailing Petrushka doll “suddenly endowed with life,” as the composer wrote, “exasperating the patience of the orchestra with diabolical cascades of arpeggi!”

Leonard Bernstein, whose formal innovations are among the many things being celebrated during his birth centenary this year, knew these works—and others like them—inside-out. His initial fame was as a conductor: After studying with Fritz Reiner at the Curtis Institute and with Serge Koussevitzky at Tanglewood, he made his first national impression when he stepped in for an ailing Bruno Walter in November 1943, conducting the New York Philharmonic in a concert broadcast nationwide that included *Don Quixote*. Music Director Artur Rodzinski subsequently appointed him assistant conductor.

Inspired by a Pulitzer Prize-winning Poem

Bernstein’s activities as composer were in full swing during this period as well. To this decade belongs some of his best work: the Symphony No. 1 (“Jeremiah”), the ballet *Fancy Free*, the musical *On the Town*, and the Symphony No. 2, subtitled “The Age of Anxiety.” Unlike works that the widely-read Bernstein based on older literary models—*Candide*, *West Side Story*, the Serenade—the Second Symphony

was inspired by a brand-new work: W.H. Auden's *The Age of Anxiety: A Baroque Eclogue* was published in 1947 and won the Pulitzer Prize for Poetry.

It is a rambling poem in six parts about the struggle to find identity and meaning in an increasingly bewildering world. Four protagonists, a woman and three men, meet in a bar. Fueled by alcohol, they attempt to form relationships with each other and with God. Bernstein was "breathless" when he first read it, calling it "one of the most shattering examples of pure virtuosity in the history of English poetry." The idea of writing a symphony on it "acquired an almost compulsive quality."

Bernstein's Symphony No. 2 was written on commission from Koussevitzky, who led its premiere on April 8, 1949, with the Boston Symphony and the composer as piano soloist. It is in two parts, each separated into three sections performed continuously. "I imagine that the conception of a symphony with piano solo emerges from the extreme personal identification of myself with the poem," Bernstein said. "In this sense, the pianist provides an almost autobiographical mirror in which he sees himself. . . . The essential line of the poem (and the music) is the record of our difficult and problematic search for faith." Coincidentally or not, Messiaen's *Turangalila Symphony* (which also features a virtuoso piano part and was another Koussevitzky commission) dates from this same period—and Bernstein himself conducted its premiere, with the Boston Symphony, in December of that same year.

A Closer Look A pair of doleful clarinets opens the **Prologue** of the Second Symphony, depicting the dispirited gathering of the friends. The piano takes up the clarinet theme, and as alcohol invigorates the revelers, piano and orchestra begin a spirited interchange. A descending flute scale demarcates the beginning of **The Seven Ages**. The next two sections, each a set of seven variations, represent a journey toward meaning. First the four friends reflect on the Seven Ages of life: infancy, youth, adolescence, the "clown's cosmos," the acceptance of the bleakness of life, aging, and death. Each variation takes its material from the preceding.

A slowly descending piano scale marks the beginning of the third and final section of Part 1. **The Seven Stages** begins with bickering strings and an ostinato-like bass: Here the four get drunk in search for meaning. They "try every means, going singly and in pairs, exchanging partners, and always missing the objective," Bernstein writes.

Bernstein composed his *Symphony No. 2* from 1947 to 1948.

Susan Starr was the soloist in the first Philadelphia Orchestra performances of the work, in March 1981 with Aldo Ceccato on the podium. The piece has been heard only one other time on subscription concerts, in January 1992 with pianist Jeffrey Siegel and conductor William Smith.

The score calls for solo piano, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, drum set, glockenspiel, snare drum, tam-tam, temple blocks, tenor drum, triangle, xylophone), two harps, piano, celesta, and strings.

Performance time is approximately 36 minutes.

The Dirge begins with a 12-tone row, and some have suggested that as the four friends mourn some “colossal dad” (Auden’s phrase) this ascending theme and the big subsequent Stravinskian chords represent Bernstein’s search for a musical father. **The Masque** (actually more of a frenetic party) is a jazzy tour de force using ample percussion. The mood turns lushly Romantic, even haunting, in **The Epilogue**. A four-note motif is reduced, finally, to a descending fourth, and a solo cadenza (added in 1965) revisits previous music, leading the orchestra to a glowing finale.

—Paul Horsley

The Music

Symphony No. 4



Robert Schumann
Born in Zwickau, Saxony,
June 8, 1810
Died in Endenich (near
Bonn), July 29, 1856

Late in May 1841, Clara Schumann noted in the shared diary that she and her husband, Robert, instituted just after their September 1840 wedding: “Sometimes I hear D-minor melodies resounding wildly in the distance.” Those sounds were emanating from Schumann’s room, where he was hard at work at the keyboard on a symphony in D minor that would keep him occupied until October of the same year. Well before he undertook this project, Clara would have had ample opportunity to eavesdrop on his labors. (In fact, Schumann’s working habits interfered with her own musical efforts; while composing he preferred that Clara refrain from practicing the piano.)

In some ways the D-minor Symphony is the most radical achievement of Schumann’s aptly named “symphonic year.” Although its compact, “many-movements-in-one” form was not without precedent—Schubert had adopted a similar approach in his “Wanderer” Fantasy for piano—never before had this strategy been applied so rigorously in a symphonic work. The extreme concision of Schumann’s musical language was probably a source of bewilderment for much of the audience who first heard the D-minor Symphony in December 1841. The critical reactions, however, were decidedly mixed. According to a brief notice in the leading local newspaper, the new work was “full of clever ideas” and displayed a genuine “power of invention,” but another critic found it deficient in both “content and form.” Both Schumann’s inability to find a publisher for the Symphony and the less than wholehearted enthusiasm of the critics probably influenced his decision to set the work aside—at least for the time being.

The D-minor Symphony Reincarnated When Schumann revisited the D-minor Symphony after a decade-long hiatus in December 1851, he had already been serving for a year as municipal music director in Düsseldorf. Some of the changes in the 1851 revision of the Symphony—such as Schumann’s substitution of German for the original Italian tempo indications—are more or less cosmetic. Others, however, are considerably more substantive. The newly composed transitions into the second and final sections, and the motivic additions in

the concluding fast section, go a long way toward making the musical argument even tighter than it was in the 1841 version. But by far the most controversial of Schumann's alterations involved his treatment of orchestral sonority. The thicker scoring of the 1851 version has been the object of harsh criticism. When Vincent d'Indy claimed that "no useful lessons can be learned about orchestration from the study of Schumann's scores," he probably had the D-minor Symphony in mind. Moreover, the more somber hues of the later version have often been interpreted as signs of Schumann's deteriorating mental state and of the depression that finally engulfed him.

These opinions do not hold up well. First, there is no indication that Schumann's audiences were in the least disturbed by the later orchestration of the D-minor Symphony. In fact a reviewer of a performance during the May 1853 Lower Rhine Festival praised it for its "simplicity, clarity, and freshness." Second, the dark coloring of many passages was specifically intended to make the effect of solemn grandeur that Schumann often invoked when writing in the key of D minor, and hardly represents an all-pervasive tendency in his later music. Third, not every passage is uniformly scored. On the contrary, the lighter textures of the middle sections—the Romanze and the Trio of the Scherzo, in particular—provide a foil to the fuller scoring of the opening and close. Finally, Schumann himself viewed the second incarnation of the Symphony as the definitive one, invariably referring to the 1841 version in his later correspondence as a "sketch." Indeed, Brahms's publication of the original version in 1891 nearly cost him his life-long friendship with Clara Schumann, who considered his editorial effort to be a betrayal of her husband's wishes.

The manuscript sources for the D-minor Symphony indicate that it took Schumann several attempts to arrive at a suitable name for the revised work. According to the autograph title page, he planned on calling it a "Symphonic Fantasy for large orchestra." By the time that the firm of Breitkopf and Härtel published the score in 1853, three of Schumann's symphonies were already in print, hence the designation as Symphony "No. 4" and the high opus number (Op. 120). The first edition also includes a rather unwieldy subtitle; after listing each of the Symphony's main sections, the publisher—perhaps on Schumann's instruction—added the phrase *in einem Satze* (in one movement). If nothing else, the complicated story of the work's title indicates that Schumann's Fourth

Schumann composed the *Fourth Symphony* in 1841 and revised it in 1851.

The first Philadelphia Orchestra performances of the *Symphony* were in February/March 1902; Fritz Scheel conducted. Robin Ticciati led the most recent subscription performances, in November 2015.

The Orchestra has recorded the *Fourth Symphony* twice: in 1978 for RCA with James Levine, and in 2003 with Wolfgang Sawallisch, on the Orchestra's own label.

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

The *Symphony* runs approximately 30 minutes in performance.

is no ordinary symphony. And to be sure, the freedom of its overall conception is more suggestive of a “symphonic fantasy” than of a symphony in the “Classical” mold.

A Closer Look Each of the *Fourth Symphony*'s principal sections (or movements) dovetails neatly one into the next, and the resultant continuity is further enhanced by an intricate web of motivic relationships. Much of the *Symphony*'s melodic substance derives from two ideas, both in the minor mode: a languid, sinuous line first presented in the slow introduction by middle-register strings and bassoons, and the propulsive theme of the ensuing fast section (**Ziemlich langsam—Lebhaft**). A third idea also plays an important role in the work's unfolding plot: a martial fanfare for winds and brass introduced at the central climax of the fast section.

The **Romanze (Ziemlich langsam)** opens with a melancholy tune for solo oboe and cello accompanied by *pizzicato* strings (at one point, Schumann even toyed with the idea of adding a guitar to the texture), but immediately thereafter we hear an extended reminiscence of the languid music of the slow introduction. Transformed from the minor into the major mode, this idea in turn supports the florid arabesques in the violin solo that follows.

In the **Scherzo (Lebhaft)** we sense Schumann's desire to knit together the strands of the musical narrative, for it alternates with a Trio based on the florid violin solo of the *Romanze*. Gradually intensifying allusions to the theme of the fast section usher in the finale (**Langsam—Lebhaft—Schneller—Presto**), which Schumann frames with statements of the earlier fanfare theme. Turning emphatically to the major mode, the music traces a wide arc from melancholy to triumph, a process capped off by the boisterous coda. Although the principal ideas of the *Symphony* alternate in rapid succession, they clearly embody the “inner spiritual bond” that Schumann, in his role as music critic, identified as the essence of symphonic composition.

—John Daverio

The Music

Don Juan



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

In the late 1880s Richard Strauss was at a personal and professional crossroad. Professionally, just in his 20s at the time, he was rising through the ranks as a conductor at a dizzying pace; he was appointed to the important post of *Kapellmeister* to the Grand Duke of Saxe-Weimar-Eisenach in 1889. The year before this appointment in Weimar, which rescued the composer from an unsatisfactory position in his native Munich, he took his second trip to Italy. (Strauss's two sojourns to Italy were very much in the tradition of the Italian pilgrimages made by Winckelmann and Goethe in the 18th century.) Standing in the sun-drenched cloister of the Basilica of Saint Anthony in Padua, Strauss sketched what would become the principal theme of his tone poem *Don Juan*.

Part Autobiography? Strauss's personal life was going through a series of changes as well. In 1883 he met Dora Wihan, a married woman four years older, and he had fallen precipitously in love with her. While very little of their correspondence survives, the letters that do exist suggest a remarkable degree of intimacy. In one of them, Strauss wrote about his aesthetic development in a confiding manner that speaks to the intensity of their relationship. In April 1889 he said, "Imagine, I have even joined the Lisztians now; in short, a more progressive standpoint than the one I now hold is hardly conceivable. And yet, with the clarity that has come to me, I feel so well. . . . I'm going to Bayreuth as an assistant, piano rehearsals and so on. Recently I made Frau Wagner's acquaintance. She took a great interest in me."

What Strauss did *not* confide to the newly divorced Dora was that he had met another woman who would gradually replace her in his affections. Pauline Maria de Ahna was a gifted soprano who began taking singing lessons with the composer in 1887. After her first lesson with him, he wrote to a mutual friend, "She is much more talented than you think, we have only got to bring out her gifts." After he assumed his duties in Weimar, Pauline began to supplant Dora in Strauss's heart. Poor Dora! How could she compete with the deliciously volatile Pauline, who possessed a superb soprano voice and true musicianship? Richard and Pauline were married on September 10, 1894; they were inseparable until his death in 1949.

Don Juan was composed in 1888.

Carl Pohlig conducted the first Philadelphia Orchestra performance of Don Juan, in January 1908. Richard Strauss conducted the Orchestra in the work in October and November 1921, in the Academy of Music and at Carnegie Hall. The last subscription performances were in October 2015, with Donald Runnicles.

The Orchestra has recorded Don Juan four times: in 1955 and 1960 for CBS with Eugene Ormandy; in 1974 for RCA, also with Ormandy; and in 1996 for EMI Classics with Wolfgang Sawallisch.

The score calls for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, orchestra bells, suspended cymbal, triangle), harp, and strings.

Performance time is approximately 20 minutes.

As the history of his youthful amatory experience suggests, Strauss himself was hardly a Don Juan. He was, however, a daringly “advanced” composer in his youth and a dashing figure on the podium. The premiere of *Don Juan*, with the composer conducting the Weimar Opera Orchestra, was a massive success, catapulting him to the forefront of the German avant-garde. Strauss found the narrative idea for the piece in a play by Paul Heyse (1830-1914), *Don Juans Ende* (1883), as well as in an unfinished poem on the same subject by Nikolaus Lenau (1802-50); the composer affixed excerpts from Lenau's poem at the head of his score. Both play and poem present Don Juan as a philosophical philanderer whose compulsion to seduction was prompted by his search for the “ideal woman.” Sickened by erotic disillusionment, Don Juan allows himself to be killed in a duel.

A Closer Look Michael Kennedy aptly describes the genre of the tone poem as “chiming in perfectly with the Romantic's wish for interrelationship of all the arts and especially the interaction of music and literature. . . . In addition, the invention, development, and improvement of instruments, and the consequent enlargement of the symphony orchestra, with the widening and intensifying of its expressive capabilities, encouraged composers to attain a more sophisticated and complex style.” Although Strauss was attracted to the hybrid nature of the tone poem as created by Liszt, he did not entirely discard the broad outlines of sonata form. In *Don Juan*, the exhilarating primary theme is succeeded by a yielding second theme played by the oboe; the exposition ends with a grandiose melody played by the massed horns. Strauss does not distort his narrative to conform to the dictates of sonata form, however. After the idyllic central section, the confident music with which *Don Juan* opens gradually loses its nerve during the recapitulation and concludes in shuddering despair, with the fatal rapier thrust chillingly depicted by a dissonant note in the trumpets.

—Byron Adams

Musical Terms

GENERAL TERMS

Arpeggio: A broken chord (with notes played in succession instead of together)

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

Chord: The simultaneous sounding of three or more tones

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

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

Dissonance: A combination of two or more tones requiring resolution

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

Ostinato: A steady bass accompaniment, repeated over and over

Pizzicato: Plucked

Recapitulation: See sonata form

Romance: a title for epico-lyrical songs or of short instrumental pieces of sentimental or romantic nature, and without special form

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.

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

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.

Tone poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Tonic: The keynote of a scale

Trio: (1) See scherzo. (2) A division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and style.

12-tone: See serialism

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Animato: Lively, animated

Grazioso: Graceful and easy

Langsam: Slow

Lebhaft: Animated, lively

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Schneller: Faster

Senza replica: From the beginning without repeats

TEMPO MODIFIERS

Ma non troppo: But not too much

Molto: Very

Più: More

Poco: Little, a bit

Ziemlich: Rather, quite

Tickets & Patron Services

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

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