

Season 2017-2018

**Thursday, November 2, at
7:30**
**Friday, November 3, at
2:00**
**Saturday, November 4, at
8:00**

The Philadelphia Orchestra

Cristian Măcelaru Conductor
Nicola Benedetti Violin
**Women of the Westminster Symphonic
Choir**
Joe Miller Director

Marsalis Violin Concerto in D major
I. Rhapsody
II. Rondo Burlesque
III. Blues
IV. Hootenanny
First Philadelphia Orchestra performances

Intermission

Holst *The Planets* 
I. Mars, the Bringer of War
II. Venus, the Bringer of Peace
III. Mercury, the Winged Messenger
IV. Jupiter, the Bringer of Jollity
V. Saturn, the Bringer of Old Age
VI. Uranus, the Magician
VII. Neptune, the Mystic

This program runs approximately 1 hour, 55 minutes.

Wynton Marsalis's Violin Concerto is being recorded live for potential future release. We ask for your cooperation in making this project a success. Please make every effort to minimize noise during the concert.

 LiveNote®, the Orchestra's interactive concert guide for mobile devices, will be enabled for these performances.

This concert is part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

The November 2 concert is sponsored by **Mrs. Lyn M. Ross in memory of George M. Ross**.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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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 Sunday afternoon broadcasts on WRTI-FM.

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 2021-22 season, and from 2017-18 is 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 two 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.

Conductor

Adriane White



Newly appointed music director and conductor of the Cabrillo Festival of Contemporary Music, **Cristian Măcelaru** has established himself as one of the fast-rising stars of the conducting world. He launched his inaugural season at Cabrillo in the summer of 2017 with premiere-filled programs of new works and fresh re-orchestrations, including seven world premieres, 11 composers-in-residence, and two special tributes—one to commemorate Lou Harrison's centenary and another honoring John Adams's 70th birthday. He recently completed his tenure with The Philadelphia Orchestra as conductor-in-residence, a title he held for three seasons until August 2017. Prior to that he was the Orchestra's associate conductor for two seasons and assistant conductor for one season. He made his Philadelphia Orchestra subscription debut in April 2013 and continues a close relationship with the ensemble, leading annual subscription programs and other special concerts.

Mr. Măcelaru regularly conducts other top orchestras in North America, including the Chicago, National, St. Louis, Detroit, and Toronto symphonies, and the New York and Los Angeles philharmonics. In addition to these current performances, highlights of the 2017-18 season include opening the National Symphony's season in Washington D.C. and returning to The Philadelphia Orchestra for two more subscription programs plus performances of Handel's *Messiah*. He also guest conducts the symphony orchestras of Dallas, Pittsburgh, St. Louis, Atlanta, Seattle, Cincinnati, Milwaukee, San Diego, and Vancouver. Internationally he leads the Deutsches Symphonie-Orchester Berlin; the Swedish Radio and Danish National symphonies; and the Royal Scottish National Orchestra. In summer 2017 he made his debut with the Cleveland Orchestra at the Blossom Festival, returned to the Grand Teton and Interlochen festivals, and led The Philadelphia Orchestra in two programs at the Mann Center.

An accomplished violinist from an early age, Mr. Măcelaru was the youngest concertmaster in the history of the Miami Symphony; he made his Carnegie Hall debut with that orchestra at the age of 19. Today he resides in Philadelphia with his wife, Cheryl, and children, Benjamin and Maria.

Soloist

Simon Fowler



Scottish violinist **Nicola Benedetti** made her Philadelphia Orchestra debut in the summer of 2013 and makes her subscription debut with these concerts. With concerto performances at the heart of her career, she is in much demand with major orchestras and conductors across the globe. She has appeared with the San Francisco, London, Danish National, and Frankfurt Radio symphonies; the London, Czech, Los Angeles, and New York philharmonics; the National Symphony in Washington D.C.; the Orchestra of the Mariinsky Theatre; the Leipzig Gewandhaus Orchestra; Camerata Salzburg; and the Chicago Symphony at the Ravinia Festival.

In summer 2017 Ms. Benedetti made her debut at the Gstaad Menuhin Festival with Antonio Pappano and the Orchestra dell'Accademia Nazionale di Santa Cecilia. She returned to the BBC Proms with Thomas Søndergård, the BBC National Orchestra of Wales, and the Edinburgh International Festival with Iván Fischer and the Budapest Festival Orchestra. In addition to these current performances, highlights of the 2017-18 season include her debut with the Orchestre de Paris as well as collaborations with the Deutsches Symphonie-Orchester Berlin; the City of Birmingham, Dallas, Atlanta, and New World symphonies; the Royal Scottish National Orchestra; the Bremen and Warsaw philharmonics; and the Baltimore Symphony with Marin Alsop. She also tours the U.K. and North America with the Orchestra of the Age of Enlightenment.

Fiercely committed to music education and to developing young talent, Ms. Benedetti has formed associations with schools, music colleges, and local authorities. In 2010 she became Sistema Scotland's official musical "Big Sister" for the Big Noise project, a music initiative partnered with Venezuela's El Sistema (Fundación Musical Simón Bolívar). She has also developed her own education and outreach initiative entitled the Benedetti Sessions, giving hundreds of aspiring young string players the opportunity to rehearse, take master classes, and perform alongside her. Winner of Best Female Artist at both the 2012 and 2013 Classical BRIT Awards, she records exclusively for Decca (Universal Music). Her most recent recording is of concertos by Shostakovich and Glazunov.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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Chorus



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 83 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 Mozart's Mass in C minor, 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.

In addition to these current performances, highlights of the 2017-18 season include Mozart's Mass in C minor with the Orchestra of St. Luke's conducted by Pablo Heras-Casado; Handel's *Messiah* with the New York Philharmonic conducted by Andrew Manze; and Beethoven's Symphony No. 9 and Tchaikovsky's *1812 Overture* with the Princeton Symphony conducted by Rossen Milanov. The choir also returns to Verizon Hall in April for the world premiere of Tod Machover's *Philadelphia Voices* and Bernstein's *Chichester Psalms* with The Philadelphia Orchestra, conducted by Nézet-Séguin. Recent seasons have included Berg's *Wozzeck* with the London Philharmonia and Esa-Pekka Salonen; Villa-Lobos's *Choros* No. 10 and Estévez's *Cantata criolla* with the Simón Bolívar Symphony of Venezuela and Gustavo Dudamel; Beethoven's Symphony No. 9 with the West-Eastern Divan Orchestra and Daniel Barenboim; and Rouse's Requiem with the New York Philharmonic and Alan Gilbert.

The ensemble is composed of juniors, seniors, and graduate students at Westminster Choir College. 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. His latest recording with the 40-voice Westminster Choir, which is part of the larger Symphony Choir, is *The Heart's Reflection: Music of Daniel Elder*. Westminster Choir College is a division of Rider University's Westminster College of the Arts, which has campuses in Princeton and Lawrenceville, N.J.

Framing the Program

Parallel Events

1916**Holst***The Planets***Music**

Prokofiev

Symphony

No. 1

Literature

Joyce

*Portrait of the**Artist as a**Young Man***Art**

Matisse

*The Three**Sisters***History**

Easter

Rebellion in

Dublin

As trumpeter, composer, bandleader, educator, impresario, and tireless advocate, Wynton Marsalis has emerged as the preeminent figure in jazz today. He continually searches for ways to challenge himself and to reach new audiences. Following in an illustrious tradition of Gershwin, Ellington, Bernstein, and others, Marsalis has found imaginative paths to connect jazz and classical idioms, as in his recent Violin Concerto. He wrote the piece for our soloist Nicola Benedetti, who gave its premiere in London in 2015.

English composer Gustav Holst is remembered today primarily for his grand orchestral suite *The Planets*, which he began composing just before the First World War. Cast in seven movements (he did not include Earth and Pluto had not yet been discovered), the composer's stated goal was to represent "the character" and "the astrological significance of the planets." Each movement names the god and an associated quality, mood, or activity, starting with "Mars, the Bringer of War" and ending with "Neptune, the Mystic."

The Music

Violin Concerto

Frank Stewart



Wynton Marsalis
Born October 18, 1961, in
New Orleans
Now living in New York
City

While Wynton Marsalis's public accomplishments as one of the greatest, most versatile trumpet players and bandleaders of our time are well known, he is also a tireless administrator, educator, and behind-the-scenes advocate for numerous charitable ventures. And when he's not playing, recording, teaching, organizing, or leading, he manages to find time to compose concert and dance works as well.

A Foot in Both the Classical and Jazz Worlds

Perhaps no composer was ever better suited to the type of music Marsalis writes. As the only musician to have ever won Grammy awards in both classical and jazz categories in the same year—a feat he has accomplished twice—Marsalis already had a foot firmly lodged in both camps. And yet his original compositions are not merely glib “crossovers” or half-baked mixtures of traditions and techniques. They represent a truly comprehensive synthesis of divergent musical roots, achieved through deep first-hand understanding of how those traditions differ, and perhaps more significantly, where they productively converge and overlap.

In the larger concert works Marsalis has written, including four symphonies, a string quartet, and the 1997 Pulitzer Prize-winning oratorio *Blood on the Fields*, he integrates the rhythms and procedures of jazz and other vernacular idioms into traditional classical genres. The opportunity to compose a violin concerto for Nicola Benedetti, whose playing Marsalis had already admired for some time, gave him the chance to explore how this might work in the more complex series of ensemble relationships that a concerto entails.

More than a Fiddle/Jazz Concerto Marsalis's point of entry into this work was the tradition of fiddling. This not only brought together African-American roots—“Many slaves were also fiddle players,” he notes—with European traditions, but also serendipitously united his own musical and cultural heritage with that of his Scottish soloist. Marsalis recalled that when he was learning the trumpet as a youth, he learned how to play and improvise fiddle tunes. And Benedetti had just recorded an album of

Scottish folk songs when their collaboration began. It was a common touch-point for them both.

This work is much more than just a fiddle/jazz concerto—it surveys the entire landscape of American vernacular music. Marsalis perceptively notes that American popular music has typically arisen from a combination of European and African-American influences, giving rise not only to jazz but also big-band music, swing, the blues, the spiritual, gospel, and ragtime, all of which are incorporated into the Violin Concerto.

It took two years of intense, detailed collaboration between soloist and composer before the Concerto was complete. At the start, Benedetti sent Marsalis the opening pages of some well-known violin concertos—Brahms, Beethoven, Tchaikovsky—so he would have an idea of the kind of technical and virtuosic complexity she was looking for. In turn, Marsalis stretched Benedetti toward improvisatory playing, the performance practices of blues and ragtime, feeling and maintaining a “groove,” and other approaches that typically lie outside the classical orchestral canon. The Violin Concerto was premiered with the London Symphony Orchestra in November 2015.

A Closer Look A classical concerto typically has three movements, but this work has four, in a format that resembles more closely a symphonic structure. The first movement is titled a **Rhapsody** (perhaps an overt tribute to Gershwin), and opens with long violin lines supported by silky string accompaniments. This soon gives way to a series of contrasting sections, connected loosely in what the composer imagined as a dream sequence. Though beginning with a wistful “Lullabye” that introduces the dream, there are vigorous, even raucous episodes: a habanera, a military march (labeled “Nightmare”), soaring rhapsodic lines, and strident passages. An extended solo cadenza in the middle of the movement prefaces a peaceful blues Spiritual. Then morning approaches, and a “Rustic Dance” with foot stomps and handclaps from the orchestra links African-American “stepping” traditions with Celtic folk dance. But these “ancestral memories” soon fade, and the movement ends quietly.

The second movement (**Rondo Burlesque**) is liberally doused with the flavor of the circus, and gives the solo violin the chance to display a profusion of furioso virtuosic effects. This second-movement eruption is a celebration that looks to settle into a jazzy groove but constantly finds other byways to explore. The most common marking in the

Marsalis composed his *Violin Concerto* from 2013 to 2015 and has revised the work since its premiere.

These are the first Philadelphia Orchestra performances of the *Concerto*.

The score calls for solo violin, three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (I doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (African hand drums, bass drums, claves, cowbells, crash cymbal, djembe, foot stomps, glockenspiel, hand claps, hand cymbals, hi-hat, marimba, "opera" gong, police whistle, ride cymbal, sand blocks, sizzle cymbal, slapstick, snare drum, splash cymbals, suspended cymbals, tambourine [one mounted, one not], tam-tam, tom-tom, triangle, vibraphone, wood blocks, xylophone), harp, and strings.

Performance time is approximately 38 minutes.

score, which is repeated nearly a dozen times, is *giocoso* (joyful). African hand drums are introduced, helping the movement morph into an Afro-Latin celebration that ends jubilantly.

A second extended cadenza for the solo violin functions as a bridge to the third movement. Mercurial and improvisatory, it reprises in microcosm many of the foregoing musical effects and structures.

The third movement takes on the role of a traditional slow movement, here interpreted as a **Blues**. Long, poignant violin lines from the soloist play out against blues harmonies in the orchestra. The brass instruments are silent in the first half of the movement, but then enter midway for some more enlivened call-and-response dialogue. In a passage marked "Down Home Church Shout" the call-and-response becomes a little more aleatoric, with congregational "whooping" from some of the orchestral players. The dialogue fades to an echo, played *sul ponticello* by the strings.

Marsalis labels the finale a **Hootenanny**, an exuberant, festive celebration that recalls the spirit of Copland's *Americana*. The open-fifth string harmonies and rhythmic rapid-fire passagework bring together the sounds of square-dancing and fiddling, merging them with anthem-like passages that suggest the broad American eclecticism of Charles Ives. Reminiscences of earlier movements—the spiritual, the habanera, marches, and ragtime—signal an imminent wrapping-up. The hand-clapping and foot-stomping are also reprised, but this "Ancestral Procession" begins again to gradually die away. While a classical violin concerto typically ends with a spirited flourish, Marsalis decided that this work should conclude in "a kind of wistful dance," and the folk-inflected melody fades away to nothing at the close.

—Luke Howard

The Music

The Planets



Gustav Holst
Born in Cheltenham,
England, September 21,
1874
Died in London, May 25,
1934

During the first half of the 20th century, Great Britain was blessed with at least five marvelous composers, of whom Edward Elgar and Ralph Vaughan Williams have become a regular part of our concert life—albeit through a mere handful of works—and Frederick Delius and Arnold Bax are perhaps not far behind in making inroads here. But no British master is known through fewer works than Gustav Holst, who despite a large and excellent output remains for most listeners the composer of a single composition: the popular and influential *Planets*, which continues to make its mark today in everything from television to *Star Wars*.

Born in Cheltenham, England, of Swedish, German, and English parentage, Gustavus “von Holst” received his schooling at the Royal College of Music, where he studied harmony and counterpoint with Charles Villiers Stanford. A severe case of neuritis forced him to give up his ambition of becoming a pianist, and he subsequently took an interest in composition. Later he studied trombone and played in the Carl Rosa Opera Company, which proved to be extremely valuable experience for his experiments in orchestral composition. Some have cited his travels in the Far East as being partly responsible for Holst’s streak of mysticism, which colors a number of his works. He was an impressive scholar of languages, and learned enough Sanskrit to set parts of the *Rig Veda* to music.

In any case it appears that it was partly the astrological significance of heavenly bodies that first sparked the composer’s idea to forge a set of orchestral tone poems to reflect the character of each planet. He began the cycle that became *The Planets* in 1914, just before the first shots of World War I were sounding in Sarajevo.

A Non-programmatic Work The hardships of the war years slowed the work on this unprecedented composition—which took two years to finish—and appear to have influenced the outcome as well. *The Planets* was completed in 1916, and was first presented in a private performance in London in September 29, 1918, under Adrian Boult’s baton. The public premiere was not until after the war—on November 15, 1920, with Albert Coates conducting.

There are seven movements, each with a distinctive musical character that seems to relate both to the god for which the planet is named and to the quality, mood, or activity that this god has come to represent. (Earth is not represented in *The Planets*, and although Pluto's existence had been "theorized" as early as 1919, it wasn't actually discovered until 1930.) To the very end Holst insisted that his goal in this concert favorite was to represent "the character . . . the astrological significance of the planets," and that the pieces had no further extramusical meaning. "There is no program music in them," he said, "neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in a broad sense."

Partly, Holst's insistence that these works were only "suggested" by astrological concepts was the composer's way of keeping *The Planets* from becoming ludicrously sentimental or programmatic. Indeed, one can easily listen to this work as a marvelous symphony, without giving a thought to gods or heavenly bodies, and still derive meaning and pleasure from the music's sheer sonic vitality.

A Closer Look But it's more fun, perhaps, to listen for programmatic ties. "**Mars, the Bringer of War,**" for example, might well be about the god Mars—but since this god represents war anyway, there is really no way to separate the war-god Mars from the overtly "martial" character that the planet has come to embody. In fact Holst himself said, on another occasion, that he was seeking here to express "the stupidity of war." The piece is not a "march" per se, but it does contain something of the relentless gunfire and violence of the battlefield. Its resemblance to John Williams's *Star Wars* music is hardly coincidental, for music such as this plainly formed one of that composer's most potent influences.

Holst's daughter, Imogen, would later greet speculation about the work's programmatic nature—especially the notion that it was some sort of statement on World War I—with a caveat, pointing out that "Mars" was completed in 1914, before the war had begun. "It would be easy to take it for granted that 'Mars' had been commissioned as background music for a documentary film of a tank battle. But Holst had never heard a machine gun when he wrote it, and the tank had not yet been invented."

In grave contrast, "**Venus, the Bringer of Peace**" is a lyric love song, not unlike the goddess for whom this most

The Planets was composed from 1914 to 1916.

Leopold Stokowski presented the first Philadelphia Orchestra performances of The Planets in November 1934, just six months after Holst's death. The Women's Glee Club of the University of Pennsylvania collaborated in the "Neptune" movement. The Planets was most recently heard on subscription in March 2015, with Gianandrea Noseda leading women from the Philadelphia Singers Chorale.

The Orchestra recorded the work with Eugene Ormandy and women of the Mendelssohn Club in 1975 for RCA.

The Planets is scored for an orchestra of four flutes (III doubling piccolo I, IV doubling piccolo II and alto flute), three oboes (III doubling bass oboe), English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, two tenor trombones, bass trombone, tenor and bass tuba, timpani, percussion (bass drum, chimes, cymbals, glockenspiel, snare drum, tam-tam, tambourine, triangle, xylophone), two harps, celesta, organ, strings, and women's chorus.

The work runs approximately 50 minutes in performance.

tranquil of planets was named. **"Mercury, the Winged Messenger"** is a fleet scherzo that conveys the volatile nature of both god and planet.

"Jupiter, the Bringer of Jollity" is less about the imposing nature of this god—and this most mysterious of planets—than about what Holst called the spirit of "one of those jolly fat people who enjoy life." Clearly this Jupiter is more Falstaff than Zeus. A contrasting middle section employs a broad-limbed and rather innocently constructed tune that was later adapted to a sentimental patriotic hymn, "I Vow to Thee, My Country."

"Saturn, the Bringer of Old Age" is a ghostly funeral-march that reminds us of the forceful vision of old age and destiny. **"Uranus, the Magician,"** forceful but mystical (and more than a bit like Paul Dukas's *Sorcerer's Apprentice*), stands as one of the most skillful uses of the modern orchestra of the era.

"Neptune, the Mystic" brings the work to a puzzling yet deliciously lyrical close; again the textures of more recent film scores seem to have been derived from this piece. Some have claimed also to hear the influence of Debussian evocations of "Neptune's realm"—such as the "Sirens" movement from *Nocturnes* (which also features a wordless women's choir), and of course *La Mer*, a work whose influence could hardly be avoided in the first half of this century.

—Paul J. Horsley

Musical Terms

GENERAL TERMS

Aleatory: A term applied to music whose composition and/or performance is, to a greater or lesser extent, undetermined by the composer

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

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

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

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Dissonance: A combination of two or more tones requiring resolution

Fifth: An interval of five diatonic degrees

Habanera: A Spanish dance in slow to moderate duple time with distinctive rhythmic character

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Nocturne: A piece of a dreamily romantic or sentimental character, without fixed form

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. Also an instrumental piece of a light, piquant, humorous character.

Sul ponticello: Bowing near the bridge

Timbre: Tone color or tone quality

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

THE SPEED OF MUSIC (Tempo)

Furioso: Wild, passionate

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Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

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

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

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers,

and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

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

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

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote™ performances. Please visit philorch.org/livenote for more information.

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