

# Season 2018-2019

**Thursday, September 13,  
at 7:00**

The Philadelphia Orchestra

## Opening Night Concert

**Yannick Nézet-Séguin** Conductor and Piano

**Ying Fu** Violin

**Kerri Ryan** Viola

**Priscilla Lee** Cello

**Strauss** *Don Juan*, Op. 20

**Brahms** from Piano Quartet No. 1 in G minor, Op. 25:  
IV. Rondo alla zingarese: Presto

**Rossini** Overture to *William Tell*

**Bernstein** Overture to *Candide*

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

We thank the musicians of The Philadelphia Orchestra and Music Director Yannick Nézet-Séguin for graciously donating their services in support of this event and The Philadelphia Orchestra.

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

# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director

# OPENING NIGHT 2018



**The Philadelphia Orchestra  
extends a very special thank you**

to our 2018 Opening Night Gala Co-Chairs, Alison Lerman, Alexandra Edsall, and David Kim; the Opening Night Gala Committee and the Volunteer Association President Nancy Galloway and Immediate Past President Lisa Yakulis; Volunteer Committees; Board Chairman Richard B. Worley; the Board of Directors; and our many generous sponsors and benefactors for all their hard work, support, and dedication in creating a spectacular evening to celebrate our upcoming season!

# 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 three 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 **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, 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 Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. 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 has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with three CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; *Musical America’s* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania.

To read Yannick’s full bio, please visit [philorch.org/conductor](http://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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# Soloists

Jessica Griffin



Born in Shanghai, China, **Ying Fu** joined The Philadelphia Orchestra as associate concertmaster at the start of the 2013-14 season. He has been a prizewinner of many violin competitions, including First Prize at the 31st Rodolfo Lipizer International Violin Competition in Italy; he also won four Special Prizes at that Competition. He won the top prizes at the 2011 Schmidbauer International Competition, the 2011 Young Texas Artists Music Competition, the 2009 Washington International Music Competition, the 2008 HAMS Violin Competition in Chicago, the Golden Bell Violin Competition in China, and the Ruth Burr Awards Instrumental Competition in Houston. He started violin lessons at age three and went on to earn his bachelor's degree from the Shanghai Conservatory of Music and his master's degree from the Shepherd School of Music at Rice University, where he studied with Sergiu Luca. After two years of studying with Cho-Liang Lin and Mr. Luca in the Doctor of Musical Arts program at the Shepherd School, Mr. Fu joined the first violin section of the Cleveland Orchestra in August 2011. He has served as concertmaster of the Schleswig-Holstein Symphony and the Shepherd School Symphony and Chamber Orchestra.

Jessica Griffin



Assistant Principal Viola **Kerri Ryan** joined The Philadelphia Orchestra at the beginning of the 2007-08 season. She came to Philadelphia from the Minnesota Orchestra, where she was assistant principal viola for seven seasons. Following her graduation from the Curtis Institute of Music in 1998 she served as associate concertmaster of the Charleston Symphony. Ms. Ryan and her husband, Philadelphia Orchestra violinist William Polk, are founding members of the award-winning Minneapolis Quartet. In Philadelphia, while pursuing a violin performance degree at Curtis, she began studying viola with Karen Tuttle. Ms. Ryan also studied at the Cleveland Institute of Music as a member of its Young Artist Program. Her violin teachers include Lee Snyder, Jascha Brodsky, Rafael Druian, and Arnold Steinhardt.

# Soloist



Associate Principal Cello **Priscilla Lee** joined The Philadelphia Orchestra with the start of the 2016-17 season. A 2005 Avery Fisher Career Grant recipient, she began studying at age five and made her solo debut in 1998 with the Los Angeles Philharmonic. A native of California, she studied with Ronald Leonard at the Colburn School of Performing Arts and in 1998 went on to the Curtis Institute of Music to study with David Soyer. In 2005 she received her master's degree from the Mannes College of Music, where she studied with Timothy Eddy. Ms. Lee has participated in the festivals of Marlboro, Santa Fe, Seattle, Delaware, St. Denis in Paris, Kingston, Lexington, and Taos. She was a member of Lincoln Center's Chamber Music Society Two from 2006 to 2009. She was a founding member of Trio Cavatina, a piano trio that won the Grand Prize at the 2009 Naumburg International Competition. The Trio made its debut at the New School and Merkin Hall's Rising Star Series, along with Boston's famed Jordan Hall and Carnegie's Weill Recital Hall. Ms. Lee was the principal cello of both Opera Philadelphia (2014-16) and the Chamber Orchestra of Philadelphia (2015-16).

# Framing the Program

## Parallel Events

**1829**

**Rossini**

Overture to  
*William Tell*

**Music**

Bellini  
*La straniera*

**Literature**

Tennyson  
*Timbuctoo*

**Art**

Delacroix  
*Sardanapalus*

**History**

Slavery  
abolished in  
Mexico

**1888**

**Strauss**

*Don Juan*

**Music**

Tchaikovsky  
Symphony No. 5

**Literature**

Zola  
*La Terre*

**Art**

Van Gogh  
*The Yellow Chair*

**History**

Tesla constructs  
electric motor

**1956**

**Bernstein**

*Candide*

**Music**

Ginastera  
Harp Concerto

**Literature**

Lampedusa  
*The Leopard*

**Art**

Hepworth  
*Orpheus*

**History**

Soviets march  
into Hungary

This celebratory Opening Night Concert of The Philadelphia Orchestra's 119th season features a dazzling tone poem that showcases the full ensemble, intimate chamber music performed by Yannick Nézet-Séguin and musicians from the Orchestra, and concludes with two beloved overtures.

The festivities begin with Richard Strauss's thrilling *Don Juan*, his first great tone poem, which he wrote 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, but rather with the disillusioned lover allowing himself to be killed in a duel.

A special chamber music offering tonight is the rousing final movement of Johannes Brahms's Piano Quartet No. 1 in G minor, a brilliant tour de force in the "Hungarian" style.

Rossini's Overture to *William Tell* is best known for its rousing *Lone Ranger* finale, but the unusual four-part piece has other wonders, starting with beautiful playing for five solo cellos, followed by a fierce storm, and then a shepherd's song before the brilliant galloping conclusion.

Leonard Bernstein, whose 100th birthday was celebrated last month, composed his operetta *Candide* in his mid-30s. Its sparkling overture brilliantly captures the mood of Voltaire's satirical novella and gives a musical preview of some key moments in the show, including a bubbling first theme from the wedding ceremony of Candide to his beloved Cunegonde, a contrasting theme from their love duet "O, Happy We," and later the effervescent music from the coloratura aria "Glitter and Be Gay."

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

# The Music

## *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 crossroads. 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 March 2018, with Yannick Nézet-Séguin.

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.

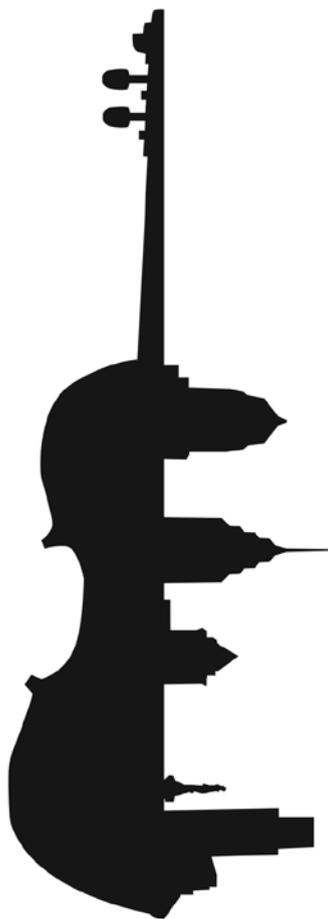
As the history of his youthful amatory experience suggests, Strauss himself was hardly a Don Juan. He was, however, a daringly “advanced” composer in his youth and a dashing figure on the podium. The premiere of *Don Juan*, with the composer conducting the Weimar Opera Orchestra, was a massive success, 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

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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# The Music

## Piano Quartet No. 1



**Johannes Brahms**  
**Born in Hamburg, May 7,**  
**1833**  
**Died in Vienna, April 3,**  
**1897**

*Brahms's First Piano Quartet was composed in 1861.*

*The score calls for piano, violin, viola, and cello.*

*The fourth movement runs approximately eight minutes in performance.*

Like several of his earlier chamber works, Brahms's G-minor Piano Quartet is conceived on an orchestral scale that frequently threatens to exceed the limitations of domestic settings. Arnold Schoenberg recognized this fact when he orchestrated the piece in 1937, saying that he did so because he was tired of not being able to hear everything that was going on. While today we recognize that the instruments used during Brahms's youth probably provided a more transparent sound to these works, nevertheless Schoenberg's arrangement of this quartet suggests the extent to which Brahms was experimenting with instrumental sound. (Indeed, many of Brahms's early compositions went through several instrumental incarnations before "finding" their proper medium.)

The G-minor Quartet was the first of three pieces Brahms wrote for this rather unusual combination of piano and three strings. It was the product of several months of agonizing work in 1861—which has been recorded in correspondence with Clara Schumann and with the violinist Joseph Joachim, both of whom actively helped the young Brahms with this most difficult quartet. The composer, who had yet to complete a symphony, had just moved to peaceful lodgings in a suburb of his native Hamburg, an atmosphere he found conducive to the working-out of the novel and complex structural ideas that he developed in works such as this during the 1860s.

Conceived in 1857, shortly after the completion of the first version of the Piano Trio No. 1 in B major, the Quartet was not finished until September of 1861. It received its first public performance on November 16, 1862, in Vienna—with members of the Hellmesberger String Quartet and the composer at the piano. The concert was such a success that two weeks later another program was organized, in which the recently completed Piano Quartet No. 2 in A major, Op. 26, was performed—again to considerable acclaim.

On this concert we hear the final movement, the **Rondo alla zingarese** or "gypsy" rondo, a rousing showpiece whose trilling and foot-stamping energy brings the Quartet to a delightful and brilliant conclusion.

—Paul J. Horsley

# The Music

## Overture to *William Tell*



**Gioachino Rossini**  
Born in Pesaro,  
February 29, 1792  
Died in Paris,  
November 13, 1868

In the first important German-language history of music, published in 1834 and written by Raphael Georg Kiesewetter, the years 1800-32 are characterized as “The Epoch of Beethoven and Rossini.” This description may seem somewhat odd today because it reflects distinctions between instrumental and vocal music, aesthetic ideologies, and a north/south geography that are no longer much discussed. What Kiesewetter recognized was that even though Beethoven had already been considered the greatest composer for some two decades, Rossini was the most popular by the 1820s. His operas dominated Europe’s opera houses—and beyond: This music was so endlessly arranged that it could be heard in almost every conceivable setting, from intimate domestic gatherings to large orchestral concerts.

**A Master’s Last Opera** No composer of Italian opera formed a more significant bridge between Mozartian Classicism and Verdian high Romanticism than Rossini. His some three dozen operas defy easy categorization: They are Classical in musical design yet often Romantic in dramatic outlook. His contribution to the history and development of grand opera was critical; but more to the point for most contemporaries and for posterity, his unique comic idiom and fluid melodic style are utterly irresistible to the ear.

Rossini was not only a brilliant composer, but also a shrewd one. He knew what worked and once he had perfected a formula, be it how to write an overture, mold an aria, or craft a finale, he tended to stick to it for some time. The lilting melodies, infectious rhythms, and bubbling crescendos found in most of his overtures were widely admired and imitated. (Beethoven esteemed Rossini’s operas; Schubert wrote two “Overtures in the Italian Style,” which is to say, *à la Rossini*.) But Rossini wrote much more than comic operas. For one thing, he married a celebrated singer who desired serious fare, which was surely one of various reasons he concentrated on writing *opera seria* for about the last 10 years of his active dramatic career, beginning in 1817.

For his last opera, *William Tell*, composed for the Paris Opera and premiered in 1829, Rossini based his libretto

William Tell was composed in 1829.

Carl Pohlig was on the podium for the first Philadelphia Orchestra performances of the William Tell Overture, in March 1909. The most recent appearance of the work on subscription concerts was in March 2012, with Gianandrea Noseda conducting.

The Orchestra has recorded the Overture three times: in 1954 and 1968 with Eugene Ormandy for CBS, and in 1973 with Ormandy for RCA.

The score calls for piccolo, flute, two oboes (II doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, triangle), and strings.

The Overture runs approximately 12 minutes in performance.

on Friedrich von Schiller's play *Wilhelm Tell* (1804), which tells a story of Swiss patriots struggling against Austrian imperial dominance in the 13th century. Although it is not clear whether Rossini at the time intended this long and demanding work to be his final opera—audience tastes were changing—it does synthesize many elements of his style. After the premiere Rossini in essence retired, at the height of his fame and at the age of 37. He lived a rich and famous man for nearly 40 more years.

**A Closer Look** The music of *William Tell*, an opera in four acts that lasts some four hours (not counting intermissions), manifests a seriousness that contrasts with the composer's comic successes, such as *The Italian Girl in Algiers* (1813) and *The Barber of Seville* (1816). Likewise the Overture to this opera is unique, functioning programmatically in a new way. Rossini's overtures often have no musical connection to the opera that follows (one reason is that he freely reused earlier ones for new operas), but in this case the Overture both sets the mood and prefigures musical content heard in the drama.

Structured in four independent sections, it forms a remarkably effective concert piece, even divorced from its operatic context. The intimate opening, scored for five solo cellos, sets the scene of pastoral quietude that is the backdrop of the opera; French composer Hector Berlioz praised the way in which this depiction of the Swiss countryside evoked "the calm of profound solitude, the solemn silence of nature when the elements and human passions are at rest." A nervous transitional passage leads to the second section, a striking re-creation of the terror and chaos of a sudden storm. The third section, a famous English horn solo meant to evoke the herdsmen's *ranz des vaches*, a melody that returns at various points in the opera (and that Berlioz would adapt the following year for the slow movement of his *Symphonie fantastique*). The fourth section is the best known, featuring the rousing trumpet gallop finale that would become such a familiar part of popular culture in the 20th century, most notably from its use in the TV Western *The Lone Ranger*.

—Christopher H. Gibbs

# The Music

## Overture to *Candide*



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

*Leonard Bernstein composed Candide in 1956.*

*The first Philadelphia Orchestra performance of the Candide Overture was in January 1961, as an encore in Lynchburg, Virginia; William Smith conducted. Bernstein himself led the next performance, four days later at the 104th Academy of Music Anniversary Concert. Most recently on a subscription concert, the work was heard in November 2013, with Yannick Nézet-Séguin.*

*The score calls for piccolo, two flutes, two oboes, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum, tenor drum, triangle, xylophone), harp, and strings.*

*Performance time is approximately five minutes.*

Perhaps the most versatile and original musician that America has produced, Leonard Bernstein made his career as pianist, educator, composer, and as the first U.S.-born music director of the New York Philharmonic. It was the very eclecticism of his gifts, partly, that distinguished him. “No musician of the 20th century has ranged so wide,” wrote a contemporary biographer. Bernstein’s achievement as composer—always controversial, constantly under revision—reflected this breadth. Each of his three major works for theater (*West Side Story*, *On the Town*, *Candide*) combined the seriousness of the composer’s rigorous classical training with the energy of Broadway.

*Candide*, first produced in Boston in October 1956, was the most “operatic” of the three. Based on Lillian Hellman’s adaptation of Voltaire’s 1759 comedy, with supplemental lyrics by Richard Wilbur, Dorothy Parker, and others, this “comic operetta” (as its creators called it) made continuous nods to 18th-century musical and theatrical conventions, including pastiches of waltzes and gavottes, songs that are more like arias, and an overture whose structure, at least, is as “classical” as anything by Mozart or Rossini.

The story recounts the adventures of Candide, a young man who travels the world over, seeking confirmation of the contention of his tutor Pangloss that everything occurs for the best. After all manner of pain and tribulation, during which Candide concludes that his tutor is wrong, he returns home and builds a life based on honesty and realistic expectations. Bernstein’s *Candide* went through numerous revisions, most notably for a revival in 1973 by Harold Prince, in which score and lyrics were drastically altered to make the show more “popular,” in a conventional Broadway manner; in 1989 Bernstein prepared a concert version that combined the best of the various versions.

The dazzling Overture, in any case, remained constant through these changes; a sonata form with hints of upcoming tunes, it concludes with a brisk statement of the opera’s best-known tune, the coloratura aria “Glitter and Be Gay.”

—Paul J. Horsley

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# Musical Terms

## GENERAL TERMS

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

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

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

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

**Coloratura:** Florid figuration or ornamentation, particularly in vocal music

**Dissonance:** A combination of two or more tones requiring resolution

**Exposition:** See sonata form

**Gavotte:** A French court dance and instrumental form in a lively duple-meter popular from the late 16th century to the late 18th century

**Harmony:** The combination of simultaneously sounded musical notes to produce chords and chord progressions

**Kapellmeister:** Conductor of an orchestra (historically one attached to a German court)

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

**Meter:** The symmetrical

grouping of musical rhythms

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

**Operetta:** A short opera, usually on a light or humorous theme and typically having spoken dialogue

**Ranz des vaches:** A Swiss mountain melody sung or played on an alphorn by herdsmen to summon their cows

**Recapitulation:** See sonata 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

**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.

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

**Timbre:** Tone color or tone quality

**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

**Trill:** A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half-tone above it

## THE SPEED OF MUSIC (Tempo)

**Alla zingarese:** In the gypsy style

## DYNAMIC MARKS

**Crescendo:** Increasing volume

# 2018 Opening Night

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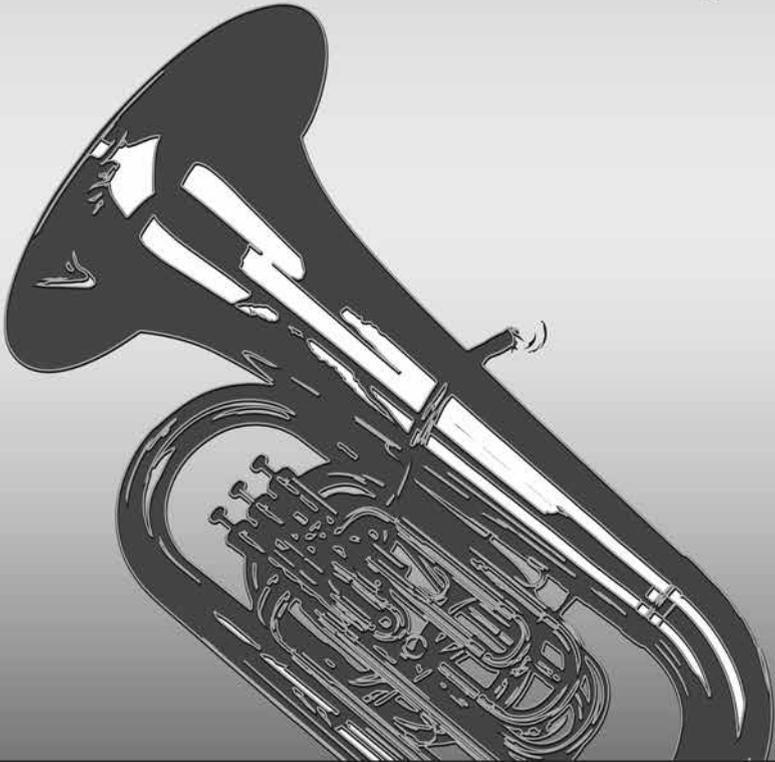
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# 2018 Opening Night

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