

Season 2018-2019

**Thursday, February 7,
at 7:30**

Friday, February 8, at 8:00

**Saturday, February 9,
at 8:00**

The Philadelphia Orchestra

Cristian Măcelaru Conductor
Los Angeles Guitar Quartet

Chabrier *España*

Rodrigo *Concierto andaluz*, for four guitars and orchestra
I. Tiempo de bolero
II. Adagio
III. Allegretto

Intermission

Falla Excerpts from *El amor brujo*
I. Introduction and Scene
II. In the Gypsies' Grotto: Night
IV. The Apparition
V. Dance of Terror
VI. The Magic Circle: The Fisherman's Tale
VII. Midnight: The Sorcerers
VIII. Ritual Fire Dance: To Drive Away Evil Spirits
IX. Scene
XI. Pantomime
XII. Dance of the Game of Love
XIII. Finale: The Waking Chimes

Ravel *Rapsodie espagnole*
I. Prelude to the Night—
II. Malagueña
III. Habanera
IV. Feria

This program runs approximately 1 hour, 45 minutes.

The February 7 concert is sponsored by
Robert E. Mortensen.

The February 8 concert is sponsored by
Judith Broudy.

The February 9 concert is sponsored by
Medcomp.

Please join us following the February 8 and 9 concerts for a free Organ Postlude featuring Peter Richard Conte.

Lefébure-Wély *Boléro de concert*

Soler Concerto No. 6 in D major, for two organs

I. Allegro

II. Minué

Andrew Ennis, organ

Bizet/transcr. & arr. Lemare Suite from *Carmen*

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

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 four 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.

Conductor

Adriane White



In May 2018 **Cristian Măcelaru** was announced as the next chief conductor of the WDR Symphony Cologne, beginning in the 2019-20 season. In 2017 he launched his inaugural season as music director and conductor of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA. Among the Festival's 2018 season highlights were three world premieres, a record-breaking 16 composers-in-residence, a stunning roster of international guest artists, and two special tributes to commemorate the 80th birthdays of American composers William Bolcom and John Corigliano. In 2017 he completed his tenure with The Philadelphia Orchestra as conductor-in-residence, a title he held for three seasons. 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 2013 and continues a close relationship with the ensemble, leading annual subscription programs.

Mr. Măcelaru established his career with the leading orchestras in North America and has now risen to prominence in Europe, which has been characterized by immediate re-invitations from such ensembles as the Leipzig Gewandhaus and Royal Concertgebouw orchestras; the Bavarian Radio and City of Birmingham symphonies; and the Deutsches Symphonie-Orchester Berlin. In addition to these current performances, highlights of his 2018-19 season include opening the Scottish Chamber Orchestra's season, and guest conducting the orchestras of San Francisco, St. Louis, Baltimore, and Detroit. In January 2019 he brought the National Symphony Orchestra of Romania on its first-ever tour to the United States in commemoration of the 100th anniversary of the unification of Romania and Transylvania, including a concert at New York's Jazz at Lincoln Center with Wynton Marsalis and the Jazz at Lincoln Center Orchestra.

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

Soloists



The Grammy Award-winning **Los Angeles Guitar Quartet** is recognized as one of America's premier instrumental ensembles. Popularly known as the LAGQ, the members of the Los Angeles Guitar Quartet are John Dearman, Matthew Greif, William Kanengiser, and Scott Tennant. For over three decades the group's critically acclaimed transcriptions of concert masterworks have provided a fresh look at the music of the past, while their interpretations of works from the contemporary and world-music realms continually break new ground. The LAGQ has given recitals in many of the world's top venues, including Chicago's Orchestra Hall, London's Wigmore Hall and Southbank Centre, the Tokyo Opera City, and New York's Lincoln Center and Carnegie Hall. They have toured extensively in Europe and Asia, and have performed with orchestra and in recital in Australia.

The Los Angeles Guitar Quartet makes its Philadelphia Orchestra debut performing Rodrigo's *Concierto andaluz*, a work they have previously performed for the composer's official centenary in Spain, as well as for a live television broadcast with the Boston Pops and to a crowd of thousands at the Hollywood Bowl. Other highlights of the 2018-19 season include a tour to venues in California, Kentucky, Michigan, Minnesota, Missouri, Ohio, Tennessee, and Texas, and a return to New York's Town Hall with *Road to the Sun*, a new work by guitar legend Pat Metheny, commissioned specifically for LAGQ. Continuing to grow the repertoire for guitar quartet and guitar orchestra, LAGQ recently toured Arizona with *By Chants*, a new work based on Native-American themes and written for them by composer and longtime LAGQ member Andrew York. The 2017-18 season also included tours to China, Norway, and Sweden.

LAGQ's recordings appear on the Telarc, SONY, Delos, and LAGQ labels. *Guitar Heroes*, released on Telarc, won the group its first Grammy in 2005. *Interchange*, released on Telarc in 2010, features a recording of *Concierto andaluz* and Sergio Assad's *Interchange* with the Delaware Symphony. Please visit Los Angeles Guitar Quartet online at lagq.com and on Twitter (@LAGQ), Instagram (@laguitarquartet), and Facebook (@laguitarquartet).

Framing the Program

Parallel Events

1883
Chabrier
España

Music
Brahms
Symphony No. 3
Literature
Maupassant
Un Vie
Art
Cézanne
Rocky
Landscape
History
Brooklyn Bridge
opened to traffic

1907
Ravel
Rapsodie
espagnole

Music
Bartók
Violin Concerto
No. 1
Literature
Gorki
Mother
Art
Picasso
Les Demoiselles
d'Avignon
History
Second
Hague Peace
Conference

1967
Rodrigo
Concierto
andaluz

Music
Shostakovich
Violin Concerto
No. 2
Literature
Stoppard
Rosencrantz and
Guildenstern Are
Dead
Art
Johns
0 through 9
History
Hanoi attacked
by US

This evening's program celebrates the abundant allures of Spain from four musical perspectives. French composers frame the concert, with two Spanish ones featured in between.

Emmanuel Chabrier won his first international fame with *España*, a brief and brilliant orchestral showpiece inspired by an extended trip he made with his wife to Spain.

The long-lived Spanish composer Joaquín Rodrigo composed his *Concierto andaluz* (Andalusian Concerto) for the great guitarist Celedonio Romero to perform with his family quartet. The Romeros gave the first Philadelphia Orchestra performance in 1968, months after they premiered the Concerto in San Antonio, Texas. Another generation continues their tradition with the Grammy-winning Los Angeles Guitar Quartet, who were mentored by the Romeros.

Manuel de Falla's *El amor brujo* (Love, the Magician) also brims with Andalusian influences. The ballet tells the story of a gypsy woman who tries to break free from the haunting ghost of her dead husband so she can be with her new love. These circumstances allow for a marvelous variety of music leading to a happy ending of the lovers at sunrise.

Maurice Ravel's attraction to Spain derived in part from being born to a Basque mother just north of the border. His brilliantly orchestrated *Rapsodie espagnole* offers four glimpses of Spain: a nocturnal prelude, a lively dance, a sultry Habanera, and a sparkling festival.

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 6 PM.

The Music

España



Emmanuel Chabrier
Born in Ambert, France,
January 18, 1841
Died in Paris, September 13,
1894

After gaining some attention as a gifted child pianist, Emmanuel Chabrier became admired for his delicate piano pieces and songs. He developed an early passion for literature, which translated into a deep engagement with opera and a sense of the theatrical that permeates his music. Although he made his name with his brief, sensuous, and brilliantly colored showpiece *España* that we hear tonight, Chabrier's large-scale theater works are possibly the most impressive part of his output. The comedies *Le Roi malgré lui* (The King in Spite Himself) and *L'Étoile* (The Star) are occasionally performed and are delightful.

Chabrier's output is not large, in part because he died relatively young, at age 53, but also because for nearly 20 years he held a civil service job at the French Department of Interior that left him little time to compose until age 40. His musical circle included Gabriel Fauré, Ernest Chausson, and Vincent d'Indy. Maurice Ravel would later cite his music as the single most important influence on his own style. Claude Debussy was another admirer and was even contracted at one point to complete one of Chabrier's unfinished operas.

Like most composers of his generation, Chabrier simultaneously admired and struggled against the influence of Wagner's musical style. While his first hearing of *Tristan and Isolde* in 1880 was a profoundly moving experience, he did not become a true "Wagnerian" in the way that many of his contemporaries did. His style remained more decidedly Romantic, more akin to César Franck, with delightful flights of fancy as heard in his comic operas and *España*. He even had some fun with Wagner in a piece for piano four-hands, a quadrille on themes from *Tristan* called *Souvenirs de Munich*.

The Allure of Spain The romance of Spain exerted a special attraction for composers of the 19th and early 20th centuries. Works such as Debussy's *Ibéria*, Lalo's *Symphonie espagnole*, Rimsky-Korsakov's *Capriccio espagnol*, Bizet's *Carmen*, and Ravel's *Alborada del gracioso*, *Bolero*, and *Rapsodie espagnole* (which closes the concert tonight) all responded to a growing demand for a sort of Iberian exoticism—and especially in France.

España was composed in 1883.

Carl Pohlig was on the podium for the first Philadelphia Orchestra performances of the piece, in October 1908. Most recently on subscription Riccardo Muti led the work in November/December 1979.

The Orchestra has recorded *España* five times: in 1919 with Leopold Stokowski for RCA; in 1954 and 1963 with Eugene Ormandy for CBS; in 1972 with Ormandy for RCA; and in 1979 with Muti for EMI.

The score calls for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tambourine, triangle), two harps, and strings.

Performance time is approximately six minutes.

Chabrier's earliest musical training had come from two Spanish musicians living in his hometown. Decades later, soon after quitting his civil service job, he got the chance to experience the country firsthand during an extended stay in 1882. He became so enchanted with Spain that he decided to depict it in an orchestral tone poem, one that was to exert a powerful influence on subsequent "Spanish" works of Debussy, Ravel, and others. Chabrier's friend and supporter Charles Lamoureux conducted the premiere of *España* with the Société des Nouveaux Concerts in November 1883; the piece was immediately encored and its enormous success gave the composer his international fame.

A Closer Look The brilliant *España* is a sensuous "rhapsody for orchestra" that employs, with great ingenuity, the rhythms of the *malagueña* and *jota aragonesa*. No less an admirer than Manuel de Falla himself wrote of the piece that "no Spaniard has succeeded better than Chabrier in giving us, with such authenticity and genius, the variety of *jota* shouted by the country folk of Aragón."

At barely six-minutes in length, *España* offers a perpetual motion of charm, brilliance, and color. Although in triple meter (3/8), the music strikes the listener at times—like at the start with a staccato melody punctuated by bright chords—into thinking it is in a duple one. Lively sections of local color alternate with more lyrical melodies all moving forward at a relentless pace with perfectly timed climaxes and chances for individual instruments and sections to shine.

—Paul J. Horsley/Christopher H. Gibbs

The Music

Concierto andaluz



Joaquín Rodrigo
Born in Sagunto, Spain,
November 22, 1901
Died in Madrid, July 6, 1999

No Spanish composer in the last 50 years enjoyed a world-wide reputation that came close to Joaquín Rodrigo's. During a composing life spanning about six decades, Rodrigo, blind since childhood, upheld the Spanish national tradition of Isaac Albéniz, Enrique Granados, and Manuel de Falla in a significant body of instrumental and vocal works; his greatest success came with the *Concierto de Aranjuez*, a guitar concerto that secured him a niche as the voice of the classical guitar in 20th-century music, even though he composed prolifically for all instruments. The *Concierto de Aranjuez* was followed by *Fantasia para un gentilhombre* and later, in response to a commission from the Romero Guitar Quartet, by the *Concierto andaluz*. By the time of this commission, Rodrigo, in his 60s, was a much-revered figure in Spain. Many great musicians who were touched by his music, from Yehudi Menuhin to Victoria de Los Angeles, Plácido Domingo, and Montserrat Caballé, have attested to his iconic status.

A Celebration of Andalusia The Romero Quartet, also known as Los Romeros or "The Royal Family of the Guitar," was the first ensemble of its kind in the world, and it achieved global popularity not only because of the virtuosity of its members but also because it originally consisted of a father, Celedonio Romero (1913-96) and his three sons. The Quartet has remained a family venture to this day, as one of the sons, and later the patriarch himself, were replaced by two grandsons in the 1990s. The Romeros, still active on the concert stage, are originally from Málaga in Andalusia, even though Celedonio was born in Cuba while his father was temporarily working there. In responding to the Romero commission, Rodrigo (who himself was from the province of València), evidently wanted to celebrate the home province of his performers, who premiered the new work with the San Antonio Symphony in San Antonio, Texas, under the direction of Victor Alessandro, on November 18, 1967.

Himself a prolific composer for his instrument, Celedonio Romero (who emigrated to the United States with his family in 1957, settling in Southern California) was also an influential teacher. His example inspired numerous

The Concierto andaluz was composed in 1967.

The Romeros performed the Philadelphia Orchestra premiere of the piece, on a special concert in May 1968, with William Smith on the podium. These current performances are the first on subscription. The Concerto was last played at the Mann Center in July 2003, with Roberto Minczuk leading the Romeros.

The score calls for four solo guitars, two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, and strings.

The work runs approximately 25 minutes in performance.

other guitarists to perform in quartets, and one of the most renowned of these second-generation groups is the Los Angeles Guitar Quartet, personally mentored by the Romeros in the 1980s.

A Closer Look Rodrigo begins his *Concierto andaluz* with a typical Spanish bolero, where the characteristic rhythm of the dance is combined with a lyrical melody for the orchestra and some virtuosic passagework for the soloists. The middle movement gives the guitarists a chance to shine individually, not only as a group. It starts off as an **Adagio** whose meditative melody seems to take us straight to the famous Albaicín district of Granada on a moonlit summer night. Yet the reverie is interrupted by a fast middle section where one might imagine a group of revelers passing through the medieval streets. The intense activity, itself interrupted by a quasi-improvisatory cadenza, eventually gives way to a return of the quiet nocturne.

In the last movement (**Allegretto**), night is followed by morning, and an upbeat melody is introduced first by the four guitars, taken over soon afterward by the trumpet. Like the second movement, the third has a tempo change in the middle, where the happy dance becomes even more rambunctious. At the conclusion, the opening melody of the movement returns with an added sense of urgency.

—Peter Laki

The Music

Excerpts from *El amor brujo*



Manuel de Falla
Born in Cádiz, Spain,
November 23, 1876
Died in Alta Gracia,
Argentina, November 14,
1946

Manuel de Falla's friend and biographer, Jaime de Pahissa, reported a conversation he once had with the composer concerning *El amor brujo* (Love, the Magician):

The first full performance took place in the Teatro Lara in Madrid, on April 15, 1915. It began very well, but gradually deteriorated, and no one liked it: not the general public, not the intellectuals, and not the critics. Without exception, the press was unfavorable. The music was accused of lacking 'Spanish character.' But if the public reception disappointed Falla, he was completely satisfied to see that the gypsies on the stage felt the music to be truly their own, and were enthralled.

For Falla, a sense of regional or ethnic identity was central to one's creative being. Born in Andalusia of a Valencian father and Catalanian mother, he absorbed influences not only from the Andalusian and gypsy folk music he heard around him as a boy, but also from traditional operatic and orchestral music he heard in his native town of Cádiz. Significantly, the music of the Norwegian composer Edvard Grieg fired young Falla's imagination when he first encountered it in the 1890s—especially Grieg's way of infusing traditional styles with the folk materials of the Norwegian peoples. Even as a teenager Falla longed to achieve something similar for Spanish music.

Folk Tunes or Original Music? As a young composer Falla experimented with the *zarzuela*, an informal type of Spanish comic opera prevalent in the 18th century. He also composed a number of songs in folk idioms, which were extraordinarily popular. But his crowning achievement in the area of folkloric song was the "opera-ballet" *El amor brujo*, for which he wrote original melodies that sounded like folk tunes—because they were based on assiduous study of genuine native materials around him.

The impetus for the work's inception came from Pastora Imperio, one of the great gypsy-Andalusian dancers of her era. She approached the Spanish poet and choreographer Gregorio Martínez Sierra about a stage work to be danced and sung by her and by members of her family, several of whom were well-known interpreters of Andalusian music. Imperio and her mother sang

Falla composed *El amor brujo* from 1914 to 1916.

Leopold Stokowski conducted *The Philadelphia Orchestra* in the first United States performance of *El amor brujo*, in April 1922 in the *Academy of Music*. After that the work became a favorite of *Children's and Youth Concerts* and of *Robin Hood Dell* and *Saratoga summer concerts*—especially excerpts such as the “*Ritual Fire Dance*.” The last performances of selections from the work in a *Philadelphia Orchestra* subscription concert were in *January/February 2010*, under the direction of *Rafael Frühbeck de Burgos*.

The *Orchestra* recorded the complete piece in 1960, with *Eugene Ormandy* and mezzo-soprano *Shirley Verrett*. The ensemble has also recorded the “*Ritual Fire Dance*” twice: in 1965 with *Ormandy* for *CBS* and in 1971 with *Ormandy* for *RCA*.

The piece is scored for two flutes (fl doubling piccolo), oboe (doubling English horn), two clarinets, bassoon, two horns, two trumpets, timpani, orchestra bells, piano, and strings.

Tonight's excerpts run approximately 21 minutes in performance.

songs and told folkloric stories to Martinez and Falla; the composer carefully notated the songs and studied them. All were of a category called the *cante jondo* or *hondo* (literally “deep song”), which constitutes the oldest stratum of quasi-tragic gypsy songs in the hand-clapping flamenco tradition. Under this broad rubric falls a number of song types, and Falla worked several of these into his completed score.

Members of Imperio's family took part in the premiere performance of Falla's first version—as singers, dancers, and instrumentalists. The piece that was heard in Madrid on that night in 1915, however, differed radically from the fully-scored version that is played today. The original *Amor brujo* was like an opera: It contained more songs and a more elaborately spun story line. Its orchestration was thin: piano, flute, oboe, trumpet, French horn, viola, cello, double bass. The Madrid reception, as the above statement attests, was chilly—though the gypsies and Andalusians involved in the performance were reportedly quite fervent in their enthusiasm about the music. The following year Falla expanded the orchestration to include twice as many orchestral parts, and he cut out many of the work's songs and recitatives.

A Closer Look The story of *Love, the Magician* (or “the sorcerer,” “the bewitcher”) opens as the gypsy-woman *Candelas* “reads the cards” to see if they augur the return of her lover, *Carmelo*, whom she wishes to marry. The cards and the sound of the sea foretell evil. Obsessed with the idea that the spirit of her dead husband, who was a worthless scoundrel, will return to prevent her from remarrying, she casts a spell to conjure a she-spirit to draw the husband's attention away from her. The spell works, and *Carmelo* returns to marry *Candelas*.

Although the strong sense of story is not maintained in the orchestral version, the “*Apparition*” and “*Dance of Terror*” do effectively convey the appearance of the husband's spirit, which is then driven away in the “*Ritual Fire Dance*.” The “*Pantomime*” portrays the burdened lovers, who finally lock in contentious but inexorable embrace.

—Paul J. Horsley

The Music

Rapsodie espagnole



Maurice Ravel
Born in Ciboure, France,
March 7, 1875
Died in Paris, December 28,
1937

Maurice Ravel's career as composer, pianist, and conductor crossed some of the most revolutionary and innovative years in French musical history. Born Joseph-Maurice Ravel in the Basque port town of Ciboure to parents who encouraged his musical studies from an early age, Ravel began piano at age seven and counterpoint and composition by age 12. His father, Joseph, inventor of an early version of the combustion engine and a daredevil circus attraction known as the "Whirlwind of Death," instilled in his son a love for precision and things mechanical, traits that appear in Ravel's music. In addition, the 1889 Paris Exposition Universelle introduced Ravel to the exotic sounds of gypsy bands and the Javanese gamelan—both influences on the composer's later works as he explored new palettes in harmonic color and orchestration.

Ravel enrolled in the Paris Conservatory in 1889, winning a piano competition prize two years later. Struggling in a prize-oriented environment and considered "only teachable on his own terms," Ravel was expelled in 1895. He was readmitted in 1897, but his return was short-lived. Winning no more prizes, he was again expelled in 1900, instead immediately becoming immersed in the early-20th-century Parisian musical scene.

With the outbreak of war in 1914, Ravel attempted to enlist in the French Air Force but was rejected. He eventually joined the 13th Artillery Regiment as a lorry driver, often driving munitions at night under heavy German fire. Despite his patriotism, Ravel declined to join the *Ligue Nationale pour la Defense de la Musique Française*, formed in 1916 by some of France's most notable composers to protect the country's national musical heritage. The *Ligue* promptly responded by banning his music.

Deeply affected by the impact of war on his homeland, Ravel composed few works during those years. His post-war output was informed by the jazz and atonality prevalent in Paris in the 1920s, as well as a prevailing movement away from the orchestral extravagance of Mahler and Strauss. In the early 1920s, Ravel moved to the Parisian countryside and embarked on a second career touring as a pianist and conductor, including a four-month tour of the United States. In October 1932, he was in a taxicab accident in which he

Ravel composed the *Rapsodie espagnole* from 1907 to 1908.

Leopold Stokowski conducted the first Philadelphia Orchestra performances of the piece, in December 1917. The most recent subscription performances were in January 2017, with Yannick Nézet-Séguin on the podium.

The Philadelphia Orchestra has recorded the *Rapsodie* four times: in 1934 for RCA with Stokowski; in 1950 and 1963 for CBS with Eugene Ormandy; and in 1979 for EMI with Riccardo Muti.

The score calls for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, cymbals, military drum, tam-tam, tambourine, triangle, xylophone), two harps, celesta, and strings.

Performance time is approximately 16 minutes.

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suffered a debilitating blow to the head and subsequently developed absent-mindedness and aphasia, although his musical imagination remained intact. His declining health eventually caught up with him, and he died on December 28, 1937, leaving a repertory of more than 80 works.

Ravel and Spain Born 11 miles from the Spanish border to a Basque-Spanish mother who sang folksongs of her heritage to him, Ravel developed an affinity for Spanish musical traditions from an early age. References to Spain appear in a number of his works, most famously in his 1928 ballet *Bolero*. Ravel's early Spanish works included a *Habanera* for two pianos composed in 1895, which later became a cornerstone of the *Rapsodie espagnole*. Composed in 1907, the *Rapsodie espagnole* was premiered on March 15, 1908, at the Théâtre du Châtelet in Paris by the Orchestre des Concerts Colonne, led by conductor and violinist Édouard Colonne. Popular from the outset, Ravel's work was quickly assimilated into international orchestral repertory and is recognized as one of the composer's best musical representations of Spain.

A Closer Look *Rapsodie espagnole* consists of four orchestral sketches capturing the provocative rhythms and colors of Spanish life. Most unusual in the orchestration is Ravel's scoring for sarrusophone, a 19th-century double reed instrument designed for use in an outdoor wind band. In modern performances, a contrabassoon customarily plays this part.

The first movement, **Prelude to the Night**, is an atmospheric orchestral palette over a relentless descending four-note ostinato. A seven-part rondo with cadenzas for pairs of clarinets and bassoons, this movement conjures obscure shades of night, with shimmering instrumentation and descending glissando lines. The second movement, **Malagueña**, is based on a fandango originating in the Andalusian province. The principal theme is a *jota*—a fast, triple meter folk dance from northern Spain. English horn and trumpet solos add to the distinctive Spanish flavor.

The third movement recalls the graceful swing of a duple meter **Habanera**, with its own rhythmic ostinato heard in the horns and violins. Ravel closes the work at a Spanish **Feria** (festival), as very active percussion and a slinky English horn solo evoke an outdoor carnival on a sultry Spanish night. As in his well-known *Bolero*, Ravel builds intensity by adding instrumentation, bringing the festival to a close in a frenzied whirlwind.

—Nancy Plum

Musical Terms

GENERAL TERMS

Atonality: Music that is not tonal, especially organized without reference to key or tonal center

Bolero: A Spanish national dance in 3-4 time and lively tempo (*allegretto*)

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: The combination of simultaneously sounding musical lines

Dissonance: A combination of two or more tones requiring resolution

Fandango: A Spanish traditional couple-dance in triple meter and lively tempo, accompanied by a guitar and castanets or hand-clapping

Fantasia: A composition free in form and more or less fantastic in character

Glissando: A glide from one note to the next

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

Jota: A national dance of northern Spain, danced by couples, in triple time and rapid movement, something like a waltz

Legato: Smooth, even, without any break between notes

Malagueña: A Spanish folk dance in triple time

Meter: The symmetrical grouping of musical rhythms

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

Ostinato: A steady bass accompaniment, repeated over and over

Perpetual motion: A musical device in which rapid figuration is persistently maintained

Quadrille: A square dance performed typically by four couples and containing five figures, each of which is a complete dance in itself

Recitative: Declamatory singing, free in tempo and rhythm

Rhapsody: Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music

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

Staccato: Detached, with each note separated from the next and quickly released

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

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)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

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

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