

2023–2024 | 124th Season

The Philadelphia Orchestra

Thursday, May 16, at 7:30

Friday, May 17, at 2:00

Saturday, May 18, at 8:00

Esa-Pekka Salonen Conductor

Olivier Latry Organ

Philadelphia Symphonic Choir

Gabriel Crouch Director

Saariaho *Lumière et pesanteur*

First Philadelphia Orchestra performances

Salonen Sinfonia concertante, for organ and orchestra

I. Pavane and Drones

II. Variations and Dirge

III. Ghost Montage

First Philadelphia Orchestra performances

Intermission

Ravel *Daphnis and Chloe* (complete ballet)

This program runs approximately 2 hours.

These concerts are sponsored by **Edith R. Dixon**.

The appearance of Esa-Pekka Salonen is sponsored by **Constance and Michael Cone**.

These concerts 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

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 12th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, in Verizon Hall and around the community, in classrooms and hospitals, and over the airwaves and online. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School

Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad. The Orchestra's free online video series, Our City, Your Orchestra (OCYO), uncovers and amplifies the voices, stories, and causes championed by unique Philadelphia organizations and businesses. Joining OCYO in connecting with the community is HearTOGETHER, a free monthly podcast featuring artists and activists who discuss music, social justice, and the lived experiences that inform the drive to create a more equitable and inclusive future for the arts.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 13 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor



Annick Ramp

Conductor and composer **Esa-Pekka Salonen** is music director of the San Francisco Symphony, where he works alongside eight collaborative partners from a variety of disciplines, ranging from composers to roboticists. He is the conductor laureate of London's Philharmonia Orchestra, the Los Angeles Philharmonic, and the Swedish Radio Symphony. As a member of the faculty of Los Angeles's Colburn School, he develops, leads, and directs the pre-professional Negaunee

Conducting Program. He co-founded, and from 2003 until 2018 served as the artistic director of, the annual Baltic Sea Festival. He made his Philadelphia Orchestra debut in 1986.

Highlights of Mr. Salonen's 2023–24 season include 12 weeks of programming with the San Francisco Symphony, including the world premiere of Jens Ibsen's *Drowned in Light* and the San Francisco premieres of Gabriella Smith's *Breathing Forest* and Mr. Salonen's own *kínēma*. In November he conducted the inaugural California Festival, a two-week, inter-institutional statewide celebration that he conceived alongside Gustavo Dudamel, music and artistic director of the LA Philharmonic, and Rafael Payare, music director of the San Diego Symphony. Mr. Salonen conducts many of his own works this season, including the world premiere of a work composed in celebration of the 20th anniversary of the Walt Disney Concert Hall and his sprawling, Dada-infused *Karawane*, both with the LA Philharmonic. He also leads his Sinfonia concertante for organ and orchestra with the Finnish Radio Symphony.

Mr. Salonen has an extensive and varied recording career, both as a conductor and composer. With the San Francisco Symphony he has released Bartók's three piano concertos with Pierre-Laurent Aimard on Pentatone, as well as spatial audio recordings of Ligeti's *Clocks and Clouds*, *Lux aeterna*, and *Ramifications* on Apple Music Classical. Other recent recordings include Strauss's *Four Last Songs* with soprano Lise Davidsen and the Philharmonia Orchestra; Bartók's *Miraculous Mandarin* and *Dance Suite*, also with the Philharmonia; and Stravinsky's *Persephone* with tenor Andrew Staples, soprano Pauline Cheviller, and the Finnish National Opera. His compositions appear on releases from Sony, Deutsche Grammophon, and Decca; his Piano Concerto (with Yefim Bronfman), Violin Concerto (with Leila Josefowicz), and Cello Concerto (with Yo-Yo Ma) all appear on recordings conducted by Mr. Salonen himself. He is the recipient of many major awards and in 2020 was appointed an honorary Knight Commander of the Order of the British Empire by Queen Elizabeth II. To date, he has received seven honorary doctorates in four different countries.

Soloist

Devyan Parouchev



French organist **Olivier Latry** is one of the most distinguished concert organists in the world today. One of three titular organists at the Cathedral of Notre-Dame in Paris, he is also professor of organ at the Paris Conservatory, organist emeritus with the Montreal Symphony, and the William T. Kemper Artist in Residence at the University of Kansas. He appears regularly in such venues as the Berlin Philharmonie, the Philharmonie de Paris, Walt Disney Concert

Hall, San Francisco's Davies Hall, Amsterdam's Concertgebouw, Hamburg's Elbphilharmonie, the Leipzig Gewandhaus, Vienna's Musikverein and Konzerthaus, and Budapest's Palace of Arts. He has appeared as a soloist with leading orchestras including The Philadelphia Orchestra (his debut was in 2006); the Los Angeles, Rotterdam, Hong Kong, Berlin, and Munich philharmonics; the Boston, Vienna, Sydney, Toronto, Montreal, and NHK symphonies; the Philharmonia Orchestra; the Vienna Radio Symphony; and the Orchestre National de France.

In addition to concerts and teaching, Mr. Latry has made many acclaimed recordings. His most recent releases include Couperin's *Messe des couvents* recorded on the organ at the Royal Chapel at Versailles (Versailles Concerts) and *Live from Vienna*, recorded with the ensemble phil Blech Wien at the Musikverein in Vienna (Deutsche Grammophon). He also released two CDs on La Dolce Volta: a 2019 recording titled *Bach to the Future* (the last commercial recording made on the Notre-Dame Cathedral organ before the devastating fire) and *Inspirations*, featuring works by Liszt and recorded at the Philharmonie de Paris. That recording was awarded the Grand Prize of the Liszt Society in October 2022. In celebration of Mr. Latry's 60th birthday, Deutsche Grammophon released a box of 10 CDs that include his complete recordings with the label (works by Alkan, Bach, Berlioz, Escaich, Florentz, Franck, Liszt, Messiaen, Mozart, Prokofiev, Rachmaninoff, and Wagner). He has also recorded the Poulenc Concerto and the Barber *Toccata festiva* with The Philadelphia Orchestra (on Ondine) and the Jongen *Symphonie concertante* with the Liège Orchestra (on Cypres).

Mr. Latry was born in 1962 in Boulogne-sur-Mer, France, where he began his musical studies. He later attended the Academy of Music at St. Maur-des-Fossés, studying organ with Gaston Litaize. From 1981 to 1985 he was the titular organist of Meaux Cathedral, and at the age of 23 won the competition to become one of the three titular organists of the Cathedral of Notre-Dame along with Philippe Lefebvre and Jean-Pierre Leguay.

Choir

Jessica Griffin



The **Philadelphia Symphonic Choir** made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary Philadelphia Sound. Last season the Choir appeared in The Philadelphia Orchestra's performances of Handel's *Messiah*, Bruckner's "Christus factus est" and

Te Deum, and Holst's *The Planets*. Other recent highlights with the Orchestra include the world premiere of the concert version of Kevin Puts's opera *The Hours* in Verizon Hall and performances of Beethoven's *Missa solemnis* in Philadelphia and at Carnegie Hall. The ensemble has also sung in performances of Haydn's *The Seasons*, Puccini's *Tosca*, Bernstein's Symphony No. 3 ("Kaddish"), and Rossini's *Stabat Mater*, as well as holiday performances of Menotti's *Amahl and the Night Visitors*.

The Philadelphia Symphonic Choir is directed by **Gabriel Crouch**, director of choral activities and professor of the practice in music at Princeton University, where he leads a choral program and teaches courses in conducting, small ensemble singing, and opera performance. He has conducted all-state choirs around the United States and his student choirs have received invitations to perform at both ACDA and NCCO conferences. In the professional realm his recent conducting invitations have included Cappella romana, the Portland Baroque Orchestra, the Edvard Grieg Kor in Norway, and the choir Tenebrae, which he has served in as a singer for nearly 20 years. In 2008 he was appointed musical director of the British early-music ensemble Gallicantus, with which he has released six recordings under the Signum label, garnering multiple Editor's Choice awards in *Gramophone*, *Choir and Organ Magazine*, and the *Early Music Review*. His most recent release is *Mass for the Endangered*, a new composition by Sarah Kirkland Snider on the Nonesuch/New Amsterdam labels. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where his solo credits included a royal wedding, and was a member of the renowned a cappella group the King's Singers from 1996 to 2004.

The Philadelphia Symphonic Choir joined The Philadelphia Orchestra earlier this season for performances of Handel's *Messiah* with Nicholas McGegan, Brahms's *A German Requiem* with Yannick Nézet-Séguin, and Mozart's *Requiem* with Natalie Stutzmann. This season also marks the premiere of the film *Maestro*, a collaboration with Bradley Cooper and Netflix featuring the Philadelphia Symphonic Choir and the music of Leonard Bernstein.

Philadelphia Symphonic Choir

Gabriel Crouch Director

Sopranos

Hayley Abramowitz
Jade Tiara Blocker
Elizabeth Boyle
Elise Brancheau
Andrea Broido
Alicia Brozovich
Katharine Burns
Lily Carmichael
Ting-Ting Chang
Lauren Cohen
Maria Palombo Costa
Natalie Esler
Jina Jang
Colleen M. Kinderman
Rachael Lipson
Yitian Luo
Jorie Moss
Rebecca Shimer
Marta Zaliznyak

Altos

Tanisha Anderson
Katie Brown
Marissa Chalker
Lori Cummines-Huck
Cat Dean
Alyson Harvey
Renee Macdonald
Madeleine Mackin

Megan McFadden
Meghan McGinty
Taria Mitchell
Natasha Nelson
Elisabeth Kotzakidou
Pace
Sam Rauch
Rebecca Roy
Sarah Sensenig
Lisa Stein

Tenors

Sam Barge
Zachary Chan
Roberto Guevara, Jr.
Jonathan Hartwell
Christopher Hodson
Bryan Umberto Hoyos
Joshua John
George Johnson
Colin R. Kase
William Lim
DonLeroy Morales
Eric Rodriguez-Lopez
Reid Shriver
De'Saun Stewart
Royce Strider
Daniel Taylor
Tyler Wert
Carson Zajdel

Basses

Christopher Aldrich
Graham Bier
Gordon Blodgett
Gregory Boatman
Maxwell Brey
Vinroy D. Brown, Jr.
Kyle Chastulik
Peter Christian
Roy DeMarco
Sam Duffey
Loren Greer
Matthew Lee
Gabriel Lukijaniuk
John Miles
Alexander Nguyen
Carlos Pedroza
Erik Potteiger
Stephen Raytek
John T.K. Scherch
Douglas Stuart
D'quan Tyson

Framing the Program

Parallel Events

1910

Ravel

Daphnis and

Chloé

Music

Berg

String Quartet

Literature

Forster

Howard's End

Art

Léger

Nues dans le

forêt

History

DuBois founds

NAACP

The conductor and composer Esa-Pekka Salonen opens today's program with a piece dedicated as a "gift" to him by lifelong friend Kaija Saariaho. *Lumière et pesanteur* (Light and Heaviness) is a brief instrumental work drawn from a movement he particularly admired in her opera/oratorio *La Passion de Simone* about the French philosopher, mystic, and social activist Simone Weil.

Olivier Latry, titular organist at the Cathedral of Notre-Dame in Paris, is the soloist in Salonen's *Sinfonia concertante*, a three-movement work that juxtaposes the "King of Instruments" with full symphony orchestra, a brilliant pairing for the Fred J. Cooper Memorial Organ and the Philadelphians.

Maurice Ravel composed the ballet *Daphnis and Chloe* for Sergei Diaghilev and his fabled Ballets Russes. The work premiered in 1912, less than a year before the company scandalously unveiled Igor Stravinsky's *The Rite of Spring*. The scenario is based on a Greek pastoral drama by the 2nd-century author Longus concerning the goatherd Daphnis and his beloved shepherdess Chloe. Although Ravel later extracted two popular orchestral suites for concert performance, the music for the whole ballet is so carefully structured that *Daphnis* is best heard in its entirety, as presented today, including an evocative wordless chorus.

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

Lumière et pesanteur

Kaija Saariaho

Born in Helsinki, October 14, 1952

Died in Paris, June 2, 2023



The expressions of appreciation and sorrow that followed the Finnish composer Kaija Saariaho's death last June at age 70 registered something of her unusual stature among contemporary composers. Esa-Pekka Salonen pays tribute to his life-long friend by opening this concert with *Lumière et pesanteur* (Light and Heaviness), a work dedicated to him. Saariaho referred to the piece as a "gift" that was "inspired by his performance of my *La Passion de Simone* in Los Angeles,

January 2009. This piece is an arrangement based on the eighth station of the Passion, which I know that he especially likes."

The close friendship between Saariaho and Salonen dates back to student days in their native Finland where they studied at the Sibelius Conservatory in Helsinki. Magnus Lindberg rounded out this compositional trio, which in 1977 helped to found a new music society called Korvat Auki (Ears Open). While Salonen never gave up composition, as we hear on the program today, his career as a conductor ascended and over the decades he has often performed and recorded Saariaho's works.

Mark Swed, the distinguished music critic of the *Los Angeles Times*, wrote frequently over the years about Salonen's performances of Saariaho's music as music director of the Los Angeles Philharmonic and offered a moving tribute upon her death: "There has been an enormous outpouring of love for Saariaho on hearing of her death at 70 from glioblastoma. Composers are admired; they are revered; they get under our skin, leaving us with sounds that remain in our consciousness; the best can seem essential to our very being. But beloved? That's rare."

Creating a Luminous Sound World After initial training in Helsinki and Germany, Saariaho moved in 1982 to Paris, where she became involved with IRCAM (Institute for Research and Coordination in Acoustics/Music), the formidable computer music center founded by Pierre Boulez at the Centre Pompidou. Although many of her early compositions had been vocal, Saariaho became interested in exploring tone color and seeing how electronics, tape, and computers could be exploited. She was identified to some extent with a pioneering French movement that emerged in the 1970s known as Spectralism,

which explores the acoustic properties of the sound spectrum, such as overtones.

Saariaho composed a wide range of pieces, from solo and chamber works, vocal and orchestral pieces, to operas and oratorios. Particular acclaim has greeted her operas, beginning with *L'Amour de loin* (Love from Afar), which premiered in Salzburg in 2000, earned the composer the prestigious Grawemeyer Award, and was soon taken up by opera houses internationally. The opera had its Metropolitan Opera premiere during its 2016–17 season, the first opera written by a woman to be given there in over a century.

A Closer Look As Saariaho explained, *Lumière et pesanteur* grew out of *La Passion de Simone* (2006), a 75-minute opera/oratorio co-commissioned by the Los Angeles Philharmonic that she composed with two longtime collaborators: the Lebanese-French librettist Amin Maalouf and the theater director Peter Sellars, who staged the premiere in Vienna. The work is scored for soprano soloist, mixed chorus, orchestra, and electronics and unfolds in 15 parts or what Saariaho calls “stations,” referring to the Stations of the Cross in the tradition of Passion plays. The work explores the life, suffering, and death of Simone Weil (1909–43), the Jewish-French philosopher, mystic, and social activist who starved herself to death during the Second World War as an act of solidarity and whose extensive writings long inspired Saariaho: “The combination of Weil’s severe asceticism and her passionate quest for truth has appealed to me ever since I first read her thoughts.”

The eighth station, of which Salonen was particularly fond, is at the mid-way point in the work and includes a brief text at the beginning—“God withdraws so as not to be loved as a miser loves treasure.” In *Lumière et pesanteur* this is transferred to solo trumpet and then clarinet while the rest of the movement remains the same.

Lasting just some six minutes, *Lumière et pesanteur* is well suited as both a concert opener and a distillation of some of Saariaho’s idiomatic style, notably its calm, mysterious, luminous shifting of sounds. There is little rhythmic sense or pulse—the music softly floats—and the ear is drawn to slow-motion harmonies, colors, and changing timbres as well as to the lyricism of its melodic material.

—Christopher H. Gibbs

Lumière et pesanteur was composed in 2009.

These are the first Philadelphia Orchestra performances of the work.

The score calls for piccolo, two flutes, two oboes, two clarinets, bassoon, contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, percussion (bass drum, crotales, glass wind chimes, gongs, marimba, tam-tam, vibraphone), harp, celesta, and strings.

Performance time is approximately six minutes.

The Music

Sinfonia concertante

Esa-Pekka Salonen

Born in Helsinki, June 30, 1958

Now living in San Francisco and London



Benjamin Suomela

The Finnish composer and conductor Esa-Pekka Salonen has garnered an international reputation as one of the most innovative and respected figures in contemporary classical music. After studying at the Sibelius Academy, his career began to blossom following his 1983 conducting debut with the Philharmonia Orchestra of London, when he substituted for Michael Tilson Thomas on short notice.

Salonen's interpretation of Mahler's Symphony No. 3 was met with critical acclaim and set the stage for his future appointment as music director of the Los Angeles Philharmonic, a post he held from 1992 to 2009. Under his direction, the orchestra co-commissioned and premiered numerous orchestral works by contemporary composers, including Arvo Pärt's Symphony No. 4 ("Los Angeles") (2008) and John Adams's *Naïve and Sentimental Music* (1999).

A Belief in Being Accessible and Innovative Beyond his distinguished career as a conductor, Salonen is also a highly regarded composer of chamber, choral, and orchestral music. His pieces, characterized by textural intricacy, rhythmic vitality, and harmonic ingenuity, stand as testaments to his belief that contemporary classical music can be both accessible and innovative. Among his most celebrated compositions are the *L.A. Variations* (1996), *Violin Concerto* (2009), and *Nyx* (2011), each of which exemplify Salonen's masterful skills as an orchestrator.

The *Sinfonia concertante* for organ and orchestra likewise showcases Salonen's artistry in orchestration. Unlike a concerto, in which a single instrumentalist is pitted against the larger orchestral ensemble, a *sinfonia concertante* typically involves multiple soloists who might alternate between sharing the spotlight and supporting the rest of the orchestra. Adapting this more malleable genre to showcase what he calls the "chameleon-like flexibility" of the organ, Salonen aims to meet the challenges that emerge from writing a piece for the lavish timbral palettes of both organ and orchestra: "The organ can cover the entire scope of a symphony orchestra in every way. It has the same or wider pitch, dynamics and color ranges. How does one write a piece for essentially two orchestras without creating redundancy issues?"

Salonen's answer to this question was to "write the music [first], and [then] orchestrate it for those two rich and complex instruments, the organ and the orchestra." The result is a piece that provides the organ with a variety of roles, ranging from a traditional concerto soloist to a supporting member of a small chamber ensemble. His *Sinfonia concertante* thus expands upon the conventions established by earlier works written for orchestra and organ, perhaps most famously Camille Saint-Saëns in his *Symphony No. 3 ("Organ")* (1886) and Francis Poulenc's *Concerto for Organ, Strings, and Timpani in G minor* (1938).

A Closer Look The *Sinfonia concertante* unfolds over three movements, each offering a distinct narrative. The first (**Pavane and Drones**) presents a modern reinterpretation of the pavane, a slow, stately processional dance popular among European aristocrats of the 16th and 17th centuries. After an ethereal orchestral introduction with undulating strings and graceful woodwind arabesques, we hear the pavane melody introduced by solo organ a few minutes in. The organ gradually shifts into an accompanimental role, lacing delicate ornamental lines over more unsettled thematic material in the bassoons and horns.

The second movement, **Variations and Dirge**, opens with a doleful melody played by the solo viola and English horn, which serves as the thematic kernel for the movement as a whole. The organ takes up variations on this theme several times, allowing for multiple opportunities to showcase virtuoso passagework on the instrument. The final section consists of a slow dirge for solo organ that Salonen wrote as an epilogue for his mother, who passed away while he was composing this movement. **Ghost Montage**, the third and final movement, weaves together a variety of historical styles into a postmodern musical collage. The composer explains, for example, that the opening theme is inspired both by "organ riffs heard in NHL ice hockey games" and Beethoven's *Symphony No. 7*. Perhaps most striking is the reorchestration of *Viderunt omnes*, a famous piece of medieval organum (polyphonic choral music) written by the 13th-century composer Pérotin. In Salonen's reimagining, the sensuously thick texture of the original is refracted across the entire symphony orchestra, resulting in an iridescent cascade that verges on the chaotic. The piece concludes pianissimo on what Salonen describes as "an alien chord" intended to evoke "another ghost."

—Sean Colonna

Esa-Pekka Salonen composed the Sinfonia concertante from 2020 to 2022.

These are the first Philadelphia Orchestra performances of the work.

The piece is scored for solo organ, three flutes (II and III doubling piccolo), three oboes (III doubling English horn), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongos, mallets, taikos, tam-tam, tuned gongs), harp, celesta, and strings.

Performance time is approximately 30 minutes.

The Music

Daphnis and Chloe

Maurice Ravel

Born in Ciboure, Lower Pyrenees, March 7, 1875

Died in Paris, December 28, 1937



From 1909 until his death in 1929, the Russian impresario Sergei Diaghilev ruled over one of the most scintillating dance troupes in history, the Ballets Russes. This was a vast theatrical enterprise encompassing dancers, choreographers, composers, painters, conductors, and orchestras. It exercised an extraordinary hold over artistic imagination throughout Europe and in America from that very first season. As the poet Anna de Noailles exclaimed upon attending the troupe's first performance in Paris, "It was as if Creation, having stopped on the seventh day, now all of a sudden resumed. ... Something new in the world of the arts ... the phenomenon of the Ballets Russes." For 20 years a commission from Diaghilev had the power to make a composer famous.

A Protracted Birth Diaghilev wasted no time in commissioning music from leading French composers of the period, including Maurice Ravel. In 1909 he introduced Ravel, then widely considered the most avant-garde composer in France, to the innovative Russian choreographer Mikhail Fokine. Five years earlier Fokine had produced a scenario for *Daphnis and Chloe*, a "Greek ballet" based on a pastoral romance by the Classical author Longus. Fokine's scenario was the basis for his discussions with Ravel, who was also fascinated by Classical antiquity. Neither choreographer nor composer spoke each other's language, so an interpreter had to be present. As Ravel wrote to a friend in June 1909, "Fokine doesn't know a word of French, and I only know how to swear in Russian."

As it turned out, this was just the beginning of a process that lasted for years. A fastidious craftsman, Ravel composed the music for *Daphnis and Chloe* with painstaking care, which meant that the premiere had to be postponed several times. The work finally went into rehearsal in 1912. The sumptuous designs for the sets and costumes were by Leon Bakst, who had been the interpreter for the initial meetings between Fokine and Ravel. Diaghilev, exasperated by the delays, scheduled the premiere at the very end of the season on June 8, 1912. His decision caused the ballet to be initially underestimated by both critics and audiences; as originally conceived by Fokine and Ravel, *Daphnis and Chloe* has no place in today's dance repertory. Ravel's music, however, has long outlived this star-

crossed production, assuming a lasting place in the orchestral canon.

Igor Stravinsky rightly lauded *Daphnis and Chloe* as "one of the most beautiful products in all of French music." Ravel uses a large orchestra as well as a wordless chorus that is woven into the sonorous tapestry to conjure up a succession of colors and moods. Ravel insisted, however, that *Daphnis* was more than just a collection of orchestral effects. He delineates the action clearly by adapting Wagner's technique of leitmotifs to identify characters and situations. Thus the Introduction sets out the main motifs—including the ardent theme that represents the love between Daphnis and Chloe—that will be developed over the course of the score.

A Closer Look The action unfolds in three main parts performed without pause. After the Introduction, the Religious Dance introduces the eponymous protagonists. A General Dance for the assembled shepherds follows, and then the uncouth Dorcon makes a pass at Chloe in his Grotesque Dance; Daphnis responds with a Light and Gracious Dance. A femme fatale, Lycéion, then seeks to attract Daphnis's attention, but he proves indifferent to her slinky charms. Suddenly, pirates enter chasing the women and abducting Chloe. Horrified, Daphnis runs off to rescue her and swoons in despair upon discovering one of her sandals. Three stone nymphs that adorn a nearby altar to Pan descend from their pedestals and invoke the god with a Slow and Mysterious Dance.

The second part of the ballet is set in the pirates' camp. They perform a wild War Dance. In a Suppliant Dance, Chloe tries unsuccessfully to escape. Suddenly, uncanny light falls across the stage and the menacing silhouette of Pan is seen against the landscape. The terrified pirates flee, leaving Chloe alone in the gathering darkness. The final part of the ballet opens with an orchestral evocation of dawn during which the lovers are reunited. In gratitude to Pan, Daphnis and Chloe mime the story of his pursuit of the nymph Syrinx that resulted in the creation of the panpipes. Young men and women enter slapping tambourines and the entire company dances an orgiastic Bacchanal.

—Byron Adams

Daphnis and Chloé was composed from 1909 to 1912.

Saul Caston conducted the first complete Philadelphia Orchestra performances of *Daphnis*, in December 1937 (the *Second Suite* had been played some 10 years earlier), to accompany a new production by Catherine Littlefield's Philadelphia Ballet Company. Since then the whole piece has been heard on just a few occasions, most recently in November 2016 with Yannick Nézet-Séguin.

The Orchestra recorded the *First Suite* in 1950 for CBS with Eugene Ormandy. The ensemble recorded the *Second Suite* in 1939 and 1971 for RCA with Ormandy; in 1949 and 1959 for CBS with Ormandy; and in 1982 for EMI with Riccardo Muti.

The work is scored for three flutes (II and III doubling piccolo), alto flute, two oboes, English horn, E-flat clarinet, two clarinets in A and B-flat, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, crotales, cymbals, glockenspiel, military drum, snare drum, tam-tam, tambourine, triangle, wind machine, xylophone),

two harps, celesta, strings, and a full wordless chorus.

Performance time is approximately 50 minutes.

Musical Terms

GENERAL TERMS

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

Chord: The simultaneous sounding of three or more tones

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

Concerto grosso: A type of concerto in which a large group (known as the ripieno or the concerto grosso) alternates with a smaller group (the concertino). The term is often loosely applied to any concertos of the Baroque period except solo ones.

Dissonance: A combination of two or more tones requiring resolution

Dynamics: The varying and contrasting degrees of loudness

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

Leitmotif: Literally "leading motif." Any striking musical motif (theme, phrase) characterizing or accompanying one of the actors, or some particular idea, emotion, or situation in a drama.

Meter: The symmetrical grouping of musical rhythms

Modulate: To pass from one key or mode into another

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Overtone: Overtones or harmonics are the natural parts of any pitch heard when it is sounded. That is to say, that each pitch that we hear contains additional pitches within it that are termed overtones or harmonics.

Pavane: A court dance of the early 16th century, probably of Spanish origin

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Sinfonie concertante: An instrumental piece that combines features of the concerto grosso and the symphony

Spectralism: Music in which the acoustic properties of sound (sound spectra) constitute the source material. The term spectral refers to timbral content of sound—the precise mixture of frequencies, amplitudes, and initial phases.

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

DYNAMIC MARKS

Pianissimo (pp): Very soft

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