

Season 2013-2014

Thursday, January 23, at

8:00

Friday, January 24, at 8:00

The Philadelphia Orchestra

Tugan Sokhiev Conductor

Vadim Gluzman Violin

Rimsky-Korsakov "Battle of Kerzhenets," from *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya*

Tchaikovsky Violin Concerto in D major, Op. 35
I. Allegro moderato—Moderato assai
II. Canzonetta: Andante—
III. Allegro vivacissimo

Intermission

Musorgsky/ *Pictures from an Exhibition*

orch. Ravel Promenade—
I. Gnomus Promenade—
II. The Old Castle Promenade—
III. Tuileries
IV. Bydlo Promenade—
V. Ballet of the Chicks in their Shells
VI. "Samuel" Goldenberg and "Schmuyle"
VII. Limoges: The Market—
VIII. Catacombs: Sepulcrum romanum—Cum mortuis in lingua mortua
IX. The Hut on Fowl's Legs (Baba Yaga)—
X. The Great Gate at Kiev

This program runs approximately 1 hour, 40 minutes.

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

The Philadelphia Orchestra



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 innovation in music-making. 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 triumphantly opened his inaugural season as the eighth artistic leader of the Orchestra in fall 2012. His highly 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. Yannick has been embraced by the musicians of the Orchestra, audiences, and the

community itself. His concerts of diverse repertoire attract sold-out houses, and he has established a regular forum for connecting with concert-goers through Post-Concert Conversations.

Under Yannick's leadership the Orchestra returns to recording with a newly-released CD on the Deutsche Grammophon label of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions. In Yannick's inaugural season the Orchestra has also returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center but also those who enjoy the Orchestra's other area performances at the Mann Center, Penn's Landing, and other venues. The Orchestra is also a global ambassador for Philadelphia and for the U.S. Having been the first American orchestra

to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall while also enjoying annual residencies in Saratoga Springs, N.Y., and at the Bravo! Vail festival.

Musician-led initiatives, including highly-successful Cello and Violin Play-Ins, shine a spotlight on the Orchestra's musicians, as they spread out from the stage into the community. The Orchestra's commitment to its education and community partnership initiatives manifests itself in numerous other ways, including concerts for families and students, and eZseatU, a program that allows full-time college students to attend an unlimited number of Orchestra concerts for a \$25 annual membership fee. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Nigel Pany/CPI



Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. His highly 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 Yannick “phenomenal,” adding that under his baton “the ensemble ... has never sounded better.” In his first season he took the Orchestra to new musical heights. His second builds on that momentum with highlights that include a Philadelphia Commissions Micro-Festival, for which three leading composers have been commissioned to write solo works for three of the Orchestra’s principal players; the next installment in his multi-season focus on requiems with Fauré’s Requiem; and a unique, theatrically-staged presentation of Strauss’s revolutionary opera *Salome*, a first-ever co-production with Opera Philadelphia.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. 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 Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership the Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s *Rite of Spring* and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, one of the country’s highest civilian honors; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

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

Conductor



Ossetian conductor **Tugan Sokhiev** is music director of the Orchestre National du Capitole de Toulouse (ONCT) and the Deutsches Symphonie-Orchester (DSO) Berlin. He enjoys a close association with the Mariinsky Theatre and is in demand at leading opera houses and orchestras worldwide. Highlights of his 2013-14 season include projects with the Berlin Philharmonic, the Philharmonia Orchestra (to which he returns each season), the NHK Symphony, and the Finnish Radio Symphony; touring and symphonic projects with both the DSO Berlin and the ONCT; and performances of Musorgsky's *Boris Godunov* at the Théâtre du Capitole as well as commitments at the Mariinsky. He makes his Philadelphia Orchestra debut with these current performances.

Mr. Sokhiev has toured extensively with the ONCT across Europe, Asia, the U.K., and South America. Highlights of his 2012-13 season included debuts with the Chicago Symphony and the Leipzig Gewandhaus Orchestra, a triple bill of concerts with the ONCT at the Musikverein in Vienna, Prokofiev's *Ivan the Terrible* with the DSO, and a return to the Vienna Philharmonic. Recent opera engagements have included Tchaikovsky's *The Queen of Spades* and *Iolanta* and Puccini's *Tosca* at the Théâtre du Capitole; *The Queen of Spades* and *Boris Godunov* at the Vienna State Opera; *Boris Godunov* at Houston Grand Opera; and Tchaikovsky's *Eugene Onegin* and *Iolanta*, Verdi's *Aida*, Puccini's *Madame Butterfly*, Rimsky-Korsakov's *The Golden Cockerel*, Prokofiev's *The Fiery Angel*, and Bizet's *Carmen* at the Mariinsky. Mr. Sokhiev made his U.K. opera debut with Puccini's *La bohème* at Welsh National Opera in 2002 and the following year made his Metropolitan Opera debut conducting the Mariinsky Opera's *Eugene Onegin*. He made his first appearance at the Aix-en-Provence Festival in 2004 leading Prokofiev's *The Love of Three Oranges* in a production that was revived in Luxembourg and Madrid.

Mr. Sokhiev's discography includes numerous recordings for Naïve Classique with the ONCT, including Tchaikovsky's Fourth and Fifth symphonies, Musorgsky's *Pictures from an Exhibition*, Rachmaninoff's Symphonic Dances, Prokofiev's *Peter and the Wolf*, and, most recently, Stravinsky's *The Rite of Spring* and *The Firebird*.

Soloist



Marco Borggreve

Vadim Gluzman makes his Philadelphia Orchestra debut with these performances. The Israeli violinist appears regularly with major orchestras including the Chicago, San Francisco, London, and NHK symphonies; the London, Israel, and Munich philharmonics; and the Leipzig Gewandhaus Orchestra. He has appeared with such leading conductors as Tugan Sokhiev, Neeme Järvi, Michael Tilson Thomas, Andrew Litton, Marek Janowski, Itzhak Perlman, Paavo Järvi, Rafael Frühbeck de Burgos, Hannu Lintu, and Peter Oundjian. Mr. Gluzman's festival appearances include Verbier, Ravinia, Lockenhaus, Pablo Casals, Colmar, Jerusalem, and the North Shore Chamber Music Festival in Northbrook, Illinois, which was founded by him and pianist Angela Yoffe, his wife and long-standing recital partner.

Highlights of Mr. Gluzman's 2013-14 season include a new collaboration as creative partner and principal guest artist of the ProMusica Chamber Orchestra in Columbus, Ohio; a Wigmore Hall recital; and, as artist of the year with the Bergen Philharmonic, a series of three concerts led by Mr. Litton, which will result in a new album of concertos by Shostakovich and Sofia Gubaidulina. Mr. Gluzman has given live and recorded premieres of works by composers such as Giya Kancheli, Peteris Vasks, Lera Auerbach, Michael Daugherty, and Balys Dvarionas. Mr. Gluzman's latest CD features Prokofiev's First and Second sonatas as well as three transcriptions from *Romeo and Juliet*. Accolades for his extensive discography under his exclusive contract with BIS Records include the Diapason d'Or of the Year, *Gramophone's* Editor's Choice award, and *Classica* magazine's Choc de Classica award.

Born in the former Soviet Union in 1973, Mr. Gluzman began violin studies at age seven and moved to Israel in 1990. In the U.S. his teachers included Arkady Fomin, and, at the Juilliard School, Dorothy DeLay and Masao Kawasaki. In 1994 he received the Henryk Szeryng Foundation Career Award. Mr. Gluzman plays the 1690 "ex-Leopold Auer" Stradivarius, on extended loan to him through the generosity of the Stradivari Society of Chicago. Tchaikovsky's Violin Concerto was dedicated to Leopold Auer who declared the piece "unplayable" and refused to give its premiere. Mr. Gluzman performs that work this evening.

Framing the Program

Parallel Events

1874

Musorgsky

*Pictures from
an Exhibition*

Music

Verdi

Requiem

Literature

Hugo

Ninety-Three

Art

Renoir

La Loge

History

First U.S.

zoo opens in

Philadelphia

1878

Tchaikovsky

Violin Concerto

Music

Sullivan

H.M.S. Pinafore

Literature

James

Daisy Miller

Art

Degas

Singer with a

Glove

History

Edison patents

phonograph

1903

Rimsky-

Korsakov

*The Legend of
the Invisible
City of Kitezh
and the Maiden
Fevroniya*

Music

Debussy

La Mer

Literature

Potter

The Tale of

Squirrel Nutkin

Art

Kandinsky

The Blue Rider

History

U.S. acquires

naval station at

Guantanamo

Bay

The Philadelphia Orchestra's three-week Tchaikovsky Celebration concludes with the composer's magnificent Violin Concerto framed by works of two prominent Russian contemporaries: Modest Musorgsky and Nikolai Rimsky-Korsakov.

Although Rimsky-Korsakov is now best known for his orchestral pieces, he devoted most of his compositional energies to opera. The famous "Flight of the Bumblebee" is an interlude from one of them and the concert opens with another: "Battle of Kerzhenets," from *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya*.

Tchaikovsky's Violin Concerto ultimately emerged as one of the composer's most beloved and often performed works, but initially some family, friends, and critics expressed various degrees of dissatisfaction. Audiences, however, responded immediately to its passion, energy, and virtuoso fireworks, hallmarks of the composer's style.

In 1874 Musorgsky wrote a piano suite called *Pictures from an Exhibition* to honor the artist Viktor Hartmann, a good friend who had died the year before at the age of 39. From a large memorial exhibition of his works, the composer chose selected images to set to music and linked them with a noble promenade theme as the viewer moves from one to the next. The suite has inspired many later arrangements and orchestrations, most famously the colorful version by Maurice Ravel from 1922.

The Music

“Battle of Kerzhenets,” from *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya*



Nikolai Rimsky-Korsakov
Born in Tikhvin, Russia,
March 18, 1844
Died in Lyubensk
(near St. Petersburg),
June 21, 1908

The opposing camps of Russian composers in the latter half of the 19th century pitted a group of cutting edge “Sunday composers,” otherwise occupied with various day jobs, against an academically trained contingent that sought to bring their country into the European musical mainstream. Anton and Nikolai Rubinstein, brothers who founded the first Russian conservatories in St. Petersburg and Moscow, led this latter faction, which counted Tchaikovsky as the first distinguished conservatory graduate and international star. As for the rebellious ones, critic Vladimir Stasov christened them the *Kuchka* or “Mighty Five”: Mily Balakirev led the group, which included Alexander Borodin, Modest Musorgsky, César Cui, and Nikolai Rimsky-Korsakov.

Balakirev guided Rimsky’s initial musical education, pursued while he was a naval cadet. Rimsky’s course of study was interrupted by a couple years at sea, during which he nonetheless continued to compose while visiting England, North and South America, and elsewhere. Upon his return to Russia he completed a symphony, which premiered in 1865. A few years later he began teaching at the St. Petersburg Conservatory, a move that caused some friction with his Mighty Five colleagues who shunned conservatory orthodoxies. (Tchaikovsky, on the other hand, heartily approved of this new professionalism.) Rimsky sought to fill in the gaps in his own education, recalling in his memoirs: “Having undeservedly become a Conservatory professor, I soon became one of its best students.” He eventually wrote an influential harmony textbook, which usurped Tchaikovsky’s as the standard conservatory volume. His students included Anatoli Liadov, Alexander Glazunov, and Igor Stravinsky, whose path-breaking ballets around 1910 owe an enormous debt to his recently deceased and much beloved teacher.

Forming a Russian Style For a variety of reasons, therefore, Rimsky might be considered the composer in the center of 19th-century Russian music. He began with the progressive nationalist composers and by the end of his career was an enormously influential

Rimsky-Korsakov composed The Legend of the Invisible City of Kitezh and the Maiden Fevroniya from 1903 to 1904.

The Philadelphia Orchestra gave the U.S. premiere of two excerpts from the opera, the "Battle of Kerzhenets" and the Prelude, in October 1923, with Leopold Stokowski conducting. The ensemble also gave the U.S. staged premiere of the entire opera, in February 1936, with Alexander Smallens on the podium. These current performances are the only other subscription appearances of the "Battle of Kerzhenets" since the premiere, although the Suite from the opera, which includes the "Battle," was heard at the 132nd Academy of Music Anniversary Concert in January 1989, with Jeffery Tate conducting.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, triangle), and strings.

Performance time is approximately five minutes.

professor with many disciples. Music historian Marina Frolova-Walker states:

It is no exaggeration to call Rimsky-Korsakov the main architect of the "Russian style" in music, a style which is instantly recognizable to a worldwide public today. The sheer volume of his heritage consolidated the common idioms of the Five by dint of constant repetition; his completion and editing of his colleagues' works established the concert repertory of Russian music; his professorial toil ensured the continuity of the style into the following generation; he was also the first and most important exporter of the style to Western Europe.

Although Rimsky-Korsakov is best known today for orchestral works like *Sheherezade*, the *Russian Easter Overture*, and *Capriccio espagnol*, he in fact devoted most of his compositional energies to opera. The famous "Flight of the Bumblebee" is an interlude from one of his 15 operas and tonight we hear another: "Battle of Kerzhenets," from *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya*, which premiered in St. Petersburg in 1907.

A Closer Look Rimsky came under the spell of Wagner's music after the *Ring of the Nibelung* was first produced in Russia in the late 1880s. *Kitezh* is sometimes called the "Russian *Parsifal*," and was written to a libretto by Vladimir Bel'sky, who drew upon multiple historical and literary sources that blend together folk legends with spiritual symbolism.

The legend concerns the beautiful maiden Fevroniya, who dwells in a forest amid the marvels of nature. When the young Prince Vsevolod, son of the ruler of Kitezh, gets lost in the woods, the two meet, fall in love, and decide to marry. Their wedding ceremony is interrupted by the invading Tartars, who abduct Fevroniya. She prays that the city of Kitezh be saved by a golden mist that would render it invisible. The brief excerpt we hear tonight serves as an entr'acte in the third act depicting the gruesome "Battle of Kerzhenets," where the Prince's soldiers fight the Tartars. Ultimately the Prince is killed and Fevroniya escapes her captors but dies back in the forest. The opera ends with a transfiguration of the beloved's souls and their mystical union.

—Christopher H. Gibbs

The Music

Violin Concerto



Pyotr Ilyich Tchaikovsky
Born in Kamsko-Votkinsk,
Russia, May 7, 1840
Died in St. Petersburg,
November 5, 1893

Although Tchaikovsky ultimately triumphed with his Violin Concerto, which became one of his most beloved and frequently performed compositions, its path to success was unusually discouraging and came during a period of deep personal crisis. The turmoil began with his ill-considered marriage to a student in July 1877, undertaken to quiet gossip about his homosexuality. After a few weeks together Tchaikovsky left his wife and fled Russia to spend the next eight months wandering Europe. Intense work on two masterpieces followed the marriage fiasco: the Fourth Symphony and the opera *Eugene Onegin*. As Tchaikovsky's mental state stabilized, however, he found it increasingly difficult to compose and wrote mainly trifles.

Seeking “Musical Beauty” In March 1878 Tchaikovsky settled in Clarens, Switzerland, where he was visited by a former student, a young violinist named Iosif Kotek who was studying in Berlin with Joseph Joachim, for whom Schumann, Brahms, Dvořák, and others wrote concertos. The two played through some violin literature together and Tchaikovsky was particularly delighted with Eduard Lalo's *Symphonie espagnole*, which inspired him to compose his own Violin Concerto in the space of just some three weeks. What he admired was that Lalo, “in the same way as Léo Delibes and Bizet, does not strive after profundity, but he carefully avoids routine, seeks out new forms, and thinks more about *musical beauty* than about observing established traditions, as the Germans do.”

This comment is very revealing of Tchaikovsky's musical values and his antipathy toward the gloried German tradition exemplified at the time by Brahms and Wagner. Tchaikovsky, however, preferred composers who are now considered minor figures, such as Delibes (remembered best for his ballet *Coppélia* and opera *Lakmé*) and Bizet. “I think that music's entire future is now in *France*,” Tchaikovsky declared after playing through a four-hand arrangement of Brahms's brand new First Symphony, which elicited his comment: “God, what a loathsome thing it is.”

It is in this spirit that Tchaikovsky set about to write an attractive concerto that would please listeners, and yet initially the work did not completely please anyone. The first

discouraging response came from Koteik and Tchaikovsky's brother Modest, who liked the first and third movements, but not the middle one. Tchaikovsky decided to write a new slow movement. The next blow came from his extremely generous patroness, Madame Nadezhda von Meck, to whom over the years he would send most of his works and who usually reacted enthusiastically. In this instance, however, she expressed some dissatisfaction with the opening movement. Tchaikovsky responded by thanking her for her honesty but saying "I must defend the first movement of the Concerto a little. Of course there is much that is cold and calculated in any piece written to display virtuosity, but the ideas for the themes came spontaneously to me and, indeed, the whole shape of the movement came in a flash. I still hope you will come to like it"

Premiere Troubles Things got much worse with the scheduled premiere of the Concerto in March 1879. The dedicatee, the distinguished violinist Leopold Auer, declared the piece unplayable and refused to take it on. Tchaikovsky later recalled: "A verdict such as this from the authoritative St. Petersburg virtuoso cast my poor child for many years into the abyss, it seemed, of eternal oblivion." There may have been a performance of the published violin and piano version in New York in 1879 played by Leopold Damrosch, but no details survive and the real premiere was still nowhere in sight.

It took Tchaikovsky some time to find a willing violinist in Adolf Brodsky, who gave the much delayed orchestral premiere in December 1881 with the Vienna Philharmonic under Hans Richter. That under-rehearsed performance evidently left a good deal to be desired and led to an infamous review from the powerful critic Eduard Hanslick, who condemned the vulgarity of the Concerto, especially its lively folk-like finale: "We see plainly the savage vulgar faces, we hear curses, we smell vodka. Friedrich Vischer once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky's Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear." Modest Tchaikovsky said no review more hurt his brother, who could recite it word for word until his death.

Tchaikovsky was himself often ambivalent about the quality of his compositions, and it must not have helped when friends, family, and critics were unsupportive. In the case of the Violin Concerto, however, public enthusiasm came quickly and it did not take long for the piece to emerge triumphant in the standard repertoire. Leopold Auer, in fact,

Tchaikovsky composed the Violin Concerto in 1878.

Fritz Kreisler was soloist in the first Philadelphia Orchestra performances of the Concerto, in February 1905; Fritz Scheel conducted. The piece's most recent appearance on subscription concerts was in November 2010, with violinist Leonidas Kavakos and Rafael Frühbeck de Burgos.

The Orchestra has recorded the work five times: in 1946 for CBS with Bronislaw Huberman and Eugene Ormandy; in 1949 for CBS with Isaac Stern and Alexander Hilsberg; in 1958 for CBS with Stern and Ormandy; in 1959 for CBS with David Oistrakh and Ormandy; and in 1978 for EMI with Itzhak Perlman and Ormandy. The Concerto also appears on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998) in a 1961 performance with violinist Michael Rabin and William Smith.

The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

The Concerto runs approximately 35 minutes in performance.

became a champion (he slightly edited the solo part), as did many of his celebrated students, including Jascha Heifetz, Mischa Elman, Nathan Milstein, and Efram Zimbalist (who long served as president of the Curtis Institute of Music).

A Closer Look The opening **Allegro** begins with the violins quietly stating a noble tune (not heard again) that soon ushers in the lilting appearance of the soloist. Both of the principal themes in the long movement are lyrical, the second one marked "con molto espressione." Although the themes do not contrast, ample variety is provided by interludes, including a majestic one with a Polonaise rhythm, and by a brilliant coda of virtuoso fireworks to conclude.

The brief **Canzonetta: Andante** projects a plaintive mood and proves a satisfying substitute for Tchaikovsky's original thoughts. (He published his rejected slow movement as *Méditation* for violin and piano, the first of three pieces in *Souvenir d'un lieu cher*, Op. 42.) The energetic finale (**Allegro vivacissimo**) bursts forth without a break. A brief orchestral introduction leads to the soloist's unaccompanied entrance in a cadenza-like passage that teasingly tips over into a dazzling rondo theme that keeps returning and gives further opportunities for virtuoso display.

Christopher H. Gibbs

The Music

Pictures from an Exhibition



Modest Musorgsky
Born in Karevo, Russia,
March 21, 1839
Died in St. Petersburg,
March 28, 1881

We rarely hear Musorgsky's music exactly as he wrote it. Because the composer had difficulties completing projects, particularly large-scale ones, and because his compositional style was viewed as unconventional, supportive contemporaries and later admirers felt the need to lend a hand. Some finished incomplete works, such as Rimsky-Korsakov did for the opera *Khovanshchina*, while others edited and recast them in formats considered more palatable, as Rimsky, Shostakovich, and others did for *Boris Godunov*.

The most famous instance is *Pictures from an Exhibition*, which Musorgsky originally wrote as an innovative piano suite in 1874 but which is best known in Ravel's masterful orchestration. In fact more than a dozen composers and conductors arranged the piece for orchestra and others transcribed it for various solo instruments or ensembles. The rock group Emerson, Lake, & Palmer even took a stab at the work, adding amplification and lyrics.

Requiem for a Friend In July 1873 Musorgsky's good friend Viktor Hartmann, a noted Russian artist, died suddenly of a heart attack at age 39. The following February a memorial exhibition of his works was mounted in St. Petersburg, organized by the critic Vladimir Stasov and the Architects' Society. The exhibition of some 400 images inspired Musorgsky to write a piano suite that drew upon what he saw. Since Hartmann had been involved with theater, architecture, design, and painting, and had spent some years living abroad, the range of media used and subjects captured was quite broad. Musorgsky matched this cosmopolitan reach by using titles in Russian, French, Polish, Yiddish, Latin, and Italian. Although most of the works displayed in the exhibition are now lost, six of those Musorgsky used have survived.

"Hartmann is boiling as *Boris* boiled," Musorgsky reported in June 1874 to Stasov, his great advocate to whom *Pictures* is dedicated. The genesis of the opera had been protracted because of rejections and revisions, but it had finally premiered successfully earlier that year. Musorgsky wrote the piano suite in just 22 days: "Sounds and ideas have been hanging in the air; I am devouring them and

stuffing myself.—I barely have time to scribble them onto paper. I am writing the fourth number.—The links are good ('On Promenade'). I want to finish it as quickly and securely as I can. My profile can be seen in the interludes. I consider it successful to this point. ... The titles are curious. ..."

Nothing is known about performances of the suite during Musorgsky's lifetime and the work was only published in a not entirely correct edition by Rimsky-Korsakov in 1886, five years after the composer's death. At this time as well Michael Tauschmaloff, a student of Rimsky's, orchestrated the work, although he did not include all the pictures and used the Promenade only at the beginning rather than as a link among the pieces. There were several other attempts before Ravel's orchestration from 1922, written on a commission from Serge Koussevitzky for concerts in Paris.

A Closer Look As Musorgsky noted the **Promenade** represents the composer himself as he strolls through the exhibition. The theme reappears prominently as an interlude three more times in the work, on each occurrence conveying a somewhat different mood, as if the viewer himself were changing as he moves from picture to picture. (The original piano suite includes the Promenade four more times—the omission of the last one is the only significant structural change Ravel made to the original.)

The stately Promenade is boldly interrupted by **Gnomus**, based on a lost image of a toy nutcracker shaped as a grotesque dwarf. After a return of the Promenade comes **The Old Castle**, which derives from a lost watercolor of a troubadour singing a ballad before an old palace—the haunting song is memorably represented by the alto saxophone. After a shortened version of the Promenade the music shifts to one of the scherzo-like movements, here conveying children playing in the Parisian gardens of the **Tuileries**. This is in stark contrast with the more lugubrious movement that follows, **Bydlo**, the Polish word for cattle.

The Promenade, this time quite brief and more lyrical, bridges to another fleeting scherzo, **Ballet of the Chicks in their Shells**, based on designs Hartmann had created for a ballet production in St. Petersburg. **"Samuel" Goldenberg and "Schmuyle"** is based on two surviving Hartmann sketches, one of a rich Jew, the other poor, from a Polish ghetto. The title, complete with quotation marks, may have been viewed as anti-Semitic by Stasov, who replaced it with the more descriptive "Two Jews: rich and poor." The rich one is portrayed by a slow, exotically tinged melody, the poor by a rapid muted trumpet.

Pictures from an Exhibition
was composed in 1874 and
orchestrated by Ravel in 1922.

The first Philadelphia Orchestra performances of Pictures were in November 1929 with Leopold Stokowski on the podium. Since then the work has been heard frequently, the most recent subscription concerts being in October 2010 with Lionel Bringuier.

Pictures, in the Ravel orchestration, has been recorded by the Orchestra five times: with Stokowski in 1932 for Bell Telephone Laboratories (excerpts only); with Eugene Ormandy in 1953 and 1966 for CBS and in 1973 for RCA; and with Riccardo Muti in 1978 for EMI. The Philadelphians have also recorded the work in Lucien Cailliet's orchestration, with Stokowski in 1937 for RCA, and in Stokowski's own orchestration, with that conductor in 1939 for RCA.

The work, in Ravel's orchestration, is scored for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), two clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, cymbals, gong, orchestra bells, ratchet, snare drum, slapstick, triangle, and xylophone), two harps, celesta, and strings.

Pictures from an Exhibition runs approximately 32 minutes in performance.

Ravel cut the reprieve of the complete Promenade that returns at the mid-point of the suite and he proceeded without pause to **Limoges: The Market**, another swift scherzo. The pace slows for **Catacombs (Roman sepulcher)**, referring to the famous burial site under Paris. Hartmann's watercolor shows him holding a lantern as he and two others explore the dark underground realm. The score carries the Latin subscript "Speaking to the Dead in a Dead Language" as the Promenade theme is weaved into the rich chordal texture. In the manuscript Musorgsky added the remark: "Hartmann's creative spirit leads me to the place of skulls, and calls to them—the skulls begin to glow faintly from within." **The Hut on Fowl's Legs** refers to a sketch Hartmann made of the lodging of the folkloric witch Baba Yaga. This leads directly to the monumental finale: **The Great Gate at Kiev**, based on one of Hartmann's architectural sketches for a never-realized project. A quiet chorale melody comes in the middle before the conclusion that ingeniously incorporates the opening Promenade theme one last time.

—Christopher H. Gibbs

Musical Terms

GENERAL TERMS

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

Canzonetta: A short, simple song. The term was also adopted for instrumental pieces of a songlike nature.

Chorale: A hymn tune of the German Protestant Church, or one similar in style

Chord: The simultaneous sounding of three or more tones

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

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

Dissonance: A combination of two or more tones requiring resolution

Divertimento: A piece of entertaining music in several movements, often scored for a mixed ensemble and having no fixed form

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Mute: A mechanical device used on musical instruments to muffle the tone

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.

Polonaise: A Polish national dance in moderate triple meter

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

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

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics

are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

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.

Suite: A set or series of pieces in various dance-forms. The modern orchestral suite is more like a divertimento.

Timbre: Tone color or tone quality

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Con molto espressione: With much expression

Moderato: A moderate tempo, neither fast nor slow

Vivacissimo: Very lively

TEMPO MODIFIERS

Assai: Much

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