



THE CHAMBER ORCHESTRA OF PHILADELPHIA

DIRK BROSSÉ | MUSIC DIRECTOR

Brossé's

Pictures at an Exhibition

in collaboration with the

Philadelphia
Museum of

Art

WORLD PREMIERE CONCERT
May 14th and 15th, 2017

FOUNDING MEMBER

**Kimmel
Center**
for the
performing
arts

THE KIMMEL CENTER
ACADEMY OF MUSIC
MERRIAM THEATER

Concert Program

Beethoven and Brossé's *Pictures at an Exhibition*

in collaboration with the Philadelphia
Museum of **Art**

SUNDAY, MAY 14, 2017 | 2:30 PM

MONDAY, MAY 15, 2017 | 7:30 PM

Dirk Brossé, conductor

ROUSSEAU

Overture to *Le devin du village* (1752) (orch H. Schwartz)

BEETHOVEN

Symphony No. 1 in C Major, Op. 21 (1801)

I: Adagio molto – Allegro con brio

II: Andante cantabile con moto

III: Menuetto – Allegro molto e vivace

IV: Adagio – Allegro molto e vivace

DAI WEI

*Two of Us**

INTERMISSION

DIRK BROSSÉ

Pictures at an Exhibition *

The Peaceable Kingdom (1826)

Portrait of Dr. Samuel D. Gross /

The Gross Clinic (1875)

Grand Canyon of the Colorado River
(1892 and 1908)

Untitled (1955)

Fair Weather (1939)

Roads and Trees (1961)

The Life Line (1884)

Edward Hicks (1780 - 1849)

Thomas Eakens (1844 - 1916)

Thomas Moran (1837 - 1926)

Mark Rothko (1903 - 1970)

Man Ray (1890 - 1976)

Edward Hopper (1882 - 1967)

Winslow Homer (1836 - 1910)

* World Premiere

Concert Roster

CONDUCTOR

Dirk Brossé, Music Director
*Dr. Hubert J.P. Schoemaker
Memorial Conductor's Podium*

VIOLIN I

Stephen Tavani, Concertmaster
Joseph and Marie Field Chair

Meichen Liao Barnes,
Associate Concertmaster
William A. Loeb Chair

Igor Szwec
Luigi Mazzocchi
Alexandra Cutler-Fetkewicz
Joseph Kauffman

VIOLIN II

Erica Miller, Principal
Elizabeth Kaderabek
Donna Grantham
Lisa Vaupel
Catherine Kei Fukuda

VIOLA

Yoshihiko Nakano, Acting Principal
Rimbo Wong
Kathleen Foster
Renee Warnick

CELLO

Glenn Fischbach, Acting Principal
Susan and Graham McDonald Chair
Elizabeth Thompson
Vivian Barton Dozor

BASS

Miles B. Davis, Principal
*Kenneth M. Jarin and
Robin Wiessmann Chair*
Anne Peterson

FLUTE

Edward Schultz, Principal
Kimberly Trolier (doubling piccolo)

OBOE

Geoffrey Deemer, Principal
Nicholas Masterson

CLARINET

Doris Hall-Gulati, Principal
Miles Morgan Chair
Rié Suzuki

BASSOON

Michelle Rosen, Principal
Zachary Feingold

HORN

John David Smith, Principal
*Kathleen and Stephen Thompson Chair,
in memory of Kenneth A. Thompson*
Karen Schubert

TRUMPET

Rodney Marsalis, Principal
Brian Kuszyk

HARP

Sophie Bruno Labiner

TIMPANI

Harvey Price, Acting Principal

PERCUSSION

Barry Dove

Edward Hicks (American, 1780 - 1849)

Edward Hicks supported himself as a sign painter and itinerant preacher, but usually made his easel paintings, including some sixty versions of *The Peaceable Kingdom*, as gifts for friends and family. This early example includes an orthodox Christian symbol of a child holding a grapevine, representing atonement. Hicks developed his imagery from Bibles used in the United States at the time and from the book of Isaiah. He used the peacefulness of animals as a metaphor for the Quaker doctrine of human submission to the spirit of Christ.

Hicks was a commercial painter and Quaker preacher in Philadelphia who began painting pictures for personal expression and as gifts to family and friends. He painted some sixty versions of *The Peaceable Kingdom*, a popular Quaker metaphor, and depicts both the allegorical figures of a child and docile beasts, and William Penn negotiating a treaty with the native Lenape. Brossé imagines the difficulties of Penn and the Lenape, who were divided both culturally and linguistically, in coming to an accord. He represents the Lenape with a Native American-inspired melody played on reproductions of traditional instruments—the movement opens with Brossé playing a double flute—and the Englishmen with a jig, a dance tune of the common people. The orchestra members make encouraging sounds that might be understood in any language, and the two musical themes slowly come together as the two parties achieve a peaceful understanding.

***The Peaceable Kingdom*, 1826**

Oil on canvas,
32 7/8 x 41 3/4 in.
(83.5 x 106 cm)

Bequest of
Charles C. Willis,
1956-59-1



Thomas Eakins (American, 1844 - 1916)

Thomas Eakins's painting depicts the famed surgeon Samuel D. Gross instructing students during an operation at Jefferson Medical College in Philadelphia. The procedure, removing infected sections from the thighbone of a boy suffering from osteomyelitis, was not life-threatening. Rather, the elegantly simple, minimally invasive treatment represented the newest understanding of anatomy and pathology. Eakins, born in Philadelphia and a student at Jefferson, wished to celebrate his professor and the city's illustrious medical community. He also hoped, at the age of thirty-one, to establish his reputation as an artist. Drawing on his training at the Pennsylvania Academy of Fine Arts in Philadelphia and in Europe, Eakins composed a majestic painting that wedded modern naturalism to the technique and impact of European painters of earlier centuries. Painted expressly for the 1876 Centennial Exhibition in Philadelphia, the picture and its bloody detail shocked the art jury. Ultimately, it was displayed among the US Army's medical exhibits at the fair. When the painting was shown at subsequent art exhibitions in Philadelphia and New York, critics admired the artist's masterful handling of light and dark and his creation of astonishing illusionism, but were repulsed by the canvas's gory subject. Medical professionals revered the painting, however, and ultimately viewers recognized the work's heroic modernity as well as artistry.

With its matter-of-fact realism in the depiction of a surgical incision, blood and nudity, *The Gross Clinic* caused something of a scandal when it was submitted to the 1876 Centennial Exhibition, and it was exiled to an Army hospital. Despite the outward calm, Brossé imagines undercurrents of tension and emotion—the anxiety of the woman who averts her face (the patient's mother?), the nervousness of the surgeon's assistants, the heightened awareness of Gross himself, who knows that any procedure might suddenly present unexpected complications (an insight provided by Brossé's daughter, who is a surgeon herself). These become the rhythm of a heartbeat, which threads its way through a musical language that is Late Romantic, but with an ambiguous tonality.



Portrait of Dr. Samuel D. Gross (*The Gross Clinic*), 1875

Oil on canvas, 8 feet x 6 feet 6 inches (243.8 x 198.1 cm)

Gift of the Alumni Association to Jefferson Medical College in 1878 and purchased by the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art in 2007 with the generous support of more than 3,600 donors, 2007-1-1

Thomas Moran (American, born England, 1837 - 1926)



Grand Canyon of the Colorado River, 1892 and 1908

Oil on canvas,
53 × 94 in.
(134.6 × 238.8 cm)

Gift of
Graeme Lorimer,
1975-182-1

The majestic Grand Canyon is among the most recognized natural wonders of the world, partly thanks to the artistic vision of Thomas Moran. After his first trip to the American West in 1871, he began painting enormous panoramic views of the region's landscape. When they were exhibited around the country, they made him a celebrity. By capturing the nation's attention, his paintings played an important role in encouraging the federal government to establish national parks to preserve the country's pristine natural beauty.

The Atchison, Topeka and Santa Fe Railway hired Moran to create this monumental panorama for use in promoting tourism to the region. Although his paintings were always based upon his sketches, photographs, and direct experience, Moran did not hesitate to modify the landscape to intensify dramatic effect. Moran's turbulent skies and glowing colors could convey a sense of place unequalled by a photograph. He chose a canvas large enough to suggest the vast spaces that were as unimaginable to Eastern viewers as the spectacular geological features themselves. His sweeping composition explores the dramatic color range and terrifying depth of the gorge, thrusting the viewer out over the chasm without a ledge to stand on.

It took a huge canvas—nearly 4½ by 8 feet—for Moran to do justice to the immense grandeur of the Grand Canyon. Brossé employs equally large gestures in a very cinematographic approach to this painting. Music soars as the stunning beauty of the landscape is revealed as if by a camera suspended over the canyons. The camera moves down, piercing the clouds and the mist over the waters and even the river itself. At the bottom of its descent, Brossé begins a hymn of praise in the low strings. This forms a cantus firmus (a fixed harmonic pattern) over which the melody is layered, and as the camera pulls back the music swells to a glorious conclusion.

Mark Rothko (American, born Latvia, 1903 - 1970)

Mark Rothko wrote extensively about removing the distraction of representational objects from his paintings, through the use of large, flat, monochromatic shapes. This Rothko "Untitled" features a large irregular black square atop a smaller blue rectangle. Brossé has divided the orchestra into two ensembles to represent the black and blue shapes. Each produces its own sound cloud, with music that is unstructured and aleatoric (proceeding at the discretion of the individual players), but presenting discernable textures like brush strokes.



Untitled, 1955

Oil on canvas, 68 1/16 x 45 1/4 in.
(172.9 x 114.9 cm)

Gift of the Mark Rothko Foundation, Inc.,
1985-19-2

© Kate Rothko Prizel & Christopher Rothko /
Artists Rights Society (ARS), New York

Man Ray (American, 1890 - 1976)



***Fair Weather (Le Beau Temps)*, 1939**

Oil on canvas, 6 feet 10 3/4 inches ×
6 feet 6 3/4 inches (210.2 × 200 cm)

125th Anniversary Acquisition.
Gift of Sidney and Caroline Kimmel,
2014-1-1

© Man Ray Trust / Artists Rights
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Paris

The vignettes in Man Ray's *Fair Weather* derive from nightmares of barren trees growing in the artist's yard, of mythical beasts fighting on his roof, and of an affair between his maid and carpenter. Other elements—such as the pool table and the mathematics book—refer to subjects seen in his earlier works. The mannequin in harlequin costume may be a kind of self-portrait.

Completed just before the outbreak of World War II, *Fair Weather* is also an anxious and ironic premonition of the impending international conflict. The bombarded stone wall and the puddle of blood are legible as consequences of violence. When Man Ray—an American living in France since 1921—returned to the United States in 1940, he had to leave this large painting behind despite his fears that it might be destroyed. Fortunately, it was not.

The painting presents a surrealist dreamscape, but one which teeters on the edge of nightmare. It is dominated by the figure of Harlequin from the *Commedia dell'Arte*, but is otherwise filled with bizarre, incongruous images—trident-shaped trees, a math book, a pool table, mythical beasts fighting on the roof, lovers embracing in the shadows. Brossé sees humor in the painting, but tinged with tragedy—some of the images seem to presage the coming World War II. He gives each of the objects in the painting its own theme, and the music is informed by jazz and ragtime elements in which snatches of the Star-Spangled Banner and the Marseillaise appear.

Edward Hopper (American, 1882 - 1967)

Seeing the American landscape from the window of an automobile sparked the imagination of Edward Hopper, whose paintings grew more austere and surreal at the end of his career. Here, the strangeness of the light and the mysterious darkness beyond the trees become Hopper's essay on the elusiveness of nature in modern life. Simple and haunting, the landscape has qualities of both abstraction and spirituality.

Hopper's painting features a dense forest, a deserted road and an empty field. It gave Brossé the sense of an unchanging landscape, such as you might see from the window of a train. The repetitive quality of the landscape suggested a minimalist approach to the music. The musical texture is introspective and meditative, almost mesmerizing.



Road and Trees, 1962

Oil on canvas, 33 1/2 x 59 1/2 in. (85.1 x 151.1 cm)

Bequest of Daniel W. Dietrich II, 2016-3-1

Winslow Homer (American, 1836 - 1910)



The Life Line,
1884

Oil on canvas,
28 5/8 x 44 3/4 in.
(72.7 x 113.7 cm)

The George W.
Elkins Collection,
E1924-4-15

This stirring depiction of a rescue at sea was a popular and critical success from its first appearance in 1884. Winslow Homer's subject is boldly cropped to isolate the romance of two strangers thrown together by disaster. Homer merely hints at the shipwreck to the left, the coastline on the right, and the unseen brigade assisting on the shore. An old-fashioned story of heroic knight and fair lady, the narrative swings modern to highlight the state-of-the-art technology of the breeches buoy that carries the pair. Contemporary pride in the recently reformed United States Life Saving Service and the emergence of a new American hero, the so-called surf man, added to the thrill of the subject. Yet, Homer hid the rescuer's identity by painting a billowing scarf over his face, making the figure anonymous and mysterious, and centering attention on the damsel in distress.

This dramatic painting shows a woman being rescued from a foundering ship using a breeches buoy. This is essentially a life ring fitted with a harness which is pulled along a rope suspended between ship and shore. Neither the ship from which she is being rescued nor the crew on shore pulling her to safety is seen; even the face of the man holding her is obscured. It is just the woman surrounded by the raging seas. Brossé tries to put himself into the mind of the woman. The music is dominated by the violence of the ocean, with the rhythm of the international distress signal, SOS, embedded in it. It is unclear if the woman is conscious or unconscious, alive or dead, but the final chords indicate that Brossé believes she has been saved.

About The Chamber Orchestra of Philadelphia



A founding resident company of The Kimmel Center for the Performing Arts, The Chamber Orchestra of Philadelphia is a 33-member professional ensemble led by Music Director Dirk Brossé. The Chamber Orchestra, founded in 1964 by Marc Mostovoy, has a well-established reputation for distinguished performances of repertoire from the Baroque period through the twenty-first century.

The Chamber Orchestra's development was motivated, in part, by the desire to provide performance opportunities to young professional musicians emerging from the Curtis Institute of Music and other regional training programs, but also by a desire to make a substantial contribution to the city and the region's cultural life. In addition to presenting its own productions, the Chamber Orchestra started to develop an entrepreneurial business model by seeking other performance opportunities among the region's presenter/producer community, thereby providing supplementary employment for its members. The ensemble also championed new music, focusing on local composers. In total, the organization has commissioned and premiered over seventy new works.

In 1994, Ignat Solzhenitsyn, a concert pianist and conducting graduate from the Curtis Institute of Music, joined

the Chamber Orchestra as Assistant Conductor. In 1998, he was named Principal Conductor and, ultimately, Music Director in 2004. Maestro Solzhenitsyn, in assuming the position of Conductor Laureate in 2010, remains closely associated with the Orchestra. A conductor and composer of international acclaim, Maestro Dirk Brossé now enters his seventh season as Music Director of The Chamber Orchestra of Philadelphia. In the 2016-2017 subscription season, the Orchestra will perform six concert programs from October through May in the Kimmel Center's intimate, 600-seat Perelman Theater.

Over the course of the ensemble's rich and diverse history, the Chamber Orchestra has performed with such internationally acclaimed guest artists as Plácido Domingo, Luciano Pavarotti, Vladimir Ashkenazy, Mstislav Rostropovich, Issac Stern, Rudolph Serkin, The Eroica Trio, Jean-Pierre Rampal, The Romeros Guitar Quartet, Julie Andrews, Bernadette Peters, Ben Folds, Branford Marsalis, Elvis Costello, Sylvia McNair, Steven Isserlis, Joseph Silverstein, Ransom Wilson, Gerard Schwarz, Jahja Ling, and Nadja Salerno-Sonnenberg, among others. The ensemble travels regularly, having toured the United States, Europe, and Israel.

About the Philadelphia Museum of Art

Philadelphia Museum of Art

We are Philadelphia's art museum. We are a landmark building. A world-renowned collection. A place that welcomes everyone. We bring the arts to life, inspiring visitors—through scholarly study and creative play—to discover the spirit of imagination that lies in everyone. We connect people with the arts in rich and varied ways, making the experience of the Museum surprising, lively, and always memorable. We are committed to inviting visitors to see the world—and themselves—anew through the beauty and expressive power of the arts.

For additional press information, contact the press office at 215-684-7860 or pressroom@philamuseum.org. For general information, call 215-763-8100 or visit philamuseum.org.



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PROGRAM ANNOTATORS

Greg Stuart

*Museum Educator, Adult Learning
Philadelphia Museum of Art*

Michael Moore

*Program Annotator
The Chamber Orchestra of Philadelphia*



Brossé's Pictures at an Exhibition

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