

**TORONTO SYMPHONY ORCHESTRA**

Gustavo Gimeno, Music Director

*Stravinsky's Pulcinella*

**Gustavo Gimeno**, conductor  
**Isabel Leonard**, mezzo-soprano  
**Paul Appleby**, tenor  
**Derek Welton**, bass-baritone

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**Kelly-Marie Murphy**  
*Curiosity, Genius, and the  
Search for Petula Clark*  
TSO Commission

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**Igor Stravinsky**  
Divertimento from *Le Baiser de la fée*  
(*The Fairy's Kiss*)

- I. Sinfonia
  - II. Danses suisses
  - III. Scherzo (Au moulin)
  - IV. Pas de deux
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**Intermission**

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**Igor Stravinsky**  
*Pulcinella* (complete ballet)

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|--|---|
| 1. Overture<br>(Allegro moderato)  | 12. Allegro: Chi disse cà la<br>femmena (tenor)   |
| 2. Serenata (Larghetto):<br>Mentre l'erbetta pasce<br>l'agnella (tenor)  | 13. Presto: Ncè sta quaccuna<br>pò (soprano, tenor) ... Una<br>te fa la nzemprece (tenor)   |
| 3. Scherzino (Allegro)   | 14. Allegro – Alla breve  |
| 4. Poco più vivo   | 15. Tarantella  |
| 5. Allegro   | 16. Andantino: Se tu m'ami<br>(soprano)   |
| 6. Andantino   | 17. Allegro   |
| 7. Allegro   | 18. Gavotta con due variazioni  |
| 8. Ancora poco meno:<br>Contento forse vivere<br>(soprano)               | 19. Vivo  |
| 9. Allegro assai   | 20. Trio (Tempo di minuetto):<br>Pupillette, fiammette<br>d'amore (soprano,<br>tenor, bass) |
| 10. Allegro – Alla breve: Con<br>queste paroline (bass)                  | 21. Finale (Allegro assai)  |
| 11. Trio (Andante): Sento<br>dire no' ncè pace<br>(soprano, tenor, bass) |   |

*Program 2*

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Friday,  
February 23, 2024  
7:30pm

Saturday,  
February 24, 2024  
8:00pm

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A TSO Live Recording

These concerts are being recorded for future release by the Harmonia Mundi record label. Audience members are requested to refrain from applause between movements; ensure that all electronic devices are on turned off; and avoid turning program pages while the performance is in progress.

*Gustavo Gimeno's  
appearances are generously  
supported by Susan  
Brenninkmeyer in memory  
of Hans Brenninkmeyer*

*The performance of  
Kelly-Marie Murphy's  
Curiosity, Genius, and the  
Search for Petula Clark is  
generously supported by  
Margie and Peter Kelk*

Kelly-Marie Murphy (b. 1964)

## Curiosity, Genius, and the Search for Petula Clark

TSO Commission

Composed 2017

10 min

**FROM THE COMPOSER:** This piece was commissioned by the Toronto Symphony Orchestra with the support of the Government of Canada and the Glenn Gould Foundation. It is a single-movement work for orchestra written to celebrate Glenn Gould's 85th birthday and the 70th anniversary of his debut performance with the TSO. Glenn Gould was a prodigiously talented pianist who had already made his mark on the concert stage by the age of 30. He retired from the stage in 1964 and turned his energies toward recording, broadcasting, and communication. He had a staggering intellect and was interested in everything. He read many newspapers each day, and at least four hardcover books each week. One wonders when he found the time to practise?

For this piece, I wanted to explore the difference between the public perception of Glenn Gould (quirky, odd, ingenious, obsessive), and how Glenn perceived himself (a regular guy with many interests, possibly wearing a cheap suit). He did a fascinating series of radio documentaries, the first of which was called *The Search for Petula Clark*. Essentially, Glenn was intrigued by chasing radio relay stations on a drive up to Northern Ontario. At certain intervals, he could hear Petula Clark's current hit, "Who Am I?" By the end of the drive, Glenn was quite an expert on the piece, and the distance between relay stations. Another thing you need to know about Glenn was that he loved games, especially guessing games. You can imagine him driving so as not to miss any of the relayed broadcasts of Petula Clark on his way up north! He speaks about this pop song

with the same focus, attention, and intellect as he would use on Bach. It is both funny and charming. I tried to weave these elements through the piece—energy, curiosity, reflection, and satisfaction.

I am very grateful for the support of the Glenn Gould Foundation, and to Lorne Tulk—Gould's longtime friend and recording engineer. It was a wonderful experience getting to know more about what made Glenn Gould an extraordinary person.

**COMPOSER BIO:** Kelly-Marie Murphy's voice is well known on the Canadian music scene. She has created a number of memorable works for some of Canada's leading performers and ensembles, including the Toronto, Winnipeg, and Vancouver Symphony Orchestras, the Gryphon Trio, and more. Dr. Murphy's music has been performed around the world by outstanding soloists and ensembles, and has had radio broadcasts in over 22 countries. Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a PhD in composition from the University of Leeds, England, where she studied with Philip Wilby. After living and working for many years in the Washington, DC, area where she was designated "an alien of extraordinary ability" by the US Immigration and Naturalization Service, she is now based in Ottawa.



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\*2022/23 TSO financial revenue. Remaining revenue accounted for by ticket sales (38%) and government grants (19%). The Toronto Symphony Orchestra is a registered charity. Charitable Reg. No. 10525 5335 RR0001.

Igor Stravinsky (1882–1971)  
**Divertimento from  
*Le Baiser de la fée*  
(*The Fairy's Kiss*)**

Originally composed in 1928, revised in 1949

20 min

**FEW COMPOSERS CAN LAY CLAIM** to an influence on ballet as great as Igor Stravinsky. The impressive range of Stravinsky's ballets paints a picture of his stylistic evolution during a life that spanned unprecedented global change: from the reign of Russian Czar Nicholas II through to the presidency of Richard Nixon in America, Stravinsky's adopted home.

Stravinsky's early ballets with the Russian impresario Sergei Diaghilev—most notably *The Firebird* and *The Rite of Spring*—were deeply controversial and remain evocative and raw more than 100 years later. A 1942 ballet composition for the 50 elephants of the Barnum & Bailey circus troupe is an amusing counterweight to these achievements, showing—alongside the composer's breadth of abilities—his sense of humour. In a middle career period from 1920 to 1951, Stravinsky's early iconoclastic style morphed into a more considered compositional engagement with his musical forebears. This era, often called his neoclassical period, saw Stravinsky drawing freely upon the compositions and styles of past composers, cleverly and often subtly remixed with his 20th-century sensibilities. Although the term "neoclassical" would seem to imply engagement with music of the 18th century, Stravinsky's exploration of the musical past looked beyond such limitations, extending even to the Romantic era.

The one-act 1928 ballet *Le Baiser de la fée* (*The Fairy's Kiss*) is a setting of the

Hans Christian Andersen fairy tale *The Ice Maiden*. This choice of plot, with its story of star-crossed love encountering supernatural forces, already linked the work with Romantic-period ballets like *Giselle* or *Swan Lake*. Stravinsky's musical setting is another nod to the Romantic period, incorporating fragments of piano works by Pyotr Ilyich Tchaikovsky. These musical quotations provided Stravinsky with new Romantic material to be shaped by his principles of neoclassicism, and placed two icons of ballet music in musical dialogue, despite Tchaikovsky's death 35 years earlier.

Ballets are notoriously expensive affairs to produce. By the time of *Le Baiser*, Stravinsky had long learned the practical value of creating orchestral suites that could present the "greatest hits" of his ballets on the concert stage. The *Divertimento from Le Baiser* presents a condensed version of the entire ballet. The opening "Sinfonia" portrays a mother lost in the storm with her little boy, who is temporarily spirited away by the evil Ice Maiden.

The "Danses suisses" fast-forward to a ball celebrating the engagement of the boy, who is now a young man; here, Stravinsky quotes the "Humoresque" from Tchaikovsky's *Two Pieces for piano*, Op. 10. A capricious "Scherzo" accompanies a scene of trickery by the Ice Maiden, and the "Pas de deux" is an enchanting dance between two lovers. In each example, Stravinsky deftly manipulates Tchaikovsky's music to expose new colours and gestures, weaving magical scenes all his own.

—Program note by Arlan Vriens



↑ Igor Stravinsky—by Dane Thibeault

Igor Stravinsky (1882–1971)

## ***Pulcinella*** (complete ballet)

Composed 1920

40 min

**THE BALLET *PULCINELLA*** was conceived by Serge Diaghilev, founder of the legendary Ballets Russes, early in 1919. All the particulars of the project—a scenario calling for a one-act ballet with vocal and dance episodes, to be based on the Italian *commedia dell'arte*, with choreography by Massine and decor and costumes by Picasso—were set before the complete package was presented to Stravinsky in the fall of 1919. Diaghilev had even collected manuscripts of the pieces by Pergolesi on which the musical score was to be based. Stravinsky was not the first composer to be approached, Manuel de Falla was apparently on board at one point. This would be the first time, since *The Firebird* in 1910, that Stravinsky accepted a commission for a project that he had not helped to develop. But he chose not to reject the first paying job that Diaghilev had been able to offer him in five years, and so he hurried to complete the score in time for the ballet's première, at the Paris Opera on May 18, 1920.

*Pulcinella* has been popular ever since, especially through the orchestral suite (an overture plus eight scenes) that Stravinsky extracted from the full score around 1922 and revised in 1949. But if it was not a particularly important work in the Stravinsky canon, *Pulcinella* was certainly timely, given the vogue for neoclassical pastiche that attracted so many composers around the First World War (Prokofiev, Ravel, Respighi, Strauss). It prefigured, in many ways, Stravinsky's more profound absorption of Baroque and Classical models in his music between the wars. The score is a masterpiece of wit and parody, of the festive and the grotesque (just listen to the trombone and double-bass solos in the "Vivo" movement!), but there are intermezzos, too, of great tenderness and charm.

The score of *Pulcinella*, in fact, consists of arrangements of whole pieces and movements, artfully stitched together to create self-contained scenes. Stravinsky's revisions, however, are of crucial musical significance. He played fast and loose with the original phrases, for instance, cutting, repeating, and overlapping them at will. He skewed the original harmonies, too, adding new inner voices, repeated notes and chords, and piquant dissonances to give the music an unmistakably modern bite. He distorted the original rhythms so that in place of the regular pulsations of Baroque music there are often quirky, angular, irregular rhythms more reminiscent of—well, Stravinsky.

The end result of Stravinsky's tinkering in *Pulcinella* is a veneer of his own peculiar and unmistakably Russian brand of musical modernism, literally superimposed on a clearly perceptible Baroque foundation. As Richard Taruskin observes in *Stravinsky and the Russian Traditions*, this "stylistic jostling between the old model and its modern elaboration" creates "a Eurasianized version of a Western music," in which, often, "beady Scythian eyes seem to glint from behind the mask of European urbanity." Such "stylistic jostling" is fascinating on its own terms, but it is also entirely appropriate to the original scenario of the ballet. *Pulcinella*, after all, is vaudeville. It is all about masks—and so is its music.

—Program note by Kevin Bazzana

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*There is music wherever there is rhythm, as there is life wherever there beats a pulse.*

—IGOR STRAVINSKY



## Pulcinella Text & Translation

English translations by Laura Mardon

### 2. "Serenade" – Tenor

Mentre l'erbetta pasce l'agnella, pasce l'agnella,  
sola soletta la pastorella  
tra fresche frasche  
per la foresta cantando va,  
tra fresche frasche cantando va,  
per la foresta cantando va,  
cantando va, cantando va.  
Sola soletta la pastorella tra fresche frasche  
per la foresta cantando va.

While her lamb grazes, her lamb grazes,  
all alone the shepherdess  
amidst the leafy groves  
through the wood wanders and sings,  
through leafy groves  
in the woodland wanders and sings,  
wanders and sings.  
All alone, the shepherdess through leafy groves  
in the wood wanders and sings.

Contento forse vivere nel mio martir potrei,  
se mai potessi credere che ancor lontan  
tu sei fedele all'amor mio,  
fedele a questo cor, fedele a questo cor.

Perhaps I could live contentedly in my sorrow,  
if ever I might believe that, though away,  
you are still true to my love,  
loyal to my heart, loyal to my heart.

*(repeated twice, with slight variation the second time)*

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### 10. "Allegro – Alla breve" – Bass

Con queste paroline, paroline  
così saporitine, saporitine,  
il cor voi mi scippate  
voi mi scippate dalla profondità.  
Bella, restate qua, restate qua,  
chè se più dite appresso, se dite, dite appresso,  
io cesso morirò,  
cesso morirò, morirò, etc.  
Così saporitine, saporitine,  
così saporitine, saporitine,  
con queste paroline così saporitine  
il cor voi mi scippate, mi scippate, mi scippate.  
Morirò, morirò, morirò, etc.

With such little words  
so very delightful,  
you tear out my heart  
you tear it out from deep down.  
Pretty lady, stay here, do stay near me,  
for if you say any more, if you speak further,  
apart from you I'll die,  
away from you I'll die, die, etc.  
So pleasant, so delightful,  
so pleasant, so delightful,  
With these sweet words so lovely,  
you tear out my heart, you tear it right out.  
I will die, I will die, etc.

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### 11. "Trio (Andante)" – Soprano, Tenor, Bass

Sento dire non c'è pace,  
sento dire non c'è cor,  
ma chiùpete, no, no, non c'è pace,  
chiùpete no, no, non è pace chiùpete.

I've heard it said that there's no peace,  
I've heard it said that there is no heart,  
but for you, no, there is peace no more.  
No more for you, no more peace, no more for you.

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### 12. "Allegro" – Tenor

Chi dise ca la femmena  
sa chiù de Farfariello  
dise la verità, dise la verità.

Whoever says that a woman  
is more cunning than the devil  
is speaking the truth, is speaking the truth.

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### 13. "Presto" – Soprano (singing at the same time as the tenor, below)

Ncè sta quaccuna po'  
che a nullo vuole bene—  
é a ciento 'n frisco tene  
schitto pe' scorcoglià,  
e tant'ante malizie  
e ha tant'ante malizie;  
chi mai le pò contà, le pò contà, etc.

There are some, besides,  
who are fond of no one  
and keep a hundred on a string  
to deceive them all quite openly,  
and know many other guiles  
and employ many other tricks;  
who can ever count them all, who can count them?

**Tenor** (singing at the same time as the soprano, above)

Una te fa la zemprece  
ed è malezeosa,  
n'antra fa la schefosa  
e bò lo maritiello,  
chi a chillo tene 'ncore  
e ha tant' ante malizie,  
chi mai le pò conta,  
le pò contà, etc.  
chi mai le sta a repassà,  
le sta a repassà, le sta a repassà.

One woman feigns innocence  
and yet is deceitful,  
another plays hard to get  
and yet longs for a husband,  
one holds fast to that one  
and resorts to all her other tricks,  
whoever can count them all,  
who can count them, etc.  
who can account for them all,  
who can ever list them?

**Tenor** (solo)

Una te fa la zemprece  
ed è malezeosa,  
'n'antra fa la schefosa  
e bo' lo maretiello.  
Ncè stà quaccuno po'  
chi a nullo udetene  
chia chillo tene 'ncore,  
e a chisto fegne amore  
e a ciento 'nfrisco tene  
schitto pe' scorcoglia',  
e a tant'anre malizie  
chi maie le opò conta'.

One woman acts the simpleton  
and is artful instead, another plays hard to get  
and yet longs for a husband,  
and there are some besides who care for  
no one, no one, no one, listen to me;  
one still holds fast to that man  
and feigns she is in love with this one,  
and keeps a hundred on a string  
to deceive them quite openly,  
and many, many, many other tricks,  
who can ever count them?  
One woman acts the simpleton, etc.

**16. "Andantino" – Soprano**

Se tu m'ami, se tu sospiri  
sol per me, gentil pastor,  
ho dolor de' tuoi martiri,  
ho diletto del tuo amor.  
Ma se pensi che soletto  
io ti debba riamar,  
pastorello, sei soggetto  
facilmente a t'ingannar,  
pastorello, sei soggetto  
facilmente a t'ingannar,  
facilmente a t'ingannar.  
Bella rosa porporina  
oggi Silvia scegliera,  
con la scusa della spina.  
Doman poi la sprezerà,  
doman poi la sprezerà.  
Ma degli omini il consiglio  
io per me non seguirò.  
Non perchè mi piace il giglio  
gli altri fiori sprezerò.

If you love me, if you sigh  
for me alone, gentle shepherd,  
I feel sorry for your anguish,  
I am glad because of your love.  
But if you think that to you only  
I should return my love,  
O young shepherd, you risk  
to be easily disappointed,  
my young shepherd, you risk  
being easily disappointed,  
being easily disappointed.  
A lovely crimson rose  
Sylvia will pick today,  
but with the pretext of a thorn  
she will scorn it tomorrow,  
she will scorn it tomorrow.  
But men's advice  
I for one will not heed.  
And just because I like the lily  
I will not spurn the other flowers.

**20. "Trio (Tempo di minuetto)" – Bass**

Pupillette, fiammette d'amore  
per voi il core struggendo si va.

Lovely eyes, bright with love,  
my heart is melting in my breast for you.

**Soprano, Tenor**

*(as above, singing variously with the Bass in the style of a fugue)*

For a biography of Gustavo Gimeno, please turn to page 8.



**Isabel Leonard**, mezzo-soprano

These performances mark Isabel Leonard's TSO début.

Three-time GRAMMY® Award-winning artist Isabel Leonard has established herself as one of the most in-demand performers and stars of the world's leading stages and screens. Leonard regularly appears on the stages of such pre-eminent opera companies as the Metropolitan Opera, Opéra national de Paris, Wiener Staatsoper, Los Angeles Opera, Bayerische Staatsoper, and more. Highlights of Leonard's career include the title roles in *Carmen*, *La Périchole*, *Cendrillon*, *Marnie*, and *Der Rosenkavalier*, as well as Rosina in

*Il barbiere di Siviglia*, Angelina in *La Cenerentola*, and Cherubino in *Le nozze di Figaro*.

Television and film credits include an appearance in the Rebecca Miller film *She Came to Me* starring Anne Hathaway and Marisa Tomei, an appearance in the Leonard Bernstein biopic *Maestro* directed by Bradley Cooper, and a feature on the season 43 finale of *Sesame Street* in Murray Monster's "People in Your Neighborhood" segment.

Leonard was named recipient of the prestigious Richard Tucker Award and currently has three GRAMMY® Awards for Michael Tilson Thomas's *From the Diary of Anne Frank* on SFS Media, Ravel's *L'enfant et les sortilèges* on Decca, and *The Tempest* from the Metropolitan Opera on Deutsche Grammophon. She currently resides in New York and sits on the Board of Trustees at Carnegie Hall and on the Artistic Advisory Board of ArtSmart.



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**Emily D'Angelo**, mezzo-soprano

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### Paul Appleby, tenor

These performances mark Paul Appleby's TSO début.

American Paul Appleby is one of the most admired tenor voices of his generation and is a regular presence on many of the world's great opera, concert, and recital stages. Appleby's 2023/24 operatic season includes the role of Blake in the world première of Bernard Foccroule's *Cassandra* at La Monnaie/De Munt, conducted by Kazushi Ono; Caesar in *Anthony and Cleopatra* at Teatre del Liceu, continuing his long-standing collaboration with conductor and composer John Adams, and Tamino in *Die Zauberflöte* at Glyndebourne Festival Opera. In concert, he joins the Münchner Philharmoniker and Santtu-Matias Rouvali in Stravinsky's *Oedipus Rex* and the Toronto Symphony Orchestra and Gustavo Gimeno in Stravinsky's *Pulcinella*, among others.

A graduate of New York's Juilliard School and the Lindemann Young Artist Program at the Metropolitan Opera, Paul Appleby has remained a regular guest on that stage—most recently as David in Wagner's *Die Meistersinger von Nürnberg* under Sir Antonio Pappano and as Grimoaldo in Handel's *Rodelinda* under Harry Bicket. Appleby has recently sung the title role in Bernstein's *Candide* at Opéra de Lyon, reprised his Bénédict under François-Xavier Roth at Oper Köln, and made débuts at the Teatro Real in Madrid, the Washington National Opera, and the San Francisco Opera as Tamino in *Die Zauberflöte*. He made his Tanglewood début in their 2021/22 season in a performance of Janáček's *The Diary of One Who Disappeared* with Emanuel Ax; and with pianist Conor Hanick, Appleby gave a North American recital tour with concerts in New York City, Philadelphia, Berkeley, and Sacramento.



### Derek Welton, bass-baritone

These performances mark Derek Welton's TSO début.

The Australian-born bass-baritone Derek Welton has established himself as a respected and versatile artist both on the concert platform and the opera stage, with a repertoire ranging from Bach and Handel to works of the present day. He is a regular guest at the Royal Opera House (Covent Garden), the Salzburg Festival, Vienna State Opera, Bayreuth Festival, and more. Welton has performed with orchestras such as the London Symphony Orchestra, London Philharmonic Orchestra, and the Orchestra of the Age of Enlightenment, among others. Derek Welton's engagements for the 2023/24 season will include a return to the Opéra de Lyon in the title role of a staged version of Mendelssohn's *Elijah*, his début at the Teatro Real in Madrid as the Duke of Albany (*Lear*), and his role début as Wotan in *Die Walküre* at the Deutsche Oper Berlin.

Welton's discography includes performances as Wotan in *Das Rheingold* (Naxos), Orest in *Elektra* (Unitel Edition), Der Pförtner in Korngold's *Das Wunder der Heliane* (Naxos), the Herald in *Lohengrin* (Deutsche Grammophon), and Creonte in Haydn's *L'anima del filosofo* (Pinchgut Live), in the title role of Martinů's *The Epic of Gilgamesh* (Supraphon Records), as soloist in two recordings of Beethoven's Symphony No. 9 (Ondine and Brattle Media), and a solo CD of Vaughan Williams songs with Iain Burnside for Albion Records. Derek Welton holds degrees in linguistics and German from the University of Melbourne and in music from the Guildhall School of Music and Drama.