

Season 2017-2018

The Philadelphia Orchestra

Friday, January 5, at 2:00

Saturday, January 6, at 8:00

Pablo Heras-Casado Conductor
Jeffrey Khaner Flute

Jones Flute Concerto

I. Lament

II. Interludio

III. Dream Montage—The Great Bell: America Marching
World premiere—Philadelphia Orchestra commission

The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Conductor

Dario Acosta



Spanish conductor **Pablo Heras-Casado** made his Philadelphia Orchestra debut in 2016. Named Musical America's 2014 Conductor of the Year, he enjoys an unusually varied career encompassing the great symphonic and operatic repertoire, historically informed performances, and contemporary scores. He is the principal guest conductor of Teatro Real in Madrid and in 2018 becomes the director of the Granada Festival in his hometown. His long-term collaboration with the Freiburg Baroque Orchestra includes extensive touring and recording projects. Marking another important milestone in his career, this season he also becomes the first-ever conductor laureate of the Orchestra of St. Luke's in New York, having previously been its principal conductor from 2011 to 2017.

In addition to these current performances, highlights of the 2017-18 season include Mr. Heras-Casado's return to the Staatskapelle Berlin for his debut at the new Pierre Boulez Saal. He also returns to the London Philharmonia, the San Francisco Symphony, the Mozarteum Orchestra Salzburg, the Tonhalle Orchestra in Zurich, the NDR Elbphilharmonie Orchestra in Hamburg, and the Munich Philharmonic, and makes debuts with the Dallas Symphony and the Verbier Festival Orchestra. In the opera arena he conducts the Spanish premiere of Zimmermann's *Die Soldaten* at the Teatro Real. In recent seasons he has conducted the Berlin, Vienna, Rotterdam, Israel, New York, and Los Angeles philharmonics; the London, Vienna, Bavarian Radio, Boston, and Chicago symphonies; the Gewandhaus Orchestra in Leipzig; the Royal Concertgebouw Orchestra; and the Orchestra dell'Accademia Nazionale di Santa Cecilia; as well as at the Metropolitan Opera.

With an extensive discography, Mr. Heras-Casado is the recipient of numerous prizes, including three ECHO Klassik awards, two Diapason d'Or awards, the German Record Critics' Award, and a Latin Grammy. Recent releases include a focus on symphonies and concertos of Mendelssohn and Schumann with the Freiburg Baroque Orchestra and acclaimed soloists, and Tchaikovsky's Symphony No. 1 and *The Tempest* with the Orchestra of St. Luke's, all on the Harmonia Mundi label. He is a global ambassador for the Spanish charity Ayuda en Acción, supporting the eradication of poverty and injustice in the world.

Soloist



Jessica Griffin

Canadian-born **Jeffrey Khaner** has been principal flute of The Philadelphia Orchestra since 1990. From 1982 to 1990 he was principal flute of the Cleveland Orchestra, and he has also served as principal of the New York Mostly Mozart Festival and the Atlantic Symphony in Halifax, and as co-principal of the Pittsburgh Symphony. He has performed concertos throughout the U.S., Canada, and Asia. His repertoire is extensive, and he has premiered many works, including concertos by Ned Rorem, Behzad Ranjbaran, Jonathan Leshnoff, Eric Sessler, and David Chesky, all written for him. As a recitalist, Mr. Khaner has appeared with pianists Charles Abramovic, Christoph Eschenbach, Lowell Liebermann, Wolfgang Sawallisch, Hugh Sung, and others. He is a founding member of the Syrinx Trio (with violist Roberto Diaz and Philadelphia Orchestra Principal Harp Elizabeth Hainen), which made its Carnegie Hall debut in 2001.

A graduate of the Juilliard School, Mr. Khaner was named to the faculty in 2004, holding the position formerly occupied by his mentor, Julius Baker. Since 1985 he has been a faculty member of the Curtis Institute of Music; he is also professor of flute at Lynn University in Boca Raton. Mr. Khaner has participated as a performer and teacher at many summer festivals and seminars, including the Solti Orchestral Project at Carnegie Hall, the New World Symphony, the Pacific Music and Hamamatsu festivals in Japan, the Sarasota and Grand Teton festivals, and the Lake Placid Institute. In 1995 he was selected by Georg Solti to be principal flute of the World Orchestra for Peace, celebrating the 50th anniversary of the United Nations; the orchestra regularly reconvenes throughout the world.

In addition to his orchestral recordings, Mr. Khaner has extensively recorded solo flute repertoire. He has released seven critically acclaimed solo CDs on the Avie label—American, British, Czech, French, German, and Romantic Flute Music, and Brahms and Schumann sonatas and romances. His recording of Mr. Chesky's Flute Concerto appears on Chesky Records, and his recording of Mr. Rorem's Concerto is on Naxos. Mr. Khaner's editions of repertoire, including the Brahms sonatas, are published by the Theodore Presser Company. He is a Yamaha performing artist and clinician. For more information on Mr. Khaner, please visit www.iflute.com.

The Music

Flute Concerto



Samuel Jones
Born in Inverness,
Mississippi, June 2, 1935
Now living in Seattle

Mississippi native Samuel Jones received his undergraduate degree at Millsaps College in Jackson, MI, and went on to earn the M.A. and Ph.D. degrees in theory and composition from the Eastman School of Music under the guidance of American composer Howard Hanson. Also trained as a conductor, Jones progressed through regional orchestras to lead the Rochester (NY) Philharmonic for seven years, advancing from assistant to full conductor. In 1973 he became the founding dean of the Shepherd School of Music of Rice University, which has become one of the nation's preeminent music schools. He retired from Rice in 1997 and became composer-in-residence for the Seattle Symphony, a one-year appointment that lasted for 14 years. During this time he wrote more than a dozen major works premiered by the ensemble. His compositions have won many honors, among them a Grammy nomination, and have been performed by many major U.S. orchestras, including The Philadelphia Orchestra, which performed his *Elegy* in the late 1970s.

A Brotherly Inspiration The Philadelphia Orchestra commissioned the *Flute Concerto* for Principal Flute Jeffrey Khaner, whom Jones initially met through Gerard Schwarz's All-Star Orchestra. As principal flute of that ensemble, Khaner performed in Jones's concertos for both cello and violin, and a collaboration evolved between composer and flutist for the new work. The commission was made possible through generous support from Alan Benaroya, Jerry Farley, David E. Gannett, Dr. Kennan Hollingsworth, Darby Langdon and Kea Krause, Bruce and Jeanne McNae, Steven and Kathy Nichols, Ralph and Marlys Palumbo, Charlie and Benita Staadecker, and Betty Lou Treiger.

In composing this piece, Jones was deeply influenced by the unexpected death of his brother, whom he describes as "like a twin as we grew up together." As he composed the work, he was saddened to learn from Khaner that he, too, was dealing with the impending loss of a brother. Jones describes the *Concerto* as a showpiece for both solo flutist and the flute section as a whole, spotlighting the "incredible flute section, which The Philadelphia Orchestra has maintained for many years." Khaner describes the *Concerto*

as easily accessible for audiences, and “full of wonderful melodies and harmonies.”

A Closer Look Jones has imbued the first movement, **Lament**, with feelings of loss, opening with a “Phrygian sigh”—falling half-step figures that have served as a depiction of grief throughout music history. This musical figure becomes central to both the movement and the work as a whole, with the music including both expressive and technically demanding passages for soloist and orchestra.

A contrasting **Interludio** exhibits a complete change of mood and pace for the second movement, recalling characteristics of Jones’s brother, including quick turns of phrase and moments of wit. The interval of a perfect fourth is key to this virtuosic scherzo-like movement.

Jones has described the third movement, **Dream Montage—The Great Bell: America Marching**, as a “phantasmagorical, dreamlike vision of that unique procession in human history that began with our Founding Fathers in 1776 in Philadelphia.” After a brief introduction, the movement opens with rapidly repeating notes and rotational flourishes from the solo flute, giving the image of a military march major. Jones quotes Martin Luther King, Jr., in the score: “The arc of the Moral Universe is long, but it bends toward Justice,” as the procession’s drum major, portrayed by the solo flute, leads the musicians through several centuries of the people’s music on this march toward justice. Into this procession Jones has incorporated patriotic songs from the 18th through 21st centuries, including the “Battle Hymn of the Republic,” “Battle Cry of Freedom,” the popular Civil War song “Tramp, Tramp, Tramp,” and the 20th-century protest song “We Shall Overcome.”

The procession culminates in Jones’s original hymn “The Great Bell Rings for All.” He initially composed this tune for the 100th anniversary of the Seattle Symphony, now adding new words, which although unsung are strongly felt in the music and which convey both remembrance and rededication:

The Great Bell rings for all. We answer with our voices,
Equality, Life, Liberty, we hear the distant call.
The Great Bell rings for all.

We’re marching through the night, toward dignity for all.
All souls must free and equal be, this is our God-giv’n
Right.
We’re marching through the night.

The Flute Concerto was composed from 2016 to 2017.

These are the world premiere performances of the piece.

The score calls for solo flute, two flutes (I doubling alto flute and piccolo, II doubling piccolo), oboe, English horn, clarinet, bass clarinet, two bassoons, two horns, two trumpets, tuba, timpani, percussion (bass drum, church bell, field drum, glockenspiel, marching blocks, sandpaper blocks, snare drum, suspended cymbal, tambourine, xylophone), harp, and strings.

Performance time is approximately 25 minutes.

The moral arc is long, but yet it bends toward justice.
Let Freedom ring as free we sing ... though moral arc
be long ...
The Universe's Song!

Jones incorporates three repetitions of this hymn, heralded by a Great Bell (reminiscent of Philadelphia's Liberty Bell) summoning listeners to a "unifying call for All Americans to return to the spirit of Philadelphia—the spirit of Brotherhood that so characterizes the daring American experiment and must be remembered and regained."

—Nancy Plum

Season 2013-2014

The Philadelphia Orchestra

Friday, November 1, at 2:00

Saturday, November 2, at 8:00

Yannick Nézet-Séguin Conductor

Daniel Matsukawa Bassoon

Ludwig *Pictures from the Floating World*, for bassoon and orchestra

I. Submerged Cathedral

Interlude 1: Sirens—

II. On the Boat

Interlude 2: Sails—

III. Reflections in the Water

*World premiere—Commissioned with the generous support of
Richard M. Klein for The Philadelphia Orchestra and Daniel
Matsukawa*

The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of 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 concertgoers 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 Parry/CFP



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.

Soloist

Chris Lee



Daniel Matsukawa has been principal bassoon of The Philadelphia Orchestra since 2000. Born in Argentina to Japanese parents, he moved with his family to New York City at age three and began studying the bassoon at 13. The following year he won his first competition and was featured as a soloist performing the Mozart Concerto with a professional orchestra in New York. He was a scholarship student of the pre-college division of both the Juilliard School and the Manhattan School of Music, where he studied with Harold Goltzer and Alan Futterman. Mr. Matsukawa went on to study at Juilliard for two years before attending the Curtis Institute, where he was a pupil of Bernard Garfield. Mr. Matsukawa has been a recipient of numerous awards and prizes, including a solo concerto debut in Carnegie Hall at age 18. He was also featured in a Young Artist's Showcase on New York's WQXR radio station. Since then he has appeared as soloist with several other orchestras, including The Philadelphia Orchestra, with which he made his debut in January 2001; the National, Curtis, Virginia, and Sapporo symphonies; the New York String Orchestra under Alexander Schneider; and the Auckland Philharmonic.

Mr. Matsukawa is an active chamber musician and has performed and toured with the Marlboro Festival. He performs and teaches regularly at the Pacific Music Festival and the National Orchestral Institute, and he has been invited by Seiji Ozawa to participate with the Saito Kinen Orchestra. Prior to his post in Philadelphia, Mr. Matsukawa served as principal bassoon with the National, Saint Louis, Virginia, and Memphis symphonies. In 1998 he performed and recorded Shostakovich's Symphony No. 7 as acting principal bassoon with the New York Philharmonic.

Mr. Matsukawa also conducts regularly in Japan, including at the Pacific Music Festival. He has studied conducting privately with Otto Werner Mueller, former head of the Conducting Department at Curtis. Mr. Matsukawa is a faculty member at both the Curtis Institute and the Boyer College of Music at Temple University. He would like to dedicate these performances in honor of Richard M. Klein, whose generosity has made it possible for *Pictures from the Floating World* to be composed by David Ludwig and commissioned by The Philadelphia Orchestra.

The Music

Pictures from the Floating World



David Ludwig
Born in Bucks County, in
1974
Now living in Philadelphia

While the bassoon is known for accompanying iconic, sometimes sketchy characters, such as Grandpa in Prokofiev's *Peter and the Wolf* and the brooms in Dukas's *The Sorcerer's Apprentice* (widely recognized in the movie *Fantasia*), its most essential quality, its sweet timbre, is perhaps best captured by the word dulcian, the name of its Renaissance progenitor. Made from European maple trees of varying softness, the one-piece dulcian was first heard in courtly ensembles of instrumental families and ranged in size from soprano to contrabass. The bass dulcian evolved into the modern four-piece bassoon, a name first used in English by Henry Purcell in the score of his semi-opera *Dioclesian* of 1690.

Of the more than 500 concertos Vivaldi composed, nearly 40 were for bassoon; he penned more only for his beloved violin. Mozart composed the most performed of all bassoon concertos (K. 191) when he was 18. Virtuosity was all the rage in the 19th century, and bassoonists performed their own works on instruments that featured a wider range of notes and improved intonation. The 20th century could be called the "great age of the bassoon," with Modernist composers stretching the limits of its tessitura, as in the stratospheric opening of Stravinsky's *The Rite of Spring*.

Adding to the Repertory To the bassoon concerto repertory, we may now add David Ludwig's *Pictures from the Floating World*, given its world premiere at these performances with The Philadelphia Orchestra, which commissioned the piece. Ludwig had the Orchestra's principal bassoonist, Daniel Matsukawa, in mind when creating the work, which he notes "can be played by many different ensembles and instrumentalists" yet fits Matsukawa "like a glove." He continues: "On multiple meetings he has played through every note on the bassoon and showed me how each sounded at different volumes and attacks, and this has been invaluable to write Danny's piece that is very much his own." A prodigious composer of vocal music, Ludwig also summoned his admiration for Italian opera, asking the instrument to "sing" and leaving appropriate space in the orchestral accompaniment for Matsukawa's tremendous, beautiful sound. Ludwig explains that "the bassoon is

David Ludwig composed *Pictures from the Floating World* from 2012 to 2013.

These are the world premiere performances of the work.

The score calls for solo bassoon, two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two tenor trombones, timpani, percussion (bass drum, bass tom, almglocken, cymbal, gong, sizzle cymbal, tam-tam, triangle, vibraphone, woodblock), harp, and strings.

Performance time is approximately 22 minutes.

complemented by so many orchestral timbres that I can create a kaleidoscope of sound colors changing around long and lyrical solo lines."

Ludwig describes his music making as a "family trade": His grandfather was the pianist Rudolf Serkin and his great-grandfather the violinist Adolf Busch. His uncle is the pianist Peter Serkin. Born in Bucks County in 1974, Ludwig studied at Oberlin College and the Manhattan School of Music and received his doctorate from the University of Pennsylvania. He is currently on the faculty at the Curtis Institute of Music.

Ludwig is a much sought-after composer, his music played by major ensembles, among them the Vermont Symphony, which commissioned his Symphony No. 1 ("Book of Hours") (2009) and for which he serves as new music advisor. His choral piece *The New Colossus* was performed for the pre-inauguration prayer service for President Obama in 2013. While his family trade is keyboard playing, Ludwig has composed most of his music for instruments other than the piano, including numerous pieces for woodwinds, such as his *Josquin Microludes* (2012) for saxophone quartet and his *Missa brevis* (2008) for wind ensemble.

A Closer Look The title for Ludwig's bassoon concerto is taken from the Japanese woodcut tradition of *ukiyo-e*. This art form led him "to think of Debussy, who became obsessed with prints that he saw at the World Exhibition of 1881, which brought me to thinking about the Japanese and French-speaking connections of soloist and conductor." The piece consists of three movements and two interludes whose titles Ludwig borrows from Debussy's Impressionistic keyboard pieces that reference water: Submerged Cathedral; Sirens; On the Boat; Sails; Reflections in the Water. Bassoon cadenzas in the interludes connect the longer movements. Debussy's titles offer insights into the timbre, tempos, and lengths of Ludwig's work. For instance On the Boat is the longest section and features slow lyrical bravura passages for the soloist. Reflections in the Water is the fastest and contains punctuated exchanges between bassoon and orchestra.

In *Pictures from the Floating World*, Ludwig restores the bassoon to its rightful dulcet beginnings. On his blog the composer writes, "This piece will be a journal, of sorts, to describe that feeling, gliding on time in a world of fleet impressions."

Season 2015-2016

The Philadelphia Orchestra

Thursday, April 14, at 8:00

Friday, April 15, at 2:00

Saturday, April 16, at 8:00

Yannick Nézet-Séguin Conductor

Don S. Liuzzi Timpani

Wright *Resounding Drums*, for timpani and orchestra

I. Leviathan

II. The Siege of Vienna

III. Singing Drums

World premiere—commissioned by The Philadelphia Orchestra

These performances are made possible in part by the **Presser Foundation**.

The April 14 concert is sponsored by **Dr. and Mrs. John Glick**.

The Philadelphia Orchestra

Jeffrey Griffin



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Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

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Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin**, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra, and he has renewed his commitment to the ensemble through the 2021-22 season. 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 him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fourth season include a year-long exploration of works that exemplify the famous Philadelphia Sound, including Mahler’s Symphony No. 8 and other pieces premiered by the Orchestra; a Music of Vienna Festival; and the continuation of a commissioning project for principal players.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world’s most revered ensembles, and he 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 Philadelphia Orchestra returned to recording with two CDs on that label; the second, Rachmaninoff’s Rhapsody on a Theme of Paganini with pianist Daniil Trifonov, was released in August 2015. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick 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 appointments as Companion of the Order of Canada and Officer of the National Order of Quebec, a Royal Philharmonic Society Award, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, Musical America’s 2016 Artist of the Year, and honorary doctorates from the University of Quebec, the Curtis Institute of Music, and Westminster Choir College.

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

Soloist



Jessica Griffin

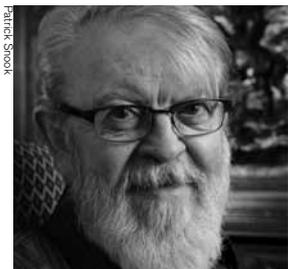
Principal Timpani **Don Liuzzi**, who holds the Dwight V. Dowley Chair, was born and raised in Weymouth, MA, and completed high school in Philadelphia at the Franklin Learning Center. He earned his Bachelor's of Music degree from the University of Michigan and his Master's of Music from Temple University. Before joining The Philadelphia Orchestra in 1989, he was a member of the Pittsburgh Symphony. He made his Philadelphia solo debut at the Mann Center in 1996 and his subscription solo debut in 1998.

Mr. Liuzzi can be heard on several Decca releases with the Saito Kinen Festival Orchestra, with which he has been a guest timpanist for five seasons. A former percussionist with the Network for New Music, he has recorded chamber works for the CRI, Crystal, and Albany labels. His percussion solo and chamber release, *Movement in Time* (Equilibrium), is volume I of the Philadelphia Percussion Project. Volume II, *Zones*, features Jennifer Higdon's *Zones* and his own work, *Seoul Spirit*. A participating musician in the documentary film *Music from the Inside Out*, he also served as coordinating producer and was integral in developing the accompanying middle school teaching curriculum. The film, which features The Philadelphia Orchestra, was re-released digitally on iTunes and is also available on Netflix. His other electronic media activity (under his company Beat the Drum Entertainment) has included two CDs with the DePue Brothers Band: *Weapons of Grass Construction* and *When It's Christmas Time*.

Mr. Liuzzi has given master classes throughout the world and has been a percussion and timpani coach at the National Orchestral Institute, the New World Symphony, the Pacific Music Festival, the Canton International Summer Music Academy, and the National Youth Orchestra USA, among others. He joined the Curtis Institute faculty in 1994 and has held faculty positions at Rowan University and guest faculty status at Indiana University of Pennsylvania and the Manhattan School of Music. He just completed 10 years as music director of the Philadelphia All City High School Orchestra, and is founding conductor of Curtis's 20-21 New Music Ensemble. Having consulted with Yamaha for over 15 years, he is now a Yamaha performing artist.

The Music

Resounding Drums



Maurice Wright
Born in Front Royal,
Virginia, October 17, 1949
Now living in Wyncote,
Pennsylvania

Although he ended up as a composer, Maurice Wright began his musical life as a percussionist when, as a small child, he performed a solo on toy glockenspiel in a one-room schoolhouse in Buckton, Virginia. At the same time he also began to experiment with electricity, wiring up a battery-powered telephone that ran from the basement of the family's house to an old maple tree outside. Piano studies followed soon after, but he stopped his lessons when he started composing at the age of 10. Wright then took up the trombone. After his family moved to Florida, the teenage Wright continued studying the instrument. Picking up on his earlier interest in electronics, he tinkered with tape recorders, and learned FORTRAN, an early computer programming language.

Later, Wright studied at Duke University, graduating magna cum laude with distinction in music. He went on to receive his doctorate in 1988 from Columbia University, where he studied electronic music with Mario Davidovsky and Vladimir Ussachevsky, computer music with Charles Dodge, and instrumental composition with Chou Wen-Chung and Charles Wuorinen. Wright is currently the Laura H. Carnell Professor of Music Studies at Temple University's Boyer College of Music and Dance. He writes in all the major genres, including orchestral works, opera, and string-based chamber music. His compositions have been performed worldwide by the Boston Symphony, the Emerson String Quartet, the American Brass Quintet, and other renowned ensembles.

Looking toward History Ever since that first glockenspiel recital in grade school, percussion instruments have consistently figured in Wright's music. But when he was invited by The Philadelphia Orchestra's principal timpani, Don Liuzzi, to compose a timpani concerto, he felt he needed to better understand the history and musical potential of the modern timpani before embarking on the project. Though contemporary timpani concertos by William Kraft, Michael Daugherty, and Philip Glass (among others) have recently expanded the repertory, it remains an unusual concerto combination, with little in the way of precedent, expectation, or tradition. In the end, Wright's new concerto, *Resounding Drums*, draws in equal measure on the history

Wright composed *Resounding Drums* in 2015.

These are the world premiere performances of the piece.

The score calls for solo timpani, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, percussion (anvil, bass drum, chimes [or bell plates], concert cymbals, field drum, flexatone, maracas, orchestra bells, ratchet, small bass drum, small cymbals, snare drum, suspended cymbal, tabor, tam-tam, tambourine, triangle, tubular bells, whip, xylophone), harp, and strings.

Performance time is approximately 21 minutes.

of the timpani in Western orchestras and the ability of the modern pedal timpani to legitimately “sing” expressively.

Pitched drums were introduced into European music when Ottoman Janissary bands abandoned their instruments and supplies after the failed siege on Vienna in 1529. These tuned drums quickly made their way into European military bands, where they were used to reinforce the rhythms and underlying harmonies of trumpet parts. Timpani became a standard feature in Baroque ensembles, especially in works with a celebratory or military aspect to them. Wright honors this legacy with an epigraph to his score, quoting the opening lyrics from J.S. Bach’s Cantata No. 214—“Tönet, ihr Pauken! Erschallet, Trompeten! Klingende Saiten, erfüllet die Luft! ” (Resound, ye drums! Ring out, ye trumpets! Resonant strings, fill the air!)—from which he also derived the concerto’s title.

A Closer Look The concerto’s first movement, **Leviathan**, functions as the slow movement, exploring the deep, quiet, melodic possibilities of the timpani. Inspired by the literary accounts of a great beast lurking in deep waters, it remains primarily in dark registers with restrained dynamics.

The second movement is a programmatic retelling, through musical quotation, of the Ottoman **Siege on Vienna**. It opens with the ringing of the Angelus, a traditional call to prayer and a symbol of good will. The chanting of the “De profundis,” a supplicatory psalm, suggests a crying out to God for deliverance as other percussion instruments mimic the sounds of cannonball fire. The attacking Turkish army is symbolized through the “Ceddin Deden,” a famous signature tune from the Turkish band tradition. Wright then quotes from a work by Arnold von Bruck, *Kapellmeister* to Emperor Ferdinand I in Vienna during the siege of 1529. Bruck’s four-part song, “Es ging ein Landsknecht über Feld,” represents here the swagger of the *Landsknechte*, the German mercenaries who helped defeat the Ottomans at Vienna. The two melodies, from opposing sides of the conflict, then struggle against each other until the siege is over.

The third movement (**Singing Drums**) is all about dance and play. Though the harmonies are structured through a serial rotation of all 12 chromatic pitches, the drum part is primarily a vehicle for the virtuosic display of its tuneful potential, including an extended solo cadenza before a final push to the powerful conclusion.

—Luke Howard

Season 2016-2017

The Philadelphia Orchestra

Thursday, March 30, at 8:00

Friday, March 31, at 2:00

Saturday, April 1, at 8:00

Bramwell Tovey Conductor
Christopher Deviney Vibraphone
She-e Wu Marimba

Metheny & Mays/ *Imaginary Day*, Duo Concerto for
arr. & orch. Vibraphone, Marimba, and Orchestra
Deviney I. The Awakening
II. Across the Sky
III. The Heat of the Day
Michael Jones and Daniel Schwartz, tenors
World premiere—commissioned by The Philadelphia
Orchestra

The April 1 concert is sponsored by **Medcomp**.

The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Conductor



Epic Studios

Grammy and JUNO Award-winning composer and conductor **Bramwell Tovey** has been music director of the Vancouver Symphony (VSO) since 2000. His tenure there has included complete Beethoven, Mahler, and Brahms symphony cycles, and tours of China, Korea, Canada, and the United States. He is also the artistic adviser of the VSO School of Music, which opened in downtown Vancouver in 2011. In 2018, the VSO's centenary year, he becomes the ensemble's music director emeritus. Since his debut with The Philadelphia Orchestra at the Mann Center in 2008, Mr. Tovey has performed with the ensemble in Saratoga and at Wolf Trap, and he has led holiday and New Year's Eve concerts. He made his debut at the Bravo! Vail Festival leading the Philadelphians in summer 2016 and his subscription debut in 2014.

Mr. Tovey's 2016-17 season also includes returns to the Los Angeles Philharmonic; the Boston, Chicago, Melbourne, and Sydney symphonies; and the Royal Conservatory Orchestra in Toronto. Recent performance highlights include appearances with the New York Philharmonic and the Montreal, New Zealand, and Pacific symphonies; returns to the Blossom Music Center, the Ravinia Festival, and the Hollywood Bowl; and Korngold's *Die tote Stadt* with Calgary Opera. In 2013 his *Requiem for a Charred Skull* won the 2003 JUNO award for Best Classical Composition. His opera *The Inventor* was commissioned by Calgary Opera and recorded with the original cast, the Vancouver Symphony, and the University of British Columbia Opera for release on Naxos this season. In 2014 his trumpet concerto, *Songs of the Paradise Saloon*, was performed by The Philadelphia Orchestra and the Los Angeles Philharmonic with soloist Alison Balsom.

Mr. Tovey has appeared as piano soloist with many major orchestras. In summer 2014 he conducted Gershwin's *Rhapsody in Blue* from the keyboard in Saratoga with the Philadelphians. He has performed his own *Pictures in the Smoke* with the Melbourne and Helsingborg symphonies and the Royal Philharmonic. He is a fellow of the Royal Academy of Music in London and the Royal Conservatory of Music in Toronto. In 2013 he was appointed an honorary Officer of the Order of Canada for services to music.

Soloist

Jessica Griffin



Christopher Deviney became principal percussion of The Philadelphia Orchestra in 2003 and is making his Orchestra solo debut with these performances. Prior to assuming this title, he was section percussionist in the Houston Symphony. He has also previously performed and recorded with the New Orleans Symphony, the Toronto Symphony, and the New York Philharmonic. Before beginning his current tenure in Philadelphia, he was a substitute percussionist with The Philadelphia Orchestra on many occasions. He traveled with the Orchestra on its 1991 tour of Europe with Riccardo Muti and its 1996 tour of Asia with Wolfgang Sawallisch. He also joined the Orchestra for recording sessions with conductors Charles Dutoit, Myung-Whun Chung, and David Zinman. Mr. Deviney has performed professionally at the Bard Music Festival and as a featured soloist with the Brevard (FL) Symphony. He has been featured in a number of chamber settings and recitals at Tulane University and Temple University and with the Network for New Music, the Atmos Percussion Ensemble, and the Philadelphia Orchestra Chamber Music Series.

Mr. Deviney was a student at the Aspen Music Festival, where he was the recipient of the first Charles Owen Memorial Fellowship. He was also a two-year Tanglewood Institute Fellowship recipient. He received his Bachelor of Music degree in percussion performance from Florida State University, where he studied under Gary Werdesheim, and his Master of Music degree in percussion performance from Temple University, where his teachers included Alan Abel (retired associate principal percussion of The Philadelphia Orchestra).

In 2002 Mr. Deviney was a featured clinic presenter at the Percussive Arts Society International Convention. He has presented clinics for PAS Day of Percussion events in Louisiana, Florida, and Pennsylvania. He is an adjunct professor at Rutgers University and has given master classes at Temple University and the Curtis Institute of Music. In addition he has given professional coaching at the New World Symphony. In 2005 he received the Florida State University Dohnányi Award for Excellence in Music Performance. Mr. Deviney is a proud endorser of Sabian cymbals, Pearl/Adams concert percussion, Innovative Percussion mallets, and Evans drumheads.

Soloist



Percussionist **She-e Wu** makes her Philadelphia Orchestra debut with these performances. She has appeared as a solo artist at festivals including the 25th, 27th, and 30th Percussive Arts Society International Conventions; Journées de la Percussion and the PercuPassion Festival in France; the Bach Symposium/ Bach Variation Festival at Lincoln Center; the Fukui Marimba Seminar in Japan; and the Taipei International Percussion Convention. She has performed with the Chicago Symphony at home and at Carnegie Hall, the Chicago Chamber Musicians, and the Philadelphia Orchestra Chamber Music Series at the Kimmel Center. She has also performed as guest recitalist and clinician at universities, colleges, and conservatories in Europe, Asia, and throughout the U.S.

Ms. Wu's composition *Blue Identity* was written for percussionist Frederic Macarez and the Paris Conservatory CNR percussion ensemble. It was premiered in Paris at the Journées de la Percussion festival and had its American premiere at the 27th Percussive Arts Society International Convention. *K-PAX*, a piece for marimba duo, was commissioned by the Taipei International Percussion Convention in 2002 and was premiered in Taiwan and Japan. *UP!*, for solo percussion and seven percussionists, received its premiere at the Midwest Clinic in Chicago in December 2009. The world premiere of Ms. Wu's latest composition, *What the Sun Would Say to the Sky* for marimba quartet was premiered at PASIC 2011 in Indianapolis.

Ms. Wu has commissioned and premiered numerous works by Eric Ewazen, Ronald Caltabiano, Robin Engleman, Gerald Chenoweth, and many others. Her recordings include the Marimba Concerto by Mr. Ewazen with the International Sejong Soloists; the solo marimba CD *Snapshot*; and Suite for Marimba and Flute by Alec Wilder with Bart Feller. She is a clinician and recitalist for the Majestic, Mapex, Innovative Percussion, Evans, and Zildjian companies. Her signature mallets with Innovative Percussion are available worldwide. She plays on a concert marimba of her design by Majestic. Ms. Wu is associate professor of music and the head of the percussion program at Northwestern University.

The Music

Imaginary Day, Duo Concerto for Vibraphone, Marimba, and Orchestra (arranged and orchestrated by Christopher Deviney)



Pat Metheny
Born in Lee's Summit, MO,
August 12, 1954
Now living in
New York City

Lyle Mays
Born in Wausaukee, WI,
November 27, 1953
Now living near Los
Angeles

Pat Metheny is not just one of the most widely decorated guitarists of our time—with 20 Grammy awards on his shelf so far—he is also one of the most complex and difficult-to-pigeonhole of musicians. The eclecticism that has marked the Kansas City native's nearly 50-year career is borne out by the sheer number of Grammy *categories* in which he and the Pat Metheny Group have been nominated: no fewer than 12. They include nods in the jazz, pop, jazz fusion, and New Age categories, as one might imagine, but also in less-expected areas such as Best Rock Instrumental and Best Country Instrumental Performance.

Creating a Mixture of Styles Metheny began playing trumpet at the age of eight, but at 12 he switched to guitar and by his mid-teens was performing with some of Kansas City's leading jazz musicians. At 19 he became the Berklee College of Music's youngest teacher ever, and to this day he remains a sought-after instructor and clinician. After three years working with vibraphonist Gary Burton, Metheny set out on his own, formulating a unique mix that combined complex rhythmic and harmonic content with straightforward melody grounded in swing, blues, and even pop styles. Of one New York performance, Stephen Holden noted in the *New York Times* that the music "captivated through its sheer symphonic sweep, pictorial vividness and open-hearted romanticism."

Since the late 1970s Metheny and his group have toured unceasingly, earning praise from audiences and from editors and readers of *DownBeat*, *JazzTimes*, *Guitar Player*, and *Cash Box*. Metheny and ensembles have produced more than 40 recordings, including three Gold records. In 2013 he was inducted into the DownBeat Hall of Fame. He has collaborated with Steve Reich, Herbie Hancock, Ornette Coleman, David Bowie, and many others. A pioneer in the use of synthesizers, he is known for his extensive use of the 42-string Picasso guitar, the PM-100 guitar with its piquant sound, and the solenoid-driven Orchestron.

Inspiration from an Album Philadelphia Orchestra Principal Percussion Christopher Deviney first encountered Metheny's music as a high school student and said he was immediately struck by its unique lyrical style. "It also has a harmonic language that is quite distinctive," Deviney said, "which is a real accomplishment in the field of music. Anyone who can carve out their own unique sound is truly special." Deviney has also admired many of Metheny's musicians over the years, including pianist and composer Lyle Mays, a co-founder of the Pat Metheny Group who is listed as co-writer (and co-producer) on many of the recordings. Mays's dazzling improvisations have figured heavily into much of Metheny's work, including that on the pioneering 1997 album *Imaginary Day*.

Widely heralded as a landmark for the Pat Metheny Group, *Imaginary Day* was distinctive partly for its global influences—from Javanese gamelan sounds to Iranian folk music and Gaelic tunes. The album, which won two Grammy awards including that for Best Contemporary Jazz Album, fired Deviney's imagination, and he immediately began exploring the idea of orchestrating parts of it.

"My goal was to bring Metheny's music to a largely orchestral-familiar audience," Deviney said recently. "So I tried to remain as true as I could to Pat's recording. My guess is that Metheny fans and orchestral fans have more in common than they might think." To complete his sonic ideal, Deviney drew upon a still-earlier inspiration—that of the ground-breaking vibraphone/marimba duo Double Image active in the late 1970s. These daring improvisers (Dave Samuels and David Friedman) opened unexplored sonic possibilities to many, and it was with this sound in mind that Deviney determined to score his Metheny arrangement for vibes and marimba—and to include the internationally acclaimed marimba virtuoso She-e Wu.

A Closer Look For his Duo Concerto, Deviney said he chose three tracks from *Imaginary Day* that seemed "the most orchestral in nature, with the third movement being the most percussive-centric." The solo parts draw from two main elements off the original recording: the arching melodies played by guitar, winds, or brass, and Mays's dense, ever-shifting piano solos. **The Awakening** has the feel of an Irish jig, with the string section providing a sort of guitar-strum and the soloists lending Gaelic-tinged melodies. **Across the Sky** serves as a moody, nocturnal slow movement, with the duo again taking up Metheny

The three pieces from the album Imaginary Day were released in 1977.

These are the world premiere performances of Imaginary Day.

The score for Christopher Deviney's arrangement and orchestration calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion (bamboo sticks, bamboo wind chimes, bass drum, bongos, chimes, crotales, egg shakers, field drum, finger cymbals, glockenspiel, maracas, mark tree, pitched Burmese gongs, shell chimes, sizzle cymbal, sleighbells, suspended cymbals, tabla, tambourine, tam-tam, thunder drum, triangles, tubophone, tubular wind chimes, udders), harp, piano, guitar, trap-set, strings, and two tenor vocalists.

Performance time is approximately 23 minutes.

and Mays's solos. **The Heat of the Day** (marked "Flamenco dance style") sets the percussion section into action, beginning with bamboo sticks filling in for the original "clapping." The soloists serve a wide range of roles throughout, as they are pushed to ever-increased yet always fun-spirited virtuosic challenges.

A recording is a snapshot of a particular moment, a specific performance frozen in time: This is especially true in jazz. "Recordings to me can be more like landmarks in a player's career," Deviney said of this phenomenon as it pertains to Metheny. "If they're good, they'll always stand the test of time." *Imaginary Day* is no exception to this principle: Yet by orchestrating it, Deviney has in a sense injected it with new life, new perspective. "I've always liked the idea of arranging existing material and adapting it for my own purposes. ... If somehow both my colleagues and the audience enjoy it, then I'll consider it a success."

—Paul Horsley