

Season 2019-2020

The Philadelphia Orchestra

Thursday, September 19, at 8:00

Friday, September 20, at 2:00

Saturday, September 21, at 8:00

Sunday, September 22, at 2:00

Yannick Nézet-Séguin Conductor

Coleman *Umoja, Anthem for Unity*, for orchestra

World premiere—Philadelphia Orchestra commission

These concerts are sponsored by **Leslie A. Miller and Richard B. Worley**.

The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

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

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to

community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives 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, sensory-friendly concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

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

The Orchestra also makes live recordings available on popular digital music services and as part of the Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Music Director

Jessica Griffin



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025–26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of New York's Metropolitan Opera in August 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to 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."

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 artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. 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 signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with four CDs on that label (a fifth will be released in October). His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, and the University of Pennsylvania.

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

The Music

Umoja, Anthem for Unity, for orchestra



Valerie Coleman
Born in Louisville,
Kentucky, in 1970
Now living in New York City

Originally a simple song arranged for women's choir, Valerie Coleman's *Umoja* is joyful. *Umoja* means "unity" in Swahili. It is the first principle of the African Diaspora holiday Kwanzaa and represents family, community, and harmonious living captured in the African proverb "I AM because WE ARE." Coleman reflects, "The work embodies a sense of 'tribal unity' through the feel of a drum circle, the sharing of history through traditional 'call and response' form, and the repetition of a memorable sing-song melody." In 1999 she rearranged the piece for woodwind quintet for her chamber music group Imani Winds, "with the intent of providing an anthem that celebrated the diverse heritages of the ensemble itself." *Umoja* is a word that applies to Coleman's vision of classical music: "We have the opportunity to let people know that classical music is an all-inclusive thing."

Early Exposure Coleman was born in Louisville, Kentucky, in 1970. She says about where she was raised, "You know, I grew up in Muhammad Ali's neighborhood, the west end of Louisville. And that is about as inner-city as any inner-city can get." Her mother introduced her to classical music while she was still in the womb. Coleman recounts, "She would play Beethoven's Sixth Symphony, the 'Pastoral' Symphony, to me all the time. And so that's how it all began." A precocious child, Coleman started notating music in elementary school. She began formal musical studies at the age of 11 and by the age of 14 had already composed three complete symphonies. In high school she earned the opportunity to study flute and composition at Tanglewood, later receiving a double degree in composition/theory and flute performance at Boston University.

Coleman moved to New York City, where she received a master's in flute performance from the Mannes College of Music and founded Imani Winds, for which she has composed many works, including her *Afro-Cuban Concerto* for wind quintet and orchestra, encore pieces, and arrangements of spirituals. In 2002 Chamber Music America selected *Umoja* as one of its "Top 101 Great American Works," and in 2005 she was nominated with Imani Winds for a Grammy® Award for Best Classical

Crossover Album. A sought-after teacher who has given master classes at the Juilliard School and the Mannes College of Music, to name a few, she was recently appointed assistant professor of performance, chamber music, and entrepreneurship at the Frost School of Music at the University of Miami.

Varied Influences Coleman describes her compositional process as a “very intuitive one,” though “never an easy one,” which requires “digging deep.” Sometimes she begins with a poem, a painting, or a biography of a unique, great person. For instance, her *Portraits of Josephine*, a ballet suite in eight movements for chamber ensemble, celebrates the life of entertainer Josephine Baker. Coleman is inspired by the creativity of Wayne Shorter’s improvisations and Mozart’s flute concertos. The poetry of Langston Hughes and Maya Angelou have also led her to compose. She has a love for Paris and mentions the paintings of Matisse as revelatory backdrops. Her compositional process begins with what she calls a “kernel,” a topic that is “impactful,” and she strives to “listen for the soul” of her idea. She uses the metaphor of cooking to describe how composing for the Imani Winds was like being a “cook in the kitchen.” One of her goals in composing is to create a shared experience.

A Closer Look In her orchestral version of *Umoja*, which was commissioned by The Philadelphia Orchestra and receives its world premiere at these performances, rearranged almost two decades after the original, Coleman expands on the short and sweet melody. She writes:

It begins with sustained ethereal passages that float and shift from a bowed vibraphone, supporting the introduction of the melody by solo violin. Here the melody is a sweetly singing in its simplest form, with an earnest reminiscent of Appalachian style music. From there, the melody dances and weaves throughout the instrument families, interrupted by dissonant viewpoints led by the brass and percussion sections, which represent the clash of injustices, racism, and hate that threatens to gain a foothold in the world today. Spiky textures turn into an aggressive exchange between upper woodwinds and percussion, before a return to the melody as a gentle reminder of kindness and humanity. Through the brass-led ensemble tutti, the journey ends with a bold call of unity that harkens back to the original anthem.

Umoja has many versions, which Coleman characterizes as “like siblings to one another,” each with a unique voice

Umoja was originally composed for women's choir in 1997 and was arranged for wind quintet in 1999; it has since been arranged for numerous other instrumental groups. The orchestral version was created in 2019.

These are the world premiere performances of the orchestral version of Umoja and the first time The Philadelphia Orchestra has performed any work by the composer.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, two horns, two trumpets, trombone, bass trombone, tuba, timpani, percussion (bass drum, crash cymbals, glockenspiel, marimba, ride cymbal, snare drum, suspended cymbal, tambourine, temple blocks, triangle, vibraphone, xylophone), harp, piano, and strings.

Performance time is approximately 10 minutes.

that is informed by her ever-evolving perspective. For the composer “this version honors the simple melody that ever was but is now a full exploration into the meaning of freedom and unity. Now more than ever, *Umoja* has to ring as a strong and beautiful anthem for the world we live in today.”

—Eleonora M. Beck

Season 2014-2015

The Philadelphia Orchestra

Thursday, March 26, at 8:00

Friday, March 27, at 2:00

Saturday, March 28, at 8:00

Gianandrea Noseda Conductor
Carol Jantsch Tuba

Daugherty *Reflections on the Mississippi*, for tuba and orchestra

I. Mist

II. Fury

III. Prayer

IV. Steamboat

First Philadelphia Orchestra performances

The March 26 concert is sponsored by **Medcomp**.

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 imagination and innovation on and off the concert stage. The Orchestra is 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 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 since his inaugural season in 2012. Under his leadership the Orchestra returned to recording with a celebrated CD of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions on the 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 nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's other 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.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. 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 ensemble annually performs at Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra has a decades-long tradition of presenting learning and community engagement opportunities for listeners of all ages. The Orchestra's recent initiative, the Fabulous Philadelphians Offstage, Philly Style!, has taken musicians off the traditional concert stage and into the community, including highly-successful Pop-Up concerts, PlayINs, SingINs, and ConductINs. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Conductor



Susanne Arburg

Musical America's 2015 Conductor of the Year, **Gianandrea Noseda** has propelled the Teatro Regio Torino into the ranks of the leading opera houses of the world since becoming its music director in 2007. A regular guest conductor at many of the most renowned international orchestras, he is also principal guest conductor of the Israel Philharmonic, the De Sabata Guest Conductor of the Pittsburgh Symphony, principal conductor of the Orquestra de Cadaqués, and artistic director of the Stresa Festival in Italy. He was at the helm of the BBC Philharmonic from 2002 to 2011. In 1997 he was appointed the first foreign principal guest conductor of the Mariinsky Theatre, a position he held for a decade. He has appeared with The Philadelphia Orchestra every season since his debut in December 2010.

Under Mr. Noseda's leadership, the Teatro Regio has launched its first tours outside of Torino with performances in Austria, China, France, Germany, Japan, Russia, and at the Edinburgh Festival for its United Kingdom debut. In December Mr. Noseda led the Teatro Regio in a historic first tour of North America, with concert performances of Rossini's *William Tell* in Chicago, Ann Arbor, Toronto, and at Carnegie Hall. Other highlights of the season include his Berlin Philharmonic and Salzburg Festival debuts. Mr. Noseda's relationship with the Metropolitan Opera dates back to 2002. He has conducted many new productions at the Met, including, in 2014, Borodin's *Prince Igor* staged by Dmitri Tcherniakov and now available on DVD from Deutsche Grammophon. His commitment to young musicians continues this summer with the European Union Youth Orchestra's European Tour with soprano Diana Damrau.

An exclusive Chandos artist, Mr. Noseda has a discography that includes nearly 40 recordings. His critically acclaimed *Musica Italiana* recording project, which he initiated 10 years ago, has chronicled underappreciated Italian repertoire of the 20th century and brought to light many masterpieces, including works by Alfredo Casella, Luigi Dallapiccola, Alfredo Petrassi, and Ermanno Wolf-Ferrari. Born in Milan, Mr. Noseda is a leading cultural ambassador for Italy and holds the honor of "Cavaliere Ufficiale al Merito della Repubblica Italiana."

Soloist



Christopher Kadish

Praised by the *Philadelphia Inquirer* as having “a sound as clear and sure as it [is] luxurious,” **Carol Jantsch** has been principal tuba of The Philadelphia Orchestra since 2006. She won the position during her senior year at the University of Michigan, becoming the first female tuba player in a major symphony orchestra. In addition to her duties in The Philadelphia Orchestra, she is a renowned tuba soloist. She gives solo recitals regularly and has appeared as a concerto soloist with various ensembles, including The Philadelphia Orchestra, the Columbus Symphony, the St. Petersburg Symphony in Russia, the Henry Mancini Institute Orchestra, and the United States Marine Band. She has performed in Carnegie Hall's Zankel Hall with the Musical Olympus Festival and has appeared on NPR's series *From the Top* and Interlochen Public Radio's *Live from Studio A*. In 2009 she was honored with a “Best of Philly” award from *Philadelphia* magazine. She has also won prizes in several international solo tuba competitions and alumni awards from both the Interlochen Arts Academy and the University of Michigan.

Raised in a musical family, Ms. Jantsch began piano lessons at age six and started studying euphonium at the Interlochen Arts Camp at age nine. After switching to tuba, she attended the arts boarding high school Interlochen Arts Academy, graduating as salutatorian of her class. After winning her position with The Philadelphia Orchestra in February 2006, she returned to the University of Michigan to complete her bachelor's degree, graduating with highest honors.

Ms. Jantsch can be heard on numerous Philadelphia Orchestra recordings, including the 2010 release of Ewald Quintets No. 1 and 3. She released her first solo recording, *Cascades*, in 2009. In 2013 she premiered *Reflections on the Mississippi*, written for her and the Temple University Symphony by Grammy Award-winning composer Michael Daugherty. The recording of this work was recently released on the Temple University label, and during the 2014-15 season she also performs the concerto with the Albany Symphony and the University of Michigan Symphony Band. She is currently on the faculties of the Yale University School of Music and Temple University's Boyer College of Music.

The Music

Reflections on the Mississippi



Michael Daugherty
Born in Cedar Rapids,
Iowa, April 28, 1954
Now living in Ann Arbor,
Michigan

Concertos for tuba are rarely written and even more rarely performed. The very idea of the tuba as a solo instrument with orchestral accompaniment is so new that the best-known tuba concerto, by Ralph Vaughan Williams, dates only from 1954. Like other bass instruments, such as the double bass and the timpani, the tuba has been largely regarded as an ensemble voice without any bravura potential. But as the technical capabilities and lyrical fluency of all instruments have grown, so has interest in bringing to the front those players who once hid in the background.

Influences from Comics to the Avant-garde

Composer Michael Daugherty's influences are as varied as one might imagine, from funk and serialism to comic books and jazz. Born in Iowa in 1954 to a musical family, Daugherty began studies on the piano while very young, and in high school fronted a band covering songs by James Brown and other soul singers. He attended the University of North Texas College of Music, where he determined to become a composer. After graduation, he went to New York and studied with serial composer Charles Wuorinen, befriending others in the avant-garde music world such as Milton Babbitt and Morton Feldman. After studying with a very wide range of other composers—including Mario Davidovsky, Jacob Druckman, and Bernard Rands, Daugherty was eventually chosen by Pierre Boulez to study at the prestigious IRCAM facility in Paris. Today, Daugherty is professor of music at the University of Michigan School of Music in Ann Arbor.

Travel was an important part of Daugherty's upbringing, so when a commission came to compose a tuba concerto, it was almost inevitable that the composer would think of the Mississippi, its murky brown course somehow in affinity with the sound of a low brass instrument. The commission came from the Temple University Symphony Orchestra, under the direction of Luis Biava, for tuba player Carol Jantsch, principal tuba of The Philadelphia Orchestra. The premiere was given by Jantsch, Biava, and the Temple Symphony on March 24, 2013.

A Closer Look The composer supplied these observations for the premiere of the 20-minute work:

This concerto, composed in memory of my father, Willis Daugherty (1929-2011), is a musical reflection on family trips during my childhood to the Mississippi River near McGregor, Iowa. In July and October 2012, I returned to the Mississippi to make two road trips from McGregor to Hannibal, Missouri. Along the "Great River Road," I explored small river towns and snapped photographs of scenic river vistas. Local boat owners also guided me to the secluded wildlife havens and murky backwaters of the Mississippi River. All the while, I was collecting sounds, musical ideas, and an emotional framework for my tuba concerto. ...

In the first movement of the concerto, **Mist**, I reflect on sunrise as seen and heard through a misty haze over the Mississippi River. After an opening ripple, the tuba intones a mystical melody that ascends through shimmering orchestral chords. An ostinato is introduced in a musical canon by percussion, piano, and tuba, followed by a dark second theme that rises from the depths of the string section punctuated by woodwinds. At the end of the movement, the ostinato returns in the timpani and is combined with the misty opening melody of the tuba.

The title of the second movement, **Fury**, recalls the turmoil of the Mississippi River in the fiction of William Faulkner and in the history of the Great Mississippi Flood of 1927. Like the jarring time shifts in Faulkner's 1927 novel, *The Sound and the Fury*, the music I have created consists of dissonant harmonies, turbulent polyrhythms, and clashing 3/4 and 5/4 time signatures performed simultaneously.

In **Prayer**, the third movement, I meditate on the calm mood of the Mississippi River seen from a high vista, overlooking the water as far as the eye can see, as sunset turns into a clear and starry night. Glockenspiel, vibraphone, chimes, and piano echo like distant church bells down in the valley, while the tuba plays a lyrical, soulful melody. In a musical flashback, I evoke material from the first movement to remind us of the timeless currents of the Mississippi River.

The final movement, **Steamboat**, conjures up colorful tales from *Life on the Mississippi* by Mark Twain (1835-1910). Traveling down the Mississippi River, I have composed lively music that follows the gambling steamboats from Twain's hometown in

*Daugherty composed
Reflections on the Mississippi
in 2013.*

*These are the first Philadelphia
Orchestra performances of the
work.*

*The score calls for solo
tuba, piccolo, two flutes, two
oboes, two clarinets, two
bassoons, four horns, three
trumpets, timpani, percussion
(bass drum, bell tree,
castanets, chimes, crotales,
glockenspiel, kick drum,
large whip, marimba, mark
tree, small tambourine, snare
drum, suspended cymbal,
triangle, vibraphone, vibraslap,
washboard, woodblock,
xylophone), piano, and strings.*

*Performance time is
approximately 20 minutes.*

Hannibal, Missouri, to the final stop in New Orleans. Much as the tuba plays a central role in Zydeco and Second Line music of New Orleans, the tuba soloist in my concerto leads a "second line" of syncopated rhythms that propel the concerto to a virtuosic conclusion.

—Kenneth LaFave

Season 2012-2013

The Philadelphia Orchestra

Thursday, October 25, at 8:00

Friday, October 26, at 2:00

Saturday, October 27, at 8:00

Yannick Nézet-Séguin Conductor

Frank *Concertino Cusqueño*

World premiere—Philadelphia Orchestra commission

The Philadelphia Orchestra



Jessica Griffin

Renowned for its distinctive sound, beloved for its keen ability to capture the hearts and imaginations of audiences, and admired for an unrivaled legacy of “firsts” in music-making, The Philadelphia Orchestra is one of the preeminent orchestras in the world.

The Philadelphia Orchestra has cultivated an extraordinary history of artistic leaders in its 112 seasons, including music directors Fritz Scheel, Carl Pohlig, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Christoph Eschenbach, and Charles Dutoit, who served as chief conductor from 2008 to 2012. With the 2012-13 season, Yannick Nézet-Séguin becomes the eighth music director of The Philadelphia Orchestra. Named music director designate in 2010, Nézet-Séguin brings a vision that extends beyond symphonic music into the

vivid world of opera and choral music.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center for the Performing Arts but also those who enjoy the Orchestra’s other area performances at the Mann Center, Penn’s Landing, and other venues. The Philadelphia Orchestra Association also continues to own the Academy of Music—a National Historic Landmark—as it has since 1957.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. 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 and the Kennedy Center while also enjoying a three-week residency in Saratoga Springs, N.Y., and a strong partnership with the Bravo! Vail Valley Music Festival.

The ensemble maintains an important Philadelphia tradition of presenting educational programs for students of all ages. Today the Orchestra executes a myriad of education and community partnership programs serving nearly 50,000 annually, including its Neighborhood Concert Series, Sound All Around and Family Concerts, and eZseatU.

For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director



Yannick Nézet-Séguin became the eighth music director of The Philadelphia Orchestra with the start of the 2012-13 season. Named music director designate in June 2010, he made his Orchestra debut in December 2008. Over the past decade, 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. He has appeared with such revered ensembles as the Vienna and Berlin philharmonics; the Boston Symphony; the Accademia Nazionale di Santa Cecilia; the Dresden Staatskapelle; the Chamber Orchestra of Europe; and the major Canadian orchestras. His talents extend beyond symphonic music into opera and choral music, leading acclaimed performances at the Metropolitan Opera, La Scala, London's Royal Opera House, and the Salzburg Festival.

Highlights of Yannick's inaugural season include his Carnegie Hall debut with the Verdi Requiem, two world and one U.S. premiere, and performances of *The Rite of Spring* in collaboration with New York-based Ridge Theater, complete with dancers, video projection, and theatrical lighting.

In July 2012 Yannick and Deutsche Grammophon announced a major long-term collaboration. His discography with the Rotterdam Philharmonic for BIS Records and EMI/Virgin includes an Edison Award-winning album of Ravel's orchestral works. He has also recorded several award-winning albums with the Orchestre Métropolitain for ATMA Classique. In addition, his first recording with The Philadelphia Orchestra, Mahler's Symphony No. 5, is available for download.

A native of Montreal, Yannick studied at that city's Conservatory of Music and continued studies with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. In 2012 Yannick was appointed a Companion of the Order of Canada, one of the country's highest civilian honors. His other honors include Canada's National Arts Centre Award; a Royal Philharmonic Society Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec; and an honorary doctorate by the University of Quebec in Montreal.

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

The Music

Concertino Cusqueño



Sabina Frank

Gabriela Lena Frank
Born in Berkeley, California,
September, 26, 1972
Now living there

Gabriela Lena Frank is a brilliant, genial composer whose beautiful music appeals to a wide audience. She was born in Berkeley, California, in 1972. Her father, a Mark Twain scholar, instilled in her a love of literature and the vernacular, while her mother, an artist, surrounded their precocious daughter with a collection of fascinating visual stimuli. At age three she began to play the piano, picking out notes from Peruvian folk music heard on her parents' stereo. Like Clara Schumann, Frank did not begin to speak until she was five or six years old. She soon embarked on a journey to craft an aural response to her rich cultural Latin American, Lithuanian, and Chinese heritage, even adding folk-music tunes to traditional Classical sonatinas.

During her last year in high school, Frank came to the decision to devote her life to composition, following her passion to Rice University, where she received a firm foundation in what she calls "old school" music-making. Subsequently, at the University of Michigan under the tutelage of William Bolcom, among many others, she worked to make "old school" music new by nurturing her predilection for folk genres and enriching her music with allusions to literary and visual sources.

A Prolific and Award-winning Composer Frank has composed in a wide range of musical genres, from string quartets to piano works to pieces for orchestra. She bestows on each a poetic title, which she calls "the hardest part." Like Gustav Mahler and others preceding her, she debates the amount of information she wishes her audience to know about a piece before it is heard. She has won numerous awards, including a Latin Grammy for Best Classical Contemporary Composition for *Inca Dances* (2009), a piece for guitar and string quartet, and a prestigious John Simon Guggenheim Memorial Foundation Fellowship.

Frank's music has been premiered by many major orchestras: the Indiana Symphony, *Peregrinos* (2009); the Houston Symphony, *La Llorona: Tone Poem for Viola and Orchestra* (2007); and the Utah Symphony, *Three Latin American Dances for Orchestra* (2004). Numerous

ensembles have performed her music, among them the Saint Paul Chamber Orchestra featuring Dawn Upshaw, which premiered *La Centinela y la Paloma* (The Keeper and the Dove, 2011); the ALIAS Chamber Ensemble, which played *Hilos* (2010); and Ballet Hispanico, which introduced her *Puntos Suspensivos* (2010). She has composed *Ritmos Anchinos* (2006) for the Silk Road Project, under the direction of cellist Yo-Yo Ma, and *Inkarrí* (2005) for the venerable Kronos Quartet. The Naxos label has issued a recording of *Hilos* with the ALIAS Ensemble.

Music that “Speaks to a Lot of People” Frank possesses a unique ability to capture sound in its original environment, as one might recognize the wind through chimes. While traveling in South America she gathered cultural treasures that deeply inform her music. Visuals can “enhance composition and performance,” she says, and her music is a loving scrapbook of Latin rhythms, syncopation, displaced accents, and colorful instrumentation. Like Leonard Bernstein, whose music she has quoted in her compositions, Frank hopes that her music “speaks to a lot of people.”

The composer explains that her 12-minute *Concertino Cusqueño*, commissioned by The Philadelphia Orchestra and premiered at these concerts for the arrival of Yannick Nézet-Séguin as music director, exudes a festive sonority and was written to “sound classical,” have clear form, and challenge the orchestra and audience she so admires. Of the work, Nézet-Séguin remarks that it borrows the music of Benjamin Britten in much the same way that Brahms’s Fourth Symphony, also on the program tonight, quotes from J.S. Bach’s Cantata No. 150.

A Closer Look: Frank describes her piece:

Concertino Cusqueño, written in celebration of the fine players of The Philadelphia Orchestra on the eve of Yannick Nézet-Ségun’s inaugural season as music director, finds inspiration in two unlikely bedfellows: Peruvian culture and British composer Benjamin Britten. As a daughter of a Peruvian immigrant, I’ve long been fascinated by my multicultural heritage and have been blessed to find Western classical music to be a hospitable playpen for my wayward explorations. In doing so, I’ve looked to composers such as Alberto Ginastera from Argentina, Béla Bartók from Hungary, Chou Wen Chung from China, and my own teacher, William Bolcom, from the U.S. as heroes: To me, these gentlemen are the very

Concertino Cusqueño was composed in 2012.

These are the world premiere performances of the piece, which was commissioned by The Philadelphia Orchestra in honor of Yannick Nézet-Séguin's arrival as music director.

Ms. Frank scored the work for two flutes (II doubling piccolo), two oboes, two clarinets (II doubling bass clarinet), two bassoons, two horns, two trumpets, timpani, percussion (marimbas, snare drum, suspended cymbals, triangles), harp, celesta, and strings.

Concertino Cusqueño runs approximately 12 minutes in performance.

definition of “cultural witnesses,” as they illuminate new connections between seemingly disparate idioms of every hue imaginable.

To this list, I add Britten, who I admire inordinately. I wish I could have met him, worked up the nerve to show him my own music, invited him to travel to beautiful Peru with me ... I would have shared *chicha morada* (purple corn drink) with him, taken him to a *zampoña* panpipe instrument-making shop, set him loose in a *mercado* (market) streaming with immigrant *chinos* and the native *indio* descendants of the Incas. I would have loved showing him the port towns exporting *anchoveta* (anchovies), the *serranos* (highlands) exporting potatoes, and the *selvas* (jungles) exporting sugar. And I know Britten would have been fascinated by the rich mythology enervating the literature and music of this small Andean nation, so deeply similar to the plots of his many operas, among other works.

Concertino Cusqueño welds together two brief musical ideas: the first few notes of a religious tune, “Ccollanan María,” from Cusco (the original capital of the Inca empire Tawantinsuyu, and a major tourist draw today) with the simple timpani motif from the opening bars of the first movement of Britten's elegant Violin Concerto. I am able to spin an entire one-movement work from these two ideas, designating a prominent role to the four string principal players (with a healthy nod to the piccolo/bass clarinet duo and, yes, the timpanist). In this way, while imagining Britten in Cusco, I can also indulge my own enjoyment of personalizing the symphonic sound by allowing individuals from the ensemble to shine.

It is with further joy that I dedicate this piece to my nephew, Alexander Michael Frank, born in Philadelphia on February 25, 2011.

—Eleonora M. Beck

Season 2019-2020

The Philadelphia Orchestra

Thursday, January 30, at 7:30

Friday, January 31, at 2:00

Saturday, February 1, at 8:00

Sunday, February 2, at 2:00

Yannick Nézet-Séguin Conductor

Farrenc Symphony No. 2 in D major, Op. 35

I. Andante—Allegro

II. Andante

III. Scherzo: Vivace

IV. Andante—Allegro

First Philadelphia Orchestra performances

These concerts are sponsored by **Ralph Muller and Beth Johnston**.

The January 30 concert is also sponsored by **Tobey and Mark Dichter**.

The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

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

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to

community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives 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, sensory-friendly concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

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

The Orchestra also makes live recordings available on popular digital music services and as part of the Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with seven celebrated CDs on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Music Director

Jessica Griffin



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025–26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of New York's Metropolitan Opera in August 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to 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.”

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 artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. 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 signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with five CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, and the University of Pennsylvania.

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

The Music

Symphony No. 2



Louise Farrenc
Born in Paris, May 31, 1804
Died there, September 15,
1875

As happens so often in the history of music, family connections can play a significant role in building a career. Bach, Mozart, and Beethoven, among others, basically continued the family business, often one that stretched back generations. Such circumstances have long benefited prominent women musicians, which helps to explain why Clara Schumann and Fanny Mendelssohn, respectively wife and sister of eminent composers, are among the best known from the 19th century. In the early 20th century, Nadia and Lili Boulanger were raised in a prominent musical household, as we encountered earlier at this concert.

Louise Farrenc, born Jeanne-Louise Dumont in 1804, came from a distinguished family of painters and sculptors that had worked for the French royal family for generations. Her musical gifts as a pianist were evident at a very young age. She studied with Ignaz Moscheles, Johann Nepomuk Hummel, and Antonín Reicha, all eminent figures at the time, and her career began to take off. At age 17 she married the 10-year-older Aristide Farrenc, who had been a flutist at the Théâtre Italien and taught at the Paris Conservatory. In the 1820s he started a prominent publishing company and was particularly passionate about early “pre-Bach” music. Aristide published some of his wife’s piano compositions, one of which earned an especially enthusiastic review from Robert Schumann.

Symphonic Achievements in France Farrenc branched out to write orchestral music in the mid-1830s with two overtures, followed by three symphonies. Berlioz commented in a review that one of the overtures was “well written and orchestrated with a talent rare among women.” What may today too easily seem a sexist observation registered the limited options available to women composers at the time. While women performers, especially singers, had long enjoyed chances for wide success, those for composers were far less frequent, especially when it came to pieces that required many musicians to perform. Writing, publishing, and performing domestic music, such as songs and keyboard works, proved much more viable than a symphony or opera.

Moreover, a composer learns by trial and error, which means the opportunity to hear one's music in actual time and space is what helps nurture more polished products.

Some years before Farrenc died at age 71 in 1875, the prominent critic and music historian François-Joseph Fétis, an ardent supporter who admired her seriousness of purpose, praised her musical gifts, but lamented that her attraction to large-scale instrumental music was frustrated by the restricted opportunities and that for the public “the only standard for measuring the quality of a work is the name of its author.” He believed these factors explained why her major pieces were so soon forgotten “when in any other time her works would have brought her great esteem.” As her modern biographer Bea Friedland points out, the challenges for Farrenc's career came not only from her gender but also from a contemporary musical culture in France that was centered on grand opera and on salon music, both of the virtuoso and sentimental variety. When it came to significant orchestral and chamber music neither men nor women fared well in mid-century.

Farrenc's three symphonies date from 1841, 1845, and 1847 and all were performed at the time, thus giving her opportunities to hear them. The Symphony No. 2 in D major, Op. 35, received its premiere at the Conservatory in May 1846 and Fétis conducted it the following year in Brussels. In 1842 Farrenc was appointed as professor of piano at the Conservatory, the only woman in such a prominent position. She taught there for 30 years and had many distinguished students (including her talented daughter, Victorine, who, had she not died so young, might have furthered the family's artistic legacy). Farrenc's compositional activities shifted to chamber music with pieces that won her the widest praise as she had more scope for originality. In addition to her career as a pianist, composer, and teacher she aided her husband with a massive project of keyboard music spanning some 300 years called *Le Trésor des pianistes*.

A Closer Look Farrenc adopts the early Romantic approach of her time in the four-movement Second Symphony that may bring to mind well-known symphonies from the first half of the 19th century. Friedland argues that despite their “expertise” and “frequent passages of sheer beauty,” her symphonies suffer because “their conspicuous affinity to models foredooms them to invidious comparison.” Yet much of this—like the conventional sonata form of the first movement—was standard procedure at the time. Since there were not

Louise Farrenc composed her Second Symphony in 1845.

These are the first Philadelphia Orchestra performances of the work, and the first time the Orchestra has played anything by the composer.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 35 minutes.

many French symphonies being written in mid-century by anyone, the charming early efforts of composers like Camille Saint-Saëns and Charles Gounod can also seem derivative of German models. Sections of Farrenc's Symphony may sound very much like Schubert's early ones—fair enough, but since none of Schubert's was published or performed at the time it would have been impossible for her to have known them. This style was in the air after Beethoven. A review of the Second Symphony's premiere in 1846 mentions Mendelssohn and indeed his presence looms. (Schumann's symphonies were either not yet written or were unknown in France.)

The first movement (**Andante—Allegro**) has a leisurely paced introduction that leads to a fast first theme for strings and a second one for woodwinds. The writing is consistently fresh, lyrical, and often delightful, reminiscent of the youthful Schubert. Throughout the Symphony the writing for woodwinds, as solos or in groups, adds greatly to the colorful palette of the orchestra. The following **Andante** is by turns relaxed and playful. The **Scherzo: Vivace** sports a Mendelssohnian flare (as commented upon in the early review) in ABA form with the middle section initiated by the lower strings. The final **Andante—Allegro** opens with a brief grand gesture before fast strings present an intense imitative theme in a “learned” style that is later presented as a fugue. Following a short interlude featuring woodwinds the Symphony concludes with a thrilling coda.

—Christopher H. Gibbs