

2021–2022 | 122nd Season

# The Philadelphia Orchestra

Saturday, March 19, at 8:00

**Yannick Nézet-Séguin** Conductor

**Carol Jantsch** Tuba

**Marsalis** Tuba Concerto

I. Up!

II. Boogaloo Americana

III. Lament

IV. In Bird's Basement

*Philadelphia Orchestra co-commission*

**Brahms** Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto—Allegro

II. Andante sostenuto

III. Un poco allegretto e grazioso

IV. Adagio—Più andante—Allegro non troppo, ma con brio—Più allegro

This program runs approximately 1 hour, 20 minutes, and will be performed without an intermission.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit [www.wrti.org](http://www.wrti.org) to listen live or for more details.



**Ax Plays Beethoven**

March 31–April 2

**Beethoven:**

**Missa solemnis 2.0**

April 7–10

**Thibaudet Plays Liszt**

April 22–24

**The Four Seasons**

April 28–30

**Tchaikovsky's  
Symphony No 5**

May 6–7

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**The  
Philadelphia  
Orchestra**

**Yannick Nézet-Séguin** Music Director

Art: Refik Anadol Studio

Photos: Lisa-Marie Mazzucco, Efsun Erkilic, Andrew Eccles, Chris Lee, Barbara Luisi



## The Philadelphia Orchestra

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 10th 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.*

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and *Our City, Your Orchestra*, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School 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 touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a 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 Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases 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](http://www.philorch.org).

# Music Director

George Etheredge



**Yannick Nézet-Séguin** is currently in his 10th season as music director of The Philadelphia Orchestra. Additionally, he became the third music director of New York's Metropolitan Opera in 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 have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "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 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 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 10 releases 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; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Virginia Parker Prize; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University.

To read Yannick's full bio, please visit [philorch.org/conductor](http://philorch.org/conductor).

# Soloist

Rob Stronahan



**Carol Jantsch** (Lyn and George M. Ross Chair) has been principal tuba of The Philadelphia Orchestra since 2006, when she became the first female tuba player in a major symphony orchestra. She won the position during her senior year at the University of Michigan, from which she graduated summa cum laude. She gives solo recitals regularly; has appeared as a concerto soloist with such ensembles as the Columbus and St. Petersburg (Russia) symphonies,

the Henry Mancini Institute Orchestra, and the United States Marine Band; and regularly commissions new works for the tuba. She is in increasing demand as a teacher, having given master classes worldwide. She has also been a featured artist at various brass festivals in Finland, Germany, Canada, and the United States. She is currently on the faculties of the Yale University School of Music and Temple University's Boyer College of Music.

Ms. Jantsch also enjoys transcribing and arranging works for solo tuba and various chamber ensembles. Her three pet projects are Tubular, her tuba cover band comprised of tubas, euphoniums, drums, and vocals, which is committed to presenting pop and rock music in a fun and engaging way, while guilefully stretching people's notions of the capabilities of low brass instruments; the Rising Stars Podcast, in which she interviews brass players from underrepresented demographics who share their stories and career paths, and discuss relevant topics to the music world such as racial and gender bias, mental health, playing injuries, and how to be a good colleague; and Tubas for Good (TFG), a nonprofit that provides musical instruments and opportunities to students in Philadelphia. She coaches music students from the School District of Philadelphia both through TFG and The Philadelphia Orchestra's All City Fellowship program. Since 2017 she has hosted numerous Tuba/Euphonium PlayINs, free community events where players of all ages and skill levels are invited to perform as a mass tuba ensemble on the stage of Verizon Hall at the Kimmel Center.

Raised in a musical family, Ms. Jantsch began piano lessons at age six and began studying euphonium at the Interlochen Arts Camp at age nine. After switching to tuba, she attended the prestigious arts boarding high school Interlochen Arts Academy, graduating as salutatorian of her class. She continued her studies at the University of Michigan under Fritz Kaenzig. She has released two solo recordings, *Cascades* (2009) and *Powerhouse* (2020), and the Tubular album *There's No Going Back* (2020). She is a Yamaha performing artist, which is also a partner of TFG. More information is available at [www.caroljantsch.com](http://www.caroljantsch.com), where all proceeds from the store go to Tubas for Good.



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## **Yannick and Trifonov**

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May 4, 2022, 11:00 PM ET

## **Ax Plays Beethoven**

May 25, 2022, 8:00 PM ET–  
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**The  
Philadelphia  
Orchestra**

Yannick Nézet-Séguin Music Director

# Framing the Program

## Parallel Events

**1876**

**Brahms**

Symphony

No. 1

**Music**

Ponchielli

*La gioconda*

**Literature**

Mallarmé

*L'Après-midi*

*d'un faune*

**Art**

Renoir

*In the Garden*

**History**

World

Exhibition in

Philadelphia

As trumpeter, composer, bandleader, educator, impresario, and tireless advocate, Wynton Marsalis has emerged as the preeminent figure in jazz music of our day. In his compositions he continually searches for ways to challenge himself and to reach new audiences. Following the illustrious tradition of George Gershwin, Duke Ellington, Leonard Bernstein, and others, Marsalis has found imaginative paths to connect jazz and classical idioms. Tonight we hear a repeat performance of his Tuba Concerto, a Philadelphia Orchestra co-commission, written for Principal Tuba Carol Jantsch and given its world premiere last December.

In 1853 Robert Schumann hailed the 20-year-old Johannes Brahms as the potential savior of German instrumental music. The great expectations created by this generous recognition weighed heavily on the young composer, especially when it came to the genre of the symphony. Ever since Beethoven's death in 1827 musicians had debated what the form and style of the symphony would be—Brahms's answer was eagerly awaited. At age 43 he finally completed his Symphony No. 1, which was immediately hailed as "Beethoven's Tenth." Without programmatic titles, chorus, or obvious extramusical references, Brahms's First helped to reinvent the genre of the symphony.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

ThePhiladelphiaOrchestra



The  
Philadelphia  
Orchestra

Yannick Nézet-Séguin Music Director

# Piano Recital with Evgeny Kissin

Friday, May 6, 2022 8:00 PM

The internationally acclaimed virtuoso Evgeny Kissin performs masterpieces by Bach, Mozart, Beethoven, and Chopin.

**Tickets On Sale Now!**

[philorch.org](http://philorch.org) | 215.893.1955

*This concert is a co-presentation by the Kimmel Cultural Campus and The Philadelphia Orchestra.  
Please note: The Philadelphia Orchestra does not perform on this concert.*

Photo: Felix Broede/EMI

# The Music

## Tuba Concerto

**Wynton Marsalis**

**Born in New Orleans, October 18, 1961**

**Now living in New York City**



Following on the success of his Violin Concerto (2013–15), Wynton Marsalis received a commission from The Philadelphia Orchestra for another concerto, this time for a relatively neglected brass instrument: the tuba. The piece was written for Principal Tuba Carol Jantsch, and, like many of Marsalis's compositions, it is a prism through which the conventions of Western art music and various Black musical traditions are refracted, reimagined, and recombined. *Blood on the Fields* (1997)—Marsalis's Pulitzer

Prize-winning jazz oratorio—is perhaps the most famous example of his hybrid aesthetic, one that uses the symphony orchestra as the vehicle for the performance and adaptation of jazz and other Black musical idioms. In this respect, Marsalis's music can be heard as a 21st-century continuation of the musical and political projects begun by such works as Scott Joplin's opera *Treemonisha* (1911), William Grant Still's *Afro-American Symphony* (1931), and Florence Price's *Symphony No. 3* (1938–39).

**The Sound of Virtuosity** Marsalis's *Tuba Concerto* invites listeners to consider the ways in which the sound of virtuosity has changed according to historical and cultural circumstances. Concertos have long served as vehicles through which the soloist—frequently the composer—could display his or her technical prowess. Romantic-era composers such as Niccolò Paganini and Franz Liszt helped to establish what is by now perhaps the most familiar paradigm for virtuoso performance, featuring bravura displays of showmanship through the execution of breathtaking passagework and hair-raising extended techniques. Yet virtuosity has not always been synonymous with musical pyrotechnics, and one need only think of the second movement of Mozart's *Piano Concerto No. 21* to be reminded that a soloist's skill can be just as easily showcased in the performance of daringly simple textures and delicate turns of phrase.

Marsalis's *Tuba Concerto* combines these different approaches to virtuosity from the classical tradition with some of the hallmark features of craftsmanship and skill from a range of Black and Latin-American musical idioms. Within improvisatory genres such as jazz and the blues, soloists often showcase their talents not only through audacious technical feats but also by the deft interpolation of quotations, allusions, and paraphrases of other pieces. Charlie Parker's opening improvisation in "Koko" (1945), for example, has become a

much-studied bebop standard not only for its breakneck speed and volatile metrical structure but also for its seamless adaptation of the piccolo obbligato from a traditional New Orleans jazz tune called "High Society." The performance is as much a display of Parker's technical abilities as it is of his encyclopedic knowledge of the jazz repertoire.

This Tuba Concerto offers the soloist numerous opportunities to showcase their mastery of these different kinds of virtuosity. In addition to both lyricism and bravura, the soloist must also perform in a kaleidoscopic array of idioms, ranging from bebop to boogaloo. The Concerto thus presents a tour de force that demonstrates the comprehensive musical knowledge of both soloist and composer.

**A Closer Look** The first movement (**Up!**) comes closest to what one might expect from a contemporary classical concerto. Accompanied by marcato exclamations in the orchestra, the solo line hops about in odd-angled intervals and features three cadenzas requiring the performance of multiphonics, an extended technique in which the performer simultaneously performs one pitch while singing a different pitch. The title of the second movement, **Boogaloo Americana**, clearly signals Marsalis's hybrid aesthetic. Originating in New York City during the 1960s, boogaloo is a style of dance music that mixes African-American rhythm and blues with Latin-American idioms such as mambo and son montuno. Through the use of hand claps and agogo bells, this movement adapts some aspects of boogaloo's musical language to the symphonic orchestral palette, with occasional pivots to the open-fourth harmonies that characterize the "Americana" aesthetic popularized by Aaron Copland during the 1940s.

During the third movement (**Lament**), the tuba is given some of the most melodically arresting material in the entire Concerto. After the brooding dissonances of the opening section, the movement presents several dirge-like marches before turning to a "gospel shuffle" in the final section. Notated with instructions such as "shout as if wailing wasn't enough," the tuba line carries much of the emotional weight of the movement's climax. Replete with blisteringly fast solo lines and raucously unstable harmonic progressions, the final movement (**In Bird's Basement**) brings the piece to an energetic close while providing one final opportunity for the soloist to showcase their stylistic versatility.

—Sean Colonna

*Marsalis composed his Tuba Concerto in 2021.*

*The world premiere performances of the Concerto were last December.*

*The score calls for solo tuba, two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons (II doubling contrabassoon), four horns, two trumpets, two trombones, timpani, percussion (agogo bells, bass drums, bongos, cabasa, castanets, cha cha bell, cowbells, crash cymbals, cross stick, foot splash, glockenspiel, gong, hand clap, hi-hat, marimba, ride cymbal, sizzle cymbal, snare drum, splash cymbal, suspended cymbals, tambourine, tom-tom, triangle, vibraphone, woodblocks, xylophone), and strings.*

*Performance time is approximately 25 minutes.*



# Brahms v. Radiohead

Tuesday, May 3, 2022 7:30 PM

**Steve Hackman** Conductor

**Andrew Lipke** Vocalist

**Bill Prokopow** Vocalist

**Kéren Tayar** Vocalist

**Tickets On Sale Now!**

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**The  
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Yannick Nézet-Séguin Music Director

# The Music

## Symphony No. 1

**Johannes Brahms**

**Born in Hamburg, May 7, 1833**

**Died in Vienna, April 3, 1897**



As a young composer, Johannes Brahms enjoyed the close friendship and enthusiastic support of Robert and Clara Schumann, two of the most influential musical figures of their day. In 1853, when Brahms was only 20 years old (and with merely a handful of songs, piano solos, and chamber pieces under his belt), Robert Schumann proclaimed to the world that his young friend's piano sonatas were "veiled symphonies," and that this composer was the rightful heir to Beethoven's

stupendous musical legacy.

Schumann's enthusiastic promotion of Brahms was a double-edged sword. While it was flattering to be regarded as the savior of German music, Brahms was intimidated by the pressure to write symphonies worthy of the standard Beethoven had established. It would take him another 23 anxious years, and several abandoned attempts, before he could bring himself to tackle a symphony "after Beethoven," as he put it. And even then he worried it would not be good enough.

**The Path to a First Symphony** Brahms began sketches for a first symphony as early as 1854, though subsequent progress was slow and sporadic. In 1862 he showed the first movement of a proposed symphony in C minor to some friends. Then, six years later, he sent to Clara Schumann a copy of the alphon melody that would eventually find its way into the finale of his Symphony No. 1 in C minor. But by the early 1870s Brahms despaired of completing the work, lamenting to a friend, "I shall never write a symphony! You have no idea how it feels for someone like me always to hear the footsteps of such a giant as Beethoven marching along behind me!"

Still, the specter of a first symphony didn't prevent Brahms from writing other orchestral works in the meantime. He produced two orchestral serenades, a piano concerto, and the masterly *German Requiem*, all of which had started out with symphonic aspirations. And in 1873 his orchestral Variations on a Theme of Haydn enjoyed enough success to convince him that perhaps a real symphony was not as impossible as it had once seemed. So by 1876 Brahms had completed his Symphony No. 1, at the relatively advanced age of 43.

**An Homage to Beethoven** Brahms tackled the looming shadow of Beethoven by making his own symphony an homage to the master. While Wagner claimed that the only possible path after Beethoven was the music drama and the single-movement symphonic poem, Brahms attempted to show that the four-movement model of the Classical symphony was still ripe for development, and he used Beethoven's own symphonies as a springboard. Indeed, Brahms's First Symphony has frequently been referred to as "Beethoven's Tenth."

A primary inspiration for Brahms's First Symphony was Beethoven's legendary Fifth. Brahms chose the same key, C minor, and used both the rhythm of its famous "fate" motif and the final apotheosis into C major at the conclusion of his own symphony. The main theme in the finale of Brahms's First bears a striking resemblance, however, to the "Ode to Joy" theme from Beethoven's Ninth. Brahms meant for these references to be overt—when it was mentioned to him that this work shared some resemblances to Beethoven, he reportedly shot back with indignation, "Well, of course! Any idiot can see that!"

**A Closer Look** The Symphony's first movement opens with ominous drum beats (**Un poco sostenuto**), over which chromatic lines in the strings and woodwinds weave an anxious tapestry. The drumbeat echoes continue throughout the slow introduction before giving way to the dramatically agitated **Allegro**. A gentler second theme adds the contrast that provides the musical light and shadow in this movement.

Brahms's natural gift for lyrical melody and rich harmonizations are evident in the opening of the second movement (**Andante sostenuto**), which then proceeds through a restless middle section before reprising the sumptuous melody in a new scoring for oboe, horn, and solo violin. The brief third movement (**Un poco allegretto e grazioso**) functions as a kind of intermezzo, with a rustic freshness that recalls some of Brahms's earlier orchestral serenades.

The final movement begins like the first, with a slow introduction (**Adagio**) that reintroduces the portentous timpani drumbeats and sinuous chromaticism. But the "alphorn" theme soon clears away the lingering melancholy, turning the harmony toward a triumphant C major (**Più andante**). The strings then present a stately hymn (**Allegro non troppo, ma con brio**) that, together with a majestic trombone chorale, forms the basis for a variety of thematic iterations before reaching a glorious, even euphoric coda (**Più allegro**).

—Luke Howard

*Brahms composed his Symphony No. 1 from 1862 to 1876.*

*The first Philadelphia Orchestra performances were led by Fritz Scheel in November 1902. The most recent subscription performances were in December 2021, with Yannick Nézet-Séguin on the podium.*

*The Orchestra has recorded the piece five times: in 1927 and 1936 for RCA with Leopold Stokowski; in 1950 and 1959 for CBS with Eugene Ormandy; and in 1989 for Philips with Riccardo Muti. A live recording from 2006 with Rossen Milanov is currently available as a digital download.*

*Brahms scored the work for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.*

*Performance time is approximately 45 minutes.*

# Musical Terms

## GENERAL TERMS

**Cadenza:** A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

**Chorale:** A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

**Chord:** The simultaneous sounding of three or more tones

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

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

**Dissonance:** A combination of two or more tones requiring resolution

**Harmonic:** Pertaining to chords and to the theory and practice of harmony

**Harmony:** The combination of simultaneously sounded musical notes to produce chords and chord progressions

**Intermezzo:** A short movement connecting the main divisions of a symphony

**Marcato:** Accented, stressed

**Multiphonics:** A technique on a monophonic instrument (one only capable of playing a single note at a time—e.g. brass or wind instruments) in which several notes are produced at once

**Obligato:** Literally "obligatory." An essential instrumental part that is not to be omitted.

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

**Open fourth:** A chord that consists of the tonic and fourth only

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

**Son clave:** The most common clave pattern (rhythm) used in Afro-Cuban music, composed of two rhythmically opposed cells, one antecedent and the other consequent

**Son montuno:** A sub-genre of Cuban son, based on the clave rhythm and possibly originating in the mountains of Cuba

**Sonata:** An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

**Symphonic poem:** A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con brio:** Vigorously, with fire

**Grazioso:** Graceful and easy

**Sostenuto:** Sustained

## TEMPO MODIFIERS

**Non troppo:** Not too much

**Un poco:** A little

**Più:** More

# Digital Lobby



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**The  
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Yannick Nézet-Séguin Music Director

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