

2023–2024 | 124th Season

The Philadelphia Orchestra

Tuesday, February 20, at 7:30

John Williams Conductor+
Stéphane Denève Conductor++
Yo-Yo Ma Cello

Williams *Just Down West Street ... on the left+*
First Philadelphia Orchestra performance

Williams Cello Concerto+
I. Theme and Cadenza—
II. Blues—
III. Scherzo—
IV. Song

Intermission

Williams *Olympic Fanfare and Theme++*

Williams Excerpts from *The Book Thief++*

Williams "Scherzo for Motorcycle and Orchestra," from *Indiana Jones and the Last Crusade++*
First Philadelphia Orchestra performance

Williams "Marion's Theme," from *Raiders of the Lost Ark++*

Williams "The Raiders March," from *Raiders of the Lost Ark++*

Williams "Princess Leia's Theme," from *Star Wars: A New Hope++*

Williams "Adventures on Earth," from *E.T. the Extra-Terrestrial++*

This program runs approximately 2 hours.

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 to listen live or for more details.



The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra 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 education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 12th season with The Philadelphia Orchestra, serving as music and artistic director. 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, in Verizon Hall and around the community, in classrooms and hospitals, and over the airwaves and online. The Orchestra's award-winning education 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; Our City, Your Orchestra Live; School

Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad. The Orchestra's free online video series, Our City, Your Orchestra (OCYO), uncovers and amplifies the voices, stories, and causes championed by unique Philadelphia organizations and businesses. Joining OCYO in connecting with the community is HearTOGETHER, a free monthly podcast featuring artists and activists who discuss music, social justice, and the lived experiences that inform the drive to create a more equitable and inclusive future for the arts.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, 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.

Under Yannick's leadership, the Orchestra returned to recording with 13 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor



In a career spanning more than six decades, **John Williams** has become one of America's most accomplished and successful composers for film and for the concert stage. He has composed the music and served as music director for more than 100 films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Home Alone*, and *The Book Thief*. His 50-year artistic partnership with director Steven Spielberg has resulted in many of Hol-

lywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, *Lincoln*, *The Post*, and *The Fabelmans*. His contributions to television music include scores for more than 200 films as well as themes for NBC's *Nightly News* and *Meet the Press* and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games.

Mr. Williams has received five Academy Awards and 54 nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), 26 GRAMMYS, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003 he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December 2004. In 2009 he was inducted into the American Academy of Arts & Sciences and received the National Medal of Arts, the highest award given to artists by the United States Government. In 2016 he received the 44th Life Achievement Award from the American Film Institute—the first time this honor was bestowed upon a composer. In 2022 he was awarded an honorary knighthood of the British Empire as one of the final awards approved by Her Majesty Queen Elizabeth II.

In January 1980 Mr. Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler; he currently holds the title of laureate conductor, which he assumed following his retirement in December 1993 after 14 highly successful seasons. He also holds the title of artist-in-residence at Tanglewood. He has composed numerous works for the concert stage, including two symphonies and multiple concertos commissioned by several of the world's leading orchestras. In 2009 he composed and arranged "Air and Simple Gifts" especially for the first inaugural ceremony of President Barack Obama. He made his Philadelphia Orchestra debut in 1984.

Conductor



Stéphane Denève is music director of the St. Louis Symphony, artistic director of the New World Symphony, and principal guest conductor of the Netherlands Radio Philharmonic. He recently concluded terms as principal guest conductor of The Philadelphia Orchestra (with which he made his debut in November 2007) and music director of the Brussels Philharmonic, and previously served as chief conductor of the Stuttgart Radio Symphony and music director of the Royal

Scottish National Orchestra. Recognized internationally for the exceptional quality of his performances and programming, he regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century.

Mr. Denève's recent and upcoming engagements include appearances with the Royal Concertgebouw and NDR Elbphilharmonie orchestras; the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia; the Bavarian Radio, Finnish Radio, Iceland, and Vienna symphonies; the Deutsches Symphonie-Orchester Berlin; the Czech and Rotterdam philharmonics; the WDR Cologne; the Orchestre National de France; the Orchestre Philharmonique de Radio France; and the Royal Stockholm Philharmonic, with which he also conducted the 2020 Nobel Prize Concert. He is a frequent visitor to Asia, where he has worked regularly with orchestras including the NHK Symphony and the Hong Kong and Seoul philharmonics. In 2023 he conducted the Saito Kinen Orchestra at the Seiji Ozawa Matsumoto Festival and took part in a special concert at Suntory Hall in Tokyo for Deutsche Grammophon's 125th Anniversary, sharing the stage with his long-time friend, the legendary composer John Williams.

Mr. Denève made his Carnegie Hall debut with the Boston Symphony. He regularly conducts the Philadelphia and Cleveland orchestras, the New York and Los Angeles philharmonics, and the San Francisco, Chicago, Dallas, Pittsburgh, and Toronto symphonies. In 2022 he was the conductor for John Williams's official 90th Birthday Gala with the National Symphony in Washington, D.C. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners. In addition to his position with the New World Symphony and long-standing relationship with the Colburn School in Los Angeles, he has worked with young people at the Tanglewood Music Center, the European Union Youth Orchestra, and the Music Academy of the West.

Soloist



Cellist **Yo-Yo Ma** made his Philadelphia Orchestra debut in 1981 and since then has performed over 200 concerts with the Philadelphians. His multi-faceted career is testament to his belief in culture's power to generate trust and understanding. Whether performing new or familiar works from the cello repertoire, bringing communities together to explore culture's role in society, or engaging unexpected musical forms, he strives to foster connections that stimulate the

imagination and reinforce our humanity.

Most recently, Mr. Ma began *Our Common Nature*, a cultural journey to celebrate the ways that nature can reunite us in pursuit of a shared future. *Our Common Nature* follows the Bach Project, a 36-community, six-continent tour of J.S. Bach's cello suites paired with local cultural programming. Both endeavors reflect his lifelong commitment to stretching the boundaries of genre and tradition to understand how music helps us to imagine and build a stronger society. Mr. Ma's many roles include United Nations Messenger of Peace; the first artist ever appointed to the World Economic Forum's board of trustees; member of the board of Nia Tero, the US-based nonprofit working in solidarity with Indigenous peoples and movements worldwide; and founder of the global music collective Silkroad. His discography of more than 120 albums (including 19 GRAMMY Award winners) ranges from iconic renditions of the Western classical canon to recordings that defy categorization, such as *Hush* with Bobby McFerrin and *The Goat Rodeo Sessions* with Stuart Duncan, Edgar Meyer, and Chris Thile. Recent releases include *Six Evolutions*, Mr. Ma's third recording of Bach's cello suites, and *Songs of Comfort and Hope*, created and recorded with pianist Kathryn Stott in response to the COVID-19 pandemic. His latest album, *Beethoven for Three: Symphony No. 6 and Op. 1, No. 3*, is the second in a new series of Beethoven recordings with pianist Emanuel Ax and violinist Leonidas Kavakos.

Mr. Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and continued his cello studies at the Juilliard School before pursuing a liberal arts education at Harvard University. He has received numerous awards including the Avery Fisher Prize, the National Medal of the Arts, the Presidential Medal of Freedom, Kennedy Center Honors, the Polar Music Prize, and the Birgit Nilsson Prize. He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration. Mr. Ma and his wife have two children. He plays three instruments: a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice, and the 1712 Davidoff Stradivarius.

The Music

Cello Concerto Fanfares and Film Music

John Williams

Born in New York, February 8, 1932

Now living in Hollywood, California



In the late 1970s, John Williams restored the preeminence of symphonic film music, which had declined with the rock and pop scores of the 1960s. Working with directors Steven Spielberg and George Lucas, he played an essential role in the blending of New Hollywood auteurism with nostalgia for Golden Age cinema—resulting in the blockbusters *Jaws*, *Star Wars*, and *Raiders of the Lost Ark*. His music is famously poignant and varied, rooted in his background as a jazz

pianist, built on an encyclopedic knowledge of classical techniques, and wrapped in the orchestration style of late Romanticism and Modernism.

Williams has also written a substantial body of concert works, as well as pieces for live events including the Olympics and President Obama's first inauguration. From 1980 to 1993, he was music director of the Boston Pops and developed a close relationship with Tanglewood, the summer home of the Boston Symphony. In 2015 he wrote this short concert work, ***Just Down West Street ... on the left***, as a 75th birthday gift for the Tanglewood Music Center Orchestra, a top summer academy for conservatory students. The piece is a musical trip down West Street, three miles of country road in the Berkshires, connecting downtown Lenox, Massachusetts, with the Tanglewood grounds.

Cello Concerto

The Boston Symphony commissioned the Cello Concerto at the end of Williams's tenure with the Pops in 1993, the same year that *Schindler's List* and *Jurassic Park* were released. He composed it for Yo-Yo Ma, who premiered it at the new Ozawa Hall in Tanglewood, Massachusetts, in 1994. He enjoyed the collaboration with Ma: "Given the broad technical and expressive arsenal available in Yo-Yo's work, planning the concerto was a joy." No stranger to concerto writing, Williams had penned five concertos prior to this one for cello, including a beautifully haunting one for violin in honor of his first wife, the actress Barbara Ruick.

The four movements of Williams's Cello Concerto are seamlessly woven together. The composer explains, "I decided to have four fairly extensive movements that

would offer as much variety and contrast as possible, but that could be played continuously and without interruption." The first movement, **Theme and Cadenza**, allows the soloist to show off straight away. The cellist plays brilliant lines way up in its register to a rich orchestral backdrop. Horns blaze a path forward for him. The short second movement, which Williams calls **Blues**, shimmers above metallic percussion. Bent glissando notes sway like someone who has had too much to drink at the bar. Sobering up, a sparse and somewhat creepy **Scherzo** ensues, reminiscent of the second movement of Beethoven's Ninth Symphony, which Stanley Kubrick used in *A Clockwork Orange*. In **Song**, the final movement, a gorgeous, intimate lyrical poem, Williams pans a close-up of the cellist, who endures a Pyrrhic victory: He has won the battle—but stands alone.

Film Music

Williams's **Olympic Fanfare and Theme** was written for the 1984 Summer Olympics in Los Angeles. The brassy fanfare bridges into a lyrical theme with a distant snare-drum accompaniment. "A wonderful thing about the Olympics is that young athletes strain their guts to find and produce their best efforts," Williams told the *New York Times* that year. "The human spirit stretching to prove itself is also typical of what musicians attempt to achieve." It won a GRAMMY Award.

The Book Thief (2013) centers on a young girl who learns to love reading during the Second World War in Nazi Germany. "She sees [books] as almost a kind of a physical attraction," Williams explained in a video interview. "And we hear this motif that's associated with just that, the magnetism of the books and what's in them." The score won a GRAMMY and was nominated for an Academy Award and a Golden Globe.

"Scherzo for Motorcycle and Orchestra," from *Indiana Jones and the Last Crusade* (1989) scores the chase scene where Indiana Jones (Harrison Ford) and his father (Sean Connery) escape from an Austrian castle, chased by Nazi goons. Scherzo means "joke" in Italian, suggesting an intense but lighthearted musical style, which suits Indy knocking the soldiers one by one off their motorcycles.

"Marion's Theme" from *Raiders of the Lost Ark* (1981) serves a dual purpose, as Marion Ravenwood's personal identity but also as the love theme for her and Indiana Jones. It reappeared in *Indiana Jones and the Kingdom of the Crystal Skull* and at the very end of the most recent film in the franchise, *Indiana Jones and the Dial of Destiny*. **"The Raiders March"** is the definitive *Indiana Jones* cue, channeling the swashbuckling soundtracks of 1930s and '40s. "Every time Harrison jumps on the horse or does something heroic, I wanted to pay reference to this theme," Williams told *Empire* magazine in 2008. "The sequence of notes has to sound just right so it seems inevitable, like it has always been with us. It was something that I chiseled away at for a few weeks, changing a note here and there, to find the correct musical shape. Those little simplicities are often the hardest things to capture."

"Princess Leia's Theme" is first heard six minutes into **Star Wars Episode IV: A New Hope** (1977) when Leia (Carrie Fisher) is captured by Imperial stormtroopers, and again when R2-D2 plays her holographic message for Luke Skywalker. It becomes her leitmotif throughout the original and sequel trilogies. This fuller version takes the tune through several different instruments—distant horn, the more romantic flute, and finally lush strings.

"Adventures on Earth," from E.T. The Extra-Terrestrial (1982) scores the final 10 minutes of the film, from the bicycle chase and flying sequence to E.T.'s farewell and his spaceship's departure. Unusual for a scoring session, Spielberg let Williams record this cue freely, not synched to the picture, and then re-edited the sequence to match the music. It won an Academy Award and three GRAMMYS. At a 2016 American Film Institute gala, Spielberg quipped: "Without John Williams, bikes don't really fly." It's now a much-repeated phrase, but it captures the paradoxical truth that music sells the cinematic illusion of reality.

—Benjamin Pesetsky/Aaron Beck

Williams composed his Cello Concerto between 1993 and 1994.

The first, and only other, Philadelphia Orchestra performances of the Concerto were in April/May 2016, with Yo-Yo Ma and Stéphane Denève.

The score calls for solo cello, three flutes (III doubling piccolo), two oboes, English horn, three clarinets (III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, chimes, glockenspiel, marimba, suspended cymbal, tam-tam, triangle, tuned drums, vibraphone), harp, piano (doubling celesta), and strings.

The work runs approximately 30 minutes in performance.