

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our
World

Stutzmann Leads
an Evening
with Beethoven

January 28, 2021

Jessica Griffin

The Philadelphia Orchestra

Thursday, January 28, at 8:00
On the Digital Stage

Nathalie Stutzmann Conductor

Beethoven Symphony No. 1 in C major, Op. 21

I. Adagio molto—Allegro con brio

II. Andante cantabile con moto

III. Menuetto (Allegro molto e vivace)—Trio—Menuetto
da capo

IV. Adagio—Allegro molto e vivace

Beethoven Overture to *The Creatures of Prometheus*, Op. 43

This program runs approximately 45 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 to listen live or for more details.

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Yannick Nézet-Séguin Music Director

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NOW

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The Philadelphia Orchestra

Yannick Nézet-Séguin

Music Director

Walter and Leonore Annenberg Chair

Nathalie Stutzmann

Principal Guest Conductor Designate

Gabriela Lena Frank

Composer-in-Residence

Erina Yashima

Assistant Conductor

Lina Gonzalez-Granados

Conducting Fellow

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Artistic Advisor

Fred J. Cooper Memorial Organ Experience

First Violins

David Kim, Concertmaster

Juliette Kang, First Associate
Concertmaster

Joseph and Marie Field Chair

Marc Rovetti, Assistant Concertmaster

Barbara Govatos

Robert E. Mortensen Chair

Jonathan Beiler

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Jason DePue

Larry A. Grika Chair

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Miyo Curnow

Elina Kalendarova

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Julia Li

William Polk

Mei Ching Huang

Second Violins

Kimberly Fisher, Principal

Peter A. Benoliel Chair

Paul Roby, Associate Principal

Sandra and David Marshall Chair

Dara Morales, Assistant Principal

Anne M. Buxton Chair

Philip Kates

Davyd Booth

Paul Arnold

Joseph Brodo Chair, given by Peter A. Benoliel

Dmitri Levin

Boris Balter

Amy Oshiro-Morales

Yu-Ting Chen

Jeoung-Yin Kim

Christine Lim

Violas

Choong-Jin Chang, Principal

Ruth and A. Morris Williams Chair

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen

Piasecki Family Chair

David Nicastro

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal

Richard Harlow

Gloria dePasquale

Orton P. and Noël S. Jackson Chair

Kathryn Picht Read

Robert Cafaro

Volunteer Committees Chair

Ohad Bar-David

John Koen

Derek Barnes

Alex Veltman

Basses

Harold Robinson, Principal
Carole and Emilio Gravagno Chair

Joseph Conyers, Acting Associate
Principal
Tobey and Mark Dichter Chair

Nathaniel West, Acting Assistant Principal

Michael Shahan

David Fay

Duane Rosengard

*Some members of the string sections voluntarily
rotate seating on a periodic basis.*

Flutes

Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair

Patrick Williams, Associate Principal
Rachelle and Ronald Kaiserman Chair

Olivia Staton

Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal
Samuel S. Fels Chair

Peter Smith, Associate Principal

Jonathan Blumenfeld
Edwin Tuttle Chair

Elizabeth Starr Masoudnia,
English Horn
Joanne T. Greenspun Chair

Clarinets

Ricardo Morales, Principal
Leslie Miller and Richard Worley Chair

Samuel Caviezel, Associate Principal
Sarah and Frank Coulson Chair

Socrates Villegas

Paul R. Demers, Bass Clarinet
*Peter M. Joseph and Susan Rittenhouse
Joseph Chair*

Bassoons

Daniel Matsukawa, Principal
Richard M. Klein Chair

Mark Gigliotti, Co-Principal

Angela Anderson Smith

Holly Blake, Contrabassoon

Horns

Jennifer Montone, Principal
Gray Charitable Trust Chair

Jeffrey Lang, Associate Principal
Hannah L. and J. Welles Henderson Chair

Christopher Dwyer

Jeffry Kirschen

Ernesto Tovar Torres

Shelley Showers

Trumpets

David Bilger, Principal
Marguerite and Gerry Lenfest Chair

Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair

Anthony Prisk

Trombones

Nitzan Haroz, Principal
Neubauer Family Foundation Chair

Matthew Vaughn, Co-Principal

Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair

Angela Zator Nelson, Associate Principal

Percussion

Christopher Deviney, Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

Librarians

Nicole Jordan, Principal

Steven K. Glanzmann

Stage Personnel

James J. Sweeney, Jr., Manager

Dennis Moore, Jr.



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 ninth 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.

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 reimagined season of concerts filmed without audiences and presented on its Digital Stage. Our World NOW also includes free offerings: HearTOGETHER, a podcast 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 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 PlayINs, 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 philorch.org.



Jeff Fusco

Nathalie Stutzmann was named in December as The Philadelphia Orchestra's new principal guest conductor, beginning with the 2021–22 season. The three-year contract will involve a regular presence in the Orchestra's subscription series in Philadelphia and at its summer festivals in Vail, Colorado, and Saratoga Springs, New York. She made her Philadelphia Orchestra conducting debut in 2016. She is in her third season of a highly successful tenure as chief conductor of the Kristiansand Symphony, which has recently been extended two more years, through the 2022–23 season. She was also principal guest conductor of the RTÉ National Symphony Orchestra of Ireland (2017–20).

As a guest conductor, Ms. Stutzmann began the 2020–21 season with the Royal Stockholm Philharmonic. Other appearances over the next two seasons include the Minnesota Orchestra; the Atlanta, San Francisco, Seattle, Pittsburgh, London, and Finnish Radio symphonies; the Los Angeles and Royal Liverpool philharmonics; the NDR Elbphilharmonie; the Orchestre Métropolitain in Montreal; and the Orchestre National de Lyon. Ms. Stutzmann has also established a strong reputation as an opera conductor. She will open her 2021–22 season with a conducting debut at the Metropolitan

Opera (Gluck's *Iphigénie en Tauride*). Last season she was due to conduct Tchaikovsky's *The Queen of Spades* at La Monnaie in Brussels (cancelled due to COVID-19), which has been rescheduled to the 2022–23 season. In recent years she conducted Wagner's *Tannhäuser* (Monte Carlo Opera) and Boito's *Mefistofele* (Chorégies d'Orange festival).

Ms. Stutzmann started her studies at a very young age in piano, bassoon, and cello, and she studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. She continues to keep a few projects as a singer each season, primarily recitals and performances with her own ensemble. In January 2019 she was elected a Chevalier in the Ordre National de la Légion d'Honneur, France's highest honor. She had previously been honored by being named a Chevalier de l'Ordre National du Mérite and an Officier des Arts et Lettres. Ms. Stutzmann is an exclusive recording artist with Warner Classics/Erato. Her latest album, *Contralto*, was released this month.

With this concert Nathalie Stutzmann takes the podium for her first performance as The Philadelphia Orchestra's principal guest conductor designate, leading two works that Beethoven composed around the age of 30.

Beethoven was long fascinated by the mighty Greek Titan Prometheus, who defied the gods of Mount Olympus by stealing their fire. His attraction to this hero—as to other rebellious figures—is most directly evident in his ballet *The Creatures of Prometheus*. Its marvelous Overture closes the concert.

A couple of years earlier Beethoven had written his First Symphony. It was a genre that he had held off tackling previously, perhaps because of the stature of his still-living former teacher Joseph Haydn. Beethoven premiered the Symphony in 1800 at a concert featuring a selection of his works alongside ones by Haydn and Mozart. He was announcing his arrival as a master with a symphony that already showed he would change the course of orchestral music with bold new approaches and sounds.

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.



1799

Beethoven

Symphony No. 1

Music

Haydn

"Theresienmesse"

Literature

Schlegel

Lucinde

Art

David

Rape of the Sabine Women

History

NY abolishes slavery



1801

Beethoven

The Creatures of Prometheus

Music

Cimarosa

Artemisia

Literature

Chateaubriand

Atala

Art

Goya

The Two Majas

History

Fulton produces first submarine



Symphony No. 1

Ludwig van Beethoven

Born in Bonn, probably December 16, 1770

Died in Vienna, March 26, 1827

It seems fitting that Beethoven composed his First Symphony at the dawn of a new century, 1799–1800, for even contemporaries realized that his symphonies changed the conception of the genre. Beethoven's orchestral legacy cast an imposing shadow that composers had to deal with in various ways for the remainder of the century—and beyond. Brahms long delayed writing his First Symphony and when premiered it was immediately labeled "Beethoven's Tenth." Some composers avoided writing symphonies entirely, or called them by other names. Wagner, who never wrote a mature symphony, transferred Beethoven's compositional devices to his massively orchestrated and symphonically conceived operas.

An Emerging Master

But it took even Beethoven some time to become BEETHOVEN, symphonic master and role model. The idea of dividing his career into three stages began during his lifetime and has never been abandoned. The First Symphony dates, of course, from his early, "Classical" era. More precisely, it comes from late in his first period, just a year or two before the personal crisis brought about by Beethoven's gradual loss of hearing that is so powerfully reflected in the "Heiligenstadt Testament" and the "Eroica" Symphony.

By the mid-1790s, Beethoven had essayed most of the important instrumental genres, but had held off tackling the symphony and string quartet, perhaps because these were the kinds of pieces in which his teacher Haydn had made his greatest mark and enjoyed his most significant successes. When Beethoven did finally write, perform, and publish his first two symphonies and his set of six string quartets, Op. 18, he had reached full artistic maturity. These

works represent him at the height of his Classical powers, building on the achievements of Haydn and Mozart while not hiding his debt to them.

What did Beethoven's contemporaries make of the 29-year-old composer's *Grande Simphonie* when it was first performed in April 1800 and published the following year? They listened to the work with fresh ears, knowing their Haydn and Mozart, but happily oblivious to how Beethoven would transform the genre within just a few years. They used the word "masterpiece" repeatedly and praised the work's "originality." After holding off writing a symphony for years, Beethoven had achieved his goal of a place alongside his most illustrious predecessors. A Viennese critic, writing in 1806, declared just that: The First Symphony is "a masterpiece that does equal honor to [Beethoven's] inventiveness and his musical knowledge. Being just as beautiful and distinguished in its design as its execution, there prevails in it such a clear and lucid order, such a flow of the most pleasant melodies, and such a rich, but at the same time never wearisome, instrumentation that this symphony can justly be placed next to Mozart's and Haydn's."

A Closer Look

The opening **Adagio molto** seems to begin in the wrong tonality, with a dominant chord resolving to the subdominant key. A critic at the time remarked: "No one will censure an ingenious artist like Beethoven for such liberties and peculiarities, but such a beginning is not suitable for the opening of a grand concert in a spacious opera house." In other words, the actual sound is not so strange, but the context, at the beginning of a grand symphony, is unexpected and jarring. Today we find it wonderful. The vibrant **Allegro con brio** that follows is filled with playful energy.

The second movement (**Andante cantabile con moto**) begins with the second violins presenting a courtly theme that is taken up fugally by other instruments; this theme alternates with a more light-hearted melody. Beethoven generally favored fast scherzos rather than the older minuet and trio for the "dance" movement of his symphonies, and here, although marked **Menuetto (Allegro molto e vivace)**, the spirit and fast tempo preclude polite dancing and make it a scherzo in all but name.

Unusually, the final movement also begins with an **Adagio** that mischievously leads to an **Allegro molto e vivace**. This opening

finds Beethoven at his most playful: After a loud chord sounded by the full orchestra, the first violins slowly work their way up the notes of the scale, first three notes, then four, five, six, and seven, eventually tipping over into the energetic octave scale that initiates the fast tempo sustained for the rest of the movement. No wonder Beethoven's audiences were delighted, as they have been ever since.

—Christopher H. Gibbs

Beethoven's First Symphony was composed between 1799 and 1800.

Fritz Scheel was the conductor for the first Philadelphia Orchestra performances of the piece, in January 1902. The most recent subscription performances were in May 2015, with Cristian Măcelaru. Some of the conductors who have led the work here include Leopold Stokowski, Arturo Toscanini, Otto Klemperer, Saul Caston, Eugene Ormandy, Seiji Ozawa, Riccardo Muti, and Wolfgang Sawallisch.

The Philadelphia Orchestra has recorded the First Symphony three times: in 1937 for RCA with Ormandy; in 1965 for CBS with Ormandy; and in 1985 for EMI with Muti. A live recording from 2005 with Christoph Eschenbach is also available as a digital download.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 30 minutes.

Overture to *The Creatures of Prometheus*

Ludwig van Beethoven



It seems natural that Beethoven would be attracted to, perhaps we could even say identify with, Prometheus. This rebellious Greek Titan incurred the wrath of the gods of Mount Olympus by stealing their sacred fire. Prometheus resisted, took risks, and suffered in order to help humanity. The appeal of such figures is evident throughout Beethoven's life, especially during his middle "heroic" period. In his "mythological, allegorical ballet" *The Creatures of Prometheus*, Beethoven does not depict the suffering hero punished by the gods, but rather an Enlightenment model. A review of the Vienna premiere in 1801 summarized the situation: "Prometheus rescues the people of his time from their ignorance, improves them with knowledge and art, and elevates them to moral awareness."

Musical connections to Prometheus are found in several of Beethoven's compositions from the turn of the century, including one of his contradances (folk dances). He recycled the simple melody of the finale of *The Creatures of Prometheus* as the raw material for his piano Variations in E-flat, Op. 35, and for the last movement of the "Eroica" Symphony. That mighty work, which epitomizes Beethoven's heroic stage, came some three years after the ballet, and after momentous upheavals in the composer's life as he dealt with the first signs of deafness around age 30.

Beethoven's Ballet

The Creatures of Prometheus was first performed at the Court Theater in Vienna in March 1801. At this point in his career, Beethoven was known primarily as a virtuoso pianist and as a composer of keyboard music. *Prometheus* was his first major dramatic work. (Nearly 10 years earlier he had composed a *Ritterballett* [Ballet of Chivalry] for his patron Count Waldstein, who passed it off as his own composition at the premiere.)

The celebrated Italian dancer and choreographer Salvatore Viganò, a favorite of the Austrian Empress, conceived of *The Creatures of Prometheus* and instead of writing the music himself, as he often did, enlisted Beethoven. Relations between Viganò and the composer appear to have become strained during the course of the project. Beethoven informed his publisher: "I have composed a ballet; but the balletmaster has not done his part very successfully."

The human "creatures" Prometheus fashions are a man and woman made of clay, whom he brings to life with the sacred fire stolen from the gods. Although beautiful (Viganò and his stunning wife, Maria Medina, danced these roles), the creatures lack the ability to reason and to feel. After contemplating their destruction, Prometheus opts instead for the humanizing power of art: He takes them to Parnassus where Apollo oversees their education, which includes music and nature.

A Closer Look

For his two-act ballet Beethoven composed the Overture (Adagio—Allegro molto e con brio), a stormy introduction immediately follows, and then 16 separate numbers that total over an hour's worth of music, most of it virtually unknown to modern audiences except for the start and finish. (Fun fact: This is Beethoven's only composition that makes use of a harp in one of the numbers.)

Although the ballet enjoyed immediate success and helped to introduce Vienna to other sides of Beethoven's genius, it soon fell into obscurity. The brief Overture, however, his first essay in the genre, was a particular audience favorite throughout his lifetime. A delightful and youthful work, it begins, as does the First Symphony written shortly before, with a slow introduction initially consisting of dissonant fortissimo chords. A sparkling perpetual motion Allegro follows, which starts with staccato string writing before migrating to the woodwinds. The Overture is compact, lasting about five minutes, and lacks a development section. The predominant mood is one of expectation and brilliance.

—Christopher H. Gibbs

Beethoven composed The Creatures of Prometheus from 1800 to 1801.

The Overture was first performed by The Philadelphia Orchestra in November 1913, with Leopold Stokowski conducting. Most recently on

subscription, Yannick Nézet-Séguin conducted both the Overture and the Finale in April 2017.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.

The Prometheus Overture runs approximately five minutes in performance.

GENERAL TERMS

Chord: The simultaneous sounding of three or more tones

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

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Dissonance: A combination of two or more tones requiring resolution

Dominant: The fifth degree of the major or minor scale, the triad built upon that degree, or the key that has this triad as its tonic

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers.

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.

Perpetual motion: A musical device in which rapid figuration is persistently maintained

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

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts.

Staccato: Detached, with each note separated from the next and quickly released

Subdominant: The fourth degree of the major or minor scale

Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches

Tonic: The keynote of a scale

Triad: A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Cantabile: In a singing style, lyrical, melodious, flowing

Con brio: Vigorously, with fire

Con moto: With motion

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

DYNAMIC MARKS

Fortissimo (ff): Very loud