

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our
World

Jessica Griffin

Lunar New Year
Celebration
Concert

February 4, 2021

The Philadelphia Orchestra

Thursday, February 4, at 8:00
On the Digital Stage

Lunar New Year Celebration Concert

David Robertson Conductor (Chen/He)

Yannick Nézet-Séguin Conductor (Tan)

Tan Dun Host

Gil Shaham Violin

Elizabeth Hainen Harp

Chen and He *Butterfly Lovers*, concerto for violin and orchestra

Tan Nu Shu: *The Secret Songs of Women*, Symphony for Microfilms, Harp,
and Orchestra

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

The Philadelphia Orchestra's 2021 Lunar New Year Celebration Concert is sponsored by the **China National Opera House** and **Temple University**, with additional support by **White and Williams LLP**.

The performance of *Nu Shu: The Secret Songs of Women* was made possible by generous support from the **Aaron Family Foundation**, **Aaron B. Cohen**, **David Gerhold** and **Yuan Liu**, **Stuart and Ellin Hirsch, Dr. and Mrs. Frederic H. Honigman**, **Ken Hutchins**, **Margarita Montanaro**, **Lynn and Anthony C. Salvo**, **Lee F. Shlifer**, **Mary Sue Welsh**, **Avram and Rita Woidislawsky**, and **Bin Zhang and Liqun Qian**.

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

Yannick Nézet-Séguin Music Director

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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

Frederick R. Haas

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

Hirono Oka

Richard Amoroso

Robert and Lynne Pollack Chair

Yayoi Numazawa

Jason DePue

Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

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

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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**eadth, 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 eight 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.



David Robertson is a highly sought-after conductor in the worlds of opera, orchestral music, and new music. He has served in numerous artistic leadership positions, including chief conductor and artistic director of the Sydney Symphony and a transformative 13-year tenure as music director of the St. Louis Symphony. Earlier artistic leadership positions include at the Orchestre National de Lyon; as a protégé of Pierre Boulez at the Ensemble InterContemporain; and as principal guest conductor at the BBC Symphony. He made his Philadelphia Orchestra debut in 1999. Mr. Robertson conducts many notable ensembles in the Americas, including the New York Philharmonic and the Cincinnati, Pittsburgh, National, Houston, Dallas, Montreal, and São Paulo symphonies. He has also served as a Perspectives Artist at Carnegie Hall. With the Metropolitan Opera, he has led numerous productions, including Gershwin's *Porgy and Bess* for the 2019–20 season opening, Mozart's *Così fan tutte* and *The Marriage of Figaro*, Janáček's *The Makropulos Case* and *Jenůfa*, Adams's *The Death of Klinghoffer*, Muhly's *Two Boys*, and Britten's *Billy Budd*. He also conducts at many of the world's other prestigious opera houses, including La Scala, Rome's Teatro dell'Opera, the Théâtre du Châtelet, and the San Francisco and Santa Fe operas.

Since 2018 Mr. Robertson has served as director of conducting studies, distinguished visiting faculty, of the Juilliard School. In the fall of 2019, he joined the newly formed Tianjin Juilliard Advisory Council, an international body created to guide the emerging Chinese campus of the Juilliard School. He conducts the Juilliard Orchestra annually at Carnegie Hall.

Mr. Robertson is the recipient of numerous awards, and in 2010 he was made a Chevalier de l'Ordre des Arts et des Lettres by the Government of France. He is devoted to supporting young musicians and has worked with students at the festivals of Aspen, Tanglewood, and Lucerne, the Paris Conservatory, the Music Academy of the West, and the National Orchestra Institute. In 2014 he led the US tour of Carnegie Hall's National Youth Orchestra of the USA. Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. He is married to pianist Orli Shaham and lives in New York.



Jessica Griffin

Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025–26 season, a significant long-term commitment. 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 in 2018. Under his leadership The Philadelphia Orchestra returned to recording with eight CDs on that label. His upcoming recordings will include projects with the Philadelphians, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique.

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; 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, and the University of Pennsylvania.



World-renowned artist and UNESCO Global Goodwill Ambassador **Tan Dun** has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He is the winner of some of today's most prestigious honors, including Grammy, Academy, Grawemeyer, and Shostakovich awards; the Bach Prize; and Italy's Golden Lion Award. His music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. Most recently, he was named dean of the Bard College Conservatory of Music.

Tan Dun made his Philadelphia Orchestra debut in 2004. As a conductor of innovative programs around the world, he has led the China tours of the Mahler Chamber Orchestra and Japan's NHK Symphony. Recent highlights include tours with the Orchestre National de Lyon and the Guangzhou Symphony, and engagements with the RAI National Symphony, the Oslo and Hong Kong philharmonics, and the Melbourne Symphony, where he was recently named artistic ambassador. He also currently serves as principal guest conductor of the Shenzhen Symphony.

As a global cultural leader, Tan Dun uses his creativity to raise awareness of environmental issues and to protect cultural diversity. In 2010, as "Cultural Ambassador to the World" for the World EXPO Shanghai, he envisioned, curated, and composed two special site-specific works that perform year-round and have since become cultural representations of Shanghai: *Peony Pavilion*, a Chinese opera set in a Ming Dynasty garden, and the *Water Heavens* string quartet, which promotes water conservation and environmental awareness. He was also commissioned by the International Olympic Committee to write the Logo Music and Award Ceremony Music for the Beijing 2008 Olympic Games. Tan Dun records for Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos. His recordings have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*) and nomination (*The First Emperor, Marco Polo, Pipa Concerto*), Japan's Recording Academy Award for Best Contemporary Music CD (*Water Passion after St. Matthew*), and the BBC's Best Orchestral Album (*Death and Fire*). For more information please visit www.tandun.com.



Luke Ratray

American violinist **Gil Shaham** made his Philadelphia Orchestra debut in 1988 at the Mann Center playing Paganini's First Concerto and has performed regularly with the Philadelphians ever since. The Grammy Award-winner and *Musical America* 2012 "Instrumentalist of the Year" is sought after throughout the world for concerto appearances with leading orchestras and conductors. He regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals. Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin and recitals with his long-time duo partner, pianist Akira Eguchi. Appearances with orchestra regularly include the Berlin, Israel, New York, and Los Angeles philharmonics; the Boston, Chicago, and San Francisco symphonies; the Orchestre de Paris; as well as multi-year residencies with the orchestras of Montreal, Stuttgart, and Singapore.

Mr. Shaham has recorded more than two dozen concerto and solo CDs, earning multiple Grammys, a Grand Prix du Disque, the Diapason d'Or, and *Gramophone* Editor's Choice awards. Many of these recordings appear on Canary Classics, the label he founded in 2004. His recordings include *1930s Violin Concertos*, *Virtuoso Violin Works*,

Elgar's Violin Concerto, *Hebrew Melodies*, *Butterfly Lovers*, and many more. His 2016 recording, *1930s Violin Concertos Vol. 2*, was nominated for a Grammy Award. Last month he released a new recording of the Beethoven and Brahms concertos with the Knights.

Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham moved with his parents to Israel, where he began violin studies at the age of seven, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981 he made debuts with the Jerusalem Symphony and the Israel Philharmonic. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at the Juilliard School. He also studied at Columbia University. He was awarded an Avery Fisher Career Grant in 1990 and in 2008 received the coveted Avery Fisher Prize. Mr. Shaham lives in New York City with his wife, violinist Adele Anthony, and their three children. He plays the 1699 "Countess Polignac" Stradivarius.



Elizabeth Hainen joined The Philadelphia Orchestra as principal harp in 1994. She has collaborated with such eminent conductors as Charles Dutoit, Rafael Frühbeck de Burgos, Michael Tilson Thomas, Yannick Nézet-Séguin, and Wolfgang Sawallisch. In addition to The Philadelphia Orchestra, she has appeared as a soloist with the Adelaide, Anchorage, Mexico State, and Vancouver symphonies; the Bulgarian National Radio, Chicago Civic, Iris, and Kennedy Center orchestras; the Camerata Ducale in Italy; the City of London Sinfonia; the Hong Kong Philharmonic; the Orquesta Sinfónica Nacional de Colombia; and in numerous recitals at Carnegie Hall. As a contemporary and chamber music enthusiast, she has launched major commissioning projects, including works by Bernard Rands and Melinda Wagner. The 2019–20 season found her with Music at Bunker Hill, New Jersey, and the Amigos del Arpa in Argentina, where she performed and taught at the First International Academy of Harp in Santa Fe.

Ms. Hainen's discography includes *Home*, *Les Amis* with the IRIS Orchestra, and *Harp Concertos* with the Bulgarian National Radio Orchestra, all on the Avie label; *Music for Solo Harp* on Naxos; and a series for Lyon & Healy harps on the Egan label. A highly sought-after

harp pedagogue, she serves on the faculties of the Curtis Institute of Music and the Boyer School of Music at Temple University, and she has been invited to adjudicate harp competitions around the world. In 2004 she founded the Saratoga Harp Colony, in Saratoga, New York, which continues in Philadelphia as the Elizabeth Hainen Harp Colony. Through her nonprofit foundation, the Lyra Society, she has provided educational outreach to hundreds of school children in Philadelphia and the surrounding area.

Born in Toledo, Ohio, Ms. Hainen began harp lessons at age 10. She attended Indiana University School of Music, where she studied with Susann McDonald and from which she graduated with a Performance Certificate and two degrees in performance. Her numerous awards include winner of the American String Teachers Association and the Chicago Symphony Civic Orchestra competitions, and Silver Medalist at the First USA International Harp Competition.

For many centuries now there has existed a fruitful and fascinating interaction between music of the East and West that has inspired beloved compositions. While Western works, including ones by Debussy, Mahler, and Puccini, may first come to mind, there are also many—and ever more so—coming from the East, such as from Chinese composers who have sought to merge the storied traditions and instruments of their country with those of Western orchestral forces. The Philadelphia Orchestra's Lunar New Year Celebration Concert honors this musical conversation with the two pieces on today's program.

Butterfly Lovers, a violin concerto by Chen Gang and He Zhanhao, was one such pioneering work from the mid-20th century. It relates the story of Liang and Zhu, which has been likened to the "Chinese *Romeo and Juliet*." In death, the star-crossed lovers are transformed into butterflies and happily flutter away.

The year before *Butterfly Lovers* was written, Tan Dun was born in Hunan Province in south central China. He has magnificently continued this tradition for a vast Western audience through his symphonies, concertos, operas, film scores, and other acclaimed compositions. The work we hear today, his *Nu Shu: The Secret Songs of Women*, offers a multi-media exploration of Nu Shu calligraphy, a secret language used exclusively among women in Hunan that has been passed on for centuries from mothers to daughters and sisters.

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.



1958

Chen/He

Butterfly Lovers

Music

Britten

Nocturne

Literature

Capote

Breakfast at Tiffany's

Art

Johns

Three Flags

History

Alaska becomes 49th state





Butterfly Lovers

Chen Gang

Born in Shanghai, March 10, 1935

Now living there

He Zhanhao

Born in Zhuji, Zhejiang Province, August 29, 1933

Now living in Shanghai

A generation before composers such as Bright Sheng, Chen Yi, and Tan Dun wrote hybrid works combining Chinese instruments with Western orchestras, Chinese musicians were creating works exclusively for Western instruments that often employed melodic and harmonic material from traditional Chinese music. The 1950s saw the composition of a number of European-style symphonies, cantatas, symphonic poems, and concertos. The best-known of the latter genre were the *Yellow River* piano concerto and the *Butterfly Lovers* violin concerto.

The "Chinese *Romeo and Juliet*"

The legend of the star-crossed lovers Liang and Zhu has been called the "Chinese *Romeo and Juliet*," but it contains dramatic tropes that audiences of all sorts might find familiar: girl meets boy while dressed as a boy (*Twelfth Night*?), girl is pressed into an unwanted marriage for financial gain (*The Bartered Bride*, et al.), girl takes a flying leap to join dead lover (*Tosca*), and "transfiguration through death" (*Swan Lake*). Composers He Zhanhao and Chen Gang, who were students at the Shanghai Conservatory when they wrote *Butterfly Lovers* in 1958, knew the lovers' narrative chiefly through Chinese opera, where it was generally referred to as *Liang Shanbo and Zhu Yingtai*. Dating back to the Eastern Jin Dynasty (260–420 A.D.), the story fell out of favor during the Cultural Revolution because of its roots in "bourgeois" feudal society, but it endures today in various staged versions and even in cinema and television.

A Collaborative Work

He Zhanhao entered the Shanghai Conservatory in 1957, primarily

to study violin, although as a youthful member of a *yueju* ensemble he had gained proficiency on the erhu fiddle, the four-stringed pipa, and the guzheng zither. *Yueju* is a form of opera born in the rural regions surrounding Shanghai: Its folkloric melodies and vivid storytelling exerted a strong impact on He Zhanhao's musical outlook. Chen Gang was a senior student in the Conservatory's composition department when He Zhanhao enrolled: It was the Conservatory's director, Ding Shande, who brought the two together for the *Butterfly Lovers* collaboration. He Zhanhao contributed his violin skills and his love of *yueju* to the mix, and Chen Gang brought his experience in harmony and orchestration.

Initially called *Liang Shanbo and Zhu Yingtai* (after the opera), the concerto was first performed in 1959 in Shanghai, with Conservatory classmate Yu Lina as soloist. It scored a huge success. Even at the time, it stood out from many symphonic works being produced in China, partly because of the composers' conscious desire to make use of well-known tunes and a familiar legend. "I came from folk music and went to Conservatory," said He Zhanhao in an interview for the 2004 book *Rhapsody in Red: How Western Classical Music Became Chinese*. "I sang *yueju* but played the violin. When I got to the Conservatory I studied foreign technique very hard. But I asked, who am I studying this for? Am I going to play Bach and Beethoven for the peasants? They love to hear *yueju*. ... So this influenced our thinking: How could we use folk music with the violin? How could we nationalize the violin?"

A Closer Look

In the legend of Liang and Zhu, the lovers meet as students and form a close friendship. Zhu is disguised as a young man because women did not normally study in feudal times. She falls in love with Liang, and when she is summoned home, their parting is unusually tender. When Liang visits Zhu's home a year later, he is delighted to find that Zhu is actually a girl and falls in love. But Zhu's parents have already promised her hand to a wealthy landowner. Heartbroken, Liang grows ill and dies. Zhu receives news of his death on her wedding day and rushes to his grave. His tomb splits open and Zhu jumps in. The lovers are transformed into butterflies and happily flutter away.

The sweet tone of the violin represents, to a large extent, the voice of Zhu: Some of the melodies, in fact—including the "love theme" heard at the outset and reiterated throughout—are drawn almost

directly from the operatic version. The solo part also contains half-tone and minor-third "slides" evocative of the erhu with its highly pliable strings. Occasionally a solo cello responds, representing the voice of Liang. Programmatic to an almost Straussian extent, the single-movement work is cast in three main sections: Romance (depicting the excitement of city life, new friendships, and first love); Defiance (with cadenza-like passages evoking Zhu's resistance to marriage, and with dirge-like tutti chords suggesting Liang's death); and Transformation (with the couple reunited through Zhu's impulsive sacrifice). After one last statement of the "love theme," the fluttering of wings is passed from violin to flute, suggesting Liang and Zhu's final transfiguration.

—Paul J. Horsley

Butterfly Lovers was composed from 1958 to 1959.

Members of The Philadelphia Orchestra joined members of the Shanghai City Symphony Orchestra to perform the concerto on a side-by-side concert in May 2014 in Shanghai, part of the Orchestra's 2014 China Residency. In November 2016, members of the Orchestra joined members of the National Centre for the Performing Arts Orchestra to perform selections of Butterfly Lovers at the closing ceremony of the China National Tourism Year in Washington, D.C.

The score calls for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (clappers, cymbals, tam-tam), harp, piano, and strings.

Performance time is approximately 25 minutes.

Nu Shu: The Secret Songs of Women

Tan Dun

Born in Simao, Hunan Province,
August 18, 1957
Now living in New York



Many of Tan Dun's compositions not only imaginatively combine musical traditions of the East and West, but also explore new realms made possible through technology. We hear a recent work in his remarkable creative journey with the multi-media *Nu Shu: The Secret Songs of Women*, which received its American premiere with The Philadelphia Orchestra, Music Director Yannick Nézet-Séguin, and Principal Harp Elizabeth Hainen in October/November 2013.

From his birth in China's Hunan Province, through studies at the Beijing Conservatory, to a 1993 doctorate in composition from Columbia University, and since then with projects all over the world, Tan Dun has embraced a vast array of artistic traditions and found inspiration in diverse cultures. His works explore a broad sonic landscape while often expanding beyond the purely musical by incorporating other media.

International Projects and Global Visions

Among Tan Dun's major orchestral projects are *Heaven Earth Mankind: Symphony 1997*, commemorating the transfer of Hong Kong from British to Chinese rule; *2000 Today: A World Symphony for the Millennium*, internationally broadcast on New Year's Day in 2000; and the *Internet Symphony* (2009), commissioned by Google/YouTube, which has now been heard by more than 22 million people online. *The Map*, a multimedia work, has toured more than 30 countries since its premiere by Yo-Yo Ma and the Boston Symphony in 2003. Lang Lang and the New York Philharmonic premiered his Piano Concerto ("The Fire") in 2008. His evocative film score for Ang Lee's *Crouching Tiger, Hidden Dragon* (2000) won an Academy Award as well as a Grammy. He has also written operas, including *Nine*

Songs (1989); *Marco Polo* (1995); *Tea: A Mirror of Soul* (2002), which the Opera Company of Philadelphia (now Opera Philadelphia) presented in 2010; and *The First Emperor*, which premiered at the Metropolitan Opera in 2006.

Tan Dun's accomplishments have been honored with an array of prestigious recognitions, including a Grammy Award, an Academy Award, and a Grawemeyer Award. In 2003 he was named *Musical America's* "Composer of the Year." He was recently appointed dean of the Bard College Conservatory of Music. His music has been played by the leading international orchestras, often with him conducting. In 2013 he added the title of global Goodwill Ambassador for UNESCO in an inauguration at the organization's Paris headquarters on World Water Day (March 22). This position is connected with the piece we experience today, which is an act of tribute and preservation for a fascinating but jeopardized ancient linguistic tradition of Jiangyong County in Hunan Province.

A Secret Language

Nu Shu: The Secret Songs of Women, Symphony for Microfilms, Harp, and Orchestra explores the Nu Shu language that has been passed on for centuries from mothers to daughters and sisters. It is supposedly the only language in the world used solely by women. In fraught political times, notably during China's Cultural Revolution, there were efforts to suppress it. Tan Dun learned of its existence and inaugurated a multi-year project to help in its documentation and preservation. The artistic result of this endeavor, which we hear today, was co-commissioned by The Philadelphia Orchestra, Japan's NHK Symphony, and the Royal Concertgebouw Orchestra. Tan Dun conducted the world premiere in May 2013 in Tokyo and led the first European performances with the Concertgebouw in January 2014.

Inspired in part by the example of Hungarian composer Béla Bartók, who collected folk materials in Central and Eastern Europe, Tan Dun and his team recorded over 200 hours of audiovisual documentation. He views *Nu Shu: The Secret Songs of Women* as a "kind of visual symphony in dialogue with the sound, the voices [of women singing in Nu Shu], and with live orchestra acting in counterpoint to the calligraphy." The composer elaborates concerning the various components involved in the piece: "Since this particular language exists in many forms, such as in music, calligraphy, sewing, and even in the environment and architecture, I have decided to employ

both audio and visual elements to present Nu Shu in a multifaceted way, thus 'microfilms.'" Each of the short films consists of a single shot: "The 'past' is represented by the visuals; the 'future,' the orchestra. Meanwhile, the harp—the most feminine instrument in my opinion—acts as a bridge to connect the past with the future. Harp has always been used ornamentally to enhance music's tone color."

—Christopher H. Gibbs

A Closer Look

The composer has provided the following synopsis:

Prologue:

Nu Shu songs, sung by mother to daughter, form the holy scriptures of women passed down from one generation to another.

1. Secret Fan: To express the love felt between mother and daughter, or among sisters, generations of women write in a common secret language, Nu Shu, on paper and fans. This forms the genesis of the ancient Nu Shu culture. The intimacy, compassion, and beauty of Nu Shu is a monumental tribute to women.

2. Mother's Song: "Wisdom on educating daughters," the holy scripture that passed down from mother to daughter through countless generations, preserves the cultural traditions regarding family, ethics, and child-rearing, and what it means to be a woman.

3. Dressing for the Wedding: Girls are typically married as early as age 15. Their wedding day is the most beautiful day of their life. Sisters, on the verge of parting with each other, help dress the bride. Underneath the dazzling head piece and the gorgeous wedding gown is a reluctant heart bearing the weight of farewell. The fully attired bride captures the monumentality of life.

4. Cry-Singing for Marriage: The wedding tradition features three days of consecutive crying. The resulting tear-soaked scarf serves as a link between mother and daughter, as well as between generations. After the wedding, any communication between mother and daughter is conducted secretly through rewriting the "Wisdom on educating daughters."

5. Nu Shu Village: Every race and culture has a Mother River. In Nu Shu Village flows such a river since the Song Dynasty. Beside the river the local women spend their lifetime nurturing their own language: Nu Shu. Nu Shu Village has never been relocated away

from the river. The river has been serving as an emotional connection between mother, daughter, and sisters for generations.

6. Longing for Her Sister: Besides the relationship between mother and daughter, sisterly love is also featured prominently in this work. Singing songs that reminisce about sisterly love gives the woman a chance to be reminded of her innocent, happy childhood. This serves as an anchor for her navigation of her current state of loneliness.

7. A Road without End: The life of a woman contains endless alleyways. She meanders from one to another, searching for her childhood sisters. Household after household, gate after gate, river after river, dynasty after dynasty ... the woman continues on her endless journey.

8. Forever Sisters: Reunion between sisters dissipates all the sorrows, leaving behind laughter at childhood memories and tears at understanding adult life. The compassion shared between sisters often accompanies them into their marriages, providing strength in moments of hardship.

9. Daughter's River: River, or a body of tears? Only the water knows the answer. River of Women is the river for daughters, mothers, and grandmothers of countless generations—as their tears form the melancholic melody on which float their boats of dreams.

10. Grandma's Echo: Gao Yinxian was the most important woman of the Nu Shu Village as she helped pass down the language from generation to generation. She passed away at the age of 88. In her former residence, her granddaughter sits on the stool that once Gao sat on, as echoes of Nu Shu songs once heard by Gao as she sat there sewing come from afar. ...

11. The Book of Tears: Mo Cuifeng cries in tears on remembering her wedding 50 years ago, when she was once a daughter to her own mother. Half a century went by: Her mother passed away; Mo's tears remain.

12. Soul Bridge: A bridge where a daughter walks to remember her mother.

13. Living in the Dream: Despite the hardship encountered by the women of Nu Shu Village, why are their songs and lives filled with romanticism? That is because each day, when mothers, daughters, and sisters gather together to sing, write, sew in Nu Shu, the happy time shared provides them with a wonderful, dreamlike reality.

Nu Shu: *The Secret Songs of Women* was composed from 2012 to 2013.

Principal Harp Elizabeth Hainen and The Philadelphia Orchestra gave the United States premiere of the work under the direction of Yannick Nézet-Séguin in October/November 2013. They also performed the piece in May 2014 on tour in Beijing, Changsha, and Shenzhen, and in August 2014 in Saratoga.

The score calls for solo harp, three flutes (II doubling alto flute, III doubling piccolo), two oboes (II doubling English horn), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, Chinese cymbals, Chinese finger bells, drum set, marimba, pairs of stones, snare drum, tam-tam, Tibetan singing bowls [with bow], triangle, water basins, water strainers), video (with the playing back of sound), and strings.

Performance time is approximately 42 minutes.

Tan Dun: composer, director, cinematographer (microfilms)

Liang Yao, Zhang Yi: editing/post production

Special thanks: Municipal Government of Jiangyong County, Hunan Province, China

Nu Shu women featured (in order of appearance): He Jinghua, Pu Lijuan, Zhou Huijuan, Hu Meiyue, He Yanxin, Jiang Shinu, Hu Xin, Mo Cuihui

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GENERAL TERMS

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

Cantata: A multi-movement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

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

Half-tone: The smallest interval of the modern Western tone system, or 1/12 of an octave

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

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.

Recitative: Declamatory singing, free in tempo and rhythm

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

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

Tutti: All; full orchestra