

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our
World

Dvořák's Serenade

November 5, 2020

Jessica Griffin

The Philadelphia Orchestra

Thursday, November 5, at 8:00
On the Digital Stage

Erina Yashima Conductor

Walker *Lyric for Strings*

Dvořák Serenade in E major, Op. 22, for strings

- I. Moderato
- II. Tempo di valse
- III. Scherzo: Vivace
- IV. Larghetto
- V. Finale: Allegro vivace

This program runs approximately 1 hour 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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NOW

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The Philadelphia Orchestra

Yannick Nézet-Séguin

Music Director

Walter and Leonore Annenberg Chair

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

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 fall season of concerts filmed without audiences and presented weekly on its Digital Stage. Our World NOW also includes free offerings: HearTOGETHER, a series on racial and social justice; educational activities; and 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.



Todd Rosenberg

German-born conductor **Erina Yashima** began her tenure as assistant conductor of The Philadelphia Orchestra in September 2019. She has been studying and working with Riccardo Muti since 2015. As winner of the Chicago Symphony's Sir Georg Solti Conducting Apprenticeship, she has assisted Mr. Muti and worked closely with the Civic Orchestra of Chicago, the Chicago Symphony's training orchestra. In addition she has collaborated with Yo-Yo Ma and such guest conductors as Esa-Pekka Salonen, Christoph Eschenbach, Emmanuel Krivine, Edward Gardner, and Bramwell Tovey. Equally committed as an opera conductor, Ms. Yashima made her debut at the Salzburg Festival with Mozart's *Der Schauspieldirektor*. She has also led productions of Mozart's *The Marriage of Figaro* in Novara and Ravenna, as well as Rossini's *La Cenerentola* in her Italian opera debut in Lucca, Ravenna, and Piacenza with the Luigi Cherubini Youth Orchestra. Previously she served as *répétiteur* with conducting duties at the Pfalztheater in Kaiserslautern, where she conducted performances of *My Fair Lady*.

As one of three finalists in the prestigious 2018 Nestlé and Salzburg Festival Young Conductors Award, Ms. Yashima performed with the Camerata Salzburg at the Salzburg Festival. She was also

assistant conductor to Zubin Mehta and the Bavarian Radio Orchestra during their 2018 Tour of Asia. She has conducted the Konzerthausorchester Berlin, the Württembergische Philharmonie Reutlingen, the Orchestra Sinfonica di Sanremo, and members of the NDR Radiophilharmonie in various education and chamber music series. Ms. Yashima was a participant in the Italian Opera Academy in Ravenna, working three weeks with Mr. Muti on Verdi's *Falstaff*, and in Bernard Haitink's master class at the Lucerne Festival. She was chosen as finalist at the INTERAKTION workshop by musicians from the Berlin Philharmonic, the Staatskapelle Berlin, and the Staatskapelle Dresden, among others.

As a pre-college piano student of Bernd Goetzke, Ms. Yashima started her musical studies at the Institute for the Early Advancement of the Musically Highly Gifted in her hometown of Hannover, where she received her first conducting lessons at the age of 14. After studying conducting in Freiburg with Scott Sandmeier and in Vienna with Mark Stringer, she completed her studies at the Hanns Eisler School of Music in Berlin with Christian Ehwald and Hans-Dieter Baum.



George Walker's *Lyric for Strings* is a work, like Samuel Barber's *Adagio for Strings*, that is derived from the slow movement of a string quartet and arranged for full string orchestra. (Walker and Barber shared a composition teacher at the Curtis Institute of Music.) Walker's *String Quartet No. 1*, which he dedicated to the memory of his grandmother, was his first major composition, written at age 24. The slow movement was originally called "Lament," then later "Adagio" for string orchestra, and ultimately published as *Lyric for Strings*, which went on to be Walker's most frequently performed composition.

In 1875, at age 33, Antonín Dvořák won a prestigious Austrian State Stipendium, awarded to poor young artists to help advance their careers. Johannes Brahms joined the jury for the next competition and became greatly impressed by the young Czech, whose career he generously promoted. The financial security the grant provided helped unleash a flood of new pieces, including the beguiling *Serenade for Strings*, which Dvořák composed in just 12 days.

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.



1875

Dvořák

Serenade for Strings

Music

Tchaikovsky

Piano Concerto No. 1

Literature

Twain

The Adventures of Huckleberry Finn

Art

Monet

Boating at Argenteuil

History

Rebellion in Cuba



1946

Walker

Lyric for Strings

Music

Britten

The Rape of Lucretia

Literature

O'Neill

The Iceman Cometh

Art

Chagall

Cow with an Umbrella

History

Churchill gives "Iron Curtain" speech

Lyric for Strings

George Walker

Born in Washington, D.C.,

June 27, 1922

Died in Montclair, New Jersey,

August 23, 2018



George Walker, who died two years ago at age 96, first won fame with *Lyric for Strings*, which he composed at age 24. By that point his career had already taken several turns. His father was a doctor who had emigrated from Jamaica to Washington, D.C., and his American mother gave the prodigy his first piano lessons. At age 14 Walker presented his debut recital at Howard University and soon entered the Oberlin College Conservatory, graduating at 18. He then went to study with Rudolf Serkin at the Curtis Institute of Music, but already his interests were shifting to composition. He headed to Paris to work with Nadia Boulanger and eventually to the Eastman School of Music in Rochester, where he earned his doctorate.

Walker continued to inhabit the educational realm during a distinguished teaching career at a variety of institutions, including the New School for Social Research, Smith College, the University of Colorado, and, for the lengthiest stretch, at Rutgers University. Walker garnered many awards and prizes, including a Fulbright Fellowship to France, grants from the Rockefeller Foundation to study in Italy, and two Guggenheim fellowships. He was elected a member of the American Academy and Institute of Arts, and in 1996 became the first African American to win the Pulitzer Prize for Music.

Walker composed the work we hear today in 1946, originally as the second movement of his String Quartet No. 1, which he dedicated to the memory of his grandmother. (This middle slow movement was originally called "Lament.") He was then studying at Curtis with Rosario Scalero and was inspired to write a quartet after exploring those of Debussy and Ravel. Walker said of the music: "After a brief introduction, the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that lead to an

intense climax. The final section of the work presents a somewhat more ornamented statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier."

The idea of arranging the quartet movement for string orchestra came through one of his friends at Curtis, Seymour Lipkin, who went on to a celebrated career as a pianist. At the time Lipkin also wanted to be a conductor and put together a string orchestra of Curtis students for a radio broadcast. Walker suggested that he could add double basses to the slow movement of his quartet for performance, as nearly a decade earlier Samuel Barber, another Scalerò student at Curtis, had done in his famous *Adagio for Strings*. Walker's "Lament" was broadcast in 1947 and the next year performed as "Adagio" at the National Gallery in Washington conducted by Richard Bales. Upon publication, Walker chose the title *Lyric for Strings* and it went on to be his most frequently performed composition.

—Christopher H. Gibbs

Lyric for Strings was composed in 1946.

Riccardo Muti led The Philadelphia Orchestra in its first performance of the piece, in January 1991 on the Orchestra's Martin Luther King, Jr., Tribute Concert. The first, and only, appearance on subscription concerts was in November 2005, led by Peter Oundjian.

Walker scored the work for string orchestra.

Lyric for Strings runs approximately six minutes in performance.

Serenade for Strings

Antonín Dvořák

Born in Nelahozeves, Bohemia,
September 8, 1841
Died in Prague, May 1, 1904



Antonín Dvořák is hailed as the quintessential Czech composer, and proud nationalist sentiment was undoubtedly central to his self-definition, music, and success. Yet he was far from provincial: He actively sought an international reputation and brilliantly achieved one.

After studies in Prague and some years playing viola in an orchestra conducted by the great Czech composer Bedřich Smetana (an early advocate), Dvořák was eager to devote more time to composing. With this goal in mind he entered a competition that gave grants to poor young artists. He had to prove genuine need and got approval with a comment that "the applicant, who has never been able to acquire a piano of his own, deserves a grant to ease his straitened circumstances and free him from anxiety in his creative work." Among the Vienna-based jury for the Austrian State Stipendium were such musical heavy hitters as critic Eduard Hanslick, and conductors Johann Herbeck and Otto Dessoff. In 1874 Dvořák submitted 15 pieces, including his Third and Fourth symphonies, and won on his first try.

Brahms Promotes a Poor Young Artist

Johannes Brahms joined the jury the next year and was so impressed by the young composer that he contacted his own publisher, Fritz Simrock in Berlin: "Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man. Moreover, he is poor! I ask you to think about it! The duets will show you what I mean." Simrock took the good advice and published the Moravian Duets Brahms mentioned, as well as the first set of Slavonic Dances. The exposure opened even more doors. Distinguished conductors and soloists took up Dvořák's cause, further spreading his international fame, and highly desirable commissions began to come his way.

A wave of creative energy also followed winning the stipend the first time with one of the happiest results being the charming *Serenade for Strings*, composed in just 12 days in May 1875. The carefree mood of the piece shows that the composer was indeed freed “from anxiety in his creative work”; he was also newly married and had recently become a father.

A Little Night Music in the Czech Lands

A musical dictionary from 1732 defined a “serenade” as “an evening piece; because such works are usually performed on quiet and pleasant nights.” Initially it was entertainment music, usually written for aristocrats, and meant to divert (hence the related genre of the “divertimento”). Such pieces often functioned as *Tafelmusik*, literally “table music” that accompanied eating and other activities—thus a type of background music, aural wallpaper, or 18th-century Muzak. Mozart composed the most famous serenades of the 18th century, usually scored for wind instruments. He also wrote the famous *Serenade in G major for strings*, subtitled “Eine kleine Nachtmusik” (A Little Night Music).

While Mozart provided a model for Dvořák, Brahms did as well. Brahms put off writing a symphony for many years, until he was in his mid-40s, but on the way he composed two impressive orchestral serenades that might be considered “disguised symphonies.” (The first one for a time even bore the title “Symphony-Serenade.”) Dvořák followed suit with two serenades of his own, the one for strings we hear today in 1875 and another for winds three years later. (He started a third one in 1879 but diverted the music to his delightful *Czech Suite*.) In some respects, Dvořák’s serenades might be said to merge Mozart and Brahms, combining some of the simple freshness of the former with the lush Romanticism of the latter.

A Closer Look

The *Serenade for Strings* is in five movements, most of them in an ABA form with contrasting middle sections. Dvořák’s enormous lyric gifts are immediately apparent in the opening **Moderato**, which has a dancelike middle section. The **Tempo di valse** offers a slow waltz and boldly modulating trio of a more melancholy nature. The lively **Scherzo: Vivace** brings humor to the piece. Loving lyricism returns in the **Larghetto**, which makes reference back to the second movement. The **Finale: Allegro vivace** is in a modified sonata form, departing from the ABA structures of the preceding movements, and provides a large-scale rounding off of the entire

piece by bringing back the opening theme of the first movement before a fast and furious coda.

—Christopher H. Gibbs

The Serenade for Strings was composed in 1875.

Eugene Ormandy was on the podium for the first complete Philadelphia Orchestra performances of the Serenade, in November 1955. An excerpt from the Finale had been performed at a Children's Concert in December 1950, with Alexander Hilsberg conducting. The most recent subscription performances were in November 2013, with Itzhak Perlman.

The score calls for strings only.

Performance time is approximately 27 minutes.

GENERAL TERMS

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

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.

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 in triple time, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

Serenade: An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

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

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music

Trio: A division set between the first theme 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

Larghetto: A slow tempo

Moderato: A moderate tempo, neither fast nor slow

Tempo di valse: Tempo of a waltz

Vivace: Lively