

2021–2022 | 122nd Season

# The Philadelphia Orchestra

Friday, January 14, at 2:00

Saturday, January 15, at 8:00

Sunday, January 16, at 2:00

**Yannick Nézet-Séguin** Conductor

**Daniil Trifonov** Piano

**Bates** Piano Concerto

Movement I

Movement II—

Movement III

*World premiere—Philadelphia Orchestra co-commission*

## Intermission

**Rimsky-Korsakov** *Sheherazade*, Op. 35

I. The Sea and Sinbad's Ship (Largo e maestoso—Allegro non troppo)

II. The Tale of the Kalander Prince (Lento—Allegro molto)

III. The Young Prince and the Young Princess (Andantino quasi allegretto)

IV. Festival at Baghdad—The Sea—The Ship Is Wrecked—Conclusion (Allegro molto)

*David Kim, solo violin*

This program runs approximately 1 hour, 40 minutes.

These concerts are sponsored by **Mari and Peter Shaw**.

The Bates co-commission and its world premiere performances are made possible through the generous support of **Joseph and Bette Hirsch**.

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



## The Philadelphia Orchestra

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

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

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

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit [www.philorch.org](http://www.philorch.org).



# Forward

2021-2022



## Lisa Batiashvili Returns

January 20–January 22

## Pictures from an Exhibition

January 28–January 29

## Angel Blue Sings Barber

February 3–February 5

## Dvořák's "New World" Symphony

February 12–February 13

## An American in Paris

February 17–February 19

## The Princess Bride in Concert

February 24–February 26

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**The  
Philadelphia  
Orchestra**

Yannick Nézet-Séguin Music Director

# Music Director

George Etheredge



**Yannick Nézet-Séguin** is currently in his 10th season as music director of The Philadelphia Orchestra. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 10 releases on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Virginia Parker Prize; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University.

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

# Soloist

Dario Acosta



GRAMMY Award–winning pianist **Daniil Trifonov**—*Musical America's* 2019 Artist of the Year—has established a reputation as a solo artist, champion of the concerto repertoire, chamber and vocal collaborator, and composer. Combining consummate technique with rare sensitivity and depth, his performances are a perpetual source of wonder to audiences and critics alike. With *Transcendental*, the Liszt collection that marked his third title as an exclusive Deutsche

Grammophon (DG) artist, he won the GRAMMY Award for Best Instrumental Solo Album of 2018. He first appeared with The Philadelphia Orchestra at the Saratoga Performing Arts Center in 2013 and made his subscription debut in 2015, just weeks after DG released the GRAMMY-nominated recording *Rachmaninoff Variations* with him, Yannick Nézet-Séguin, and The Philadelphia Orchestra. With Nézet-Séguin and the Orchestra he has also recorded on DG *Destination Rachmaninoff: Arrival* and *Destination Rachmaninoff: Departure*.

In the 2021–22 season, Mr. Trifonov releases *Bach: The Art of Life* on DG and tours a recital program in Europe based on the album. Other highlights include a United States tour; Brahms's First Piano Concerto with the Dallas Symphony and the Philharmonia Zurich; and Mozart's Piano Concerto No. 9 ("Jenamy") with Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia. Mr. Trifonov also performs all five Beethoven piano concertos in various combinations with eight different orchestras: the New York and Munich philharmonics; the Cincinnati, New Jersey, and Toronto symphonies; the Mariinsky and Budapest Festival orchestras; and the Orchestre des Champs-Élysées. Following these current performances with The Philadelphia Orchestra, he also performs Mason Bates's new Piano Concerto with the San Francisco and New Jersey symphonies and the Israel Philharmonic.

In recent seasons Mr. Trifonov has served as artist-in-residence of the New York Philharmonic—a residency that included the New York premiere of his own Piano Quintet—and curated and performed a seven-concert, season-long Carnegie Hall "Perspectives" series, crowned by a performance of his Piano Concerto with Valery Gergiev and the Mariinsky Orchestra. He has played solo recitals around the world since his Carnegie Hall debut in the 2012–13 season. Born in Nizhny Novgorod, he began his musical training at the age of five, attended Moscow's Gnessin School of Music, and continued his piano studies with Sergei Babayan at the Cleveland Institute of Music. In the 2010–11 season he won Third Prize in the Chopin Competition, First Prize in the Rubenstein Competition, and First Prize and the Grand Prix in the Tchaikovsky Competition.



**Ludovic Morlot**  
Conductor

**Gershwin**  
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**The  
Philadelphia  
Orchestra**

Yannick Nézet-Séguin Music Director

# Framing the Program

## Parallel Events

1888

**Rimsky-**

**Korsakov**

*Sheherazade*

**Music**

Strauss

*Don Juan*

**Literature**

Zola

*La Terre*

**Art**

Van Gogh

*The Yellow Chair*

**History**

Jack the

Ripper murders

This concert presents a Philadelphia Orchestra co-commission as Daniil Trifonov plays the world premiere of the Piano Concerto by Mason Bates, one of the most-often performed American composers of our time. Bates began planning the Concerto during the early days of the pandemic as he immersed himself in Trifonov's recording catalog, finding it "a soulful soundtrack in my house while live music ceased." The three-movement piece travels through different musical eras, beginning with nods to the Renaissance, followed by a reflective slow movement echoing 19th-century Romanticism, and ending in our own time, with a lively jazz-minimalist finale.

*The Arabian Nights*, also known as *A Thousand and One Nights*, has provided the inspiration for many musical works, most famously Nikolai Rimsky-Korsakov's *Sheherazade*. A violin soloist serves as what the Russian composer called the "unifying thread" in the four-part work and is meant "to depict Sheherazade herself, telling her wondrous tales to the stern Sultan."

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

ThePhiladelphiaOrchestra

# The Music

## Piano Concerto

**Mason Bates**

**Born in Philadelphia, January 23, 1977**

**Now living in Burlingame, California**



Mason Bates is among today's most performed composers of orchestral music, known for his propulsive beats and shimmering textures. Many of his works merge acoustic instruments with electronic sounds, often inhabiting and examining the intersection of technology and creativity. In 2017 his opera *The (R)evolution of Steve Jobs* premiered at Santa Fe Opera and later won the GRAMMY Award for best opera recording. He is the first composer-in-residence at the Kennedy Center and

previously served as composer-in-residence for the Chicago Symphony. As "DJ Masonic," Bates spins beats in nightclubs around the country, and he is the creator and artistic director of Mercury Soul, an organization that presents classical music to new audiences by melding it with electronica and stagecraft.

This season's premieres include his *Hymn for the Future* with cellist Yo-Yo Ma, *Soundcheck in C major* for the opening of San Diego Symphony's Rady Shell, and *Philharmonia Fantastique, The Making of the Orchestra*—a concerto and animated film that explores orchestral instruments—commissioned by the Chicago Symphony, the San Francisco Symphony, the Pittsburgh Symphony, the Dallas Symphony, and the National Symphony. He is currently at work on *The Amazing Adventures of Kavalier & Clay*, an opera based on the novel by Michael Chabon, for the Metropolitan Opera.

Born in Philadelphia and raised in Richmond, Virginia, Bates grew up studying piano, began composing by high school, and received his first commission before college. He attended Columbia University and the Juilliard School, earning degrees in English literature and composition. Moving to the Bay Area, he received a Ph.D. in music from the University of California, Berkeley, and now serves on the composition faculty of the San Francisco Conservatory. He is the recipient of awards including the Rome Prize, a Guggenheim Fellowship, and an American Academy in Berlin Fellowship.

**Inspiration and Collaboration** Bates's Piano Concerto was commissioned by The Philadelphia Orchestra and the San Francisco Symphony for Daniil Trifonov, who inspired the composer with his "remarkable technique, meditative sensitivity, and a composer's mind to every note he plays."

Bates began planning the Concerto during the early days of the pandemic and dove into Trifonov's recording catalog, finding it "a soulful soundtrack in my house while live music ceased." He continued work both in California and in rural Virginia on the Bates family farm, composing in a 19th-century barn and on an upright piano from his childhood. In an October 2020 blogpost, in the midst of writing the piece, he reflected:

The barn is also big enough for the obsessive pacing that accompanies my composing. As I walked circles like a caged animal, I listened to a lot of Renaissance madrigals. One goal of this concerto is creating textures so transparent that the beautiful subtleties of Daniil's playing can be heard. I'm working on a chorale with all manner of delicate ornamentation in the five voices, allowing Daniil to create all manner of colors.

Around this time, Bates also dove into the piano repertoire—from Bach to Messiaen to contemporary works by colleagues—an exploration that became a pandemic pastime, as well as groundwork for the Concerto.

**A Closer Look** Bates's Piano Concerto is in three movements that seem to travel through different musical eras, filtered through the suspended atmospheres, playful themes, and driving climaxes that are hallmarks of his music. The first movement suggests the Renaissance, filled with hand drums and plucked strings that recall the sound of lutes and early guitars. The reflective slow movement echoes the Romanticism of the 19th century, while the finale (connected from the second movement without pause) is thoroughly contemporary, with hypnotic rhythms and fistfuls of clustered dissonances for Trifonov.

Bates describes the Concerto in detail:

The work evolves through three distinct stylistic sound worlds. The opening movement has an almost Renaissance transparency, pairing the soloist's progressively more ornamented four-part chorale with strumming pizzicato and reedy winds. After an invention-like cadenza for the soloist, the brass enter with much fanfare as the pianist reaches the lowest, most sonorous depths of the instrument.

The middle movement lurches a hundred years ahead, with the Romantically depressed soloist brooding apart from the orchestra. Radiant textures from each instrument family attempt to lift the soloist's spirits. It is only when the orchestra comes together in a lustrous tutti that it succeeds, and at this moment the soloist and orchestra finally play together.

Another fast-forward brings us to the more contemporary jazz-minimalist finale, alight with mercurial humor and lopsided grooves.

The accumulation of quicksilver textures explodes in fanfares, with the opening chorale tune reappearing dramatically, and all musical elements spin together in the Concerto's final minute.

—Benjamin Pesetsky

*Mason Bates composed his Piano Concerto between 2020 and 2021.*

*These are the world premiere performances of the piece.*

*The score calls for solo piano, two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons (II doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongo, crotales, cymbals, finger cymbals, flexible switches, glockenspiel, piccolo snare drum, Renaissance drum, small drum, snare drum, suspended cymbals, tam-tams, triangles, vibraphone, woody clicks), harp, and strings.*

*Performance time is approximately 25 minutes.*

# The Music

## *Sheherazade*

**Nikolai Rimsky-Korsakov**

**Born in Tikhvin, Russia, March 18, 1844**

**Died in Lyubensk (near St. Petersburg), June 21, 1908**



Of the five Russian composers who constituted the "Mighty Handful"—Mily Balakirev, Alexander Borodin, César Cui, Modest Musorgsky, and Nikolai Rimsky-Korsakov—all but one were amateur musicians. Only Balakirev worked as a professional. The rest were largely self-taught and proud of it, firmly skeptical of academic musical training. It was somewhat surprising then when Rimsky-Korsakov, a sea-faring officer in the Imperial Navy, accepted an appointment as professor

of composition at the St. Petersburg Conservatory in 1871.

**Folksong and Folk Tales** Before his appointment, Rimsky-Korsakov had written some large-scale works including a symphony and several orchestral tone poems, although composing was at this point in his career a largely intuitive process. He had read Berlioz's treatise on orchestration, but had never studied counterpoint, did not know the names of musical intervals or chords, and couldn't harmonize a chorale. But he had a natural gift for orchestration, and an affinity for the raw, untutored brand of music based on Russian folksong and folk tales that was a defining feature of the "Mighty Handful."

Once he started work as a professor, Rimsky-Korsakov became (as he put it) "possibly the very best pupil" at the Conservatory, learning as much as he could about compositional theory and technique. He began a thorough self-education in Western musical practices and genres, attempting to stay at least one step ahead of his students. He also remained in naval service for a while, serving as inspector of naval bands (a civilian post), which allowed him to increase his familiarity with brass and wind instruments.

**One Thousand and One Nights** With this blend of nationalist vigor and a recently acquired grounding in Western composition, Rimsky-Korsakov became a resolute advocate of Russian music. But that fierce nationalism didn't prevent him from exploring exotic and foreign themes of the kind that also excited so many other composers in the late-Romantic era. And there was nothing more exotic in 19th-century Europe than *One Thousand and One Nights*, a popular collection of ancient folk tales from the Middle East. These stories, translated from the original Arabic into French in 1704, shaped much of the Western attitudes about Arabic culture and religion

during the 18th and 19th centuries. Russian composers in particular also identified closely with the exotic “otherness” of Middle Eastern cultures as a kind of parallel to their own distinctiveness from Western European musical and cultural traditions.

This celebrated series of Arabian tales is framed by the story of the Sultan Shahriar who, enraged by his wife's infidelity, executes her and declares all women to be unfaithful. He then marries a series of virgins only to execute them in turn the morning after each wedding. Sheherazade, the beautiful daughter of one of the Sultan's chief advisors, agrees to marry the Sultan to try and disabuse him of this brutal misogyny, even if it almost certainly will result in her own death. But she has a plan. On their wedding night Sheherazade tells the Sultan only half of a story. The Sultan, eager to hear the end, gives her a reprieve until the following night, when she finishes the first story and begins a second, again leaving it unfinished. This prolongs her life for 1001 nights until the Sultan finally relents and agrees to pardon her.

**A Closer Look** In the summer of 1888, Rimsky-Korsakov worked on an orchestral suite based on some of these famous tales. Although he was thinking of specific stories when he wrote each movement, the evocative music does not illustrate them in a strictly programmatic manner. Instead, the composer noted that he was creating a “kaleidoscope of fairy-tale images” that were meant to fire the exotic fantasies of the listener in a more general fashion. But he did admit that the solo violin, heard throughout the suite, represents Sheherazade herself.

The four movements approximate the traditional four-movement format of a classical symphony. The opening **Largo e maestoso—Allegro non troppo** includes sea imagery associated with the story of Sinbad which, though it is a genuinely ancient Middle Eastern tale, was not included in the Arabian manuscripts of *One Thousand and One Nights*. (It was, instead, interpolated into the first French edition by the translator.) The scherzo-like second movement (**Lento—Allegro molto**) creates musical pictures associated with the story of the “Kalander Prince,” a nobleman disguised as a *fakir* at an Arabian bazaar. In the lyrical slow movement (**Andantino quasi allegretto**) are echoes of the Young Prince and the Young Princess, who were so much alike that they might be mistaken for twins. Several stories are combined for the exuberant **Allegro molto** finale, but it's fitting that Rimsky-Korsakov, the former naval officer, should return to evocations of the sea to close this colorful, panoramic suite.

—Luke Howard

*Sheherazade was composed in 1888.*

*Fritz Scheel conducted The Philadelphia Orchestra's first performances of Sheherazade in October 1906. Since then it has become a staple of the Orchestra's repertory and a particular favorite of Eugene Ormandy. It has also been programmed here by such conductors as Leopold Stokowski, Pierre Monteux, André Kostelanetz, Riccardo Muti, Charles Dutoit, Dennis Russell Davies, Rafael Frühbeck de Burgos, and Yuri Temirkanov. The work's most recent appearance on subscription concerts was in October 2015, with Yannick Nézet-Séguin conducting.*

*The Philadelphia Orchestra has recorded the complete Sheherazade seven times: in 1927 and 1934 with Stokowski for RCA; in 1947, 1953, and 1962 with Ormandy for CBS; in 1972 with Ormandy for RCA; and in 1982 with Muti for EMI. The Orchestra also recorded excerpts from the work in 1919 and 1921 with Stokowski for RCA.*

*The score calls for piccolo, two flutes (II doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tam-tam, tambourine, triangle), harp, and strings.*

*Sheherazade runs approximately 50 minutes in performance.*



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**The  
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Yannick Nézet-Séguin Music Director

# Musical Terms

## GENERAL TERMS

**Cadence:** The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

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

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

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

**Counterpoint:** The combination of simultaneously sounding musical lines

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

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

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

**Invention:** Usually a short vocal or instrumental piece with no special definite characteristics apart from novelty of material or form

**Legato:** Smooth, even, without any break between notes

**Madrigal:** A vocal setting of a short lyric poem, in from three to eight parts, contrapuntal

**Meter:** The symmetrical grouping of musical rhythms

**Minimalism:** A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary

**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.

**Pizzicato:** Plucked

**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. Also an instrumental piece of a light, piquant, humorous character.

**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. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

**Timbre:** Tone color or tone quality

**Tone 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

## THE SPEED OF MUSIC (Tempo)

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

**Allegro:** Bright, fast

**Andantino:** Slightly quicker than walking speed

**Largo:** Broad

**Lento:** Slow

**Maestoso:** Majestic

## TEMPO MODIFIERS

**Molto:** Very

**Non troppo:** Not too much

**Quasi:** Almost

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**The  
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Yannick Nézet-Séguin Music Director

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