

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our  
World

The Four Seasons  
+  
Gil Shaham

November 19, 2020

Jessica Griffin

# The Philadelphia Orchestra

Thursday, November 19, at 8:00  
On the Digital Stage

**Gil Shaham** Violin and Conductor

**Vivaldi** *The Four Seasons*

- I. *Spring*, Concerto in E major, RV 269
    - a. Allegro
    - b. Largo
    - c. Allegro
  - II. *Summer*, Concerto in G minor, RV 315
    - a. Allegro non molto
    - b. Adagio *alternating with* Presto
    - c. Presto
  - III. *Autumn*, Concerto in F major, RV 293
    - a. Allegro
    - b. Adagio molto
    - c. Allegro
  - IV. *Winter*, Concerto in F minor, RV 297
    - a. Allegro non molto
    - b. Largo
    - c. Allegro
- Avi Stein, harpsichord*

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

This concert is sponsored by **Michael and Constance Cone in memory of Rhoda Polish.**

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.

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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](http://philorch.org).



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*, *The Butterfly Lovers*, and many more. His most recent recording, *1930s Violin Concertos Vol. 2*, was nominated for a Grammy Award. He is scheduled to release a new recording of the Beethoven and Brahms concertos with the Knights this year.

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.

Antonio Vivaldi was phenomenally prolific, even considering the formidable productivity of other Baroque masters such as Bach, Handel, and Telemann. He composed in all genres, including dozens of operas, but is most remembered for his more than 500 concertos. One measure of his influence in the early 18th century is the fact that some of his violin concertos were arranged for keyboard by Bach, who greatly admired the older composer's music and learned from it.

Among this wealth of music, four of Vivaldi's violin concertos stand out as his signature compositions: the collection published in 1725 as *The Four Seasons*. Unlike many nicknames applied to pieces that are later inventions unsanctioned by the composer, Vivaldi not only provided the title but also sonnets running alongside the music. This all serves as a guide registering the changes of the year as we hear the sounds of nature, including birds, barking dogs, and a summer storm. Vivaldi was a violinist himself and these concertos offer a catalog of dazzling technical feats for the soloist.

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.



**1725**

**Vivaldi**

*The Four Seasons*

**Music**

Bach

*Anna Magdalena Notebook*

**Literature**

Ramsay

*The Gentle Shepherd*

**Art**

Canaletto

*Four Views of Venice*

**History**

Peter the Great dies





## ***The Four Seasons***

### **Antonio Vivaldi**

Born in Venice, March 4, 1678

Died in Vienna, July 28, 1741

The idea of depicting the seasons through music did not originate with Antonio Vivaldi. Spring's sensuous languor and winter's icy chill had been favorite topics of the Renaissance madrigalists centuries earlier. But the notion reached one of its most eloquent expressions in the four concertos that constitute what Vivaldi called *The Four Seasons*. Since 1725, when these works first appeared in print in Amsterdam, dozens of composers have followed suit, not only in works intended to depict all four seasons (an oratorio by Haydn, a piano suite by Tchaikovsky, a ballet by Glazunov), but also in compositions that characterize the mood or activities of a single season (Berlioz's *Les Nuits d'été*, Schumann's "Spring" Symphony, Stravinsky's *The Rite of Spring*, Copland's *Appalachian Spring*, Grieg's *In Autumn Overture*).

Vivaldi's set of four concertos remains among the most popular of these—indeed, among the most celebrated programmatic music of all time. They were initially published as part of the composer's Op. 8, a set of 12 concertos released in 1725 as *The Contest of Harmony and Invention*. The provocative title hinted at the composer's challenge of creating works that were musically powerful but also poetically interesting. The concertos bore colorful titles, including not only the names of the four seasons (for the first four concertos), but others such as "The Hunt," "The Storm at Sea," and "Pleasure." Dedicated to Count Václav Morzin of Bohemia, a frequent visitor to Venice, Op. 8 contains some of the most dazzling instrumental music of the Baroque era.

### **A Prolific Composer**

Yet these concertos form but a tiny part of a vast oeuvre. Few composers can begin to match the sheer volume of Vivaldi's output, much less its peerless consistency. In addition to 50 operas, 150

vocal works, and more than 100 solo sonatas, the Venetian cleric and composer known as the Red Priest (because of his hair) wrote more than 500 concertos, for all manner of solo instruments. The variety of this concerto output is fascinating enough: In addition to 250 concertos for solo violin, there are works for oboe, bassoon, flute, recorder, cello, viola d'amore, mandolin, lute, and sundry other instruments. There are also some 80 ensemble concertos for two or more soloists, cast in various combinations. Considering the lightning speed at which they must have been written, it is amazing that so many are absolutely first-rate pieces. Despite the fact that even during his lifetime Vivaldi was criticized for assembly-line-style composition (the same trait that has given rise, more recently, to the quip that he "wrote the same concerto 500 times"), a large number of these works have durably withstood the test of time. Like his younger contemporary Handel, Vivaldi was born with an extraordinary facility: He could compose a piece faster than others could copy it.

### A Closer Look

For the publication of *The Four Seasons*, Vivaldi appended a poem for each of the concertos; though the verses are not signed, many scholars have assumed that they are from Vivaldi's own pen, largely because of the meticulous detail with which the programmatic elements of the poetry follow the musical events of the concertos. Vivaldi's expression of the mood of each season is quite ingenious, in fact, and even led him to a new approach to the ritornello concerto (a term chosen to describe the manner in which full-orchestra material returns again and again, lending cohesiveness to an otherwise fairly fluid design). The orchestral tuttis are often used to depict the overall mood of the season (such as the frozen landscape at the beginning of "Winter," or the melting heat of "Summer"), while the soloistic passages evoke more specific elements, such as the bird songs at the opening of "Spring," or the Bacchic harvest-revelry at the opening of new wine, as expressed in the opening solo passagework of "Autumn."

—Paul J. Horsley

*The Four Seasons was published in 1725.*

*Carlo Maria Giulini led the first Philadelphia Orchestra performances of the complete Four Seasons in December 1973; Norman Carol was the soloist. Eugene Ormandy and violinist Anshel Brusilow premiered three of the four movements with the Orchestra: "Spring" in March 1960,*

*"Summer" in April 1960, and "Autumn" in December 1959. "Winter" was first performed in January 1958, with Ormandy and Jacob Krachmalnick. Most recently on subscription the complete piece was performed in November 2013, with violinist Giuliano Carmignola and conductor Richard Egarr.*

*The Orchestra, Ormandy, and Brusilow recorded the complete Four Seasons in 1959 for CBS.*

*The score calls for harpsichord, strings, and solo violin.*

*Running time is approximately 40 minutes.*

### **"Spring"**

Spring has come, and joyfully  
the birds welcome it with  
cheerful song,  
and the streams, at the breath  
of zephyrs,  
flow swiftly with sweet  
murmurings.  
But now the sky is cloaked in  
black  
and thunder and lightning  
announce themselves;  
when they die away, the little  
birds  
turn afresh to their sweet song.

Then on the pleasant flower-  
strewn meadow,  
to the gentle rustle of the leaves  
and branches  
the goatherd rests, his faithful  
dog at his side.

To the rustic bagpipe's gay sound,  
nymph and shepherd dance  
beneath  
the fair spring sky in all its glory.

### **"Summer"**

In the torrid heat of the blazing  
sun,  
man and beast alike languish,  
and even the pine trees scorch;  
the cuckoo raises his voice, and  
soon after  
the turtledove and finch join in  
song.  
Sweet zephyrs blow, but then  
the fierce north wind intervenes;  
the shepherd weeps, anxious for  
his fate  
from the harsh, menacing gusts.

He rouses his weary limbs from  
rest  
in fear of the lightning, the  
fierce thunder  
and the angry swarms of gnats  
and flies.

Alas! his fears are justified,  
for furious thunder irradiates the  
heavens,  
bowing down the trees and  
flattening the crops.

**"Autumn"**

The peasant celebrates with  
song and dance  
his joy in a fine harvest  
and with generous draughts of  
Bacchus' cup  
his efforts end in sleep.

Song and dance are done,  
the gentle, pleasant air  
and the season invite one and all  
to the delights of sweetest sleep.

At first light a huntsman sets out  
with horns, guns, and dogs,  
putting his prey to flight and  
following its tracks;  
terrified and exhausted by the  
great clamor  
of guns and dogs, wounded and  
afraid,  
the prey tries to flee but is  
caught and dies.

**"Winter"**

To shiver icily in the freezing dark  
in the teeth of a cruel wind,  
to stamp your feet continually,  
so chilled that your teeth chatter.

To remain in quiet contentment  
by the fireside  
while outside the rain soaks  
people by the hundreds.

To walk on the ice, with slow steps  
in fear of falling, advance with  
care.

Then to step forth strongly, fall  
to the ground,  
and again run boldly on the ice  
until it cracks and breaks;  
to listen as from the iron portals  
winds rush from south and north,  
and all the winds in contest;  
such is winter, such the joys it  
brings.

## GENERAL TERMS

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

**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

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

**Ritornello:** Literally "a little thing that returns." Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloist(s).

**RV:** The thematic catalogue of all the works of Vivaldi, first compiled by P. Ryom

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

**Timbre:** Tone color or tone quality

**Tutti:** All; full orchestra

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Largo:** Broad

**Presto:** Very fast

## TEMPO MODIFIERS

**Molto:** Very

**Non molto:** Not very