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Yannick Nézet-Séguin · Music & Artistic Director



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Specially designed art for the Hélène Grimaud Plays Brahms concerts, February 27–March 1, 2025, by Haeg Design

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# From the Interim President and CEO



Dear Friends:

One hundred and twenty-five years. Wow! Last month The Philadelphia Orchestra announced our exciting 2025–26 season, marking not just the 125th anniversary of our founding and our unique role as a musical innovator, but also the 250th anniversary of the birth of the United States. We have played an essential role in American musical life, and in the birthplace of American democracy, for half of our country's history!

Under the banner of *Coming to America*, the Orchestra will perform works that received their world or United States premieres by the ensemble, creating a musical tapestry that celebrates the rich history, innovation, and influence of the Orchestra since its founding. Throughout its history, the Orchestra has cultivated strong relationships with influential composers of their time. Several composers, including Sergei Rachmaninoff and Igor Stravinsky, performed and premiered new works with the Orchestra at the Academy of Music. We will perform their most iconic pieces throughout the 2025–26 season include Rachmaninoff's *Rhapsody on a Theme of Paganini*, Stravinsky's *The Rite of Spring*, Bartók's *Third Piano Concerto*, Sibelius's *Fifth Symphony*, Shostakovich's *First Piano Concerto*, and Falla's *El amor brujo*.

In addition to honoring these formative works of the repertoire premiered by the ensemble, the Orchestra looks to our next 125 years with *Voices of the New Millennium*, which will include commissions by John Adams, Wynton Marsalis, Tyshawn Sorey, Julia Wolfe, and Du Yun, highlighting contemporary composers at the height of their creativity. Yannick and the Orchestra remain fervent advocates of sharing works by underrepresented composers by performing William Grant Still's *Wood Notes*, Amy Beach's "Gaelic" Symphony, and more. Other 20th-century masters, such as Leonard Bernstein, George Gershwin, Maurice Ravel, and Gustav Mahler, will be represented with some of their most beloved compositions.

Philadelphia has long been a home to some of the most celebrated musicians of our time, many who began their careers at the Curtis Institute of Music. The Philadelphia Orchestra collaborated with several early in their careers and we look forward to welcoming an all-star list of soloists back for one-night-only and solo recital engagements, including pianists Lang Lang and Yuja Wang and violinist Hilary Hahn. Legendary cellist and longtime friend of the Orchestra Yo-Yo Ma will also return for a special one-night-only engagement.

You can read more about the season on page 7 of this Playbill. It's never too early to make plans to experience your favorite Philadelphia Orchestra concerts, or other Ensemble Arts Broadway, jazz, or comedy presentations. We hope you will join us often!

Best regards,

Ryan Fleur  
Interim President and CEO



A night-time photograph of the Philadelphia skyline, featuring prominent skyscrapers like the Comcast Center and the Liberty Bell Tower, illuminated against a dark blue sky. The city lights reflect on the water in the foreground.

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# The Philadelphia Orchestra

2024–2025 Season

## Yannick Nézet-Séguin

Music and Artistic  
Director

*Walter and Leonore  
Annenberg Chair*

## Marin Alsop

Principal Guest Conductor  
*Ralph and Beth Johnston  
Muller Chair*

## Naomi Woo

Assistant Conductor

## Joseph Conyers

Education and  
Community Ambassador  
*Mark and Tobey Dichter  
Chair*

## Charlotte Blake Alston

Storyteller, Narrator,  
and Host

*Osagie and Losenge  
Imasogie Chair*

## First Violins

David Kim, Concertmaster  
*Dr. Benjamin Rush Chair*  
Juliette Kang, First  
Associate Concertmaster  
*Joseph and Marie Field  
Chair*

Christine Lim, Associate  
Concertmaster

Marc Rovetti, Assistant  
Concertmaster

*Dr. James F. Dougherty  
Chair*

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. Benoiel Chair*

Paul Roby, Associate  
Principal

*Sandra and David  
Marshall Chair*

Dara Morales, Assistant  
Principal

*Anne M. Buxton Chair*

Philip Kates

*Peter A. Benoiel Chair*

Davyd Booth

Paul Arnold

*Joseph Brodo Chair, given  
by Peter A. Benoiel*

Boris Balter

Amy Oshiro-Morales

*Volunteer Committees  
Chair*

Yu-Ting Chen

Jeoung-Yin Kim

Willia Finck

John Bian

MuChen Hsieh

Eliot Heaton

## Violas

Choong-Jin Chang,  
Principal

*Ruth and A. Morris  
Williams, Jr., Chair*

Kirsten Johnson,  
Associate Principal

Kerri Ryan, Assistant  
Principal

Burchard Tang

Renard Edwards

Anna Marie Ahn

Petersen

*Piasecki Family Chair*

David Nicastro

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

## Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate  
Principal

Yumi Kendall, Assistant  
Principal

*Elaine Woo Camarda and  
A. Morris Williams, Jr.,  
Chair*

Richard Harlow

Kathryn Picht Read

John Koen

Derek Barnes

Alex Veltman

Jiayin He

## Basses

Joseph Conyers,  
Principal

*Carole and Emilio  
Gruvagno Chair*

Gabriel Polinsky,

Associate Principal

Tobias Vigneau, Assistant  
Principal

David Fay\*

Duane Rosengard

Nathaniel West

Michael Franz

Christian Gray

*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

Chelsea McFarland  
Ernesto Tovar Torres

## Trumpets

Esteban Batallán,  
Principal  
*Marguerite and Gerry  
Lenfest Chair*  
Jeffrey Curnow,  
Associate Principal  
Anthony Prisk

## Trombones

Nitzan Haroz, Principal  
*Neubauer Family  
Foundation Chair*  
Matthew Vaughn,  
Co-Principal  
Jack Grimm  
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  
Charlie Rosmarin,  
Associate Principal  
Angela Zator Nelson

## Piano and Celesta

Kiyoko Takeuti

## Keyboards

Davyd Booth

## Harp

Elizabeth Hainen,  
Principal

## Librarians

Nicole Jordan, Principal  
Holly Matthews

## Stage Personnel

Dennis Moore, Jr.,  
Manager  
Francis "Chip" O'Shea III  
Aaron Wilson

\*On leave

# Music and Artistic Director



**Yannick Nézet-Séguin** is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His 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 and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as 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 has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 14 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably 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; an Officier de l'Ordre des Arts et des Lettres; *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 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, Laval University, and Drexel University.

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



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\*Exclusive programming and events are subject to change and are not limited to the above items. Talent subject to change.



Illustration:  
Glen Hanson



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# Marian Anderson Hall

Adrian Siegel Collection/Philadelphia Orchestra Archives



Marian Anderson with Music Director Eugene Ormandy during a Philadelphia Orchestra rehearsal at the Academy of Music in December 1938

On June 8, 2024, Verizon Hall at the Kimmel Center for the Performing Arts was officially rededicated as Marian Anderson Hall in honor of the legendary Black contralto, civil rights icon, and Philadelphian. The first major concert venue in the world to honor Marian Anderson—85 years after she was barred from performing at Constitution Hall in Washington, D.C., because of her race—the hall is a permanent monument to its namesake's artistry and achievements, a reflection of the inclusive future she helped to engender, and an active testament to the intersection of music, art, and positive social impact. We look forward to honoring Marian Anderson in perpetuity with a venue that reflects the ideals by which she lived her life: equity, justice, freedom, and the belief that the arts are for everyone.

Marian Anderson Hall was named in her honor by a visionary \$25-million philanthropic gift from Richard Worley and Leslie Miller. Worley has been a member of The Philadelphia Orchestra's Board of Trustees since 1997 and served as board chair from 2009 to 2019. Miller is a former Kimmel Center trustee and previous acting president of the Kimmel Center. They are among the largest donors in Philadelphia Orchestra history. Additional generous support for Marian Anderson Hall was given by Sidney and Caroline Kimmel.

# Musicians Behind the Scenes

**Tobias Vigneau** Associate Principal Bass



Nichole Howard

**Where were you born?** I was born in Albuquerque, New Mexico. I spent my entire life there until I moved to Philadelphia to study at the Curtis Institute of Music.

**What piece of music could you play over and over again?** Beethoven's Third Symphony ("Eroica").

**What's your favorite food?** The food from my home, New Mexico, has a very special place in my heart. Nothing gets me more excited than going home and having a breakfast burrito with Hatch Green Chile.

**Tell us about your instrument.**

I perform on an antique German bass, which has been affectionately named "The Horn" in honor of the man who gave it to me, Dr. Karl Horn.

**What's in your instrument case?** Typically, we leave our instruments in bass lockers at the Kimmel Center, so there isn't much need for a case. However, if I go anywhere with my instrument, I will generally take a spare set of strings, a container of rosin for my bow, and a cooper scouring pad for cleaning my strings.

**If you could ask one composer one question, what would it be?**

I would love to ask Bach about his process of composition. When performed at their finest, his works come across as improvised, and as if the lines could go on forever. I view his compositions as one of my favorite forms of art, alongside jazz piano.

**What is the most challenging piece you have ever played?**

I performed the string orchestra version of Schoenberg's *Verklärte Nacht* without a conductor in 2023. This was one of the most challenging projects I have been a part of. It took many, many hours of rehearsal to put it together.

**What do you love most about performing?** I love the spontaneity of performing. When playing alongside great musicians like those in The Philadelphia Orchestra, there are endless opportunities to make special musical moments in concert!

**When did you join the Orchestra?** In September 2024.

**What do you like to do in your spare time?** I enjoy reading, cooking, and exercising. Whenever I get the chance to go home, one of my favorite hobbies is downhill skiing.

**When was the first time you heard The Philadelphia Orchestra?**

My first Philadelphia Orchestra concert was opening weekend 2021. The program, conducted by Yannick Nézet-Séguin, included Florence Price's Fourth Symphony and George Gershwin's *Rhapsody in Blue*. This concert was very special for me as it was the first time I saw my teacher, former Principal Bass Hal Robinson, perform.

**What is your favorite memory with the Orchestra?**

As a new member, the best memory I have was being offered the position after my trial week with the Orchestra. We had just given a very emotional performance of Puccini's *La bohème*, and directly following the concert I was given the news!

**What advice would you give to aspiring young musicians?**

Always search to capture the spirit of the music you are performing. Audiences can tell when you are enjoying what you are doing, and spreading this joy is the greatest purpose you can have in music-making.

To read the full set of questions, please visit [www.philorch.org/Vigneau](http://www.philorch.org/Vigneau).



# When Past, Present, and Future Merge

The Philadelphia Orchestra announces a bold 2025–26 season to celebrate its 125th birthday

By Paul J. Horsley

The orchestra of the 21st century gazes into the past and the future simultaneously as it draws inspiration from its foundational principles to forge a solid yet innovative path forward. As The Philadelphia Orchestra marks its 125th anniversary during the 2025–26 season, it embraces old and new as one, tapping into the peerless heritage of master composers and interpreters with an ongoing resolve to continue refreshing the repertoire with new points of view.





The Orchestra will also celebrate the intersection of its own 125th birthday with America 250—the commemoration of the 250th anniversary of the founding of the United States. The season shines light on a diverse range of American composers, invites the world’s best performers, engages the community in education and outreach programs, and presents milestones of the repertoire that the Orchestra helped bring to America during its 125-year history.

“The 2025–26 season of The Philadelphia Orchestra is a joyful celebration—of the Orchestra’s 125 years of musical brilliance and of America’s 250th birthday,” said Music and Artistic Director Yannick Nézet-Séguin. “In this year-long musical fête, we will illuminate works by Bartók, Ravel, Shostakovich, Sibelius, Stravinsky, and more—many of which The Philadelphia Orchestra introduced to America. We will honor the significant yet often overlooked voices of Amy Beach, Julius Eastman, and William Grant Still, whose contributions to American music reflect the cultural landscape of our nation. And, as always, we will create a path for the future of music with 21st-century commissions from John Adams, Wynton Marsalis, Tyshawn Sorey, Julia Wolfe, and Du Yun, and other contemporary voices. Please come celebrate with us—everyone is welcome!” ➤



Music and Artistic  
Director Yannick  
Nézet-Séguin and The  
Philadelphia Orchestra

Pianist Yuja Wang joins Yannick  
and the Orchestra for the 2025  
Opening Night Concert.

BBC Studios

The Orchestra also brings works by American composers John Williams (Tuba Concerto, with Principal Tuba Carol Jantsch), Leonard Bernstein (*Candide* Overture, "Jeremiah" Symphony, and Symphonic Dances from *West Side Story*), George Gershwin (Piano Concerto), and Kevin Puts (*Contact*, with Time for Three).

The creation of new repertoire by the most prominent composers has been central to the Orchestra's mission since its earliest days. Running like a thread through the 2025–26 season is a selection of significant pieces that The Philadelphia Orchestra introduced, and which are now acknowledged as masterworks.

Among these storied world premieres is Jennifer Higdon's Concerto for Orchestra, which was part of the Orchestra's Centennial Commissions nearly 25 years ago and which caused a minor sensation at its premiere in June 2002. "It's a piece that this Orchestra commissioned, and which has gone on to be one of the most successful American contemporary works of the new millennium," said Chief Programming Officer Jeremy Rothman.

Other historic past world premieres on the season include Béla Bartók's Piano Concerto No. 3 with 2022 Van Cliburn Competition Gold Medalist Yunchan Lim and Samuel Barber's Violin Concerto with soloist Augustin Hadelich.

Many of these commissions, often made during times of war, were from composers who had sought refuge in America from hostile regimes abroad. "We are celebrating works this Orchestra brought to America," Rothman said, "and celebrating the composers, some of whom were in exile from their own countries when they came here."

Among the compositions on the 2025–26 season that were presented as United States premieres are Ravel's *Une Barque sur l'océan* (led by former Principal Guest Conductor Stéphane Denève), celebrating the 250th anniversary of the United States Navy's founding in Philadelphia; Sibelius's Symphony No. 5 and Stravinsky's *The Rite of Spring*,

both with Yannick; Shostakovich's Piano Concerto No. 1 with Seong-Jin Cho; Falla's original version of *El amor brujo* with guest conductor Rafael Payare; and Shostakovich's Symphony No. 6 with Santtu-Matias Rouvali in his long-awaited debut.

What is striking is how fresh these works sound today. “*The Rite of Spring* still sounds as surprising and shocking and avant-garde as it did over 100 years ago,” Rothman said.

In addition, selections from William Grant Still's tone poem *Wood Notes* are presented in a new version prepared by Principal Librarian Nicole Jordan and former Assistant Conductor Austin Chanu, as part of the Orchestra's revival of the music of this prolific and enormously gifted Black composer.

Past and present mingle in other ways throughout the upcoming season. Just as earlier generations of Philadelphians witnessed composer-conductors such as Zoltán Kodály, Virgil Thomson, Leonard Bernstein, and Luciano Berio interpreting their own works, the 2025–26 season features Matthias Pintscher conducting his *Assonanza* with violin soloist Leila Josefowicz.

The new season celebrates a cornucopia of world-renowned conductors, many of whom are women, including Dalia Stasevska, Xian Zhang, Jane Glover, and Elim Chan—as well as Payare, Rouvali, and Andrés Schiff, the latter also appearing as solo pianist in concertos by Bach and Mozart. ➤



A program from the 1922 United States premiere of Stravinsky's *The Rite of Spring*



Todd Rosenberg

Some of the world's most prominent soloists will grace the stage of Marian Anderson Hall, including cellist Yo-Yo Ma; pianists Lang Lang, Marc-André Hamelin, and Hélène Grimaud; violinists Gil Shaham, Lisa Batiashvili, María Dueñas, Concertmaster David Kim, and Hilary Hahn; pipa player Wu Man; and soprano Ying Fang and mezzo-soprano Joyce DiDonato appearing in Mahler's magisterial Second Symphony ("Resurrection"). Pianist Emanuel Ax marks the 50th anniversary of his Philadelphia Orchestra debut in 1975 with performances of Beethoven's Piano Concerto No. 3.



Pianist Lang Lang appears twice in the 2025–26 season: with Yannick and the Orchestra in Beethoven's Fourth Piano Concerto and in a duo recital with violinist Hilary Hahn.

Gregor Hohenberg/Deutsche Grammophon

The film series returns with *The Lord of the Rings: The Fellowship of the Ring* with Howard Shore's peerless score performed live; *Harry Potter and the Chamber of Secrets* with masterful music by that most prolific of American nonagenarians, John Williams; and *Fantasia in Concert*, the epochal film for which The Philadelphia Orchestra provided the original soundtrack. The Orchestra After 5 series, which had a tremendous debut in the 2023–24 season, continues, with its informal one-hour concerts examining specific works ("great introductions to these pieces in a more casual environment," Rothman said).

The Spotlight Series includes recitals by pianist Víkingur Ólafsson and a joint performance by violinist Hilary Hahn and pianist Lang Lang. The annual holiday programs include Handel's *Messiah*, with Yannick conducting; *The Glorious Sound of Christmas* with guest conductor Enrico Lopez-Yañez; and the annual New Year's Eve Celebration led by Anthony Parther. And the Chamber Orchestra of Europe visits Marian Anderson Hall with an all-Brahms program conducted by Yannick.

The Orchestra also presents familiar masterpieces throughout the season, including Strauss's *Alpine Symphony* with Denève; Bruckner's Symphony No. 4 with Esa-Pekka Salonen; Brahms's Third and Fourth symphonies with Yannick; Mozart's Requiem with Glover; Tchaikovsky's Symphony No. 4 with Zhang; Mendelssohn's Symphony No. 4 and Mahler's Symphony No. 4, both with Stasevskaja; Mahler's Second and Fifth symphonies with Yannick; and Musorgsky's *Pictures from an Exhibition* with Chan.

"The Philadelphia Orchestra continues to interpret music in a way that few orchestras can match," said Rothman. "We are fortunate to have the direction and vision that Yannick brings to the mix, as we head undaunted into the future of music in America and the world."

*Paul Horsley is performing arts editor for the Independent in Kansas City. Previously he was music and dance critic for the Kansas City Star and program annotator and musicologist for The Philadelphia Orchestra.*



# Noted in Passing

The Philadelphia Orchestra mourns the passing of former piccolo player Kazuo Tokito on December 28.



Jessica Griffin

Born in Sapporo, Japan, Mr. Tokito came to the United States to attend the Interlochen Arts Academy, graduating in 1967, and performed at Tanglewood in 1970. He received his Bachelor of Arts degree in flute performance with honors from the Oberlin College Conservatory of Music, where he studied with Robert Willoughby. He then earned a master's degree in flute performance from Indiana University School of Music, where he studied with James Pellerite; he also studied composition and was named winner of the Dean's Composition Competition. In 1977 Mr. Tokito joined the Vancouver Symphony as assistant principal flute and piccolo and in 1980 was appointed principal flute of the CBC Chamber Orchestra of Vancouver. He joined The Philadelphia Orchestra in 1981, where he remained until his retirement in 2016. After moving to Philadelphia, he was a longtime teacher at the Boyer College of Music and Dance at Temple University and also published several of his arrangements of flute/piccolo music.



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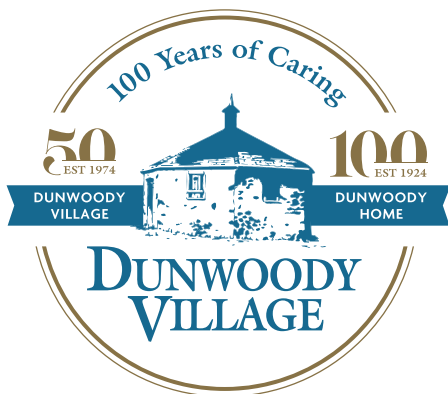


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# 2024–2025

## Marian Anderson Hall

Wednesday, February 26, at 8:00

**Daniil Trifonov** Piano

**Tchaikovsky** Piano Sonata in C-sharp minor, Op. 80

I. Allegro con fuoco

II. Andante

III. Allegro vivo

IV. Allegro vivo

**Chopin** Waltz in E major, Op. Posth.

Waltz in F minor, Op. 70, No. 2

Waltz in A-flat major, Op. 64, No. 3

Waltz in D-flat major, Op. 64, No. 1

Waltz in A minor, Op. 34, No. 2

Waltz in E minor, Op. Posth.

### Intermission

**Barber** Piano Sonata in E-flat minor, Op. 26

I. Allegro energico

II. Allegro vivace e leggero

III. Adagio mesto

IV. Fuga: Allegro con spirito

**Tchaikovsky/arr. Pletnev** Concert Suite from *The Sleeping Beauty*

I. Prologue

II. Dance of the Pages

III. Vision

IV. Andante

V. Silver Fairy

VI. Puss in Boots and the White Cat

VII. Gavotte

VIII. The Singing Canary

IX. Little Red Riding Hood and the Wolf

X. Adagio

XI. Finale

This program runs approximately two hours.

This recital is funded, in part, by **Joan N. Stern**.

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GRAMMY Award-winning pianist **Daniil Trifonov** has made a spectacular ascent in the classical music world 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 awe. With *Transcendental*, the Liszt collection that marked his third title as an exclusive Deutsche Grammophon artist, he won the GRAMMY Award for Best Instrumental Solo Album of 2018. Named *Gramophone's* 2016 Artist of the Year and *Musical America's* 2019 Artist of the Year, he was made a Chevalier de l'Ordre des Arts et des Lettres by the French government in 2021.

Mr. Trifonov undertakes season-long artistic residencies with both the Chicago Symphony and the Czech Philharmonic in 2024–25. A highlight of his Chicago residency is Brahms's Second Piano Concerto with Klaus Mäkelä, and his Czech tenure features Dvořák's Piano Concerto with Semyon Bychkov, first at season-opening concerts in Prague and then on tour in Toronto and at Carnegie Hall. He also opened the Leipzig Gewandhaus Orchestra's season with Mozart's Piano Concerto No. 25 under Andris Nelsons; performs Prokofiev's Second Concerto with the San Francisco Symphony and Esa-Pekka Salonen; reprises Dvořák's Concerto for a European tour with Jakub Hrůša and the Bamberg Symphony; plays Ravel's G-major Concerto with Hamburg's NDR Elbphilharmonie Orchestra and Alan Gilbert; and joins Rafael Payare and the Montreal Symphony for concertos by Schumann and Beethoven on a European tour. In recital, he appears twice more at Carnegie Hall, first on a solo tour and then with violinist Leonidas Kavakos, with whom he also appears in Chicago, Boston, Kansas City, and Washington, DC.

Fall 2024 brought the release of *My American Story*, Mr. Trifonov's new Deutsche Grammophon double album, which pairs solo pieces with concertos by Gershwin and Mason Bates. Bates's Concerto is dedicated to Mr. Trifonov and both orchestral works were recorded live with Yannick Nézet-Séguin and The Philadelphia Orchestra, who previously partnered with the pianist on his award-winning *Destination Rachmaninoff* series and the GRAMMY-nominated *Rachmaninoff Variations*. Born in Nizhny Novgorod in 1991, Mr. Trifonov began his musical training at the age of five and went on to attend Moscow's Gnessin School of Music as a student of Tatiana Zelikman, before pursuing his piano studies with Sergei Babayan at the Cleveland Institute of Music.

# The Music

## **Piano Sonata in C-sharp minor**

### **Pyotr Ilyich Tchaikovsky (1840–93)**

Tchaikovsky showed exceptional musical gifts as a child, yet at the age of 10 he was sent to the St. Petersburg Imperial School of Jurisprudence to prepare for a career as a civil servant. He completed his law degree at age 19, proving himself a student of exceptional intelligence. Music remained his passion, and after three years of service in the Ministry of Justice, he left employment there to begin full-time study at the newly formed St. Petersburg Conservatory. He studied theory with Nikolai Zaremba and piano and composition with Anton Rubinstein. A gifted pianist, he also gained proficiency on flute and organ and became a competent conductor.

The works Tchaikovsky composed in his early 20s already contain a considerable amount of the melodic elan, harmonic sophistication, and structural ingenuity that would mark his mature style. To the period of the early 1860s belong the tone poem *The Storm* (an overture for Alexander Ostrovsky's play), an Overture in F major, a movement for String Quartet in B-flat major, and an Ode "an die Freude" for chorus, soloists, and orchestra.

The Piano Sonata in C-sharp minor from 1865, written during Tchaikovsky's last year at the Conservatory, became his first full-scale, four-movement composition. It is impressive for its bold design, memorable themes, and densely packed textures. Nevertheless, it was not published during the composer's lifetime; the manuscript turned up after his death among the materials at Klin, the country home the composer rented and that is now the Tchaikovsky House Museum.

A full version of the sonata, with tweaks by his student Sergey Taneyev, was released in 1900 by Tchaikovsky's long-time publisher, Pyotr Jurgenson. In the fall of 1900, in Odessa and Moscow, the pianist Alexander Siloti performed only the first and third movements, and in 1901 Jurgenson published that two-movement version as well.

The Allegro con fuoco is a sharply etched sonata form featuring a boisterous opening subject and an arching subsidiary theme. The tender Andante in A major is followed by a dynamic Scherzo (Allegro vivo), which he would adapt the following year as the Scherzo of his Symphony No. 1 ("Winter Dreams"). The Schumannesque finale (Allegro vivo) is a noisy stomp to conclude.

## **Six Waltzes**

### **Frédéric Chopin (1810–49)**

Many of Chopin's piano pieces are titled according to their function or musical character. The études are "study pieces," while the nocturnes are reflections on night moods. The preludes and impromptus possess the character of being improvised, and the ballades were inspired by the narrative designs of the



celebrated Polish poet Adam Mickiewicz. The quirkily titled scherzos seem to have picked up on some of the dark comedy that Beethoven mined in his late works.

Chopin's mazurkas, polonaises, and waltzes, in contrast, are inspired by dance rhythms. If the first two of these genres are drawn from Polish folk dances (or at least stylized versions of them), the waltz has roots in the Austrian *Ländler*, which by the early 19th century was evolving from its bucolic origins into a sophisticated ballroom dance. Chopin was well aware of the Viennese waltz that Johann Strauss, Sr., and others had popularized, and he sought to bring its effervescence to his works. Yet his lilting character-pieces are so filled with nuance and implied rhythmic flexibility that one would be hard-pressed to actually dance to them.

Chopin composed waltzes throughout his creative life, from his teenage years to his final months. Twenty survive, although he might have produced as many as twice that number. Only eight were published during his lifetime. Tonight's group of six are framed by two waltzes, one in E major and one in E minor, composed in 1829 and 1830 respectively and published after Chopin's death. The little-known E-major Waltz is brisk and straightforward, while the familiar E-minor Waltz is one of his most florid.

The F-minor Waltz, Op. 70, No. 2, from 1842 opens with a plaintive strain, then slides effortlessly into a cheerful melody that feels strikingly Viennese. The Waltz in A-flat major, Op. 64, No. 3, alternates sunny charm with intermittent clouds. Op. 64, No. 1, is the "Minute" Waltz, its nickname a reference to its "miniature" nature. And Op. 34, No. 2, from 1831, is a discursive, pensive embrace of a wide range of temperaments. Dedicated to Baroness d'Ivry, one of Chopin's students in Paris, it is a richly refined gem.

## **Piano Sonata**

### **Samuel Barber (1910–81)**

Nearly all the major American composers of the 20th century—from Aaron Copland to Elliott Carter, Florence Price to Walter Piston—composed at least one piano sonata. Yet of the hundreds of works called sonata, only a handful have achieved repertoire status. One of the most durable is Samuel Barber's, written on commission from the League of Composers (est. 1923) as part of its 25th anniversary.

The request came during one of the busiest periods of Barber's career, when he was completing two of the orchestral works for which he is most celebrated: *Medea* for Martha Graham and *Knoxville: Summer of 1915* for the Boston Symphony Orchestra. Once it was established that Vladimir Horowitz would present the premiere of the Sonata, Barber resolved to deliver his best. In early 1948 he traveled to the American Academy in Rome, hoping that it would help him focus on the piece. But he found post-war Italy to be chaotic and filled with distractions.

Back in New York, by August of 1948 he had completed three movements, at which point Horowitz offered a suggestion. "I saw three movements and I told him

the sonata would sound better if he made a very flashy last movement, but with content," the pianist said. Horowitz performed the Sonata in Havana in December 1949 and the following month at Constitution Hall in Washington, DC, and in New York. "He does it superbly," Barber wrote of Horowitz's interpretation, "and with a surprising emotional *rapprochement* which I had not expected."

The Allegro energico is built from the restless dotted rhythms of the opening subject, the Allegro vivace e leggero is a scherzo with an affinity to Prokofiev, and the Adagio mesto stands as one of Barber's more emotionally effective slow movements. The energy of the finale grows, first, from the spiky, inventive fugue subject (Allegro con spirito), which is worked out thoroughly with retrograde, inversion, stretto, and other traditional fugal techniques.

### **Concert Suite from *The Sleeping Beauty***

#### **Pyotr Ilyich Tchaikovsky (arr. Pletnev)**

At the heart of Tchaikovsky's output are three masterful ballet scores: the archetypical Romantic tragedy (*Swan Lake*), the fantastical dream of warrior mice and dancing candy canes (*The Nutcracker*), and the quintessential fairy-tale-set-to-dance (*The Sleeping Beauty*). Composed in the first half of 1889, on the heels of the Fifth Symphony, *Sleeping Beauty* was staged at St. Petersburg's Mariinsky Theater in January 1890, with choreography by Marius Petipa and lavish scenic designs by Ivan Vsevolozhsky. The scenario was drawn from Charles Perrault's version of the tale, *La Belle au bois dormant*, found in the 1697 collection of *Tales of Mother Goose*—a source for familiar stories of Cinderella, Little Red Riding Hood, and Puss in Boots, some of whom make appearances in this ballet. The story runs thus: When Princess Aurora is christened, her parents leave the evil fairy Carabosse off the invitation list. He vows revenge, placing a curse on Aurora so that she will die at age 16. The Lilac Fairy arrives to mitigate the curse: Aurora only has to sleep 100 years, at which time she will be awakened by a handsome prince. A century passes. Aurora wakes up and marries the Prince, amidst general rejoicing.

Mikhail Pletnev, the prominent pianist/conductor who won the Gold Medal at the 1978 International Tchaikovsky Competition, has transformed excerpts from this ballet into a virtuosic showpiece.

—Paul J. Horsley

*Paul J. Horsley is performing arts editor for the Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for the Kansas City Star.*

# Musical Terms

## GENERAL TERMS

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

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

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

**Gavotte:** A French court dance and instrumental form in a lively duple-meter popular from the late 16th century to the late 18th century

**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

**Inversion:** Chords in which the notes have changed position, and the tonic, or root, of the chord is no longer the lowest note

**Ländler:** An Austrian folk dance in triple time

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

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

**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.

**Stretto:** A division of a fugue in which subject and answer follow in such close succession as to overlap

**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.

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con fuoco:** With fire, passionately, excited

**Con spirito:** Spirited, lively

**Energico:** With vigor, powerfully

**Leggero:** Lightly, nimbly

**Mesto:** Sad, mournful

**Vivace:** Lively

**Vivo:** Lively, intense

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List complete as of December 16, 2024

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We gratefully acknowledge the following individuals, foundations, and corporations for their generous support of the Academy of Music Restoration Fund. We extend our gratitude to all supporters of the Academy of Music, including those not listed below and event sponsors.

*For more information about making a gift to the Academy Restoration Fund, please contact the Annual Fund office at 215.893.3151 or [AcademyofMusic@philorch.org](mailto:AcademyofMusic@philorch.org).*

*Gifts received between March 1, 2023, and December 16, 2024*

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Individuals who have included The Philadelphia Orchestra in their estate plans are recognized through membership in the Frances Anne Wister Society. Miss Wister made a long-lasting mark on the Orchestra through decades of volunteerism and by leaving a major portion of her estate in support of its continued excellence. We gratefully acknowledge the generosity and foresight of those who have joined the Wister Society, and we welcome others to follow their example and make the Orchestra the beneficiary of a bequest or other form of planned gift.

*If you would like more information about how to make a planned gift to the Orchestra, please contact Helen Radenkovic, managing director of philanthropic engagement, at 215.893.1819 or [hradenkovic@philorch.org](mailto:hradenkovic@philorch.org).*

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To learn more about the benefits of planned giving, or if you've already arranged for a legacy gift, visit [philorchlegacy.org](https://philorchlegacy.org) or contact:

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Christopher Kyle, Operations  
Support  
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Audience Services  
Meg Hackney, Director, Ticketing  
and Audience Services  
Jayson Bucy, Associate Director,  
Ticketing Operations  
Owen Groce, Audience Services  
Manager  
Emily Grove, Training Manager  
Catherine Pappas, Subscription  
Project Manager  
Anthony Mullins, Audience  
Services Supervisor  
Chrisla Dor, Priority Services  
Coordinator, The Philadelphia  
Orchestra  
Chris Eklund, Priority Services  
Coordinator, Ensemble Arts  
Philly  
Matthew Enters, Quality  
Assurance Coordinator  
Elijah Doss, Group Sales  
Representative  
Rob Lawlor, Group Sales  
Representative  
Nicola Scicchitano, Lead Audience  
Services Representative  
Danielle Woolis, Lead Audience  
Services Representative  
Elly Serafin, Audience Services  
Representative  
Thursha Sutherland, Audience  
Services Representative  
Andy Svarczkopf, Audience  
Services Representative  
Jamie Agins, Audience Services  
Associate  
Jaylyn Anderson, Audience  
Services Associate  
Tristan Berrien, Audience Services  
Associate  
Damarise Johnson, Audience  
Services Associate  
Alicia Katz, Ticketing Operations  
Associate

Cierra Woods, Audience Services  
Associate  
Rebecca Childs, Ticketing  
Operations Coordinator  
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Daniel Christiansen, Senior  
Director, Digital Marketing  
Strategy and Web  
Winona Wyatt, Director, Digital  
Marketing  
Karina Kacala, Director,  
E-Marketing Optimization and  
Innovation  
Sarah Biddle, Manager, Digital  
Marketing  
Brooke Grant, Web Content and  
UX Manager  
Rachael Micucci, Marketing  
Manager, Customer Journey  
Marie Altmann, Digital Marketing  
Associate  
**INSTITUTIONAL MARKETING**  
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Ana Thomas, Senior Manager,  
Brand Strategy and Creative  
Services  
Kacy Hofstetter, Manager  
Emma Noel, Marketing Associate  
Rachel Bennett, Graphic Designer  
Remy Perez, Graphic Designer  
**PROGRAMMATIC MARKETING**  
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Vice President, Program  
Communications and  
Partnerships  
Elizabeth Hess, Associate Vice  
President, Program Marketing  
Geoff Cohen, Associate Vice  
President, Orchestra Marketing  
Lauren Hall, Director, Program  
Public Relations  
Victoria McCabe, Director  
Ashley Ryan, Director  
Erica Barry, Marketing Manager  
Carrie Williams, Programmatic  
Marketing Manager  
Matthew Nicolosi, Senior Data  
Analyst  
Manisha Modi-Davis, Manager,  
Audience Development and  
Group Sales  
Alec Newell, Manager, Audience  
Development and Affiliates  
Zoe King, Data Analyst  
Doménica Castro, Marketing  
Content Associate  
Alison Hopkins, Marketing  
Associate  
Erin Witman, Programmatic  
Marketing Associate

## PEOPLE AND CULTURE

Karen M. Tomlinson, Vice  
President  
Jessica Rivera, Director,  
Compensation and Benefits  
Christopher Shaw, Director, Talent  
and Culture  
Indonesia Young, Talent  
Acquisition Specialist  
Ashley Colston, Coordinator

## ADMINISTRATIVE OFFICES

300 South Broad Street  
Philadelphia, PA 19102  
Phone: 215.893.1900  
www: philorch.org

## TICKET OFFICE

Business hours:  
The Academy of Music  
Broad and Locust Streets  
Philadelphia, PA 19102  
Tickets: 215.893.1999

Concert dates  
(two hours before concert time):  
The Kimmel Center  
Broad and Spruce Streets  
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Pete Checchia

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**The Philadelphia Orchestra**

Yannick Nézet-Séguin Music and Artistic Director



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