

Season 2016-2017

Thursday, April 6, at 8:00

Friday, April 7, at 2:00

Saturday, April 8, at 8:00

Sunday, April 9, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Mason Bates Electronica

Daniil Trifonov Piano

Beethoven Overture and Finale, from *The Creatures of Prometheus*, Op. 43

Bates *Alternative Energy*

I. Ford's Farm, 1896—

II. Chicago, 2012

III. Xinjiang Province, 2112

IV. Reykjavik, 2222

First Philadelphia Orchestra performances


Intermission

Mozart Piano Concerto No. 9 in E-flat major, K. 271
("Jenamy")


I. Allegro

II. Andantino

III. Rondeau (Presto)—Menuetto (Cantabile)—

Liszt *Prometheus*, Symphonic Poem No. 5 

This program runs approximately 2 hours, 5 minutes.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the 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 under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

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 music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He was also 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 has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

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, *Musical America’s* 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick’s full bio, please visit www.philorch.org/conductor.

Soloist

Mike Minahan



Recently named the most-performed composer of his generation, **Mason Bates** serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. His music enlivens imaginative narrative forms with novel orchestral writing, the harmonies of jazz, and the rhythms of techno, and has been the first symphonic music to receive widespread acceptance for its unique integration of electronic sounds. Leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin have championed his diverse catalogue. As both a DJ and a curator, Mr. Bates is a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his residency with the Chicago Symphony, or through his club/classical project Mercury Soul, which transforms spaces ranging from commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events drawing large crowds.

Mr. Bates makes his Philadelphia Orchestra debut with these performances. Highlights of the current season also include several world premieres and performances by leading orchestras, as well as the debut of a score for a film by Gus Van Sant starring Matthew McConaughey. In addition to performances of *Liquid Interface* and *Garages of the Valley* by the National Symphony, the Kennedy Center will premiere a new work celebrating the centennial of John F. Kennedy scored for mezzo-soprano, orchestra, and electronica. The Fort Worth Symphony performs *Anthology of Fantastic Zoology*, which was recently recorded by Muti and the Chicago Symphony. In July 2017 Santa Fe Opera premieres *The (R)evolution of Steve Jobs*, a kinetic and emotional exploration of one of the most compelling figures of our time, starring baritone Edward Parks and mezzo-soprano Sasha Cooke.

Bringing classical music to new audiences is a central part of Mr. Bates's activities as a curator. With composer Anna Clyne, he transformed the Chicago Symphony's MusicNOW series into an imaginative concert experience with cinematic program notes and immersive stagecraft. At the Kennedy Center, his *KC Jukebox* series presents new music in imaginative new formats, including a "walk-through" of a century of ambient music from Erik Satie to Brian Eno.

Soloist

Dario Acosta / DG



Russian pianist **Daniil Trifonov**, *Gramophone's* 2016 Artist of the Year, has made a spectacular ascent to classical music stardom since winning First Prize at both the Tchaikovsky and Rubinstein competitions in 2011 at the age of 20. He first appeared with The Philadelphia Orchestra at Saratoga in 2013 and made his subscription debut in 2015, just weeks after Deutsche Grammophon (DG) released the Grammy-nominated recording *Rachmaninoff Variations* with him, Yannick Nézet-Séguin, and The Philadelphia Orchestra.

In addition to these current performances, highlights of the season include the release of *Transcendental*, a double album that represents Mr. Trifonov's third title as an exclusive Deutsche Grammophon artist and the first time that Liszt's complete concert etudes have been recorded for the label. In concert he plays Tchaikovsky's First Piano Concerto under Riccardo Muti at the Chicago Symphony's 125th anniversary celebrations; performs Rachmaninoff for his debut with the Berlin Philharmonic under Simon Rattle; makes debuts with the Melbourne and Sydney symphonies; returns to the Los Angeles Philharmonic under Gustavo Dudamel; and headlines the Munich Philharmonic's "Rachmaninoff Cycle" tour with longtime collaborator Valery Gergiev. He also appears with the New York, Royal Stockholm, and Rotterdam philharmonics; the Cleveland and Tonhalle orchestras; the Houston Symphony; the Staatskapelle Dresden at home, at the Salzburg Festival, and at London's BBC Proms; and on tour with the Mahler Chamber Orchestra and with Riccardo Chailly and La Scala Orchestra.

An accomplished composer, Mr. Trifonov also reprises his own acclaimed concerto in Kansas City. He makes recital debuts at London's Barbican and Melbourne's Recital Centre, and he returns for the fourth consecutive year to Carnegie Hall. The DG recording of his Carnegie Hall recital debut—*Trifonov: The Carnegie Recital*—won both an ECHO Klassik Award and a Grammy nomination. Born in Nizhny Novgorod in 1991, Mr. Trifonov attended Moscow's Gnessin School of Music before pursuing piano studies with Sergei Babayan at the Cleveland Institute of Music. This season he also gives duo recitals with Mr. Babayan in Princeton and Sarasota.

Framing the Program

1777

Mozart

Piano Concerto
No. 9

Music

Dittersdorf
Double Bass
Concerto

Literature

Sheridan
*The School for
Scandal*

Art

Gainsborough
*The Watering
Place*

History

American
Revolutionary
War

Musical portrayals of the mighty Greek Titan Prometheus, who defied the gods of Mount Olympus by stealing their fire, frame today's program. Beethoven was understandably attracted to this hero—as he was to other rebellious figures—and engaged most directly in his ballet *The Creatures of Prometheus*. Its marvelous overture is familiar. Much less well known is the ballet's finale, but it, too, will be familiar: Beethoven reused the principal theme in his “Eroica” Symphony. Nearly a half century later Franz Liszt tackled Prometheus in the fifth of his symphonic poems. Liszt summed up the challenge in three words: “Suffering and apotheosis!”

1801

Beethoven

*The Creatures
of Prometheus*

Music

Haydn
The Seasons

Literature

Chateaubriand
Atala

Art

Goya
The Two Majas

History

Fulton produces
first submarine

Mason Bates, one of the most often performed American composers of our time, brings his own kind of fire to his music by expanding the sound world of the orchestra. *Alternative Energy*, premiered by the Chicago Symphony in 2012, is scored for orchestra, laptop with sampled and manipulated sounds, and six speakers that help create a rich variety of spatial effects. The four-movement work travels through time, beginning in a rural Midwest junkyard (Ford's Farm, 1896), moving ahead to the present day (Chicago, 2012), then forward to a desolate nuclear wasteland in China (Xinjiang Province, 2112), and ending in an Iceland turned into a rainforest due to global warming (Reykjavik, 2222).

1855

Liszt

Prometheus

Music

Bizet
Symphony in C

Literature

Whitman
*Leaves of
Graves*

Art

Courbet
*The Artist's
Studio*

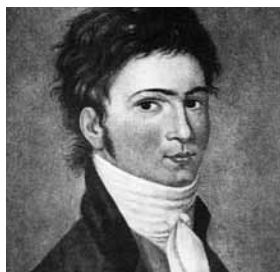
History

Livingston
discovers
Victoria Falls

The Piano Concerto No. 9, K. 271, is justly considered Mozart's first great achievement in a genre that he brought to new and spectacular heights. Just some dozen years ago the true identity of the Concerto's nickname was discovered by musicologist Michael Lorenz. What had been known for nearly a century as the “Jeunnehomme” Concerto is actually the “Jenamy” Concerto, written for Victoire Jenamy, the daughter of one of Mozart's good friends.

The Music

Overture and Finale, from *The Creatures of Prometheus*



Ludwig van Beethoven
Born in Bonn, probably
December 16, 1770
Died in Vienna, March 26,
1827

It seems natural that Beethoven would be attracted to, or perhaps we could even say, identify with, Prometheus. This rebellious Greek Titan incurred the wrath of the gods of Mount Olympus by stealing their sacred fire. Prometheus resisted, took risks, and suffered in order to help humanity. The appeal of such figures is evident throughout Beethoven's life, especially during his middle "heroic" period. In his "mythological, allegorical ballet" *The Creatures of Prometheus*, Beethoven does not depict the suffering hero punished by the gods, but rather an Enlightenment model. A review of the Vienna premiere in 1801 summarized the situation: "Prometheus rescues the people of his time from their ignorance, improves them with knowledge and art, and elevates them to moral awareness."

Musical connections to Prometheus are found in several of Beethoven's compositions from the turn of the century, including one of his contradances (folk dances). He recycled the simple melody of the finale of *The Creatures of Prometheus* as the raw material for his piano Variations in E-flat, Op. 35, and for the last movement of the "Eroica" Symphony. That mighty work, which epitomizes Beethoven's heroic stage, came some three years after the ballet, and after momentous upheavals in the composer's life as he dealt with the first signs of deafness around age 30.

Beethoven's Ballet *The Creatures of Prometheus* was first performed at the Court Theater in Vienna in March 1801. At this point in his career, Beethoven was known primarily as a virtuoso pianist and as a composer of keyboard music. *Prometheus* was his first major dramatic work. (Nearly 10 years earlier he had composed a *Ritterballett* [Ballet of Chivalry] for patron Count Waldstein, who passed it off as his own composition at the premiere.)

The celebrated Italian dancer and choreographer Salvatore Viganò, a favorite of the Austrian Empress, conceived of *The Creatures of Prometheus* and instead of writing the music himself, as he often did, enlisted Beethoven. Relations between Viganò and the composer appear to have become strained during the course of

Beethoven composed *The Creatures of Prometheus* from 1800 to 1801.

The first performance of any music from The Creatures of Prometheus by The Philadelphia Orchestra was in November 1913, when Leopold Stokowski conducted the Overture. The first performances of the Finale were in October 1927, with Fritz Reiner. Most recently on subscription, the Overture was led by Neeme Järvi in March 2007, and the Finale was led by Eugene Ormandy in March 1970.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings.

The Prometheus Overture and Finale run approximately 11 minutes in performance.

the project. Beethoven informed his publisher: "I have composed a ballet; but the balletmaster has not done his part very successfully."

The human "creatures" Prometheus fashions are a man and woman made of clay, who he brings to life with the sacred fire stolen from the gods. Although beautiful (Viganò and his stunning wife, Maria Medina, danced these roles), the creatures lack the ability to reason and to feel. After contemplating their destruction, Prometheus opts instead for the humanizing power of art: He takes them to Parnassus where Apollo oversees their education, which includes music and nature.

A Closer Look For his two-act ballet Beethoven composed the **Overture** (Adagio—Allegro molto e con brio), a stormy introduction immediately follows, and then 16 separate numbers that total over an hour's worth of music, most of it virtually unknown to modern audiences except for the start and finish. (Fun fact: This is Beethoven's only composition that makes use of a harp in one of the numbers.)

Although the ballet enjoyed immediate success and helped to introduce Vienna to other sides of Beethoven's genius, it soon fell into obscurity. The brief Overture, however, his first essay in the genre, was a particular audience favorite throughout his lifetime. A delightful and youthful work, it begins, as does the First Symphony written shortly before, with a slow introduction initially consisting of dissonant fortissimo chords. A sparkling perpetual motion Allegro follows, which starts with staccato string writing before migrating to the woodwinds. The Overture is compact, lasting about five minutes, and lacks a development section. The predominant mood is one of expectation and brilliance.

The festive **Finale** (Allegretto—Allegro molto—Presto) presents the musical material that Beethoven used in the "Eroica" Symphony and other works. This rather extended selection includes a fugato recycling material from the Overture as well as a brilliant coda during which the entire ensemble happily dances.

—Christopher H. Gibbs

The Music

Alternative Energy



Kate Warren

Mason Bates
Born in Philadelphia,
January 23, 1977
Now living in Burlingame,
CA

The much-lauded music of Mason Bates reveals the composer's synthesis of acoustic and electronic sounds; of classical, jazz, and techno influences; and his ability to transcend traditional performance genres and spaces. Recently named the most-performed composer of his generation, Bates began in 2015 a three-year term as the first composer-in-residence at the Kennedy Center for the Performing Arts. He has worked closely with the Chicago Symphony (where he served as composer-in-residence from 2010 to 2015) and the San Francisco Symphony, but he's also a practicing DJ and techno artist. He has curated innovative, new-music performances for the Chicago Symphony's MusicNOW concerts, and continues to work around the country with his Mercury Soul project, an immersive entertainment experience that combines electro-acoustic music, classical performance, and installation art in a club-like atmosphere.

Bates studied composition with John Corigliano, David Del Tredici, and Samuel Adler at Juilliard, and with Edmund Campion at UC Berkeley, where he earned his Ph.D. in composition in 2008. A winner of the inaugural Druckman Prize at the Aspen Music Festival and School, Bates has since won numerous other significant awards, including the Rome Prize (2004), a Guggenheim Fellowship (2008), and a 2012 Heinz Medal for "innovative contributions to arts and humanities."

Works in the Classical Tradition but Including Electronics It is for his symphonic works, composed with imaginative dramatic sweep and frequently incorporating electronics, that Bates is best known. But he also wrote the symphonic soundtrack score for the 2016 Gus Van Sant movie *The Sea of Trees*, nominated for a Palme d'Or at Cannes. And later in 2017, the Sante Fe Opera will premiere Bates's *The (R)evolution of Steve Jobs*, a new opera that explores the story of a figure so central to the creation of a global sound world known to billions.

Bates's *Alternative Energy* was composed for the Chicago Symphony and was premiered under the direction of Riccardo Muti in February 2012. It is scored for orchestra, laptop with sampled and manipulated sounds, and six

strategically-placed speakers that help create the rich variety of spatial effects in the work. While the laptop component suggests Bates is redefining or hybridizing the orchestra with electronics, he sees it merely as adding another section to the standard orchestra, and he conceives of this work as very much in the same tradition as Berlioz and Liszt. Even the four-movement format (complete with a “slow” movement) references the symphonic structures of Brahms or Mendelssohn and the cyclicism of Beethoven, while employing the musical vocabulary of a 21st-century composer. Unlike the modernist avant-garde, or even the post-modernist impulse, this work focuses primarily on the symphony orchestra and its long-standing tradition of narrative possibility. The innovations Bates incorporates are simply the new means to an old-fashioned programmatic end.

A Closer Look Bates himself explains the environmentally-aware forewarning of the work’s narrative:

Beginning in a rustic Midwestern junkyard in the late 19th century, the piece travels through ever greater and more powerful forces of energy—a present-day particle collider, a futuristic Chinese nuclear plant—until it reaches a future Icelandic rainforest, where humanity’s last inhabitants seek a return to a simpler way of life.

In the deliberately nostalgic opening movement (**Ford’s Farm, 1896**), a blues fiddle plays a leitmotif, an *idée fixe* that conjures a Henry Ford-like presence. (Ford, an amateur fiddler himself, was later in life an advocate for re-popularizing the fiddle dance tunes he enjoyed in his youth.) This fiddle tune combines with a percussion array assembled from actual car parts as they represent the 19th-century fascination with increasingly powerful (and at the time, seemingly benign) energy sources. A “crank” motif—an accelerating rhythm like the turning over of an early car engine—similarly represents the role of speed and energy in the developing technologies of the late 19th century.

The “present-day” second movement (**Chicago, 2012**), which references that city’s Fermilab particle accelerator, follows without a break. Here Bates uses his own recordings of the accelerator’s operations to supplement a musical representation of these vast systems. Once Bates had recorded the sounds of the particle accelerator’s power surges, colossal hydraulic thrusts, and the ethereal wailings of contemporary technology, he utilized the

Alternative Energy was composed in 2011.

These are the first performances of the work by The Philadelphia Orchestra, and the first time the Orchestra has performed any piece by the composer.

The score calls for three flutes (I and III doubling piccolo, II doubling alto flute and piccolo), three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion (bamboo wind chime, bass drum, bundle of wood sticks, car parts, ceramic wind chimes, Chinese cymbal, crotales, djembe, floor tom, glockenspiel, gong, hi-hat, hollow drum, marimba, piccolo snare drum, ratchets, ride cymbal, scrap metal, shaker, sizzle cymbal, splash cymbal, suspended cymbal, tam-tam, thai gongs, triangle, tubular bells, vibraphone, woodblocks, xylophone), harp, piano (doubling celesta), and strings.

Performance time is approximately 25 minutes.

surround-sound capabilities of Skywalker Studios in his subsequent mixing to create an immersive sonic evocation of (in his words) “massive machines waking up all around you.” The *idée fixe*, here played orchestrally, intensifies rhythmically into a powerful conclusion that is simultaneously optimistic and frightening.

The third movement (**Xinjiang Province, 2112**) paints a desolate scene of a 22nd-century nuclear wasteland in China (evoked, Mahler-like, through woodwind and bell timbres and pentatonic harmonies). Microtones and clusters form a backdrop through which the *idée fixe* returns as a flute solo, distorted in this scorched energy landscape devoid of wilderness and nature. The orchestra takes over with simmering surges of the insatiable energy demands (the *idée fixe* again), eventually leading to a driving, pulsing, catastrophic meltdown.

By the 23rd century, rampant global warming has turned Iceland into a rainforest (**Reykjavik, 2222**), where gamelan-inspired exoticism and jungle birdsongs denote the post-energy vestiges of the capital city. The fiddle tune returns in this postlude movement, accompanied by woodland-like percussion in what Bates describes as “a quiet plea for simpler times.”

—Luke Howard

The Music

Piano Concerto No. 9 (“Jenamy”)



Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

As with the numbering of Mozart's symphonies, those of his piano concertos have no authority with the composer and were a later 19th-century invention. The number 9 for the Concerto in E-flat obscures the fact that his first concertos were arrangements of piano sonatas by C.P.E. Bach, J.C. Bach, and lesser lights, possibly an assignment given to the young composer by his father, Leopold. The Concerto No. 5 in D major, K. 175, is Mozart's first independent piano concerto, which he wrote at age 17. Three more followed in early 1776 (K. 238, 242, 246), before he wrote his “Ninth” in Salzburg in January 1777, the month of his 21st birthday. It has long been recognized as his first great piano concerto, and an effort that Mozart would not surpass until he moved to Vienna some four years later.

What's in a Name? Countless beloved pieces of music have a nickname, although often one not given by the composer. Mozart would have no idea what the “Jupiter” Symphony is, Beethoven the “Emperor” Concerto or “Moonlight” Sonata, or Schubert the “Unfinished” Symphony. The names sometimes come from savvy publishers who know they can improve sales, or from impresarios, critics, or performers. The case of the Concerto we hear today is particularly interesting, and only recently explained. Little is known concerning the genesis or first performance of the E-flat Concerto. Twentieth-century accounts usually stated that Mozart composed it for a French keyboard virtuoso named Mademoiselle Jeunehomme, who visited Salzburg in the winter of 1777. Nothing else was known, not even the woman's first name.

In 2003 the Viennese musicologist Michael Lorenz, a specialist in the music of Mozart's time and a brilliant archival detective, figured out the mystery. The nickname was coined by the French scholars Théodore de Wyzewa and Georges de Saint-Foix in their classic early-20th-century study of the composer. As Lorenz explains, “Since one of their favorite names for Mozart was ‘jeune homme’ (young man), they presented this person as ‘Mademoiselle Jeunehomme.’”

In a September 1778 letter Mozart wrote to his father, he referred to three recent concertos, “one for the jenomy

Mozart composed his *Piano Concerto No. 9* in 1777.

Riccardo Muti conducted the first complete Philadelphia Orchestra performances of Mozart's Ninth Concerto, in October 1972, with Philippe Entremont as soloist (the third movement only was performed on a Children's Concert in January 1970 and the first movement only was performed on a Children's Concert in July 1972). The most recent performances on subscription were in March 2011, with Imogen Cooper and Stéphane Denève on the podium.

The work is scored for an orchestra of solo piano, two oboes, two horns, and strings.

Performance time is approximately 30 minutes.

[K. 271], litau [K. 246], and one in B-flat [K. 238]" that he was selling to a publisher. Leopold later called the first pianist "Madame genomai." (Spellings were often variable and phonetic at the time.) Lorenz has identified her as Victoire Jenamy, born in Strasbourg in 1749 and married to a rich merchant, Joseph Jenamy, in 1768. Victoire was the daughter of the celebrated dancer and choreographer Jean-Georges Noverre (1727-1810), who was a good friend of Mozart's. He had choreographed a 1772 Milan production of Mozart's opera *Lucio Silla* and later commissioned the ballet *Les Petits Riens* for Paris. We know little about Victoire Jenamy. She does not appear to have been a professional musician, although clearly Mozart admired her playing. His first great piano concerto can now rightly be called by its proper name: "Jenamy."

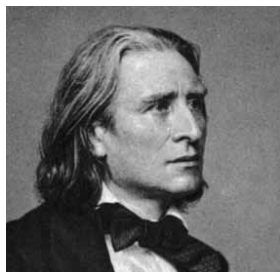
A Closer Look When Mozart performed his own concertos, he would usually improvise cadenzas—the flashy solo sections that occur near the end of some movements—and therefore had no need to write them down. But because the Concerto we hear today was written for someone else, Mozart felt called upon to provide them. He apparently retained affection for the piece as he was still playing it years later in Vienna; it may have been the first of his concertos to be published. (The lack of distinguishing numbers or keys often makes it difficult to know exactly which of so many possible works are referred to in letters, reviews, advertisements, and programs—which usually just called a piece "new.")

The Concerto uses a modest orchestra of two oboes, two horns, and strings. The manuscript specifies harpsichord, still in common use at the time even as the piano was replacing it; nonetheless Mozart probably performed it most often on the piano. The opening of the piece is particularly noteworthy for the immediate presence of the keyboard in answer to a short orchestral fanfare. Equally unexpected is that within the breathless final movement rondo Mozart inserts a minuet section, which momentarily slows the pace. (Lorenz speculates that this unusual feature might have been "an allusion to Noverre the dancer.") Even at such a young age Mozart was breaking with traditions at the same time as he sought to perpetuate them.

—Christopher H. Gibbs

The Music

Prometheus



Franz Liszt
Born in Raiding, near
Sopron (Hungary),
October 22, 1811
Died in Bayreuth, July 31,
1886

The myth of Prometheus—the Titan who stole fire from the gods and gave it to mankind, and was punished for it with eternal suffering—was irresistible to writers and artists in the 19th century. In human society, they saw the fires of the industrial revolution creating both untold wealth and unprecedented human misery. In philosophy and science, they saw the human race charting its own course—no longer the tool of the gods, but knowing all and able to do all, for good or ill. (The golden statue of Prometheus at the heart of New York's Rockefeller Center reminds us of the continuing power of this myth.) In their day, virtuoso musicians such as the violinist Niccolò Paganini and the pianist Franz Liszt seemed not just exemplary as humans, but endowed with superhuman powers. As a composer, Liszt biographer Alan Walker writes, "Liszt stole fire from Heaven, too, and we remain grateful for the gift."

"Suffering and Apotheosis" In 1848, at the height of his fame as a pianist, this fire-catcher retired from the recital stage and took a post as Kapellmeister to the Grand Duke of Weimar. Having the ducal orchestra at his command inspired Liszt to make a study of the master symphonists and improve his skills in orchestration. For a festival dedicated to the poet Goethe in 1849, Liszt composed a *Goethe March* and portions of his *Faust Symphony*. This festival's success encouraged the court to stage another in 1850, this time devoted to the poet and philosopher Johann Gottfried Herder. Liszt set portions of Herder's *Prometheus Unbound* for chorus and orchestra, and also composed an overture, the earliest version of what would become his symphonic poem *Prometheus*.

Liszt was well aware of the streak of Promethean heroism that runs through much of Beethoven's music; in fact, a theme from an early Prometheus ballet by Beethoven plays an essential role in that composer's epic "Eroica" Symphony. Not surprisingly, Liszt's *Prometheus* is shaped not only by his own volatile personality, but by some Beethovenian characteristics: a firm grasp of musical form, and skill at drawing the contrast between bright and dark moods. *Prometheus* took its final form in 1855, after Liszt had completed several other symphonic poems and his *Faust* and *Dante* symphonies. His most immediate models

Prometheus was composed from 1850 to 1855.

The first, and only other, Philadelphia Orchestra performances of the piece were in January 2002, with Wolfgang Sawallisch conducting.

Liszt scored the work for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Prometheus runs approximately 13 minutes in performance.

were the fiery brilliance of Berlioz and the heroic style of Beethoven in such works as the *Leonore* and *Egmont* overtures.

"Suffering and apotheosis!" This was Liszt's three-word "program" for *Prometheus*. "Thus compressed," he continued, "the fundamental idea of this all-too-truthful fable demanded a sultry, stormy, and tempestuous mode of expression. A deep anguish, triumphing at last by energy and perseverance, constitutes the musical character of the piece now offered."

A Closer Look True to his word, Liszt lays out his expressive elements quite plainly for the listener, following a plan that resembles a sonata-allegro form with slow introduction. After its fist-shaking opening bars, the introduction seems anguished, even disoriented, as if the hero can't believe his misfortune; but the main theme, marked *Allegro energico ed agitato assai*, is all anger and defiance, prominently featuring the fist-shaking motif. Only when this rage has spent itself can a tender new theme of redemption emerge. In place of a development section in the usual sense, Liszt composes a vigorous fugue on an optimistic new theme, as if depicting the happy bustle of humans making use of their new gift of fire. But this is interrupted by the shaking fist, fortissimo, which pulls us back to the piece's original mood. At first we seem headed for a straight recapitulation of themes, but this section soon evolves into something else: a brilliant coda, in which the themes of rage and redemption dance exuberantly together.

—David Wright

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