

# 2021 DIGITAL STAGE PERFORMANCES Chronological Calendar

(as of December 8, 2020)

All performances will be available for on-demand viewing on the Digital Stage beginning at 8:00 PM ET on their broadcast date, and will remain available for one week, unless otherwise noted. All programs are subject to change.

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SOUND ALL AROUND [PAY WHAT YOU WISH]

**Available January 5**

**Charlotte Blake Alston** Host and Storyteller  
**David Bilger** Trumpet  
**Hugh Sung** Piano

The Sound All Around concert series is endowed in perpetuity by the Garrison Family Fund for Children's Concerts.

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MOZART'S OBOE CONCERTO—INTRODUCING PHILIPPE TONDRE

**January 14, at 8:00 PM—January 21, at 11:00 PM**

**The Philadelphia Orchestra**  
**Yannick Nézet-Séguin** Conductor  
**Philippe Tondre** Oboe—PHILADELPHIA ORCHESTRA DEBUT

**Saint-Georges** Symphony No. 2—FIRST PHILADELPHIA ORCHESTRA PERFORMANCE  
**Mozart** Oboe Concerto  
**Haydn** Symphony No. 44 (“Trauersinfonie”)

Join us as new Principal Oboe Philippe Tondre makes his Philadelphia Orchestra solo debut in Mozart's operatic Oboe Concerto.

Our first 2021 performance on the Digital Stage also includes the sparkling Second Symphony by violinist, composer, and conductor (and swordsman) Joseph Bologne, Chevalier de Saint-Georges. His talents earned him worldwide recognition in the late 18th century—US President John Adams called him “the most accomplished man in Europe in riding, shooting, fencing, dancing and music.”

Haydn's Symphony No. 44 powerfully illustrates the *Sturm und Drang* (Storm and Stress) period—a movement throughout the arts whose aims were to frighten, stun, or overcome with emotion.

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MARTIN LUTHER KING, JR., TRIBUTE CONCERT [FREE]

**Available January 18**

The Martin Luther King, Jr., Tribute Concert is presented by PECO. Additional funding for this concert is provided by the Annenberg Foundation and the National Endowment for the Arts.

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STUTZMANN LEADS AN EVENING WITH BEETHOVEN

**January 28, at 8:00 PM–February 4, at 11:00 PM**

**The Philadelphia Orchestra**  
**Nathalie Stutzmann** Conductor

**Beethoven** Overture to *The Creatures of Prometheus*  
**Beethoven** Symphony No. 1

Don't miss this evening of brilliant "firsts" on the Digital Stage. Nathalie Stutzmann takes the podium for her first performance as the Orchestra's principal guest conductor designate, leading two of Beethoven's celebrated early works.

The wildly popular *Creatures of Prometheus* marked Beethoven's introduction to the Viennese stage. With energetic dissonance, the Overture is said to represent Prometheus fleeing from heaven after stealing fire from the gods.

Beethoven was just 29 when he wrote his First Symphony. Delightful and high-spirited, it's a fascinating glimpse of the greatness and genius to come.

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LUNAR NEW YEAR CELEBRATION CONCERT

**February 4, at 8:00 PM–February 14, at 11:00 PM**

**David Robertson** Conductor (Chen/He)  
**Yannick Nézet-Séguin** Conductor (Tan)  
**Gil Shaham** Violin  
**Elizabeth Hainen** Harp

**Chen and He** *The Butterfly Lovers Violin Concerto*  
**Tan Nu Shu:** *The Secret Songs of Women*, Symphony for Microfilms, Harp, and Orchestra

The Orchestra's Lunar New Year Concert features Yannick Nézet-Séguin conducting the premiere recording of Tan Dun's *Nu Shu: The Secret Songs of Women*, Symphony for Microfilms, Harp, and Orchestra with Principal Harp Elizabeth Hainen as soloist, as well as David Robertson leading a performance of *The Butterfly Lovers Violin Concerto* with soloist Gil Shaham. The work by Tan Dun explores the secret Nu Shu language that has been passed on for centuries from mothers to daughters and sisters in the rural Hunan province of China. Tan Dun learned of its existence and inaugurated a multi-year project to help in its documentation and preservation. Co-commissioned by The Philadelphia Orchestra, Japan's NHK Symphony, and the Royal Concertgebouw Orchestra, this previously unreleased performance was recorded in 2018.

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A MODERN-DAY CARMEN FANTASY

**February 18, at 8:00 PM–February 25, at 11:00 PM**

**The Philadelphia Orchestra**

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**Yannick Nézet-Séguin** Conductor  
**Brian Sanders' JUNK**

**Shchedrin** *Carmen* Suite (after Bizet)

Experience the great composer Rodion Shchedrin's *Carmen* Suite as never seen before, with the help of the riveting Philadelphia-based dance company Brian Sanders' JUNK. Known for its physically intense performance experiences, JUNK's innovative style will transform Shchedrin's music into an immersive, modern *Carmen*.

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FLORENCE PRICE PIANO CONCERTO

**March 4, at 8:00 PM—March 11, at 11:00 PM**

**The Philadelphia Orchestra**  
**Yannick Nézet-Séguin** Conductor  
**Michelle Cann** Piano—PHILADELPHIA ORCHESTRA DEBUT

**Rossini** Overture to *La scala di seta*  
**Price** Piano Concerto in One Movement—FIRST PHILADELPHIA ORCHESTRA PERFORMANCE  
**Schubert** Symphony No. 4 ("Tragic")

On the heels of the first complete Philadelphia Orchestra performance of Florence Price's Symphony No. 1, pianist Michelle Cann makes her Philadelphia Orchestra debut with Price's Piano Concerto in One Movement. This marks the first performance of the original orchestration of the work since the composer's death in 1953. Cann's performance is supported by ONEcomposer, an initiative dedicated to musicians whose contributions have been historically erased, housed at Cornell University. In providing a platform for the study, performance, and discussion of a single, underrepresented composer's life and legacy, ONEcomposer promotes a more complete understanding of musical histories.

Cann's performance is artfully complemented by Rossini's sparkling Overture to *La scala di seta* (The Silken Ladder) and Schubert's engaging and early Symphony No. 4, written under the influence of Haydn and Mozart.

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SOUND ALL AROUND [PAY WHAT YOU WISH]

**Available March 9**

**Charlotte Blake Alston** Host and Storyteller  
**Olivia Staton** Flute  
**Hugh Sung** Piano

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YANNICK AND MOZART

**March 18, at 8:00 PM—March 25, at 11:00 PM**

**The Philadelphia Orchestra**  
**Yannick Nézet-Séguin** Conductor

**Coleman** *Red Clay & Mississippi Delta*, for wind quintet

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**Mozart** Serenade in B-flat major (“Gran Partita”)

Wind instruments take center stage! The “Gran Partita” Serenade was famously featured in the 1984 film *Amadeus* and, aside from its poignancy, is notable for breaking all bounds from his earlier serenades (13 instruments, including basset horns! Seven movements! 50 minutes long!). Written in 2009, Valerie Coleman’s *Red Clay & Mississippi Delta* is about her mother’s family and the delta region from which they hail. Listen closely—can you hear the juke joints and casino boats that line the Mississippi River?

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HAYDN’S “LA PASSIONE”

**April 1, at 8:00 PM–April 8, at 11:00 PM**

**The Philadelphia Orchestra**

**Yannick Nézet-Séguin** Conductor

**Shaw** Entr’acte, for string orchestra

**Elgar** Serenade for Strings

**Haydn** Symphony No. 49 (“La Passione”)

Composed during Haydn’s *Sturm und Drang* (Storm and Stress) period, the Symphony No. 49, nicknamed “La Passione” for its association with performances during Holy Week, is one of the composer’s earliest and darkest minor-key symphonies. Written almost entirely in F minor, the third movement briefly moves to F major—a welcome respite from the tension—before the inevitable fiery conclusion.

On the other end of the emotional spectrum is Elgar’s Serenade for Strings, a serene piece evocative of the English countryside where the composer lived. The program opens with Caroline Shaw’s Haydn-inspired Entr’acte, a version of which was featured on the Amazon series *Mozart in the Jungle*.

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THIBAUDET PLAYS RHAPSODY IN BLUE

**April 15, at 8:00 PM–April 22, at 11:00 PM**

**The Philadelphia Orchestra**

**Yannick Nézet-Séguin** Conductor

**Jean-Yves Thibaudet** Piano

**Ellington** “Solitude”

**Gershwin** *Rhapsody in Blue* (original jazz band version)

**Stravinsky** Suite from *Pulcinella*

The fearless and flawless pianist Jean-Yves Thibaudet joins us to play Gershwin’s *Rhapsody in Blue*. Composed in only five weeks, *Rhapsody in Blue* was an instant success upon its premiere in 1924, celebrated for blending classical music with the modern rhythms and sounds of jazz. In this performance you’ll have the rare opportunity to hear the piece in its original instrumentation for jazz band.

Closing the program is the Suite from Stravinsky’s *Pulcinella*, composed just a few years earlier in 1920. Stravinsky, the Modernist composer of *The Firebird* and *The Rite of Spring*, shocked collaborators and audiences with the return to a more traditional 18th-century sound. Stravinsky wrote that “*Pulcinella* was my discovery of the past,” but it was also a “look in the mirror”—an integration of old and new that would define the next phase of his career.

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FARRENC'S SYMPHONY NO. 2

**April 29, at 8:00 PM—May 6, at 11:00 PM**

**The Philadelphia Orchestra**  
**Yannick Nézet-Séguin** Conductor  
**Paul Jacobs** Organ

**Foumai** Concerto grosso, for chamber orchestra—FIRST PHILADELPHIA ORCHESTRA PERFORMANCE  
**Poulenc** Organ Concerto  
**Farrenc** Symphony No. 2

Perhaps the greatest overlooked composer of her day, Louise Farrenc was also the only female professor of music at the prestigious Paris Conservatory throughout the entire 19th century. Like much of her work, the Symphony No. 2 remains sadly underappreciated—Yannick calls it “unjustly underperformed”—but the beauty of the piece will surely turn any first-time listener into a fan.

Francis Poulenc's Organ Concerto—his first-ever composition for the instrument—is a remarkable blending of musical styles: modal chants from the Middle Ages, Baroque fantasy, Stravinsky-esque neo-Classical elements, and a dash of grand Romanticism. Poulenc consistently mixed genres, moods, and effects to great success, as evidenced by this Concerto in particular. Opening the program is the high-energy Concerto grosso—a Philadelphia Orchestra debut for contemporary composer Michael-Thomas Foumai.

This program is part of the Fred J. Cooper Memorial Organ Experience, generously supported by the Wyncote Foundation.

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FIRE, HOPE, AND TRUTH

**May 6, at 8:00 PM—May 13, at 11:00 PM**

**The Philadelphia Orchestra**  
**Yannick Nézet-Séguin** Conductor  
**Davóne Tines** Bass-baritone—PHILADELPHIA ORCHESTRA DEBUT

**Adams** “Shake the Heavens,” from *El Niño* (A Nativity Oratorio)—FIRST PHILADELPHIA ORCHESTRA PERFORMANCE  
**Tines and Dieudonné** “Vigil”—FIRST PHILADELPHIA ORCHESTRA PERFORMANCE  
**Davis** “You Want the Truth, but You Don't Want to Know,” from *X: The Life and Times of Malcolm X*—FIRST PHILADELPHIA ORCHESTRA PERFORMANCE  
**Mozart** Symphony No. 25

*Music Listens. Music Unites. Music Responds.* This week's performance echoes the words of James Baldwin (Excerpt from *The Fire Next Time*), Langston Hughes (“Hope”), and Maya Angelou (“We Saw Beyond Our Seeming”), which will be paired with the compelling vocals of bass-baritone opera singer and activist Davóne Tines for a powerful evening exploring themes that are still relevant today.

Tines performs “You Want the Truth, but You Don't Want to Know” from Anthony Davis's opera *X: The Life and Times of Malcolm X* as well as “Vigil,” both a work of art and a call to action co-written by Tines and Igée Dieudonné, dedicated to the memory of Breonna Taylor.

John Adams's “Shake the Heavens” from his Nativity oratorio *El Niño* pulses with urgent and frightening tremolos reminiscent of Handel's *Messiah* that live up to the title and speak to our times.

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MAHLER'S SONG OF THE EARTH

**May 27, at 8:00 PM—June 3, at 11:00 PM**

**The Philadelphia Orchestra**  
**Yannick Nézet-Séguin** Conductor  
**Michelle DeYoung** Mezzo-soprano  
**Russell Thomas** Tenor

**Mahler/arr. Schoenberg and Riehn** *Das Lied von der Erde*—FIRST PHILADELPHIA ORCHESTRA  
PERFORMANCE OF THIS ARRANGEMENT

Never before has our environment felt more imperiled. In this program, we celebrate the beauty of nature, and how it connects us to our world and to our souls. The great Mahler champion Leonard Bernstein called *Das Lied von der Erde* (The Song of the Earth) “Mahler’s greatest symphony.” Based on Chinese poetry about sorrow and solitude, youth and friendship, the work embodies Mahler’s passion for both symphony and song. Hear this magnificent work in a wholly different way, in an arrangement for chamber orchestra by Arnold Schoenberg and Rainer Riehn.

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BEETHOVEN'S SYMPHONY NO. 2

**June 10, at 8:00 PM—June 17, at 11:00 PM**

**Thursday June 10 8:00 PM**  
**Yannick Nézet-Séguin** Conductor

**Mozart** Overture to *The Magic Flute*  
**M. Wagner** *Little Moonhead*—FIRST PHILADELPHIA ORCHESTRA PERFORMANCE  
**Beethoven** Symphony No. 2

Immerse yourself in three captivating pieces that celebrate the magic of late spring giving way to summer. Yannick and the Orchestra begin the evening with Mozart’s bewitching Overture to *The Magic Flute* and Melinda Wagner’s *Little Moonhead* (Three Tributaries Inspired by Brandenburg Concerto No. 4 by J.S. Bach), a piece filled with flowing harmonies that takes its title from a translation of Bach’s name as “brook.”

Beethoven’s Symphony No. 2 captures the power of art to lift the human spirit. As the composer struggled with the loss of his hearing, his dedication to art fueled his drive to continue making music. The Symphony No. 2 looks back to Haydn and Mozart, but Beethoven infused it with dashes of rowdy humor and a Romantic sensibility—particularly the poetic slow movement—that are among his hallmarks.

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About [The Philadelphia Orchestra](#)

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