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Philadelphia
Orchestra

Yannick Nézet-Séguin
Music and Artistic Director

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September/October 2024

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Specially designed art for the Yannick
Conducts Mahler's Symphony No. 3 concerts,
October 3-5, 2024, by Haeg Design

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From the President and CEO

Jeff Fusco



Dear Friends:

Welcome to The Philadelphia Orchestra's incredible 2024–25 season—our first full season in Marian Anderson Hall—which brings extraordinary highpoints of music center stage. Through the sensitivity and brilliance of Music and Artistic Director Yannick Nézet-Séguin and the musicians of the Orchestra, music old and new, forgotten and resurrected, comes together in evolving forms and contexts to take us on a musical journey that unites us all.

While there are too many special moments to highlight in this letter, a few stand out. Yannick will lead such beloved symphonic works as Mahler's Third, Sixth, and Ninth symphonies and Beethoven's Ninth along with overlooked gems including William Grant Still's *Symphony No. 2*, Margaret Bonds's *The Montgomery Variations*, and Florence Price's *Piano Concerto in One Movement*. He continues to introduce new voices to Orchestra audiences, such as Julia Wolfe with her co-commission, *Pretty*. And he brings his other love, opera, to Marian Anderson Hall with once-in-a-lifetime concert performances of Wagner's epic *Tristan and Isolde*. We are delighted to welcome back former Music Director Riccardo Muti after an absence of almost 20 years as he conducts Verdi's glorious *Requiem*. And Principal Guest Conductor Marin Alsop begins her tenure and leads the world premiere of Gabriela Lena Frank's *Picaflor*. We are so fortunate to have her join Yannick and our new assistant conductor, Naomi Woo, on our conducting roster.

At the end of October, the Orchestra will travel to China for a two-week tour and residency. The tour, led by both Yannick and Marin, will mark the return of the full Orchestra to China since the onset of the global pandemic in 2019. It will not only commemorate the 45th anniversary of US-China relations but also celebrate more than 50 years of friendship and collaboration between the Orchestra and the people of China. In addition to Beijing, the Orchestra will perform for the first time in Chengdu and Haikou, the latter also marking the first time an American orchestra will travel to Hainan province, continuing the Philadelphians' remarkable legacy as a global ambassador.

With warmest best wishes,

A handwritten signature in dark ink, reading "Matías Tarnopolsky".

Matías Tarnopolsky
President and CEO



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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*

Frederick R. Haas

Artistic Advisor, Fred J.
Cooper Memorial
Organ Experience

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

Willa 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

Ohad Bar-David

John Koen

Derek Barnes

Alex Veltman

Basses

Joseph Conyers,
Principal

Carole and Emilio

Grauagno 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
*Gary and Ruthanne
Schlarbaum Chair*
Anthony Prisk

Trombones

Nitzan Haroz, Principal
*Neubauer Family
Foundation Chair*
Matthew Vaughn,
Co-Principal
Blair Bollinger, Bass
Trombone
*Drs. Bong and Mi Wha
Lee Chair*

Tuba

Carol Jantsch, Principal
*Lyn and George M. Ross
Chair*

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson,
Associate Principal

Percussion

Christopher Deviney,
Principal
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

Music and Artistic Director



London Nordeman

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.



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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.

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Oct. 27 at 3:00 p.m. | Marian Anderson Hall

SIBELIUS	<i>Finlandia</i> , Op. 26
HIGDON ('88)	<i>Concerto 4-3</i> , for two violins, double bass, & orchestra
PROKOFIEV	<i>Symphony No. 5</i> in B-flat major, Op. 100

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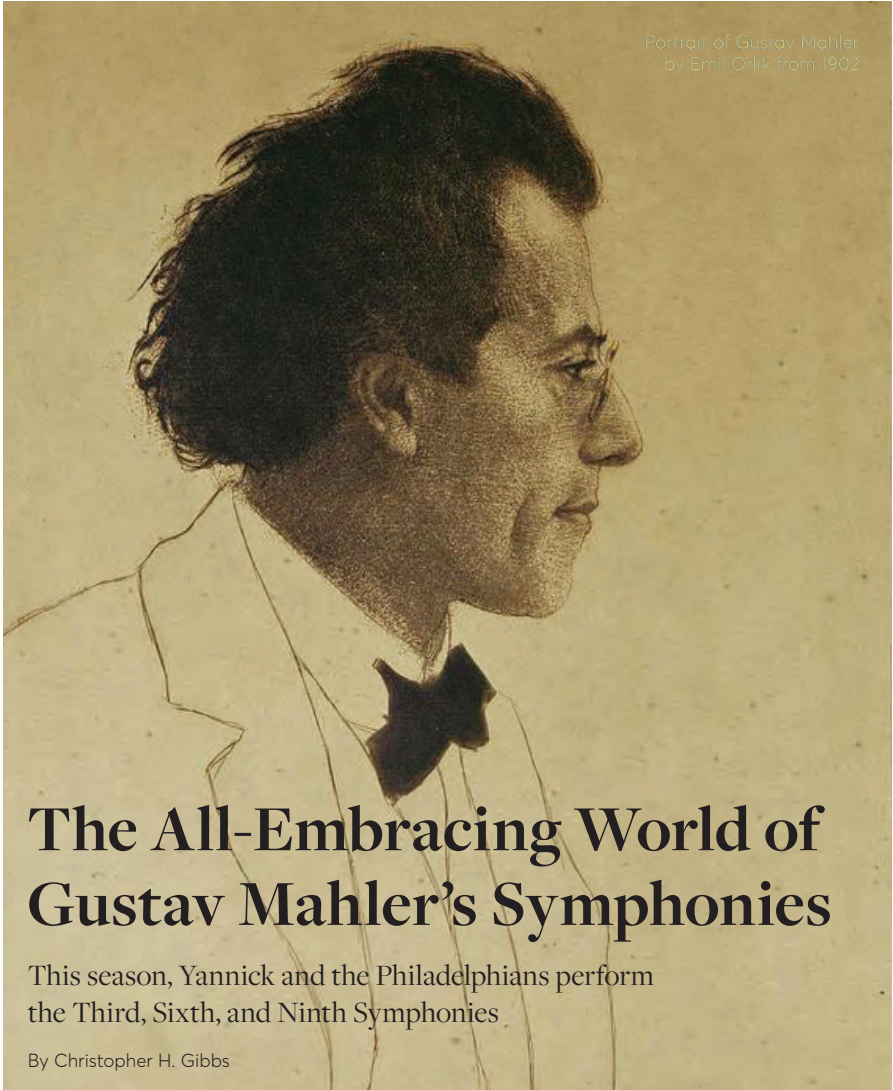
Dec. 13 at 3:00 p.m. | Marian Anderson Hall

TJ COLE ('17)	<i>Death of the Poet</i>
WALKER ('45)	<i>Lilacs</i> for voice and orchestra
BARBER ('34)	<i>Violin Concerto</i> , Op. 14
COPLAND	<i>Symphony No. 3</i>

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A detailed portrait of Gustav Mahler by Emil Orlik from 1902. Mahler is shown in profile, facing right, with dark, wavy hair and a serious expression. He is wearing a light-colored suit jacket over a white shirt and a dark bow tie. The background is a plain, light beige color.

Portrait of Gustav Mahler
by Emil Orlik from 1902

The All-Embracing World of Gustav Mahler's Symphonies

This season, Yannick and the Philadelphians perform the Third, Sixth, and Ninth Symphonies

By Christopher H. Gibbs

"The symphony must be like the world, it must embrace everything." Whether or not Gustav Mahler actually said this in 1907 to the Finnish composer Jean Sibelius, the sentiment resonates with other statements he made over the years. Expanding the idea further, some musicians have argued that, taken together, all of Mahler's symphonies form a single gigantic work, fascinatingly interconnected and indeed all-embracing.

Mahler's symphonies are usefully divided into three groups. The first four are known as the "Wunderhorn" symphonies because in them he used songs composed to poems from the folk collection *Des Knaben Wunderhorn* (From the Youth's Magic Horn). He next wrote three purely instrumental symphonies (Nos. 5, 6, and 7) and then, after the somewhat anomalous Eighth (the "Symphony of a Thousand"), he concluded his career with the trilogy of *Das Lied von der Erde* (The Song of the Earth), the Ninth Symphony, and the unfinished Tenth.

Over the course of this season Yannick Nézet-Séguin and The Philadelphia Orchestra present one symphony from each of Mahler's periods, beginning in October with the monumental Third. In April they perform the Sixth Symphony and in January the Ninth, his last completed work.

Mahler composed his symphonies over the course of a quarter century, generally during the summer months because he was otherwise preoccupied as one of the great conductors of the day. He was born in 1860 in a small Bohemian town into the family of a Jewish distiller and moved to Vienna at age 15 to begin studies at the Conservatory. He started his career with conducting jobs at provincial opera houses before assuming posts in Prague, Leipzig, Budapest, and Hamburg. In 1897 he was offered the greatest plum: the directorship of the Vienna Court Opera, the most powerful musical position in Europe. To get the job, he had accepted baptism in the Catholic faith. Mahler held the Vienna post for a decade but left when the situation became untenable due to vicious anti-Semitic attacks in the press. He accepted prestigious appointments in New York, first with the Metropolitan Opera and then with the New York Philharmonic; he returned to Europe each summer to compose.

Although some aspects of Mahler's musical style and aesthetic commitments changed over the years, there are throughlines that help to create the sense of a gigantic whole. His symphonies tackle eternal questions of life and death (funeral marches appear in many of them), of nature and the universe. The symphonies are deeply personal, the qualities of which Mahler in some instances candidly divulged and at other times attempted to hide. He often invites us to make connections between his life and music by giving titles and by making comments in letters, sketches, and manuscript scores, an intense subjectivity that was a legacy of Beethoven and later Romantic composers. ➤



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Mahler's sketch of the first movement of the Sixth Symphony



Mahler's composition hut in Toblach in South Tyrol, where he wrote the Symphony No. 9 and *Das Lied von der Erde* and began work on the Symphony No. 10

or poems—the compositional approach so successfully pursued by his friend and rival Richard Strauss. But Mahler increasingly sought to suppress such extra-musical baggage: “Death to programs,” he proclaimed around the time of the Fourth Symphony, which was shorter, more modest in its orchestration, and, although it concludes with a *Wunderhorn* song, less programmatic.

Symphonies Five, Six, and Seven are a trilogy that mark Mahler's ostensible retreat from programs and vocal movements. During this time, he stopped using the *Wunderhorn* anthology and began to write songs based on the more elevated poetry of Friedrich Rückert. Even though songs are no longer boldly sung or overtly quoted in the middle symphonies, they go “underground,” as Mahler scholar Donald Mitchell has put it, and nonetheless leave traces through affinities of mood or brief allusions.

These changes in Mahler's compositional strategies coincided with crucial developments in his personal life. A medical crisis in early 1901 (internal hemorrhaging) brought the 40-year-old composer close to death. Soon thereafter he resigned his position as head of the Vienna Philharmonic's subscription concerts, which he had taken up in 1898, and by the end of the year was engaged to Alma Schindler, who was 19 years his junior, and was starting his own family.

The range of emotions explored in the Fifth Symphony, beginning with the solemn funeral march, including the magnificent “love song” of the famous Adagietto, and concluding with the blazing triumph of the finale, may give some indication of Mahler's hopes. The Sixth Symphony, which briefly carried the title “Tragic,” charts a very different and more

Some autobiographical moments in Mahler relate to one of the great debates of Romanticism: program music, about which he was deeply ambivalent. Symphonies during the earlier Classical era were usually “absolute,” not explicitly connected to literature, history, or other extra-musical elements. While Beethoven initially continued this approach, he also helped to forge a new path with his “Eroica” and “Pastoral” symphonies through titles and other programmatic clues. He opened further vistas in his Ninth Symphony by bringing in poetry and the human voice, a strategy Mahler emulated in his Second, Third, Fourth, and Eighth Symphonies.

Mahler composed almost exclusively in just two genres: songs and symphonies, which he interrelated in masterful ways. For his songs he initially used *Wunderhorn* poems drawn from an early-19th-century anthology. While these folk poems had attracted earlier composers, they proved especially inspiring for the young Mahler and formed the basis of his first four symphonies.

After writing three symphonies, each progressively longer and more complex, Mahler reached something of a limit. They all had programs of some sort—titles, stories,

Musicians Behind the Scenes

Charlie Rosmarin Associate Principal Percussion



Where were you born? I was born in Boston and raised in the suburb of Milton, Massachusetts.

What piece of music could you play over and over again? My auditioning career has proven the answer to be Gershwin's *Porgy and Bess* and Prokofiev's *Lieutenant Kije*, haha. But I've performed Messiaen's *Turangalila-symphonie* twice in my life and can't wait for the next time.

What is your most treasured possession? My late grandmother wrote her memoir during the pandemic and gave everyone in the family a hardcover copy. A very inspired, very generous thing for her to do. I also treasure my collection of lesson recordings and

practice journals, which feel like a document of my entire musical life.

If you could ask one composer one question, what would it be? The final chord of Rachmaninoff's *Symphonic Dances* is a short note for the entire ensemble except for the tam-tam, which is allowed to ring. I'd ask what that tam-tam note means to him, and why he chose to stop composing after this piece. I'd also ask Gershwin—maybe the greatest orchestral composer for the xylophone—what else he had planned for our instrument if he'd lived longer than 38.

What piece of music never fails to move you? It's hard not to get caught up in the magic of the *Suite No. 2* from Ravel's *Daphnis and Chloé*.

What's your favorite Philadelphia restaurant? Morning Glory Diner and the Kettle Black, a French bakery/bagelry.

What are you reading right now? Hua Hsu's *Stay True* and Barbara Kingsolver's *The Poisonwood Bible*. I'm loving both.

When did you join the Orchestra? I just joined in January 2024! I'm a real newbie here.

What do you love most about performing? I love the spontaneous moments of music-making that happen in concerts. It takes a combination of the musicians' flexibility and the audience's energy. In Philadelphia there's plenty of both, and so these moments of spontaneity happen all the time.

What do you like to do in your spare time? I like going for runs along the Schuylkill River Trail and reading on my big couch. I also like searching for the best bagel, bacon, egg, and cheese sandwich in the city. I'll take any leads you have.

In your opinion, is there a piece of music that isn't in the standard orchestral repertoire that should be? Prokofiev's *Sixth Symphony*; Bartók's *Music for Strings, Percussion, and Celesta*; and the full set of Shostakovich symphonies (not just Nos. 5 and 10!).

When was the first time you heard The Philadelphia Orchestra? In my late teens I heard them play Stravinsky's *The Rite of Spring*. I remember our timpanist Don Liuzzi's playing and how rich of a sound he (and everyone else) produced.

What advice would you give to aspiring young musicians? Work hard, learn from absolutely everybody, and try to listen to a new piece of music every day. And time is almost always better spent at a live concert than in a practice room.

To read the full set of questions, please visit www.philorch.org/Rosmarin.

Noted in Passing

The Philadelphia Orchestra mourns the passing of former Concertmaster Norman Carol on April 28 at the age of 95.

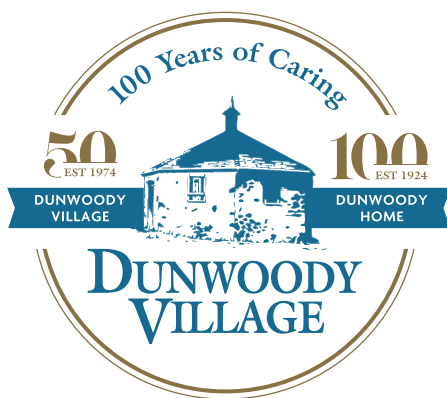


Born in Philadelphia, Mr. Carol began violin studies at an early age. At 13, he was accepted into the Curtis Institute of Music, where he studied under Efrem Zimbalist. In 1946 and 1947 he was concertmaster of the student orchestra at Tanglewood. Serge Koussevitzky, then-music director of the Boston Symphony, heard him perform Lalo's *Symphonie espagnole* and asked him to join the Symphony's first violin section, at age 17. After three years he was drafted by the Army during the Korean War and served in the 6th Army Band stationed at the Presidio in San Francisco. He was discharged in 1955, and three years later, was hired as concertmaster of the Minneapolis Symphony, where he remained until 1965. In 1966 he joined The Philadelphia Orchestra at the invitation of then-Music Director Eugene Ormandy, where he remained until his retirement in 1994.

Mr. Carol performed as soloist with The Philadelphia Orchestra nearly every season, including twice prior to becoming concertmaster, playing everything from Bach, Vivaldi, Mozart, Beethoven, Mendelssohn, Brahms, and Bruch to Barber, Nielsen, Harrison, Britten, Bernstein, Jarrett, and Skrowaczewski (a concerto commissioned for, and dedicated to, him), among many others.

Mr. Carol taught at the Curtis Institute for decades, beginning in 1979. He also edited numerous orchestral violin parts for the music publisher Ovation Press. Following his retirement from the Orchestra he was a member of the Philadelphia Piano Quartet.

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2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, September 20, at 8:00

James Newton Howard Conductor

M. Night Shyamalan Host

Jean-Yves Thibaudet Piano

Maya Beiser Cello

Gil Shaham Violin

Philadelphia Symphonic Choir

Ryan Brandau Director

Howard Suite from *The Sixth Sense*

I. Lonely Boy

II. Ghost in the House

III. Acceptance

First Philadelphia Orchestra performance

Howard Suite from *Signs*

I. The Cornfield

II. After You Were Born

III. Hand of Fate

First Philadelphia Orchestra performance

Howard Suite from *Lady in the Water*

I. Prologue

II. Charades

III. Story

IV. Return to the Blue World

First Philadelphia Orchestra performance

Howard Suite from *The Happening*

I. An Event

II. Harbinger

III. Aftermath

First Philadelphia Orchestra performance

Intermission

- Howard** Suite from *The Village*
I. Morning
II. Noah Visits
III. Ivy Saves Lucius
First Philadelphia Orchestra performance
- Howard** Suite from *Avatar: The Last Airbender*
First Philadelphia Orchestra performance
- Howard** Suite from *Unbreakable*
I. Survivor
II. Destiny
First Philadelphia Orchestra performance
- Howard** Suite from *After Earth*
Lily Carmichael, soprano
First Philadelphia Orchestra performance

This program runs approximately 2 hours.

This concert is part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

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



Jeff Flacco

The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts and around the community, in classrooms and hospitals, and over the airwaves and online. The Kimmel Center has been the ensemble's

home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; the free annual Martin Luther King, Jr., Tribute Concert; School Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad.

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

Under Yannick's leadership, the Orchestra returned to recording with 14 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor



James Newton Howard is one of the film industry's most versatile and honored composers, with a career spanning over 30 years and encompassing more than 140 film and television projects. He is a nine-time Oscar nominee, and an Emmy and GRAMMY winner. He has also been honored with ASCAP's prestigious Henry Mancini Award for Lifetime Achievement and the BMI ICON Award. As a record producer, arranger, and songwriter, he has collaborated with some of pop's

biggest names including Elton John; Crosby, Stills & Nash; Barbra Streisand; Earth, Wind & Fire; Bob Seger; Rod Stewart; Toto; Glenn Frey; Diana Ross; Carly Simon; Olivia Newton-John; Randy Newman; Rickie Lee Jones; and Chaka Khan. He has also written a number of concert works, including two pieces for the Pacific Symphony and one of the encores for violinist Hilary Hahn's collection, *27 Pieces: The Hilary Hahn Encores*. He makes his Philadelphia Orchestra debut with this performance.

In 1985 Mr. Howard was offered his first film, *Head Office*, and he quickly knew he had found his calling. He has since created the scores for a broad range of films, recently including *Fantastic Beasts: The Secrets of Dumbledore*; *Jungle Cruise*; *News of the World*; *Raya and the Last Dragon*; *A Hidden Life*; *Fantastic Beasts: The Crimes of Grindelwald*; *The Nutcracker and the Four Realms*; *Red Sparrow*; *Roman J. Israel, Esq.*; *Detroit*; *Fantastic Beasts and Where to Find Them*; and all four installments of *The Hunger Games* franchise. His long list of credits also includes *Snow White and the Huntsman*, *The Bourne Legacy*, *Salt*, *Water for Elephants*, *Batman Begins*, *Collateral*, *Snow Falling on Cedars*, *Outbreak*, *The Village*, *Hidalgo*, *Peter Pan*, *Wyatt Earp*, *Lady in the Water*, *The Sixth Sense*, *Unbreakable*, *Freedomland*, *Dinosaur*, and *Signs*, among many others. In 2017 he completed his first live concert tour, *3 Decades of Music for Hollywood*, visiting 15 European cities, with the premiere being held at Royal Albert Hall.

The Sony Classical album *Night after Night: Music from the Movies of M. Night Shyamalan* was released in 2023. It features soloists Jean-Yves Thibaudet, Ms. Hahn, and Maya Beiser, and is comprised of re-arranged parts and newly created suites from Mr. Howard's haunting scores that became part of the identity of eight of Mr. Shyamalan's eerie, mind-bending thrillers. Other recent and upcoming projects include Netflix's *All the Light We Cannot See* limited series, for which he was nominated for an Emmy award; David Yates's *Pain Hustlers*; the prequel to *The Hunger Games* franchise: *The Ballad of Songbirds and Snakes*; and Paul Greengrass's *The Lost Bus*.

Host

Morgan Rachel Levy



Screenwriter, director, and producer **M. Night Shyamalan** has captured the attention of audiences around the world for almost two decades, creating films that have amassed more than \$3 billion worldwide. He began making films in his hometown near Philadelphia and by age 16 had completed 45 shorts. He attended NYU's Tisch School of the Arts and during his final year wrote the semi-autobiographical *Praying with Anger*, about a student from the United States who goes to India

and finds himself a stranger in his homeland. In the years that followed, he wrote *Stuart Little* for Columbia Pictures and completed his first mainstream feature, *Wide Awake*, a film that explored a boy's search to discover his faith. He later went on to write and direct *The Sixth Sense* starring Bruce Willis, which became one of the highest-grossing movies of all time. The film received six Oscar nominations including Best Picture, Best Director, and Best Original Screenplay and catapulted Mr. Shyamalan into one of Hollywood's most sought-after young filmmakers.

Mr. Shyamalan collaborated with Mr. Willis again in 2000 on the film *Unbreakable*, which also starred Samuel L. Jackson. A film ahead of its time, *Unbreakable* has become an underground hit in the years since its release. In 2002 he again explored the idea of a man questioning his faith in the box office success *Signs*, starring Mel Gibson and Joaquin Phoenix. Over his career he has made over 16 films including such indelible titles as *The Village*, *The Visit*, *Split*, *Old*, and *Knock at the Cabin*. Most recently, he released the psychological thriller *Trap*, starring Josh Hartnett. Mr. Shyamalan made his foray into television in 2015 when he executive produced and directed the pilot of the hit event series *Wayward Pines*, which premiered on FOX. The show quietly turned into a fan favorite, becoming the #1 most watched drama of the summer. He served as executive producer, showrunner, and directed five episodes of Apple TV+'s popular thriller series *Servant*. It was one of the streaming service's most watched series and premiered its fourth and final season in 2023.

Mr. Shyamalan also devotes his time to the philanthropic projects of his foundation, which he co-founded with his wife, Dr. Bhavna Shyamalan, in 2001. The M. Night Shyamalan Foundation is dedicated to supporting remarkable leaders and their grassroots efforts to remove the barriers created by poverty and inequality in their communities. With a great love for his hometown, Mr. Shyamalan is known for filming his movies in Philadelphia and the surrounding area. He currently resides in Pennsylvania with his family. Tonight marks his Philadelphia Orchestra debut.

Soloists



E. Caren

Pianist **Jean-Yves Thibaudet** has earned a reputation as one of the world's finest pianists. He is especially known for his diverse interests beyond the classical world; in addition to his many forays into jazz and opera—including works he transcribed himself for the piano—he has forged profound friendships around the globe, leading to fruitful collaborations in film, fashion, and visual art. A recording powerhouse, he appears on more than 70 albums and six film scores.

He is a devoted educator and is the first-ever artist-in-residence at the Colburn School, which awards several scholarships in his name. His long history with The Philadelphia Orchestra began in 1990 when he made his debut at the Mann Center; he has appeared with the Philadelphians as a guest soloist almost every year since. He records exclusively for Decca. His extensive catalogue has received numerous awards, including two GRAMMY nominations, two ECHO Awards, the German Record Critics's Award, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, and *Gramophone* awards. His most recent album, *Carte Blanche*, features a collection of deeply personal solo piano pieces never before recorded by the pianist.



Boyang Hu

Cellist **Maya Beiser** is making her Philadelphia Orchestra debut with tonight's performance. Hailed as "the reigning queen of avant-garde cello," she has, throughout her extensive career, been a featured performer on the world's greatest stages, bringing a bold and unorthodox presence to contemporary classical music. Raised on a kibbutz in Israel by her Argentinean father and French mother, she has collaborated with eclectic artists across five

continents, reimagining solo cello performance in the mainstream arena. Her vast discography includes 15 solo albums, many of them topping the classical music charts, and she is the featured soloist on numerous film soundtracks. A graduate of Yale University, she is a United States Artists (USA) Distinguished Fellow in Music and was a Mellon Visiting Artist at the MIT Center for Art, Science & Technology. She is a spokeswoman for Artists for Understanding, a new initiative of the President's Committee on the Arts and the Humanities that aims to counter all forms of hate through the arts. She is also the founder of Islandia Music Records, an independent record label that creates work with large-scale social, cultural, and spiritual impact.

Soloist



Gil Shaham made his Philadelphia Orchestra debut in 1988 at the Mann Center and has performed regularly with the Philadelphians ever since. He is one of the foremost violinists of our time, sought after throughout the world for concerto appearances with leading orchestras and conductors, regularly giving recitals, and appearing with ensembles on the world's great concert stages and at the most prestigious festivals. He has recorded more than two dozen concerto and solo

CDs, earning multiple GRAMMYs, a Grand Prix du Disque, the Diapason d'Or, and *Gramophone* Editor's Choice awards. Many of these recordings appear on Canary Classics, the label he founded in 2004. His 2016 recording *1930s Violin Concertos Vol. 2* and his 2021 recording of Beethoven and Brahms concertos with the Knights were both nominated for GRAMMY Awards. Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham moved with his parents to Israel, where he began violin studies at the age of seven. He plays the 1699 "Countess Polignac" Stradivarius and also an Antonio Stradivari violin, Cremona c. 1719, with the assistance of Rare Violins in Consortium, Artists and Benefactors Collaborative.

Peter A. Benoliel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoliel joined the Philadelphia Orchestra Board of Directors in 1980 and served as chair from 1995 to 2000. His huge contributions to the Orchestra as a leader and philanthropist are paralleled only by his deep love for the violinists who help bring the famous Philadelphia Sound to the world.

Choir



The Philadelphia Symphonic Choir made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary Philadelphia Sound. Performance highlights with the Orchestra include the world premiere of the concert version of Kevin Puts's opera *The Hours* and

Beethoven's *Missa solemnis* in Philadelphia and at Carnegie Hall. The ensemble has also sung holiday performances of Menotti's *Amahl and the Night Visitors* and Handel's *Messiah*. The Philadelphia Symphonic Choir is directed by Ryan James Brandau, a conductor and arranger based in New York City where he is the founder and director of the vocal ensemble Res Facta and the longtime artistic director of Amor Artis, a chamber choir and Baroque orchestra. The American Guild of Musical Artists, AFL-CIO, the union of professional singers, dancers, and production personnel in opera, ballet, and concert, represents the choral artists in tonight's performance.

Sopranos

Elise Brancheau
Lily Carmichael
Lauren Cohen
Maria Palombo Costa
Jina Jang
Luciana Piovan
Sophia Santiago
Rebecca Shimer

Altos

Lori Cummines-Huck
Alyson Harvey
Renee Macdonald
Elisabeth Kotzakidou Pace
Sam Rauch
Rebecca Roy
Cecelia Snow
Kathryn Whitaker

Tenors

Bryan Umberto Hoyos
William B. Lim, Jr.
Max Marques
Michael Martin
Timothy Morrow
Jacob Nelson
Steven Soph
Knox Van Horn

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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 Mitch Bassion, chief philanthropy officer, at 215.893.1811 or mbassion@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 or contact:

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Chief Philanthropy Officer

mbassion@philorch.org

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