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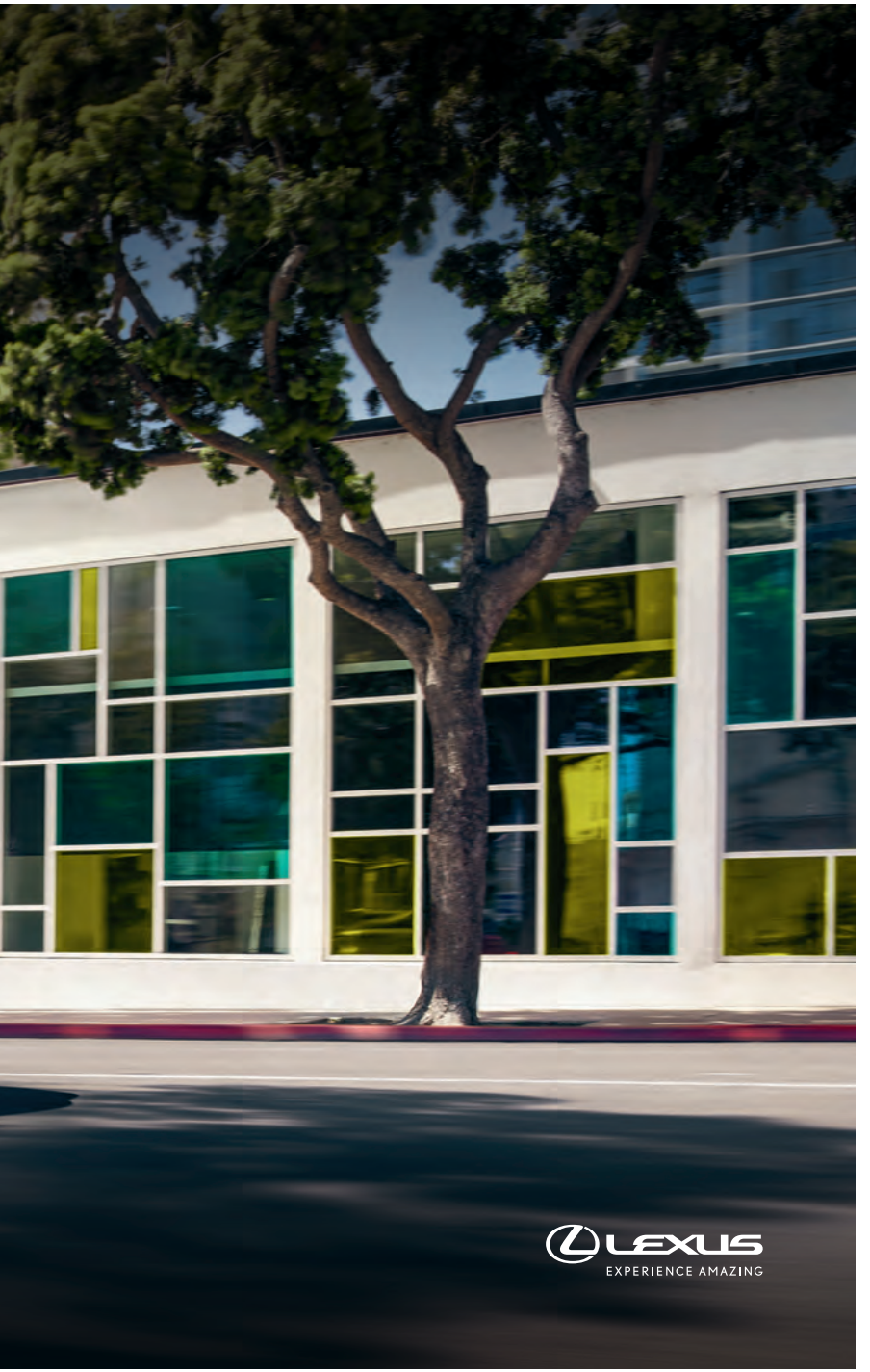
LEXUS
EXPERIENCE AMAZING

Contents

September/October 2024

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

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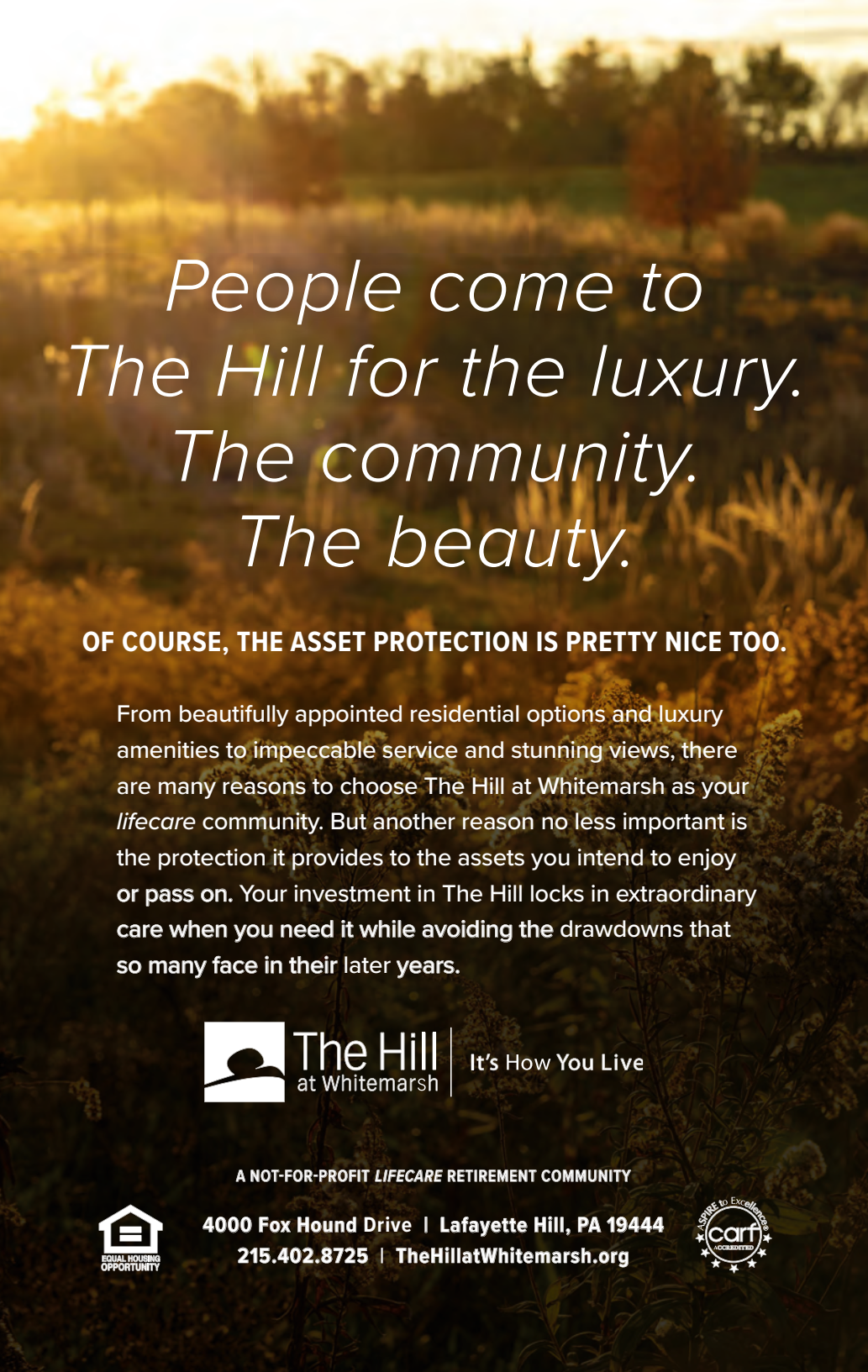
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From the President and CEO

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,

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. Benoliel Chair
Paul Roby, Associate Principal
Sandra and David Marshall Chair
Dara Morales, Assistant Principal
Anne M. Buxton Chair
Philip Kates
Peter A. Benoliel Chair
Davyd Booth
Paul Arnold
Joseph Brodo Chair, given by Peter A.Benoliel
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 Gravagno 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

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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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PROKOFIEV & TIME FOR THREE

Osmo Vänskä Conducts Sibelius, Higdon, and Prokofiev

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

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

RAY CHEN PLAYS BARBER

Teddy Abrams Leads All-American Program

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

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

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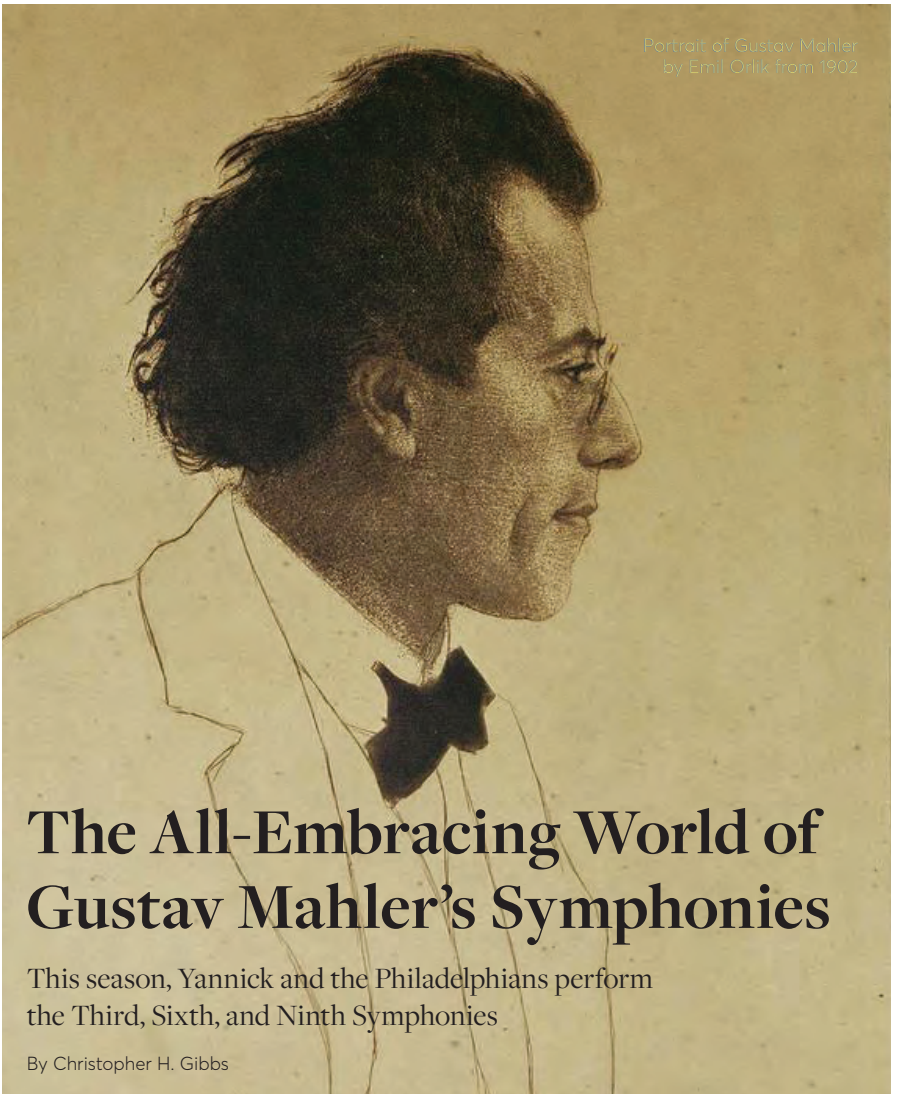


Portrait of Gustav Mahler by Emil Orlik from 1902

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

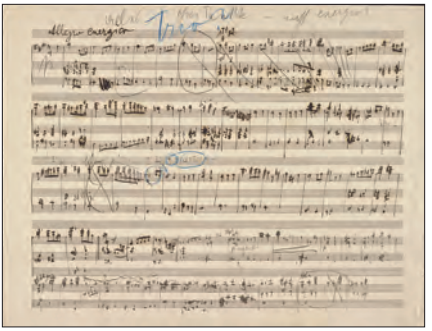
"The symphony must be like the world, it must embrace everything." Whether or not Gustav Mahler actually said this in 1907 to the Finnish composer Jean Sibelius, the sentiment resonates with other statements he made over the years. Expanding the idea further, some musicians have argued that, taken together, 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. ➤



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

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, 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

somber course. The Seventh again seems a journey from darkness to light in a poetic work featuring two evocative "night music" movements.

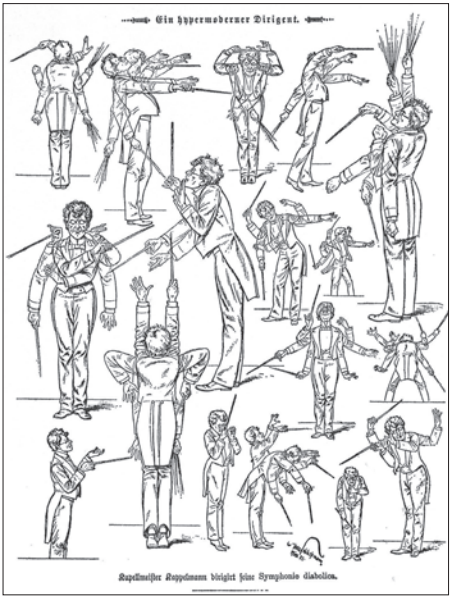
Mahler wrote the monumental Eighth Symphony in a white heat of inspiration during the summer of 1906. It is popularly known as the "Symphony of a Thousand" because of the enormous forces involved: an immense orchestra, mixed choirs and separate children's chorus, organ, off-stage brass, and eight vocal soloists. The two-part work unfolds using a Latin Pentecost hymn and then the conclusion of Goethe's *Faust, Part II*. Mahler's astonishing feat of combining different languages, genres of music, and sacred and secular themes led to the greatest success of his career at its premiere in Munich. Leopold Stokowski and The Philadelphia Orchestra gave its American premiere in 1916.

A series of devastating personal blows in 1907 led to another turning point in Mahler's life: His beloved elder daughter died at the age of four, he resigned from the Vienna Court Opera, and he was diagnosed with a heart condition. The final three works followed: *Das Lied von der Erde* in the summer of 1908, the Ninth Symphony the next summer, and parts of the Tenth in the summer of 1910, but Mahler died in May 1911 before finishing it. Given their ultimate place in the composer's output, it has proven all too tempting to view these pieces as pointing toward death, a "farewell" trilogy, the artistic testament of a dying man.

Another famous soundbite from Mahler in conclusion—this one from a letter he wrote to his wife in which he said, "My time will come." The context was in relation to Strauss as the sentence continues "when his has passed." At the time of his death, age 50, Mahler was hailed as a great conductor but was seriously underrated, and often dismissed, as a composer. Strauss was more esteemed and far more often performed. Of the three symphonies the Philadelphians present this season, Mahler conducted his Third a total of 15 times, the Sixth just three times, and he never performed the Ninth.

It took decades for most of his pieces to enter the international repertoire, but in the wake of the 1960 centennial of his birth, Mahler was ascendent. By the end of the century, one might even say he had become the new Beethoven in popularity and with his music frequently being performed at festival occasions. For more than a century, symphonies by Beethoven (usually the Fifth or Ninth) were used at celebratory events. The Philadelphia Orchestra's inaugural concert in 1900 featured the Fifth. Now, when a music director begins or ends their tenure, or when a new concert hall is dedicated, it is often marked with a Mahler symphony. His time, the vast all-embracing vision of his music, has arrived.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.



Caricature drawings satirizing Mahler's conducting style when he was director of the Vienna Court Opera, originally published in 1901 in the German humorous magazine *Fliegende Blätter* (Flying Leaves).

Musicians Behind the Scenes

Charlie Rosmarin Associate Principal Percussion

Kate Nottage

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 Kijé*, haha. But I've performed Messiaen's *Turangalîla-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 Chloe*.

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 27, at 2:00
Saturday, September 28, at 8:00
Sunday, September 29, at 2:00

Yannick Nézet-Séguin Conductor
Seong-Jin Cho Piano

Beethoven Piano Concerto No. 2 in B-flat major, Op. 19
I. Allegro con brio
II. Adagio
III. Rondo: Molto allegro

Intermission

Bruckner Symphony No. 7 in E major
I. Allegro moderato
II. Adagio: Sehr feierlich und sehr langsam—Moderato—Tempo I—Moderato—Tempo I
III. Scherzo: Sehr schnell—Trio: Etwas langsamer—Scherzo da capo
IV. Finale: Bewegt, doch nicht schnell

This program runs approximately 2 hours.

These concerts are supported by the **James and Agnes Kim Foundation**.

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.

Congratulations, Yannick!

2024 Recipient of the Kilenyi Bruckner Medal of Honor

The Philadelphia Orchestra
Yannick Nézet-Séguin
Music and Artistic Director

This weekend, Music and Artistic Director Yannick Nézet-Séguin (Walter and Leonore Annenberg Chair) will receive the Kilenyi Bruckner Medal of Honor. The medal was first awarded in 1933 and is given by the Bruckner's Society of America to outstanding conductors and individuals whose promotion and performances of composer Anton Bruckner's works merit recognition. Previous recipients include former Philadelphia Orchestra Music Director Eugene Ormandy, Arturo Toscanini, Serge Koussevitzky, Bruno Walter, Herbert Blomstedt, and Daniel Barenboim, among others.

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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.

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Soloist

Christoph Köstlin

Pianist **Seong-Jin Cho** was brought to the world's attention in 2015 when he won First Prize at the Chopin International Competition in Warsaw. In 2016 he signed an exclusive recording contract with Deutsche Grammophon and two years later made his Philadelphia Orchestra debut. In 2023 he was awarded the prestigious Samsung Ho-Am Prize in the Arts in recognition of his exceptional contributions to the world of classical music. An artist in high demand, he works with the world's most prestigious orchestras including the Berlin and Vienna philharmonics, the London and Boston symphonies, and the Royal Concertgebouw Orchestra. Conductors he regularly collaborates with include Yannick Nézet-Séguin, Myung-Whun Chung, Gustavo Dudamel, Andris Nelsons, Gianandrea Noseda, Antonio Pappano, Simon Rattle, Santtu-Matias Rouvali, Esa-Pekka Salonen, and Lahav Shani.

In the 2024–25 season Mr. Cho takes up the mantle of artist in residence with the Berlin Philharmonic, a position that sees him work with the orchestra on multiple projects across the season including concerto performances, chamber music collaborations, a tour to the Easter Festival Baden-Baden, and in recital. In addition to these current performances, other highlights of the season include returns to the BBC Proms in London, the New York Philharmonic and the Chicago Symphony with Mr. Rouvali, and the Cleveland Orchestra under Franz Welser-Möst. He also embarks on several international tours, including a return to the Vienna Philharmonic with Mr. Nelsons in Korea and to the Bavarian Radio Symphony with Mr. Rattle in Korea, Japan, and Taiwan, following a performance of Brahms's Piano Concerto No. 2 in Munich.

Mr. Cho's most recent recording is his solo album *The Handel Project*. In 2021 he released Chopin's Piano Concerto No. 2 and scherzos with the London Symphony and Mr. Noseda for Deutsche Grammophon. His first album, recorded with the same orchestra and conductor, features Chopin's Piano Concerto No. 1 and the Four Ballades. His solo album *The Wanderer* from 2020 features Schubert's "Wanderer" Fantasy and piano sonatas by Berg and Liszt. In 2018 he released a Mozart album with the Chamber Orchestra of Europe and Mr. Nézet-Séguin. Born in 1994 in Seoul, Mr. Cho started learning the piano at age six and gave his first public recital when he was 11. In 2009 he became the youngest-ever winner of Japan's Hamamatsu International Piano Competition. In 2011 he won Third Prize at the Tchaikovsky Competition in Moscow at the age of 17. From 2012 to 2015 he studied with Michel Béroff at the Paris Conservatory and is now based in Berlin.


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Yannick Nézet-Séguin
Music and Artistic Director
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Framing the Program

Parallel Events

1795 **Beethoven** Piano Concerto No. 2	**Music** Haydn "Drum Roll" Symphony **Literature** Goethe *Wilhelm Meisters Lehrjahre* **Art** Goya *The Duchess of Alba* **History** Bread riots in Paris
1882 **Bruckner** Symphony No. 7	**Music** R. Strauss Horn Concerto No. 1 **Literature** Stevenson *Treasure Island* **Art** Cézanne *Self-Portrait* **History** World Exhibition in Moscow

The opening weekend of The Philadelphia Orchestra's 125th season features favorite works by Beethoven and Bruckner.

Beethoven modeled his first two piano concertos (which were published in reverse order) on those of Mozart, who nearly two decades earlier found the genre the perfect vehicle to display his gifts as both a performer and composer. Beethoven wrote the Second Concerto over the course of many years during which he kept refining it so as to exhibit his own impressive talents.

Anton Bruckner struggled during much of his career to win recognition for his monumental symphonies. He enjoyed an unalloyed triumph with the premiere of his Seventh Symphony in 1884. Bruckner revered Richard Wagner above all other composers and was deeply influenced by his music. Both the reverence and the influence are apparent in this Symphony, which prominently features four "Wagner tubas," a brass instrument that is a cross between a French horn and tuba. Wagner died while Bruckner was composing the Seventh, which prompted the addition of a lamenting chorale near the end of the second movement Adagio: "In memory of the immortal and dearly beloved Master who has departed this life."

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall,* Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Piano Concerto No. 2

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

While Mozart did not invent the piano concerto, he was the one to bring it to prominence and create enduring musical monuments. He served as an inspiring model for the young Beethoven, who at age 12 was already being compared to him. An important music journal announced that the prodigy "would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun." At 16 Beethoven went to Vienna in the hopes of studying with his idol. He is said to have played for Mozart and to have earned the approving remark, "Keep your eyes on him; someday he will give the world something to talk about."

Not long after his arrival, however, Beethoven was called home to tend to his gravely ill mother and he remained in Bonn for the next five years. In 1792, financially assisted by the Elector Maximilian Franz and Count Waldstein, Beethoven won the chance to return to Vienna. With Mozart now dead, Haydn would be his teacher. Waldstein informed Beethoven, "With the help of assiduous labor you shall receive *Mozart's spirit from Haydn's hands.*" After studies with Haydn and others, Beethoven began to mold his public career. As Mozart had found some two decades earlier, piano concertos offered the ideal vehicle to display both performing and composing gifts, including those of improvisation in the unaccompanied cadenza sections heard near the end of certain movements.

Really a First Concerto As is often remarked, the Piano Concerto No. 2 in B-flat major is chronologically really the first of the famous five that Beethoven composed. Yet the issue is even a bit more complicated because as a young teenager while still living in Bonn, he had written what we might call a Piano Concerto "No. 0" in E-flat major. Although only the piano part survives with some instrumental cues, an orchestration has been reconstructed; a few available recordings of this curiosity give a good idea of how the young composer sought to emulate Mozart.

The exact chronology of Beethoven's first three mature piano concertos is not altogether clear. The genesis of the B-flat-major Concerto is the most protracted of them. Beethoven apparently wrote the earliest version in Bonn while in his late teens. He revised the work in Vienna and wrote a different rondo finale than

the one we know today. The Concerto went through other revisions leading to performances in Prague in 1798, and further ones before its publication in 1801. The evolution of the work over the course of more than a decade shows how Beethoven considered his early concertos vehicles for his own concert use. He was still learning what worked best and to what audiences most responded. Throughout this long process, however, Beethoven retained the essential Classical dimensions for the Concerto, his shortest and the one deploying the smallest orchestra (it is the composer's only mature orchestral work without clarinets).

A Closer Look The **Allegro con brio** begins with an energetic orchestral introduction that presents a variety of themes before the soloist enters with a florid, more reserved melody. The cadenza of this movement juxtaposes music Beethoven wrote around 1809 with the Concerto's original material, dating back as far as 20 years. The cadenza begins as a fugato exploring the opening material and displays powerful, boldly harmonic, dynamically diverse writing.

The **Adagio** contrasts a soft string-dominated opening with a full orchestral statement from which the soloist responds with lush chords. The final **Molto allegro** presents a syncopated theme for piano alone that is taken up by the full orchestra. Beethoven wittily experiments with the theme, later presenting it in the wrong key and without the characteristic syncopations until the orchestra brings the soloist back on track.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Beethoven's Piano Concerto No. 2 was composed in 1790. The composer revised the score from 1793 to 1795 and again in 1798 and 1801.

The Second Concerto wasn't premiered at Philadelphia Orchestra concerts until February 1954, with Rudolf Serkin as soloist and Eugene Ormandy conducting. The most recent subscription performances were in February 2020, with pianist Emanuel Ax and Karina Canellakis.

The Philadelphia Orchestra recorded the Second Concerto in 1955 and 1965, both for CBS with Serkin and Ormandy, and in 2021 with Haochen Zhang and Nathalie Stutzmann on BIS.

The score calls for solo piano, one flute, two oboes, two bassoons, two horns, and strings.

Beethoven's Second Concerto runs approximately 30 minutes in performance.

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The Music

Symphony No. 7

Anton Bruckner
Born in Ansfelden, Austria, September 4, 1824
Died in Vienna, October 11, 1896

The celebrated violinist Fritz Kreisler, who at a young age briefly studied with Anton Bruckner in Vienna, remarked that he was a "combination of genius and simpleton. He had two coordinates—music and religion. Beyond that he knew almost nothing." Such a familiar image of Bruckner has proved difficult to move beyond because this most unglamorous of Romantic composers did indeed lead an unassuming life devoted principally to music and God, passions that he combined in astounding ways in his towering Masses and magnificent symphonies.

Posterity desires to know about the lives of great composers because of the fruits of their creativity, even if the creators themselves did not do much else of interest. Biographers are therefore at pains to construct engaging stories and strongly tempted to make their subjects lead fascinating lives. With relatively rare exceptions, however, this is a stretch. Composers spend most of their time composing, which leaves little opportunity to do other things. Casting Bruckner's life as uneventful has proved to have its own sort of perverse fascination. His struggles were with common depression, including a nervous breakdown in 1867, not with the hearing loss or madness that help make the biographies of Beethoven and Schumann captivating. Bruckner did not have a notorious wife, like his younger colleague Mahler, nor did he shed his provincial upper-Austrian roots; he retained his regional dialect and attire even after moving to Vienna. Although he rarely traveled, trips to France and England around 1870 convinced some that he was the greatest organist and improviser of his day.

The Path to the Seventh Symphony Bruckner dedicated many years to learning his craft. In the 1850s, already in his 30s, he meticulously studied counterpoint with the noted Viennese theorist Simon Sechter (with whom Schubert sought counsel in the last weeks of his life). Sechter forbade free composition and for years Bruckner ceased original work to hone his contrapuntal technique. In 1868 he finally moved to Vienna, where he remained for the rest of his life. He spent most of the year teaching at the Conservatory and the University of Vienna, as well as privately, and he also played the organ at the Court Chapel.

Although respected as a professor, continuing Sechter's tradition of training, Bruckner's compositional achievement took longer to be recognized. This was partly due to the musical politics of the time and to the perception of some, advocated by the powerful critic Eduard Hanslick, that he was moving music in the wrong direction. Hanslick, a fervent supporter of Johannes Brahms and Antonín Dvořák, opposed what he perceived as the Wagnerian agenda at work in Bruckner's symphonies. He considered the Seventh "unnaturally presumptuous, diseased, and pernicious." But while Hanslick lamented "importing Wagner's dramatic style into the symphony," exactly this was applauded by others, such as the brilliant young composer Hugo Wolf. Perhaps more unexpected was the response of the "Waltz King," Johann Strauss, Jr., who sent Bruckner a telegram after the first Vienna performance of the Seventh: "Am entirely shaken, it was one of the greatest experiences of my life."

Bruckner's compositional legacy consists primarily of sacred vocal works and symphonies, although he wrote a variety of smaller pieces, including a fine String Quintet. His three great Masses came relatively early, and when he turned to writing symphonies many of their spiritual aspects were transferred to the orchestral realm. A flowing cello line in a symphonic slow movement may seem as if it set words from the Mass—a Benedictus, for example. Bruckner did on occasion quote his sacred music within symphonies, and there is an allusion to his Te Deum in the adagio of the Seventh Symphony, a work composed at the same time. When we consider as well that Bruckner was a master organist, another crucial element of his musical style can be identified in his deployment of the instrumental choirs of the orchestra. His symphonies are often likened to "gothic cathedrals of sound."

The Influence of Wagner Bruckner wrote his Symphony No. 1 at age 41, although it was surrounded by two unnumbered ones never performed during his lifetime. The Seventh Symphony we hear today was the first to score a great critical and popular success; it was the most often performed during his lifetime and remains so today. Bruckner began composing it in September 1881 and worked steadily for the next two years. Crucial to this period was his ever-deepening engagement with Wagner's music, the transforming influence on him since the early 1860s. (He dedicated his Third Symphony to Wagner.)

In July 1882 Bruckner traveled to Bayreuth to attend the premiere of *Parsifal,* Wagner's final opera. Not long afterward he had a premonition, as he would later inform the conductor Felix Mottl: "One day recently I came home and felt very sad. The thought crossed my mind that before long the Master would die, and then the C-sharp-minor theme of the *Adagio* came to me." Wagner died on February 13, 1883, and when Bruckner learned of this he added a moving coda to the movement, using four so-called Wagner tubas in a mournful chorale. He noted in the score this was "In memory of the immortal and dearly beloved Master who has departed this life." Arthur Nikisch conducted the first performance of the Symphony

with the Leipzig Gewandhaus Orchestra on December 30, 1884, in a concert to raise funds for a Wagner monument. It was the first time a Bruckner symphony was premiered outside Austria and its success was only surpassed 10 weeks later when Hermann Levi conducted the work in Munich in what proved to be one of the greatest triumphs of the composer's career.

A Closer Look Many of Bruckner's symphonies, including his last three, open using the same effective compositional strategy: a spacious melody that unfolds over a hushed string tremolo. The precedent is Beethoven's Ninth, the symphony that most influenced Bruckner. The Seventh's **Allegro moderato** offers the most expansive of these openings as the cellos, doubled initially by solo French horn, lushly intone a broad theme consisting of an arpeggiated E-major chord that generates many of the musical ideas that follow in the work.

Bruckner's slow movements are the heart and soul of his symphonies, again using the comparable section of Beethoven's Ninth as inspiration. None of Bruckner's is more profound and deeply moving than the **Adagio** of the Seventh (marked "Very solemn and very slow"), with its added homage to Wagner at the end. Although Bruckner made both small and large revisions to most of his symphonies, the Seventh remained relatively untouched. One point on which the composer apparently wavered was the climatic cymbal crash and triangle roll near the end of the movement; it is included in the version edited by Leopold Nowak that the Philadelphians perform today.

The **Sehr schnell scherzo** returns us to the ABA form of the Classical era but greatly expanded in length—an urgent start with a prominent trumpet solo leads to a relaxed Trio before a repeat of the first section. The opening theme of the **Finale** (**Bewegt, doch nicht schnell**) is related to the principal one of the first movement, beginning softly and rapidly building excitement; a hymn-like second theme and dramatic third one follow. The Symphony is capped off in the blazing coda with a return of the initial arpeggiated melody with which the entire work so memorably began.

—Christopher H. Gibbs

Bruckner's Seventh Symphony was composed between 1881 and 1883.

Leopold Stokowski conducted the first Philadelphia Orchestra performances of the Seventh Symphony, in January 1925. During the 1980s, it became a favorite of Klaus Tennstedt, who led three separate presentations of it. The Orchestra's most recent performances of the work were in January 2013, with Yannick Nézet-Séguin on the podium. Some of the other conductors who have led the Symphony with the Orchestra include Eugene Ormandy, Claudio Abbado, Stanislaw Skrowaczewski, Wolfgang Sawallisch, Christoph Eschenbach, and Simon Rattle.

The Philadelphians recorded the Seventh in 1968 with Ormandy for RCA.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, four Wagner tubas (two tenor, two bass), tuba, timpani, percussion (cymbals, triangle), and strings.

The Symphony runs approximately 65 minutes in performance.

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Musical Terms

Arpeggio: A broken chord (with notes played in succession instead of together)
Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition
Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.
Chord: The simultaneous sounding of three or more tones
Coda: A concluding section or passage added in order to confirm the impression of finality
Contrapuntal: See counterpoint
Counterpoint: The combination of simultaneously sounding musical lines
Da capo: To repeat from the beginning
Fugato: A passage or movement consisting of fugal imitations, but not worked out as a regular fugue
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
Legato: Smooth, even, without any break between notes
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.
Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).
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.
Syncopation: A shift of rhythmic emphasis off the beat
Timbre: Tone color or tone quality
Tremolo: An effect produced by the very rapid alternation of down-bow and up-bow
Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style
Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)
Adagio: Leisurely, slow
Allegro: Bright, fast
Bewegt: Animated, with motion
Con brio: Vigorously, with fire
Feierlich: Solemn, stately
Langsam: Slow
Langsamer: Slower
Moderato: A moderate tempo, neither fast nor slow
Schnell: Fast

TEMPO MODIFIERS
Doch nicht: But not
Etwas: Somewhat
Molto: Very
Sehr: Very

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Grace Sweeney, Audience Services Associate
Cierra Woods, Audience Services Associate
Susan Borowsky, Administrative Assistant to the Vice President

Digital Marketing
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
Sophia Konopelsky, Director
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
Leslie Patterson-Tyler, 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

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