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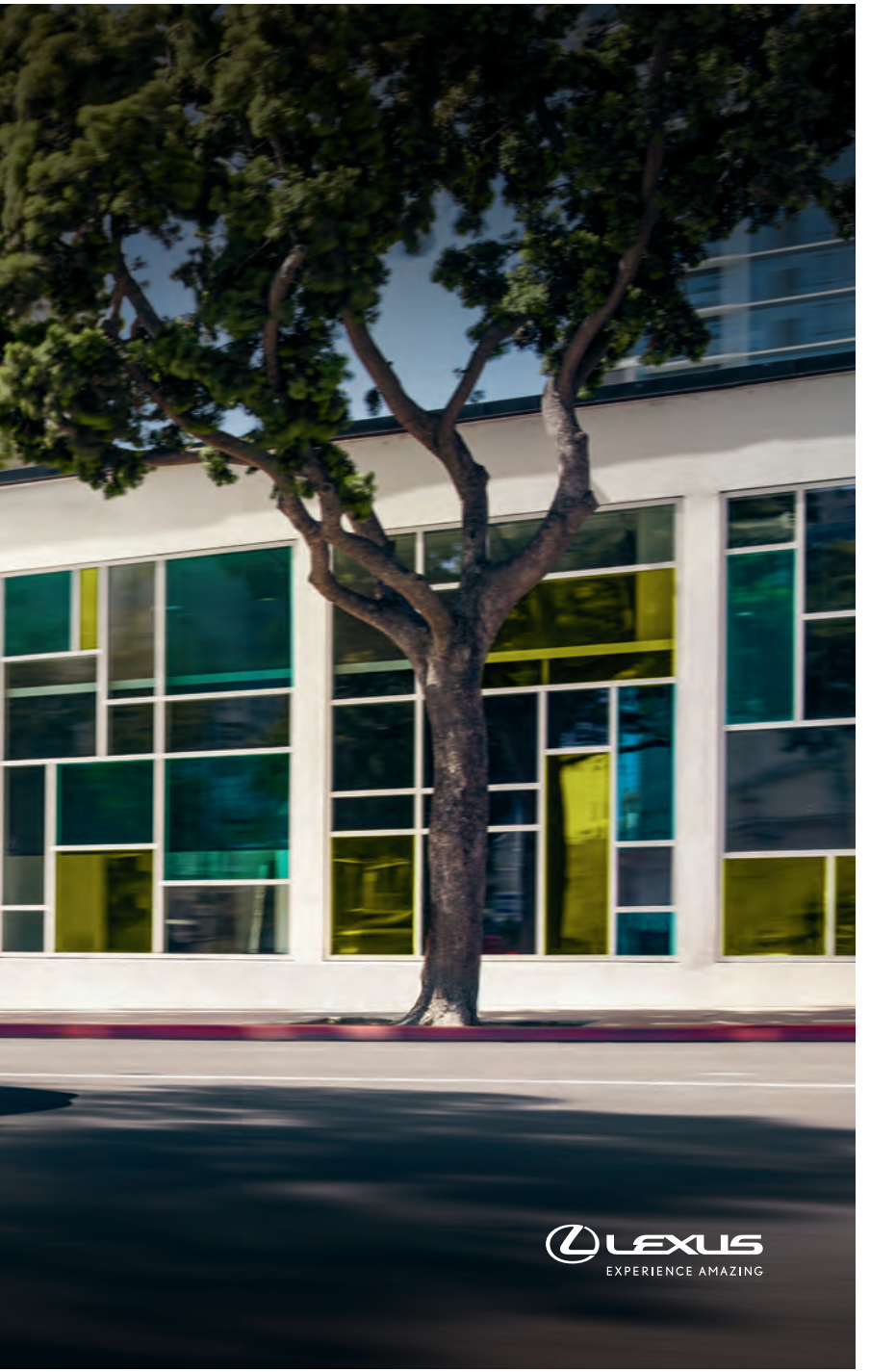
LEXUS
EXPERIENCE AMAZING

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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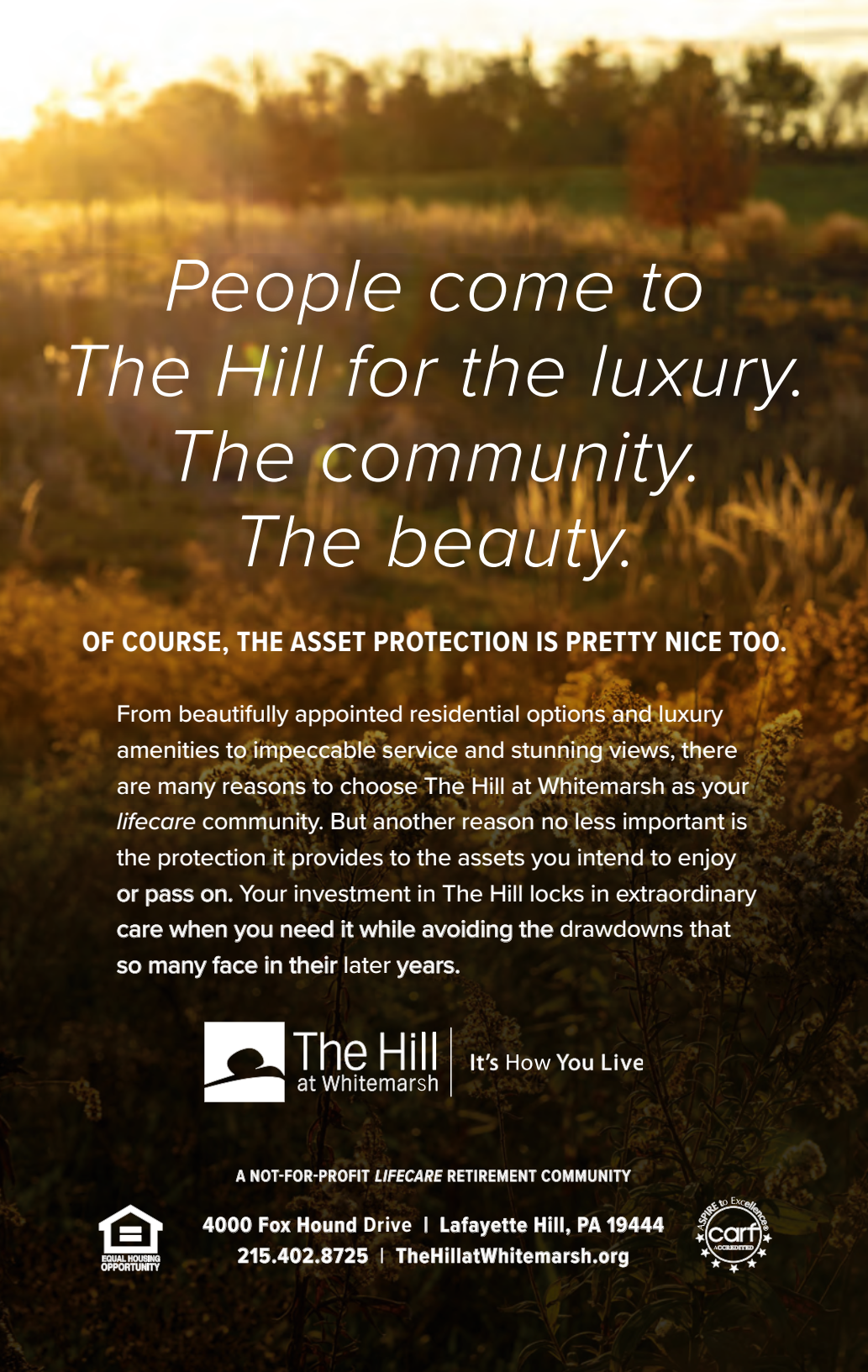
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From the President and CEO

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

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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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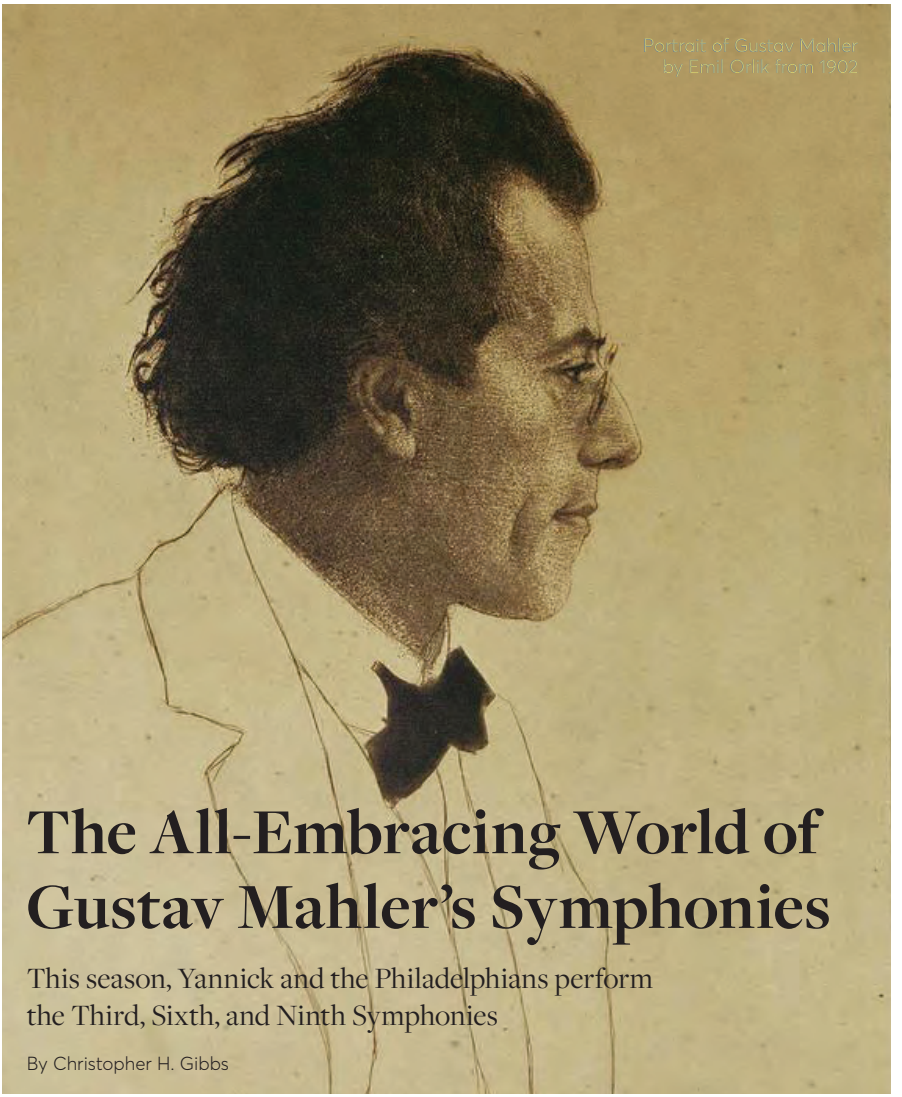


Portrait of Gustav Mahler by Emil Orlik from 1902

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

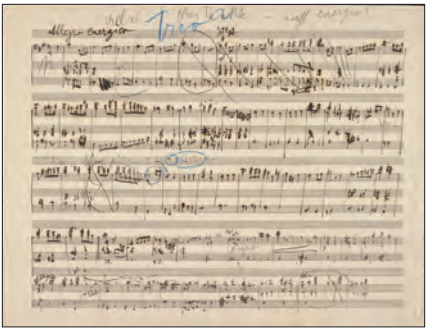
"The symphony must be like the world, it must embrace everything." Whether or not Gustav Mahler actually said this in 1907 to the Finnish composer Jean Sibelius, the sentiment resonates with other statements he made over the years. Expanding the idea further, some musicians have argued that, taken together,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

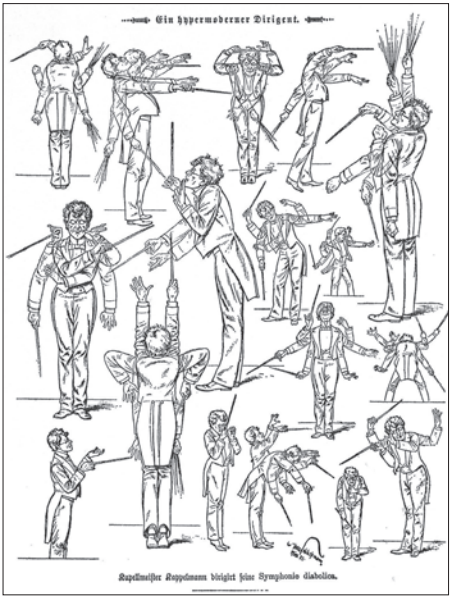
Mahler wrote the monumental Eighth Symphony in a white heat of inspiration during the summer of 1906. It is popularly known as the "Symphony of a Thousand" because of the enormous forces involved: an immense orchestra, mixed choirs and separate children's chorus, organ, off-stage brass, and eight vocal 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, October 11, at 2:00
Sunday, October 13, at 2:00

Roderick Cox Conductor
Choong-Jin Chang Viola

Bartók Suite from *The Miraculous Mandarin,* Op. 19

Martinů Rhapsody-Concerto, for viola and orchestra
I. Moderato
II. Molto adagio—Poco allegro—Andante molto tranquillo

Intermission

Saint-Saëns Symphony No. 3 in C minor, Op. 78 ("Organ")
I. Adagio—Allegro moderato—Poco adagio
II. Allegro moderato—Presto—Maestoso
Raphael Attila Vogl, organ

This program runs approximately 1 hour, 55 minutes.

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

These concerts are part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

These concerts are also part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

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Jeff Fusco

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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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

Beginning in the 2024–25 season, **Roderick Cox** holds the position of music director at the Opéra Orchestre National de Montpellier Occitanie. He made his Philadelphia Orchestra debut in January 2023 and has appeared with the highest level of international ensembles including the Boston Symphony, the Orchestre de Paris, the Los Angeles Philharmonic, the Cincinnati Symphony, the Cleveland Orchestra, London's Philharmonia Orchestra, and the Deutsches Symphonie-Orchester Berlin. In 2019 he founded the Roderick Cox Music Initiative (RCMI), a program that nurtures and provides scholarships and opportunities for young musicians in order to make music more accessible. Elk Mountain Productions's award-winning 2020 documentary film, *Conducting Life,* maps his journey and reflects his passionate belief in the transformative power of music.

In addition to these current performances, highlights of Mr. Cox's 2024–25 season include returns to the Atlanta and WDR symphonies, the Halle Orchestra, and the Lahti Sinfonia, as well as engagements with the Rotterdam Philharmonic; the Antwerp, Bamberg and Sydney symphonies; and the Finnish National Opera Orchestra. He also tours with the Junge Deutsche Philharmonie with stops including Berlin and Hamburg. Earlier this year he returned to the Aspen Music Festival Chamber Orchestra and made his debut with English National Opera leading Rossini's *The Barber of Seville*. He has conducted at the Houston Grand Opera (Bizet's *The Pearl Fishers*), San Francisco Opera (*The Barber of Seville*), Washington National Opera (Jeanine Tesori's *Blue*), and the Opéra National de Montpellier (Verdi's *Rigoletto* and Puccini's *La bohème*).

Mr. Cox's notable recording with the Seattle Symphony of William Dawson's *Negro Folk Symphony* was released in February 2023 to critical acclaim. His recording of the opera *Blue* with Washington National Opera in association with the San Francisco Classical Recording Company was released on the Pentatone label in March 2022 and nominated for the 2023 *BBC Music Magazine*'s Opera Award. Winner of the 2018 Sir Georg Solti Conducting Award by the U.S Solti Foundation, Mr. Cox was born in Macon, Georgia. He attended the Schwob School of Music at Columbus State University and Northwestern University, graduating with a master's degree in 2011. He was awarded the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013 and has held fellowships with the Chicago Sinfonietta and the Chautauqua Music Festival. In 2016 he was appointed associate conductor of the Minnesota Orchestra under Osmo Vänskä for three seasons, having previously served as assistant conductor for a year.

Soloist

Jessica Griffin

A native of Seoul, Korea, **Choong-Jin (C.J.) Chang** has been principal viola of The Philadelphia Orchestra since 2006, having joined the ensemble in 1994 as associate principal. He made his performance debut at age 12 with the Seoul Philharmonic. In 1981, at age 13, he moved to the United States to attend the Juilliard School of Music. He later studied at Temple University's Esther Boyer College of Music and the Curtis Institute of Music, earning degrees in both violin and viola under the tutelage of Jascha Brodsky and former Philadelphia Orchestra Principal Viola Joseph dePasquale.

Mr. Chang made his solo recital debut at Carnegie Hall in 2007 and has since performed in numerous recitals across the United States and South Korea. In 2008 he was a featured soloist with The Philadelphia Orchestra during its Asian Tour, performing in Seoul and Shanghai, and at the Saratoga Performing Arts Center. He made his subscription solo debut with the Orchestra in 2009 and has been a frequent soloist, including a notable performance of Bruch's Concerto for Clarinet and Viola in 2022. In 2013 he curated the Bach and Hindemith Project, performing all 19 viola pieces by both composers in four recitals at the Kuhmo Arts Hall in Seoul. As a chamber musician, he collaborates with renowned artists at prestigious festivals worldwide.

Mr. Chang was one of the founding members of the Johannes String Quartet, which debuted to critical acclaim at Philadelphia's Ethical Society and Carnegie Hall. Since 1997 the Quartet has performed extensively across the United States, premiering works such as Esa-Pekka Salonen's *Homunculus* and William Bolcom's Double Quartet with the Guarneri Quartet.

In addition to his performing career, Mr. Chang is a respected educator in both violin and viola. His former students include members of The Philadelphia Orchestra and the Cleveland Orchestra, as well as winners of major competitions. He currently serves as a viola professor at Johns Hopkins University's Peabody Conservatory of Music and is an artist/faculty member at the Aspen Music Festival and School during the summer.

Framing the Program

Parallel Events

1886	**Music**
Saint-Saëns	Verdi
Symphony	*Otello*
No. 3	**Literature**
	Rimbaud
	Les Illuminations
	Art
	Rodin
	The Kiss
	History
	Pasteur
	Institute
	founded
1918	**Music**
Bartók	Stravinsky
The Miraculous	*The Soldier's*
Mandarin	*Tale*
	Literature
	Cather
	My Antonia
	Art
	Léger
	Engine Rooms
	History
	Daylight
	saving time
	introduced
1952	**Music**
Martinů	Barber
Rhapsody-	Suite from
Concerto	*Souvenirs*
	Literature
	Ferber
	Giant
	Art
	Dalí
	Galatea of the
	Spheres
	History
	Princess
	Elizabeth
	becomes
	Queen
	Elizabeth II

The Suite from Béla Bartok's pantomime *The Miraculous Mandarin* connects to a story about a girl forced by thieves to stand by a window and entice men who they will rob. While the first two victims have no money, their final prey is a Mandarin whose ultimate fate provides an unexpected and redeeming twist.

The celebrated 20th-century Czech composer Bohuslav Martinů excelled at writing concertos and his one for viola, called the Rhapsody-Concerto, is particularly prized. A meditative piece with exciting interludes, the composer sought to project the "quality of the human voice."

Camille Saint-Saëns's resplendent "Organ" Symphony is the fifth (and last) work in the genre that he composed and the third that he published. (The first two, every early works, appeared posthumously.) He dedicated the piece to Franz Liszt, a composer he revered, and some of its features show the influence of that innovative composer. The use of the organ, the "King of Instruments," is limited, but overwhelmingly effective, especially when performed on Marian Anderson Hall's majestic Fred J. Cooper Memorial Organ.

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

Suite from *The Miraculous Mandarin*

Béla Bartók
Born in Nagyszentmiklós, Hungary (now Romania), March 25, 1881
Died in New York City, September 26, 1945

A Duke, a Prince, and a Mandarin—all three of Béla Bartók's stage works are about men bearing noble titles and inhabiting fictitious worlds (legend, fairytale, or a hypothetical modern city). All three can be understood, accepted, or loved by women only under extreme circumstances (if at all). Each of the three works, however, treats this same basic problem in widely divergent ways. *The Wooden Prince* has a happy ending, all obstacles having been removed between the Prince and the Princess. In *Bluebeard's Castle,* both characters—the Duke and Judith—become victims of a total lack of understanding between man and woman. At least in *The Miraculous Mandarin* the protagonist dies happy, having embraced the Girl; but it is tragic that he can only find fulfillment in death.

The one-act play *The Miraculous Mandarin* by Menyhért (Melchior) Lengyel struck a deep nerve in Bartók, who decided to set it to music as soon as he had read it in the literary magazine *Nyugat* (The Occident). Lengyel (1880–1974) was a successful Hungarian playwright who later worked for years in Hollywood, writing screenplays for Greta Garbo, among others.

The action of the pantomime is summarized in the score as follows:

> In a shabby room in the slums, three tramps, bent on robbery, force a girl to lure prospective victims from the street. A down-at-heel cavalier and a timid youth, who succumb to her attractions, are found to have thin wallets and are thrown out. The third "guest" is the eerie Mandarin. His impassivity frightens the girl, who tries to thaw him by dancing—but when he feverishly embraces her, she runs from him in terror. After a wild chase he catches her, at which point the three tramps leap from their hiding place, rob him of everything he has, and try to smother him under a pile of cushions. But he gets to his feet, his eyes fixed passionately on the girl. They run him through with a sword; he is shaken, but his desire is stronger than his wounds, and he hurls himself on her. They hang him up, but it is impossible for him to die. Only when they cut him down, and the girl takes him into her arms, do his wounds begin to bleed and he dies.

A Closer Look The music depicts the successive stages of the action with great vividness. After a frenetic introduction, which portrays the hustle and bustle of a large city, the three tramps order the girl to perform her "decoy game," a seductive dance whose melody, played by the clarinet, we hear three times—more and more agitated each time.

After the first two visitors are dispatched, a menacing theme for trombones and tuba, based on a single descending minor third, announces the approach of someone who is positively outside the four characters' realm of previous experience. The Mandarin enters the room to the ominous restatement of the descending minor third by the brass.

"General consternation. … The girl overcomes her repugnance and calls to the Mandarin: 'Why don't you come closer?'" The music hesitates for a long time before the girl finally begins her dance. Out of short melodic fragments played by solo woodwinds, a waltz theme gradually emerges. It is symbolic that the waltz begins with the same descending minor third we heard earlier at the Mandarin's entrance. "The dance gradually becomes livelier, as does the music, ending in a wild erotic dance. The girl sinks down to embrace him; he begins to tremble in feverish excitement." The waltz leads into an allegro section dominated by an agitated trombone theme. As the Mandarin begins his frenzied chase after the girl, a wild fugato starts in the orchestra, to the thudding accompaniment of the low winds and percussion, at the end of which, the Mandarin catches the girl.

It is at this point that the Suite version, prepared by Bartók in 1927, ends. This version omits the thrice-attempted murder and the final denouement, yet by concluding at such a climactic moment, it makes for a highly effective concert piece, and with performances of the complete pantomime few and far between, this is the form in which the music is most frequently heard.

—Peter Laki

Peter Laki served as program annotator for the Cleveland Orchestra from 1990 to 2007. He is currently visiting associate professor at Bard College.

Eugene Ormandy conducted the first Philadelphia Orchestra performances of the Suite from The Miraculous Mandarin *in October 1948. Pierre Boulez led the first performances of the complete work in February 1973. The most recent subscription performances of the Suite were in February 2019, with Esa-Pekka Salonen on the podium.*

The Suite has been recorded twice by the Orchestra, both times with Ormandy: in 1962 for CBS and in 1978 for EMI.

The score calls for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, large snare drum, soprano snare drum, tam-tam, triangle, xylophone), harp, piano, celesta, organ, and strings.

The Miraculous Mandarin *Suite runs approximately 20 minutes in performance.*

The Music

Rhapsody-Concerto

Bohuslav Martinů
Born in Polička, Bohemia, December 8, 1890
Died in Liestal, Switzerland, August 28, 1959

When it comes to concertos for string instruments, violinists have it lucky. From the Baroque era (think Vivaldi's *The Four Seasons* or Bach's offerings) to the present day, there are abundant and magnificent possibilities. Cellists have far fewer options but with wonders by Haydn, Dvořák, Elgar, Shostakovich, and others they need hardly complain. (Double bassists, on the other hand, have been mightily slighted.)

A Viola Concerto for a Virtuoso And so we come to the viola, an instrument that for some reason can be the butt of unfair jokes but that produces a marvelous sound. Mozart, a virtuoso playing both violin and viola, preferred the latter. The viola repertory, even if limited, contains wonders. Upon acquiring a superb Stradivarius instrument, Niccolò Paganini commissioned Hector Berlioz to write a concerto for him (and it). The virtuoso was initially disappointed with the result, *Harold in Italy*, which he found more a symphony than a concerto and never performed. But eventually Paganini gave Berlioz 20,000 francs when he heard the piece and recognized its greatness. The 20th century saw a blossoming of concertos for the instrument, including ones by Béla Bartók, William Walton, Alfred Schnittke, and Jennifer Higdon.

Often the impetus for writing these pieces was a request from a particular performer, as was the case for the one by the great Czech composer Bohuslav Martinů. He composed the Rhapsody-Concerto we hear today in 1952 for Jascha Veissi (1898–1983). Born in Ukraine, he began his career as a violinist and after studies at the Odessa Conservatory came to the United States. In 1921 he joined the Cleveland Orchestra, becoming concertmaster in 1927. He later switched to playing viola, was the principal of the San Francisco Symphony, and then a member of the celebrated Kolisch Quartet. He first met Martinů in Paris and they reconnected in 1950 in New York, which led to the concerto commission.

A Cosmopolitan Composer Martinů got off to a rather late compositional start although he emerged as one of the most prolific composers of the century. He was born in a small Bohemian town in 1890 and first displayed his musical talents as a violinist. With the support of wealthy local patrons he went on to study at the Prague Conservatory. After spending most of World War I back in

his hometown, composing more and more, he became a member of the Czech Philharmonic. Martinů studied composition with Josef Suk (Dvořák's son-in-law) and in 1923 received a government grant to go to Paris where he worked informally with Albert Roussel. He intended to stay just a few months but remained for nearly two decades, marrying a French woman. Martinů continued to visit his native country until 1938, but never returned after that, living the rest of his life in France, America, Italy, and Switzerland.

Martinů enjoyed particular success in America, where he became a citizen in 1952. He taught at Tanglewood, Princeton, and the Mannes School of Music. He composed more than 500 works in a wide range of genres, including six symphonies and many concertos. He wrote his first symphony for the Boston Symphony Orchestra in 1942, at age 52, and the next three followed at the rate of one a year, for the Boston, Cleveland, and Philadelphia orchestras.

George Szell, music director in Cleveland, was another old friend of Martinů's and conducted the premiere of the Rhapsody-Concerto with Veissi as soloist in February 1953. Szell and Cleveland later unveiled Martinů's *Fantaisies symphoniques* (1955) and *The Frescoes of Piero della Francesca* (1957). The musicologist Aleš Březina, a leading Martinů scholar, characterizes these works as being in the composer's "Fantasy Period," when he was more meditative and turned away from the motor-like intensity of his earlier Neo-Classical pieces. Martinů revised the Rhapsody-Concerto several times; despite some failed attempts it was only published in 1978, long after the composer's death.

A Closer Look Martinů commented in a program note for the Cleveland premiere that his friend Veissi "has a rare instrument made by Casparo da Salo in 1540 which sounds like a human voice. This is inspiring in itself and provides the reason for calling the piece a rhapsody, which actually means a song." That quality is immediately apparent in the noble instrumental introduction to the first movement (**Moderato**). An initial four-note motif may reference the opening of Dvořák's Requiem and pervades the movement. The piece begins with strings and flute, with woodwinds following and then the full orchestra. There are moments that may remind the listener of Aaron Copland, then the leading composer in America and perhaps an influence on Martinů when he was writing the Rhapsody-Concerto in New York. After the extended orchestral introduction, the soloist enters with a plaintive melody that becomes sprightlier and more playful.

The second movement (**Molto adagio**) starts with a solo flute melody over pizzicato string accompaniment. The viola enters with a somber ascending theme. The music eventually transitions seamlessly to a more urgent and fast-moving middle section and a viola cadenza before returning to the opening material. The quiet ending features taps on the snare drum that Martinů told his biographer harken back to childhood memories of the church tower in the village where he was born and recollections of his walking around beating a small drum.

—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.

Martinů composed the Rhapsody-Concerto in 1952.

The first, and only other, Philadelphia Orchestra performances of the work were in February 1988, with then-Principal Viola Joseph dePasquale and Riccardo Muti.

The piece is scored for solo viola; pairs of flutes, oboes, clarinets, and bassoons; four horns; two trumpets; timpani; snare drum; and strings.

Performance time is approximately 22 minutes.

The Music

Symphony No. 3 ("Organ")

Camille Saint-Saëns
Born in Paris, October 9, 1835
Died in Algiers, December 16, 1921

The struggles for the soul of music in 19th-century Germany formed opposing camps that have long been familiar to concert audiences. So-called Classical Romantics, such as Mendelssohn, Schumann, and Brahms, were pitted against an allegedly progressive group epitomized by Wagner and two honorary Germans: Berlioz and Liszt. Less well-known battles over musical values raged as well in France, Italy, Russia, and elsewhere, and frequently dealt with the same issues: opera versus instrumental music, program versus absolute music, and who could most justly claim to be Beethoven's heir. Charles Gounod called Camille Saint-Saëns "the French Beethoven," while Vincent d'Indy stated the same about his beloved teacher, César Franck.

Placing Saint-Saëns the man and composer within the warring musical factions of the time is not easy, in part because what he declared verbally often seems at odds with what his compositions demonstrate musically. Distinguishing between his conservative and progressive tendencies is further complicated by his unusually long career. If not quite a man of mystery, Saint-Saëns was certainly one of contradictions and shifting affiliations. During his early years he supported the innovations of Wagner and Liszt, but as an old man he could not countenance the Modernist adventures of Debussy and Stravinsky, nor was he shy in saying so.

A Progressive Classicist? Over the course of his long life, the prolific composer and busy piano soloist (he performed with The Philadelphia Orchestra in 1906) was also active as an organist, conductor, teacher, editor, and writer on a wide range of topics not limited to music. In the early 1870s, he helped found the Société Nationale de Musique, which sought to present and support French music (its motto was "Ars Gallica"). He composed in nearly every genre, including symphonies, concertos, and chamber music, as well as 13 operas (only *Samson and Delilah* has remained in the repertoire), and was the first significant composer to write a film score (*L'Assassinat du Duc de Guise,* 1908). He produced his first four symphonies (two of them unnumbered) in the 1850s, very early in his career, but it is only his last, the "Organ" Symphony, composed as he turned 50, that became a

repertory standard.

Admired by a disparate array of composers, including Rossini, Berlioz, and Liszt, Saint-Saëns was essentially a conservative composer who nevertheless sought to integrate progressive Romantic trends and Classical ideals. In some works he placed frivolous, fun, and unabashedly tuneful content within innovative formal structures. He followed Liszt's model of transforming themes, as we hear in the "Organ" Symphony, in which a musical idea, such as the melody that opens the allegro of the first movement, reappears in different guises in subsequent movements. In fact, he dedicated the Symphony to Liszt, who had done much to promote his career (including conducting the premiere of *Samson*) and privately played parts of it on the piano for him when the older master made his last trip to Paris in 1886, shortly before his death. Not only were some of the thematic transformations and cyclic elements of the Symphony Lisztian, but also the idea of incorporating the organ into an orchestral work of this kind was something Liszt had done nearly 30 years earlier in his symphonic poem *Hunnenschlacht* (Battle of the Huns).

A Closer Look In a program note for the triumphant London premiere of the "Organ" Symphony in 1886, Saint-Saëns discussed the structural unfolding of the work, referring to himself in the third person: "The Symphony is divided into two parts … nevertheless it includes practically the traditional four movements. The first, checked in the development, serves as an introduction to the Adagio. In the same manner, the Scherzo is with the Finale. The composer has thus endeavored to avoid in a certain measure the interminable repetitions that are now more and more disappearing from instrumental music."

Thus, after a short **Adagio** introduction (music that breathes the same air as Wagner's *Tristan and Isolde*), the principal theme that unifies all four sections of the work, and that will be recast and transformed in so many ingenious ways, is first heard in violins (**Allegro moderato**). Its initial presentation recalls the opening of Schubert's "Unfinished" Symphony, but the contour of the melody itself is the old Gregorian chant "Dies Irae" (Day of Wrath), that musical emblem of death invoked by so many composers, including Berlioz, Liszt, Mahler, and Rachmaninoff. The organ first appears in the connected slow movement (**Poco adagio**).

The second half of the Symphony begins with a C-minor scherzo (**Allegro moderato**) that contains an even faster and more brilliant C-major trio (**Presto**) featuring sparkling keyboard writing for piano four hands. A brief imitative section, once again related to the principal theme, leads to the finale (**Maestoso**) in which the organ makes its boldest appearance. The motif is again transformed, first into a chorale and then as the basis for an energetic fugue, before a majestic coda.

—Christopher H. Gibbs

Saint-Saëns composed his Symphony No. 3 in 1886.

The first Philadelphia Orchestra performances of the Symphony were in December 1910, with Carl Pohlig on the podium. The work was given most recently on subscription concerts in May 2022 with Xian Zhang.

The Orchestra has recorded the "Organ" Symphony five times: with Eugene Ormandy in 1956 and 1962 for CBS, in 1973 for RCA, and in 1980 for Telarc; and with Christoph Eschenbach in 2006 for Ondine.

The work is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), piano (four hands/two people), organ, and strings.

The Symphony runs approximately 35 minutes in performance.

Musical Terms

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
Chromatic: Relating to tones foreign to a given key (scale) or chord
Coda: A concluding section or passage added in order to confirm the impression of finality
Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale
Fantasia: A composition free in form and more or less fantastic in character
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
Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions
Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age
Neo-Classicism: A movement of style in the works of certain 20th-century composers who revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism
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.
Pizzicato: Plucked
Rhapsody: Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music
Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps
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.
Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music. Later, a group of pieces extracted from a larger work, especially an opera or ballet.
Third: An interval of three diatonic degrees
Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)
Adagio: Leisurely, slow
Allegro: Bright, fast
Andante: Walking speed
Moderato: A moderate tempo, neither fast nor slow
Tranquillo: Quiet, peaceful, soft

TEMPO MODIFIERS
Molto: Very
Poco: Little, a bit

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The Volunteer Committees for The Philadelphia Orchestra are dedicated to supporting the Orchestra through audience development, educational programs, fundraising, community relations, and special events. The Committees were first formed in 1904 and have the distinction of being the oldest auxiliary volunteer organization associated with an orchestra in the United States. We are profoundly grateful for the Volunteers' leadership and support throughout the years.

For more information about the Volunteer Committees for The Philadelphia Orchestra, please contact Samantha Noll, senior manager of donor and volunteer relations, at 215.893.1956.

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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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Gary Stanford, Maintenance Mechanic
Kevin Hamilton, Dockmaster
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Clifford Cook, Security Officer
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William Hudson, Security Officer
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Mona Song, Staff Accountant
Binh Vo, Staff Accountant/ Accounts Receivable, Billings, and Collections
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Korey Jones, Venue Manager, Kimmel Center
Thomas J. Kerrigan, House Manager
Todd Kunze, Venue Manager, Academy of Music and Miller Theater
Erin Lunsford, Administrative Manager
Devin Randall, House Manager
Travis Roberts, House Manager
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Anthony Mullins, Audience Services Supervisor
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Chris Eklund, Priority Services Coordinator, Ensemble Arts Philly
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Rob Lawlor, Group Sales Representative
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