The Philadelphia Orchestra Yannick Nézet-Séguin Music and Artistic Director



September/October 2024

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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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From the President and CEO



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-alifetime 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,

Matin O-

Matías Tarnopolsky President and CEO



No.

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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 Kana, 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 Davvd Booth Paul Arnold Joseph Brodo Chair, given bu 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 Mena 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

Librarians

Nicole Jordan, Principal Holly Matthews

Stage Personnel

Dennis Moore, Jr., Manager Francis "Chip" O'Shea III Aaron Wilson

Music and Artistic Director



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



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.





Curtis Symphony Orchestra:

PROKOFIEV & TIME FOR THREE

Osmo Vänskä Conducts Sibelius, Higdon, and Prokofiev

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

SIBELIUSFinlandia, Op. 26HIGDON ('88)Concerto 4-3, for two violins, double bass, & orchestraPROKOFIEVSymphony 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 PoetWALKER ('45)Lilacs for voice and orchestraBARBER ('34)Violin Concerto, Op. 14COPLANDSymphony No. 3

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The All-Embracing World of Gustav Mahler's Symphonies

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

By Christopher H. Gibbs

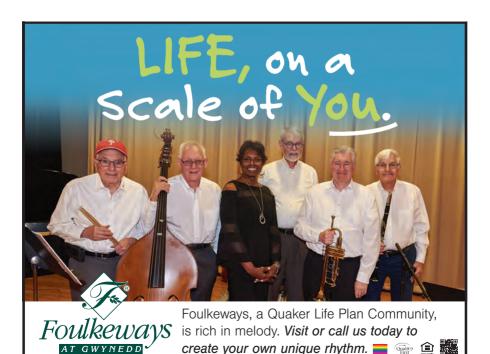
"The symphony must be like the world, it must embrace everything." Whether or not Gustav Mahler actually said this in 1907 to the Finnish composer Jean Sibelius, the sentiment resonates with other statements he made over the years. Expanding the idea further, some musicians have argued that, taken together,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

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

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

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

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



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



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

Some autobiographical moments in Mahler relate to one of the areat 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 strateav 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.

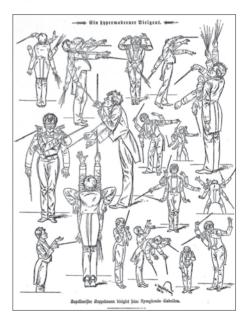
Mahler wrote the monumental Eighth Symphony in a white heat of inspiration during the summer of 1906. It is popularly known as the "Symphony of a Thousand" because of the enormous forces involved: an immense orchestra, mixed choirs and separate children's chorus, organ, off-stage brass, and eight vocal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



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

What piece of music could you play over and over again? My auditioning career has proven the answer to be Gershwin's *Porgy and Bess* and Prokofiev's *Lieutenant Kije*, haha. But I've performed Messiaen's *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.

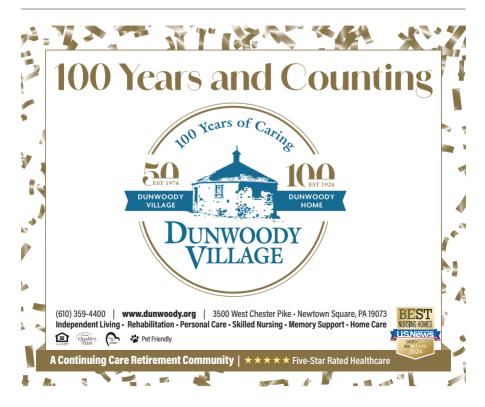


Born in Philadelphia, Mr. Carol began violin studies at an early age. At 13, he was accepted into the Curtis Institute of Music, where he studied under Efrem Zimbalist. In 1946 and 1947 he was concertmaster of the student orchestra at Tanglewood. Serge Koussevitzky, then-music director of the Boston 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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RETHINK YOUR P.C.M.



October 2024

Soprano **Angela Meade** will be appearing in tonight's performance of Verdi's Requiem.

American soprano Angela Meade is the winner of both the Metropolitan Opera's 2012 Beverly Sills Artist Award and the 2011 Richard Tucker Award. In 2008 she joined an elite group of history's singers when, as Elvira in Verdi's Ernani, she made her professional operatic debut on the Met stage. Since then she has fast become recognized as one of today's outstanding vocalists, excelling in the most demanding heroines of the19th-century bel canto repertoire as well as in the operas of Verdi and Mozart. In the 2024–25 season. Ms. Meade makes notable returns to the Teatro La Fenice in Venice, the Metropolitan Opera, the Bavarian State Opera, and Bologna's Teatro Carlo Felice in celebrated role portrayals. She returns to the Metropolitan Opera as Leonora in Verdi's II trovatore conducted by Daniele Callegari. She sings the title role in Donizetti's Lucrezia Borgia in Munich and makes her role debut as the title role in Strauss's Die Liebe der Danae at Teatro Carlo Felice with Fabio Luisi. Concert appearances include Mahler's Symphony No. 8 with the Nashville Symphony and Giancarlo Guerrero and Mahler's Symphony No. 2 with the San Diego Symphony and Rafael Payare. She made her Philadelphia Orchestra debut in 2009.

2024–2025 | 125th Season Marian Anderson Hall

The Philadelphia Orchestra

Thursday, October 24, at 7:30 Friday, October 25, at 8:00 Saturday, October 26, at 8:00

Riccardo Muti Conductor Juliana Grigoryan Soprano Isabel De Paoli Mezzo-Soprano Giovanni Sala Tenor Maharram Huseynov Bass-Baritone Philadelphia Symphonic Choir Joe Miller Director

Verdi Requiem

- I. Requiem (Solo Quartet and Chorus)
- II. Dies irae:

Dies irae (Chorus) Tuba mirum (Bass and Chorus) Liber scriptus (Mezzo-Soprano and Chorus) Quid sum miser (Soprano, Mezzo-Soprano, and Tenor) Rex tremendae (Solo Quartet and Chorus) Recordare (Soprano and Mezzo-Soprano) Ingemisco ((Tenor) Confutatis (Bass and Chorus) Lacrymosa (Solo Quartet and Chorus)

- III. Offertorio (Solo Quartet)
- IV. Sanctus (Chorus I and II)
- V. Agnus Dei (Soprano, Mezzo-Soprano, and Chorus)
- VI. Lux aeterna (Mezzo-Soprano, Tenor, and Bass)
- VII. Libera me (Soprano and Chorus)

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

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.



The Philadelphia Orchestra

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

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

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

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

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

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

Conductor



Born in Naples, **Riccardo Muti** studied piano under Vincenzo Vitale at the Conservatory of San Pietro a Majella, graduating with distinction. He subsequently received a diploma in composition and conducting from the Giuseppe Verdi Conservatory in Milan, where he studied under the guidance of Bruno Bettinelli and Antonino Votto. He first came to the attention of critics and the public in 1967 when he won the Guido Cantelli Conducting Competition in Milan by unanimous vote of

the jury. In 1968 he became principal conductor of the Maggio Musicale Fiorentino, a position he held until 1980. In 1971 he was invited by Herbert von Karajan to conduct at the Salzburg Festival, the first of many occasions, which in 2020 led to a celebration of 50 years of artistic collaboration with the Austrian festival. From 1972 to 1982 he was chief conductor of the London Philharmonia, succeeding Otto Klemperer. From 1980 to 1992 he was music director of The Philadelphia Orchestra, a position he inherited from Eugene Ormandy, having made his debut in 1972.

From 1986 to 2005 Mr. Muti was music director of the Teatro alla Scala, directing major projects such as the Mozart-Da Ponte Trilogy and Wagner's *Ring* Cycle, classics of the repertoire, and many rarely performed and neglected works. His tenure as music director was the longest of any in the history of La Scala. Over the course of his extraordinary career, he has conducted the most important orchestras in the world, including the Vienna Philharmonic, with which he enjoys especially close ties. He has appeared at the Salzburg Festival with the Vienna Philharmonic since 1971 and in May 2024 led the ensemble in Vienna in a performance of Beethoven's Ninth Symphony to celebrate the 200th anniversary of its premiere. From September 2010 to June 2023 he served as music director of the Chicago Symphony and at the end of his tenure was recognized with the title of music director emeritus for life.

Mr. Muti's recordings, which can be found on the RMMUSIC label (riccardomutimusic.com), range from symphonic music and opera to contemporary compositions and have won many prizes, including two GRAMMY Awards in 2011 for Best Classical Album and Best Choral Performance for his live recording of Verdi's Requiem with the Chicago Symphony and Chorus. He has received innumerable international honors, awards, and honorary degrees over the course of his career. In 2004 he founded the Luigi Cherubini Youth Orchestra, made up of young musicians from all over Italy. In 2015 he launched the Riccardo Muti Italian Opera Academy for young conductors, répétiteurs, and singers at the Teatro Alighieri in Ravenna. For more information visit riccardomutioperacademy.com and riccardomuti.com.

Soloists



Armenian soprano **Juliana Grigoryan** is making her Philadelphia Orchestra debut with these performances. Winner of the First Prize and the Audience Award at the Operalia Competition in 2022, she performs in the most prestigious opera houses including the Teatro alla Scala in Milan, the Metropolitan Opera in New York, and the Dutch National Opera in Amsterdam. In her hometown of Yerevan she has collaborated with the Armenian Philharmonic, the Armenian State Symphony,

and the National Chamber Orchestra of Armenia. In addition to these current performances, highlights of her 2024–25 season include the title role in Gluck's *Iphigenie en Tauride* in Baden-Baden, Musetta in Puccini's *La bohème* in Houston, and Liù in Puccini's *Turandot* in Seoul and at Covent Garden in London. She also performs in Bizet's *The Pearl Fishers* in Berlin and in Donizetti's *The Elixir of Love* in Hamburg and sings Verdi's Requiem with the Orchestre National de France and Le Cercle de l'Harmonie in Paris. Last season she made her debut at the Met as Liù followed by her debut at the Opéra de Bordeaux as Mimì in *La bohème*. Concert highlights include the Ravenna Festival for a gala concert with Riccardo Muti.



Mezzo-soprano **Isabel De Paoli** began studying singing at a very young age with Gabriella Rossi and obtained her undergraduate and graduate diplomas in opera at the Franco Vittadini Conservatory in Pavia, Italy. She has sung at some of the most important Italian venues, including the Ravenna Festival, Rome Opera, and the Verdi Theater in Trieste, as well as at the opera houses in Reims, Metz, Massy, and Compiègne, France; the Sofia Opera House in Bulgaria; the Teatro Campoamor

in Oviedo, Spain; the Municipal Theatre in São Paolo, Brazil; and the Savonlinna Opera Festival in Finland. After her operatic debut as Maddalena in Verdi's *Rigoletto*, she performed such roles as Lola in Mascagni's *Cavalleria rusticana*, the Abbess and the Princess in Puccini's *Suor Angelica*, Preziosilla in Verdi's *La forza del destino*, Azucena in Verdi's *II Trovatore*, Marcellina in Mozart's *The Marriage of Figaro*, and Mistress Quickly in Verdi's *Falstaff*, a role she debuted under the direction of Riccardo Muti at the Ravenna Festival. Recent highlights include her debut as Judith in Bartók's *Bluebeard's Castle* at the Verdi Theater. These current performances mark her United States debut.

Soloists



Tenor **Giovanni Sala** was born in Lecco, Italy, and studied at the Giuseppe Verdi Conservatory in Como with Fiorenza Cedolins and at the Accademia Teatro alla Scala in Milan. His first experiences on stage took place at the Teatro Sociale di Como, where he performed in Mozart's *Don Giovanni* directed by Graham Vick. Highlights of his 2024–25 season include Verdi's Requiem at the Maggio Musicale Fiorentino, Mozart's *The Magic Flute* and *Don Giovanni* and Verdi's Macbeth

at the Bavarian State Opera, and Mozart's *La clemenza di Tito* at the Monte Carlo Opera. Recent performance highlights include Beethoven's *Missa solemnis* with Riccardo Muti and the Chicago Symphony, Haydn's *Paukenmesse* with Pablo Heras-Casado at the Teatro alla Scala, Beethoven's Ninth Symphony with the Human Rights Orchestra at the KKL in Lucerne, Mozart's Requiem at the Festival l'Offrande Musicale in Toulouse, and a concert alongside soprano Sonya Yoncheva at the Festspielhaus in Baden-Baden. He has also sung Fenton in Verdi's *Falstaff* at the Ravenna Festival with Mr. Muti and performed recitals in Bologna and Pavia. These current performances mark his Philadelphia Orchestra debut.



Bass-baritone **Maharram Huseynov** is making his Philadelphia Orchestra debut with these performances. Born in Baku, Azerbaijan, in 1995 he began studying singing in the class of Svetlana Mirzoeva at the Rostropovich School of Music in Baku. He also studied at the Academy of Lyric Art in Osimo (Italy), the Accademia Rossiniana in Pesaro, and the Accademia Teatro alla Scala in Milan. He is a winner of prestigious international competitions including the Sozvezdie

Competition in Odessa (1st Prize, 2008), the Muslim Magomaev International Vocalists Competition in Moscow (2nd Prize, 2016), and the Sergei Leiferkus Competition in Moscow (finalist, 2019). As a soloist he has participated in the International Mstislav Rostropovich Festival, the Gabala International Music Festival, the Follonica Summer Nights festival, and the Uzeyir Hajibeyli International Music Festival. He appeared in Cherubini's *Ali Baba e i 40 ladroni* at La Scala, as Dandini in Rossini's *La Cenerentola* at the Teatro Rossini in Pesaro, and as Guglielmo in Mozart's *Così fan tutte* on a tour to Dubai with the Teatro San Carlo in Naples. In 2020 the president of the Republic of Azerbaijan awarded him the Presidential Prize.

Choir



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

Beethoven's Missa solemnis in Philadelphia and at Carnegie Hall. The Philadelphia Symphonic Choir is directed by Joe Miller, professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music. The American Guild of Musical Artists, AFL-CIO, the union of professional singers, dancers, and production personnel in opera, ballet, and concert, represents the choral artists in these performances.

Sopranos

Havley Abramowitz Elise Brancheau Katharine Burns Lily Carmichael Ting-Ting Chang Lauren Čohen Maria Palombo Costa Marisa Curcio Rexxi DeKok Jackie Dunleavy Natalie Dewey Ésler Alexandra Gilliam Julie-Ann Green Jina Jang Colleen Kinderman Laura Kosar Rachael Lipson Madeline Meier Jessica Moreno Jorie Moss Christine Nass Luciana Piovan Olivia Prendergast Rebecca Shimer Nathania Sigmund

Altos

Tanisha Anderson Katie Bove Katie Brown Dorothy Cardella Marissa Chalker Lori Cummines-Huck Cat Dean Alyson Harvey Amber Johnson Jessica Kerler Kelsev Lewis Renee Macdonald Kimberly Martinez Megan McFadden Meghan McGinty Sarah A. Michal Heather Mitchell Natasha Nelson Elisabeth Kotzakidou Pace Sam Rauch Rebecca Roy Sarah Sensenia Cecelia Snow Leah Suffern Kathrvn Whitaker

Tenors

Aldo Aranzulla Brendan Barker David Charris Colin Dovle Roberto Guevara Jonathan Hartwell Bryan Umberto Hoyos George Johnson Colin Kase Jordan Klotz William B. Lim, Jr. Josh Lisner Max Maraues DonLerov Morales Timothy Morrow Jacob Nelson Stephan Potts

Kevin Schneider Reid Shriver Royce Strider Arturo Tapia-Minchez Tyler Tejada Knox Van Horn Mike Williams Carson Zajdel

Basses

Graham Bier Greg Boatman Michael Carson Kyle Chastulik Peter Christian Roy DeMarco Alec Dorris Sam Duffev Matthew Fisher Connor Fluharty Loren Greer Gabe Harlev James Kinzel Robert James Lamb Bryan McClary John D. Miles Jonathan Mortensen Carlos Pedroza Erik Potteiger Stephen Raytek John T.K. Scherch Andrew Shaw Doug Stuart Kirby Traylor D'quan Tyson

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One need not agree with the old quip that Verdi's Requiem is his "greatest opera" to recognize that this choral masterpiece abundantly displays the passion and drama of a supreme opera composer setting a venerable text.

Verdi wrote the work near the end of a long career, after he had composed all but his final two operas, *Otello* and *Falstaff*. His initial plan in 1868 was to create a Requiem Mass honoring the death of Gioachino Rossini. He proposed doing so in collaboration with a dozen leading Italian composers, each one contributing a section of the liturgy. Verdi composed the concluding Libera me, but in the end the joint venture was not performed. When the celebrated Italian writer and patriot Alessandro Manzoni died a few years later, Verdi decided to revise the Libera me and compose the other sections of the Mass to commemorate his passing.

This program by The Philadelphia Orchestra marks the return of Riccardo Muti, the ensemble's fifth music director, renowned for his interpretations of Verdi.

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

Requiem

Giuseppe Verdi Born in Roncole, near Busseto, October 9 or 10, 1813 Died in Milan, January 27, 1901



That a man who was by all reports an agnostic should have written one of the most effective pieces of sacred music in the repertoire might give us pause. But if Verdi's Requiem is not exactly what Rome might have ordered, it has become lodged in the Western imagination as an expression of the 19th century's new view of faith as being an intensely personal affair. While using the trappings of the liturgically flexible Roman Catholic Mass for the Dead, Verdi's 1874 masterpiece

pushed sacred music beyond extremes of expression already approached in Bach's St. Matthew Passion, Beethoven's *Missa solemnis*, and Berlioz's *Grande Messe des Morts*.

A Transcendent Work The Messa da Requiem per l'anniversario della morte di Manzoni 22 maggio 1874, to cite Verdi's full title, was composed ostensibly in memory of the great Italian author and nationalist Alessandro Manzoni. Although it was clearly more than the sum of its parts, the work also transcended the cliché, established early on, of an "opera in ecclesiastical garb," to cite the conductor Hans von Bülow's misguided early appraisal of the piece. Further, its qualities go beyond merely being "the summit of 19th-century liturgical music," in Julian Budden's phrase, to which the Verdi expert acceded that there was not much competition.

More than that, the Requiem represented a sea-change in the way Europeans, and ultimately Americans along with them, viewed their bargain with religion. It strayed further from the rituals of liturgy than Mozart or Rossini had, into a realm where the politics of 19th-century Italian church-and-state divisions mingled with the European mind's growing sense that each individual had to find a way to faith through a struggle that might or might not have anything to do with traditional religion.

The Requiem was by general agreement the work in which Italy's greatest composer concentrated his musical energies most effectively and explosively. Quite apart from the question of whether the Requiem is Verdi's "greatest work," it is at least the piece into which the composer poured "all the purely musical resources that he had developed in the course of 26 operas," as Budden summarizes, "and which he could here exploit to the full without having to take into account the special [demands] which a stage action inevitably imposes."

The Work's Genesis The Requiem came about through a sporadic course of events, whereby Verdi—who had all but decided that *Aida* of 1871 would be his last opera—began reevaluating his artistic mission. The Italy of the 1870s was a period of great change, with the nationalist movement in politics giving way to decentralized and corrupt leadership, and the musical scene becoming gradually "Germanized," to use Verdi's word for the influx of works like Wagner's *Lohengrin* and the presence of musicians like Liszt and Bülow. Sacred music, it went without saying, languished.

It was Rossini's death in 1868 that sparked Verdi's first attempt to take part in composing a requiem. When the revered elder composer died, Verdi proposed a plan in which the leading Italian composers of the day would each contribute a movement to a requiem, which would be performed on the first anniversary of Rossini's death. Verdi blamed intrigue on the part of the conductor and impresario Angelo Mariani for ultimately foiling the performance. The piece was nonetheless complete, with Verdi contributing the Libera me, a revised version of which became the final movement of the Requiem he wrote five years later.

During the ensuing years, when friends began hinting that Verdi should take up a requiem, the composer seemed to resist the idea, while implicitly admitting that he had entertained the notion. "It is a temptation that will pass like so many others," he wrote to conductor Alberto Mazzucato in February 1871. "I do not like useless things. There are so many, many Requiem Masses!!! It is useless to add one more."

Despite these overemphatic words, some speculate that Verdi might have been contemplating such a work already in 1873, after his publisher, Giulio Ricordi, returned to him the score of the unused Libera me, then (apparently) planted a letter in the *Gazzetta musicale di Milano* urging Verdi to "give new life to sacred music, now fallen to such a low point."

In any event it was Manzoni's death a month later, on May 22, that activated Verdi's resolve to complete the piece. "I am profoundly saddened by the death of our great man!" he wrote to Ricordi of the person whose writings represented the goal of Italian linguistic and national unity. "Now it is all ended!" he wrote subsequently to Clara Maffei. "And with Him ends the purest, the most holy, the highest of our glories." In Verdi's eyes Manzoni so represented the ideals of 19th-century Italian nationhood that some have speculated that what Verdi was ultimately composing was a "Requiem for the *risorgimento*"—the Italian national "awakening" that had found such powerful resonance in the composer's art and imagination.

A Requiem Goes Out into the World The notion of "operatic" sacred music was hardly new with Verdi. Just to look at the 19th-century Italian sphere, Donizetti (in his Requiem composed to honor Bellini) and Rossini had both set

precedents for writing religious music that was essentially informed by operatic style. Beethoven's *Missa solemnis* certainly has operatic qualities, and moreover Budden argues that works like Bach's *Christmas Oratorio* and Handel's *Messiah* are essentially operatic in outlook. (The scholar David Rosen also points to the sacred works of Cherubini and Berlioz as probable influences on Verdi's large-gestured approach.)

But Verdi's remains a work of sacred music to its core, despite a certain dispassionate approach to the strictly liturgical aspects of the text. While scored for four soloists with chorus, it does not turn the singers into characters playing roles—at least not in any traditional sense. There is a certain "depersonalized" aspect to their involvement, to use Budden's word, as they speak at times to the general narrative and at other times, obliquely, as individual supplicants seeking mercy. The way in which the soloists are used is atypical as well: Mozart had employed the soloists in his Requiem generally as a quartet; Cherubini used no soloists at all in his two Requiems, while Berlioz only a single tenor in one movement of his.

In his choice of texts Verdi put a personal stamp on the requiem, too. There is no one requiem text: Composers choose from a basic core liturgy and can add sequences and other texts. Nevertheless, the goal of a requiem is generally always the same, as George Martin points out: to evoke in the listener a sense of peace. To the basic texts Verdi added the Libera me and expanded the Dies irae.

The score for the Requiem was composed chiefly in Paris, Sant'Agata, and Milan from the latter part of 1873 to the spring of 1874. "I'm working on my Mass and doing so with great pleasure," the composer wrote to Camille du Locle. "I feel as if I've become a solid citizen and am no longer the public's clown who, with a big *tamburone* and bass drum shouts 'come, come, step right up,' etc. etc. As you can imagine, when I hear operas spoken of now, my conscience is scandalized, and I immediately make the sign of the Cross!!"

It was complete by April 16, 1874, and the venue for its premiere set for the Church of San Marco, Milan—partly because Verdi favored its acoustics. The performance took place on May 22, a year after Manzoni's death according to plan, and three more performances followed during the next week. It was a popular if not wholly a critical success at its early performances. The most notorious initial criticism, Bülow's celebrated attack, was in general the exception to the rule.

In any event Johannes Brahms came out in Verdi's defense: "Bülow has made an almighty fool of himself. Only a genius could have written such a work." (Two decades later the conductor withdrew his condemnation, which had reportedly been based on a cursory view of the score.) Further successes continued to underscore the work's special nature, in Paris and at the relatively new Royal Albert Hall in London. It was at the latter, on May 15, that a new version appeared for the first time, with the Liber scriptus fugue turned into a solo for mezzo-soprano. The Londoners were nevertheless lukewarm about the piece, whereas in Vienna the success was "into the torrid zone," as Giuseppina Strepponi, Verdi's wife, observed.

The official United States premiere took place at the Academy of Music in New York on November 17, 1874, under the baton of a former Verdi pupil, Emanuele Muzio. (A previous performance in October had preceded this, though, at St. Ann's Church in New York, with a chorus of 20 and organ accompaniment.)

From the outset, Verdi had emphasized that the piece was not to be performed in an overly operatic style. "One mustn't sing this Mass in the way one sings an opera," he wrote, "and therefore phrasing and dynamics that may be fine in the theater won't satisfy me at all, not at all." Indeed, as Rosen points out, Verdi was especially pleased with the Paris renderings because they were less "theatrical" than the barn-storming Italian performances.

The forces used in these early performances varied a great deal, as Rosen has shown: The Milan premiere employed a chorus of 120 and an orchestra of about 100, though on other occasions Verdi authorized much larger forces, most outlandishly a performance at Royal Albert Hall that featured—according to the testimony of the organist for the performance—a chorus that was 1,200 strong. Moreover, the original performances were sometimes broken by applause, and sometimes numbers were even encored. An intermission usually followed the Dies irae.

A Closer Look The Requiem begins with an initial **Requiem aeternam** cast in A-B-A form, with the opening portion introducing the mournful thematic material and a central section formed by the Te decet hymnus. In the first full-throated cry for mercy (Kyrie), the composer introduces his soloists as if they were characters in a drama. The entreaty moves upward in a bone-tingling registral expansion achieved by the soloists ascending successively while the accompaniment descends. The critic Donald Francis Tovey called this "the most moving passage in all Verdi's works; unquestionably one of the greater monuments of musical pathos."

The **Dies irae** finds Verdi at his most ferocious. The composer has turned the 13th-century text by Thomas of Celano into a huge structure with almost unprecedented extremes of emotion—from hand-wringing cries for mercy to hysterical fears of doom. The initial onslaught is equaled in Verdi's output perhaps only by the opening storm scene of *Otello* composed several years later. The subsequent Tuba mirum becomes a terrifying antiphony of orchestral and off-stage (or often balconied) trumpet players; here Verdi is at his most theatrical: The slap-dash *risorgimento* choruses of his operas have been transformed into something close to what we might imagine the last trumpet(s) could indeed sound like. In the shattered silence that follows, the bass is dazed (Mors stupebit), the mezzo imperious (Liber scriptus).

The chorus softly intones Dies irae to remind us of the terror before the brief trio

of soprano, mezzo, and tenor (Quid sum miser) introduces the entreaty of a single sinner pleading for mercy, as it were. This sets up an ongoing contrast between the narrative cries of all Christians (Dies irae) with the increasingly personal plea of real individuals, expressed by the soloists singly or in combination.

The immutability of God's power (Rex tremendae) is offered as a response to the plea for salvation, which seems little comfort to the soprano and mezzo-soprano (Recordare), who sing a tender operatic duet. Likewise the tenor's tormented Ingemisco is answered by the bass's stern Confutatis. A fierce Dies irae reprise ushers in the emotional high-point of the section, the plangent lament of the Lacrymosa, filled with sigh-motifs and a sort of inexorable forward-motion. In this case the operatic nature of the piece is overt: It is derived from a duet composed for the opera *Don Carlos* but discarded before its premiere.

After so much high-decibel gnashing-of-teeth, the **Offertorio** comes as a welcome moment of serenity, and ushers in a more tranquil series of movements. The Domine Jesu grows from a solo cello theme heard toward the beginning, which moves into a short-lived fugue (Quam olim Abrahae). More emphatic still is the double fugue of the **Sanctus**, which together with the Benedictus is set as a continuous contrapuntal texture broken only by the simpler textures of the Pleni sunt coeli. The **Agnus Dei** is built from a plainchant-like theme in octaves; with the **Lux aeterna** for soloists, conflict arises again, but is quickly dispelled in a shimmer of B-flat major.

The **Libera me** plunges us back into the intense personal drama of the Dies irae, "as though someone had said the wrong thing and God suddenly appeared," in George Martin's formulation. This is essentially the same Libera me as that composed in 1869 for the Rossini Requiem, though with some elaboration of the vocal part—"a revealing but not radical revision of the piece," as Rosen writes. The choral interpolations of the Requiem aeternam and Dies irae have been taken to suggest that Verdi intended even then to expand the Rossini Requiem into a full composition some day. The emphatic fugue is a momentary gesture in a piece that concludes the Requiem on a note of tranquility and, finally, uncertainty.

—Paul J. Horsley

Paul J. Horsley is performing arts editor for The Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for the Kansas City Star.

Verdi's Requiem was composed from 1873 to 1874, although a version of the Libera me was composed earlier.

The first Philadelphia Orchestra performance of the Requiem was in Toronto, on February 24, 1920, with soprano Florence Hinkle, mezzo-soprano Ellen Rumsey, tenor Lambert Murphy, bass J. Campbell McInnes, the Mendelssohn Choir, and conductor H.A. Fricker. The most recent subscription performances were in October 2012, with soprano Marina Poplauskaya (Angela Meade replaced her in one performance due to illness), mezzo-soprano Christine Rice, tenor Rolando Villazón, bass Mikhail Petrenko, the Westminster Symphonic Choir, and conductor Yannick Nézet-Séguin. The Philadelphia Orchestra recorded the Requiem in 1964 for CBS, with soprano Lucine Amara, contralto Maureen Forrester, tenor Richard Tucker, bass George London, the Westminster Symphonic Choir, and Eugene Ormandy.

The score calls for three flutes (III doubling piccolo), two oboes, two clarinets, four bassoons, four horns, eight trumpets (four offstage), three trombones, tuba, timpani, percussion (bass drum), strings, four vocal soloists, and mixed chorus.

The Requiem runs approximately one hour and 25 minutes.

MusicalTerms

Arpeggio: A broken chord (with notes played in succession instead of together)

Atonality: Music that is not tonal, especially organized without reference to key or tonal center

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

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

Dissonance: A combination of two or more tones requiring resolution

Harmonic: Pertaining to chords and to the theory and practice of harmony

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

Intonation: The treatment of musical pitch in performance

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

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 Mute: A mechanical device used on musical instruments to muffle the tone **Polyphony:** A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

Ricercare: Instrumental composition of the 16th and 17th centuries generally characterized by imitative treatment of the theme or themes

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semitonic steps

Serialism: Music constructed according to the principle pioneered by Schoenberg in the early 1920s, whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

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.

Timbre: Tone color or tone quality **Tonality:** The orientation of melodies and harmonies toward a specific pitch or pitches

Tonic: The keynote of a scale **12-tone:** See serialism

THE SPEED OF MUSIC (Tempo) Moderato: A moderate tempo, neither fast nor slow

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ThePhiladelphiaOrchestra

October 24–26, 2024

Verdi Requiem

I. REQUIEM Chorus

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet. Eternal rest grant to them, O Lord, and let eternal light shine upon them. A hymn, O God, becometh Thee in Zion; and a vow shall be paid to Thee in Jerusalem: hear my prayer, to Thee all flesh shall come.

Soloists, Chorus

Lord have mercy on us. Christ have mercy on us. Lord have mercy on us.

II. DIES IRAE Chorus

The day of wrath, that day, will dissolve the world in ashes, as David prophesied with the Sibyl.

How great a terror there will be, when the Judge shall come who will thresh out everything thoroughly.

The trumpet, scattering a wondrous sound, through the tombs of every land, will gather all before the throne.

Bass

Death and nature shall stand amazed, when creation rises again to answer to the Judge.

Mezzo-Soprano

A written book will be brought forth, which contains everything from which the world shall be judged.

Chorus

The day of wrath.

Kyrie eleison. Christe eleison. Kurie eleison.

Dies irae, dies illa, solvet saeclum in favilla, teste David cum Sybilla.

Quantus tremor est futurus, quando Judex est venturus, cuncta stricte discussurus!

Tuba mirum spargens sonum, per sepulchra regionum, coget omnes ante thronum.

Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.

Dies irae.

Mezzo-Soprano

Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit. When the Judge takes his seat, whatever is hidden shall be made manifest, nothing shall remain unavenged.

Chorus

Dies irae, dies illa, etc.

Quid sum miser, etc.

The day of wrath, etc.

Mezzo-Soprano

Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus? What shall I, wretch, say? Whom shall I ask to plead for me, when scarcely the righteous shall be safe?

Soprano, Mezzo-Soprano, Tenor

What shall I, wretch, say? etc.

Chorus

Rex tremendae majestatis, qui salvandos salvas gratis.

Salua me, fons pietatis.

King of dreadful majesty, who freely saves the redeemed.

Soloists, Chorus

Save me, O Fount of Pity.

Soprano, Mezzo-Soprano

Recordare Jesu pie, quod sum causa tuae viae, ne me perdas illa die. Quaerens me sedisti lassus, redemisti crucem passus; tantus labor non sit cassus. Juste Judex ultionis, donum fac remissionis ante diem rationis.

Ingemisco tamquam reus, culpa rubet vultus meus; supplicanti parce, Deus. Qui Mariam absoluisti, et latronem exaudisti; mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu bonus, fac benigne, ne perenni cremer igne. Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

Confutatis maledictis, flammis acribus addictis,

Recall, merciful Jesus, that I was the reason for Thy journey: do not destroy me on that day. Seeking me, Thou didst sit down weary, Thou didst redeem me, having endured the Cross: let not such great pains have been in vain. Righteous Judge of vengeance, give me the gift of redemption, before the day of reckoning.

Tenor

I groan as one guilty, and my face blushes with guilt; spare the suppliant, O God. Thou who didst absolve Mary, and hear the prayer of the thief, hast given me hope, too. My prayers are not worthy, but Thou, O good one, show mercy, lest I burn in everlasting fire. Give me a place among the sheep, and separate me from the goats, placing me on Thy right hand.

Bass

When the damned are confounded and consigned to keen flames,

voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

Dies irae, dies illa, etc.

Lacrymosa dies illa, qua resurget ex favilla, judicandus homo reus. Huic ergo parce Deus. Pie Jesu Domine, dona eis requiem. Amen. call me with the blessed. I pray, suppliant and kneeling, a heart as contrite as ashes: take Thou my ending into Thy care.

Chorus

The day or wrath, etc.

Soloists, Chorus

That day is one of weeping on which shall rise again from the ashes the guilty man, to be judged. Therefore spare this one, O God, merciful Lord Jesus. Grant them rest. Amen.

III. OFFERTORIO Soloists

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu. Libera eas de ore Leonis, ne absorbeat eas tartarus. ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti et semini ejus. Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis. quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad uitam

O Lord Jesus Christ, King of Glory, deliver the souls of all the departed faithful from the pains of hell and from the deep pit. Deliver them from the lion's mouth, that hell may not swallow them up, and they may not fall into darkness; but may the holy standard-bearer Michael bring them into the holy light; which Thou didst promise of old to Abraham and his seed. We offer unto Thee. O Lord. sacrifices and prayers of praise. Do Thou receive them on behalf of those souls. whom we commemorate this day: grant them, O Lord, to pass from death to life

IV. SANCTUS Double Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus, qui venit in nomine Domini. Hosanna in excelsis! Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest!

V. AGNUS DEI Soprano, Mezzo-Soprano, Chorus

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takest away the sins of the world, dona eis requiem. Dona eis requiem sempiternam. grant them rest. Grant them eternal rest.

VI. LUX AETERNA Mezzo-Soprano, Tenor, Bass

Lux aeterna luceat eis, Domine, cum Sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Let eternal light shine on them, O Lord, with Thy saints forever. for Thou art merciful. Grant them eternal rest. O Lord. and let perpetual light shine upon them.

VII. LIBERA ME Soprano

Libera me, Domine, de morte aeterna, in die illa tremenda. quando coeli movendi sunt et terra.

Deliver me, O Lord, from eternal death, on that fearful day when the heavens and earth shall be moved.

When Thou shalt come to judge the

I am seized with trembling and I fear

the time when the trial shall approach,

Chorus

Soprano

Deliver me, O Lord, etc.

and the wrath to come:

world by fire.

Libera me, Domine, etc.

Soprano

Dum veneris judicare saeculum per ignem. Tremens factus sum ego et timeo, dum discussio venerit atque uentura ira Quando coeli movendi sunt et terra.

Dies irae, dies illa, calamitatis et miseriae. dies maana et amara valde. Dies irae, etc.

Dum veneris judicare saeculum per ignem.

when the heavens and earth shall be moved.

Chorus

A day of wrath, that day of calamity and woe, a great day and bitter indeed. The day of wrath, etc.

Soprano

When Thou shalt come to judge the world by fire.

Soprano, Chorus

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna, in die illa tremenda. auando coeli movendi sunt et terra.

Libera me, etc. Dum veneris judicare saeculum per ignem. Libera me, etc.

Eternal rest grant them, O Lord, and let perpetual light shine upon them.

Soprano

Deliver me, O Lord, from eternal death, on that fearful day, when the heavens and earth shall be moved.

Chorus

Deliver me. etc. When Thou shalt come to judge the world by fire. Deliver me, etc.

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Ruth Auslander, Manaaina Director

Lisa Hensiek. Director

- Rob Ruzanic, Senior Grants Manager
- Lisalotte Crampton, Grant Writer Rachel Holder, Manager

PHILANTHROPIC ENGAGEMENT

Helen Radenkovic, Managing Director

Neva Kelly, Senior Officer

Kimberly V. Nelson, Senior Officer Natalie Sandstrom, Officer

FACILITIES

- James Pecora, Vice President Jennifer Stark, Director, Capital Projects Scott Derkacz, Assistant Director
- Kevin Quinn, Chief Engineer

Maintenance Mechanic Jonathan McCarthy. Maintenance Mechanic Garv Stanford, Maintenance Mechanic Kevin Hamilton, Dockmaster Trondell Hill, Housekeeping Project Manager Angela Schiavo, Painter Stephan Cuffeld, Custodial Contracts Administrator Donna Cloman, Administrative Assistant Brea Kelley, Administrative Assistant OFFICE SERVICES Kathie Cronk, Operations Manager, Special Projects Nahema Rivers, Administrative Services Manager Thomas Pera, Administrative Services Coordinator SAFETY AND SECURITY Euronn McCloud-Armstrona. Assistant Director, Security Jason Burnett, Safety Manager Matthew Lally, Security Manager Henri Byrd, Security Supervisor Mia Lowry, Security Supervisor Anthony Williams, Security Supervisor Roland Carbonetta, Jr., Security Officer Olivia C. Castillo, Security Officer Clifford Cook, Security Officer Clarence Cottman, Security Officer Nashav Edwards, Security Officer Ronal Emile, Security Officer Kenneth L. Gilliard, Security Officer Rodney Howard, Security Officer William Hudson, Security Officer Taebreya Lewis, Security Officer Sara Mahan, Security Officer Mian Mason, Security Officer Gregory Meek, Security Officer Randall Monte, Security Officer Jermaine Pierce, Security Officer Thomas Pierce, Security Officer Kenneth Reaves, Security Officer Timothy Ryan, Security Officer David Sisco, Security Officer Mark Thomas, Security Officer Lashawn Washington, Security Officer Keira White, Security Officer John Wilsman, Security Officer

Derrick Johnson, Lead

FACILITY SALES

Carrie Reynolds, Director Shawn Cotuano, Senior Manager Audrey Gildea, Senior Sales Manaaer

Caitlin Crowley, Event Sales Manaaer

FINANCE

Mario Mestichelli, Executive Vice President and Chief Financial Officer Ruth Kasow, Vice President and Director Kevin Pearce, Controller Kathleen Curtis, Director, Budaet and Plannina Ashley Willcox, Senior Accounting Manager Laura DiGiambattista, Accounting Manager Jennifer Walker, Pavroll Manager Kristoffer Domingo, Senior Accountant Jonelle Kelly, Senior Accountant, Pavroll and Benefits Bridget Morgan, Senior Accountant Jennifer Munster, Senior Accountant Lauren Tighe, Senior Accountant Jessica Kerler, Staff Accountant, Budget Zachary Miller, Staff Accountant Mona Song, Staff Accountant Binh Vo, Staff Accountant/ Accounts Receivable, Billings, and Collections Matthew Demetrides Accounts Pavable Accountant Jamie Zorrilla-Gray, Staff Accountant/Accounts Payable Julrena Outen, Payroll Coordinator INFORMATION TECHNOLOGY Barbara Crane, Vice President Arthur Curtis, Managing Director John Callinan, Director, Technology Infrastructure Pari Dasmuth, Director, Business Applications and Project Manaaement Eugene Gagliardi, Senior Network Engineer

Tristian Gay, Cloud/Systems Engineer

Mohammed Djaballah, Data and **BI** Developer

Mark Macalanda, Quality Assurance/Testing Analyst Leo Konkel, IT Support Engineer Mpho Reed, IT Support Engineer

MARKETING AND AUDIENCE **EXPERIENCE**

- Crystal Brewe, Executive Vice President and Chief Marketing and Audience Experience Officer
- Christine Lauer, Administrative Coordinator

- AUDIENCE EXPERIENCE
- Lindsay Berckman, Director Connor Lucas, Director, Food and
- Beverage Business Kyleigh Taylor, Associate Director,
- Audience Services Katie Masterson, Senior Manager, Events Services
- Carla Pontarelli, Senior Manager, Guest Services
- Julie Bernard, Manager, Operations Support
- Keith Donahue, House Manager
- 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
- Jaiden Bentley, Operations Support
- Xavier Burgess, Operations Support
- Tyshawn Burrell, Operations Support
- Andrew Hight, Operations Support
- Zapheir Johnson, Operations Support
- Christopher Kyle, Operations Support

AUDIENCE SERVICES AND TICKETING

- Matt Cooper, Vice President, Audience Services
- Meg Hackney, Director, Ticketing and Audience Services
- Laronda Richardson, Director, Client Services
- Jayson Bucy, Associate Director, Ticketing Operations

Owen Groce, Audience Services Manager

Emily Grove, Training Manager

Catherine Pappas, Subscription Project Manager

- Anthony Mullins, Audience Services Supervisor
- Chrisla Dor, Priority Services Coordinator, The Philadelphia Orchestra
- Chris Eklund, Priority Services Coordinator, Ensemble Arts Philly
- Matthew Enters, Quality Assurance Coordinator
- Elijah Doss, Group Sales Representative
- Rob Lawlor, Group Sales Representative

Nicola Scicchitano, Lead Audience Services Representative

- Danielle Woolis, Lead Audience Services Representative
- Elly Serafin, Audience Services Representative
- Thursha Sutherland, Audience Services Representative
- Andy Svarczkopf, Audience Services Representative
- Jamie Agins, Audience Services Associate
- Jaylyn Anderson, Audience Services Associate
- Tristan Berrien, Audience Services Associate
- Damarise Johnson, Audience Services Associate
- Alicia Katz, Ticketing Operations Associate
- 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
- 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

TICKET OFFICE

Business hours: The Academy of Music Broad and Locust Streets Philadelphia, PA 19102 Tickets: 215.893.1999

Concert dates (two hours before concert time): The Kimmel Center Broad and Spruce Streets Philadelphia, PA 19102



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