



The
Philadelphia
Orchestra

Yannick Nézet-Séguin
Music and Artistic Director

PLAYBILL

November/December 2024

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Specially designed art for the Symphonie fantastique concerts, November 22–23, 2024, by Haeg Design

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From the President and CEO



Jeff Fusco

Dear Friends:

The Philadelphia Orchestra's journeys to China demonstrate a belief in the possibility of progress through dialogue; they make real the principle that music gives voice to thoughts and ideas that words alone cannot convey. This was demonstrated powerfully during the Orchestra's two-week tour of China, which took place from October 31 to November 10, with concerts in Beijing, Tianjin, Chengdu, and Haikou. Principal Guest Conductor

Marin Alsop led the tour, our first full-Orchestra trip to China since 2019. The visit continued the momentum of our November 2023 chamber ensemble residency, which commemorated the 50th anniversary of the Orchestra's historic 1973 tour to China, the first by an American orchestra.

The tour marked the 45th anniversary of US-China diplomatic relations, the 45th anniversary of the sister city relationship between Philadelphia and Tianjin, the first time the Orchestra performed in the historic city of Chengdu, the first time an American orchestra traveled to Hainan province, and the Orchestra's 13th tour of China—the most by any American orchestra. And, in another first, the Orchestra traveled on a special charter flight on a Boeing 787-900 aircraft, thanks to Hainan Airlines.

A signature of all the Orchestra's travels is a unique residency program that creates a two-way exchange. Through music lessons in schools, performances in hospitals, master classes, events with diplomats and business leaders, and pop-up community performances, the Orchestra and its partners connect musicians with their communities in meaningful ways. Residency activities occurred in each of the cities throughout the tour and continued with chamber ensembles following the official tour, in Shanghai, Wuxi, and Nanchang, where it was inspiring to see the impact of our work in certain regions that would otherwise not have access to a world-class orchestra. We look forward to continuing our decades-long conversation with the people of China and hope that our concerts and residency activities will continue to build positive cultural bridges between our two countries.

And now we have returned to perform again for our cherished Philadelphia audiences. As we look ahead to the holidays, the Orchestra brings back beloved traditions such as the Children's Holiday Spectacular Family Concert, the Glorious Sound of Christmas, and our New Year's Eve Concert. This year, we have the joy of spending the holidays with Yannick as he leads our performances of *Messiah* and introduces Yannick's Holiday Mixtape, featuring classic tunes we all know and love and some of Yannick's favorite French carols. I hope you will join us to share this most special time of the year with your Orchestra family.

With warmest best wishes,

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

Matías Tarnopolsky
President and CEO

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Curtis Symphony Orchestra:

DVOŘÁK & PRICE WITH YANNICK

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Nov. 22 at 7:30 p.m. | Marian Anderson Hall

COLERIDGE-TAYLOR
PRICE
DVOŘÁK

Ballade in A minor, Op. 33
Symphony No. 1 in E minor
Symphony No. 8 in G major, Op. 88

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Teddy Abrams Leads All-American Program

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

TJ COLE ('17)
WALKER ('45)
BARBER ('34)
COPLAND

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Lilacs for voice and orchestra
Violin Concerto, Op. 14
Symphony No. 3

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The Philadelphia Orchestra

2024–2025 Season

Yannick Nézet-Séguin

Music and Artistic
Director

*Walter and Leonore
Annenberg Chair*

Marin Alsop

Principal Guest Conductor
*Ralph and Beth Johnston
Muller Chair*

Naomi Woo

Assistant Conductor

Joseph Conyers

Education and
Community Ambassador
*Mark and Tobey Dichter
Chair*

Charlotte Blake Alston

Storyteller, Narrator,
and Host

*Osagie and Losenge
Imasogie Chair*

Frederick R. Haas

Artistic Advisor, Fred J.
Cooper Memorial
Organ Experience

First Violins

David Kim, Concertmaster
Dr. Benjamin Rush Chair

Juliette Kang, First
Associate Concertmaster
*Joseph and Marie Field
Chair*

Christine Lim, Associate
Concertmaster

Marc Rovetti, Assistant
Concertmaster

*Dr. James F. Dougherty
Chair*

Barbara Govatos
Robert E. Mortensen Chair
Jonathan Beiler
Hirono Oka

Richard Amoroso

*Robert and Lynne Pollack
Chair*

Yayoi Numazawa

Jason DePue

Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

Second Violins

Kimberly Fisher, Principal

Peter A. Benoiel Chair

Paul Roby, Associate
Principal

Sandra and David

Marshall Chair

Dara Morales, Assistant
Principal

Anne M. Buxton Chair

Philip Kates

Peter A. Benoiel Chair

Davyd Booth

Paul Arnold

*Joseph Brodo Chair, given
by Peter A. Benoiel*

Boris Balter

Amy Oshiro-Morales

*Volunteer Committees
Chair*

Yu-Ting Chen

Jeoung-Yin Kim

Willa Finck

John Bian

MuChen Hsieh

Eliot Heaton

Violas

Choong-Jin Chang,
Principal

*Ruth and A. Morris
Williams, Jr., Chair*

Kirsten Johnson,
Associate Principal

Kerri Ryan, Assistant
Principal

Burchard Tang

Renard Edwards

Anna Marie Ahn

Petersen

Piasecki Family Chair

David Nicastro

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate
Principal

Yumi Kendall, Assistant
Principal

*Elaine Woo Camarda and
A. Morris Williams, Jr.,
Chair*

Richard Harlow

Kathryn Picht Read

Ohad Bar-David

John Koen

Derek Barnes

Alex Veltman

Basses

Joseph Conyers,
Principal

*Carole and Emilio
Gruvagno 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
Jack Grimm
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

*On leave

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."

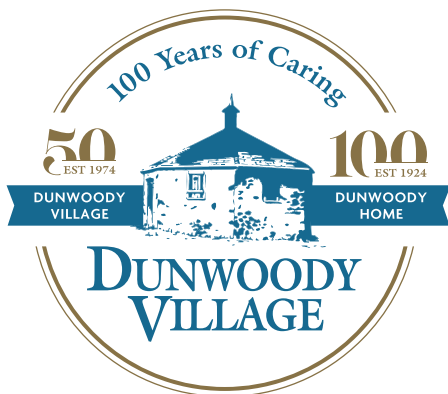
Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's 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

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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The iconic barrel-vaulted roof of the Kimmel Center for the Performing Arts contains 5,808 individual windows and 19 miles of caulk.

Building for the Future

The Orchestra offers a behind-the-scenes look at maintaining its three landmark arts venues

By Karen Gross

You may not realize that The Philadelphia Orchestra and Ensemble Arts is the steward of not one, not two, but three landmark performance venues on Philadelphia's Avenue of the Arts. There's the Academy of Music (dazzling patrons since 1857), the Miller Theater (opened in 1918 and previously known as the Merriam), and the Kimmel Center for the Performing Arts (opened in 2001).

Take a moment and imagine the scope of keeping each of these buildings humming. Consider all of the distinctive spaces within the walls; not only the stages where world-class performances take place, but the lobbies, box offices, and back-of-house areas like green rooms, practice studios, and offices. There are also the decidedly less glamorous yet functional spaces, like stairways, elevators, and restrooms. Then there are the exteriors: roofs, facades, signage, and more.

As the custodian of these three iconic buildings, The Philadelphia Orchestra and Ensemble Arts is responsible for their care, all while welcoming artists and audiences continuously through the doors. It's a remarkably complex assignment, one that takes collective expertise and consistent, carefully timed effort.

"These are massive civic assets, and we need to make sure that we leave them better off for the next generation and all future generations," said Matías Tarnopolsky, president and CEO of The Philadelphia Orchestra and Ensemble Arts. "It's about making sure that there is great art on all the stages across our three buildings, but also that the buildings are beautiful, clean, and welcoming, and there is a well-lit and acoustically pleasing environment. And also that the roof doesn't leak, the elevators work, and the drains don't get blocked. This all takes a lot of money, time, and energy, and that is what we're really focusing on now."

Spearheading much of this work is Jennifer Stark, director of capital projects. An architect by trade, with a graduate degree in historic preservation from the University of Pennsylvania, Stark collaborates with an in-house team and other pros tasked with the three buildings' upkeep and upgrades. She described a phased approach to their work, informed by each project's needs, design, and pricing, and then evaluating how to proceed based on funding availability and production schedules.

Creativity, perseverance, and patience are essential to the process. "Often, we have to adjust a project duration because the construction schedule must allow for performances and events to proceed," Stark explained, adding, "You start with the grand idea. And sometimes you get derailed a little bit, or you have to think outside the box to make it happen."

19 Miles of Caulk

The Kimmel Center, approaching its 25th birthday in 2026, remains a magnificent yet ever-evolving cultural hub. In August, The Philadelphia Orchestra and Ensemble Arts received a \$5 million capital grant from the William Penn Foundation to continue transforming Commonwealth Plaza into a more inviting, accessible environment—"Philadelphia's living room," as Tarnopolsky envisions it. The funds will help to support a wide range of improvements to the Plaza's acoustics, indoor climate control, and overall vibrancy as a gathering place to experience the arts.

Of course, the Kimmel Center building is most famous for its barrel-vaulted roof, with arches that gleam high above Broad Street thanks to 5,808 individual windows. This award-winning architectural gem requires serious maintenance. "We've got 100,000 linear feet of caulk in our barrel vault, which is over 19 miles of caulk. And it all needs to be addressed, but at different times, because some of it cracks early and some hangs on for a while," Stark noted. ►



The Miller Theater is currently undergoing major renovations, including new windows. Notice the different colors of paint on the façade, used to help determine the building's new color scheme.



A portion of the ceiling in the lobby of the Miller Theater, showing missing plaster and decorative painting.

There is a need for investment to help maintain the Kimmel's renowned roof, including the funding of a custom-made caulk inspection "roving unit" that would traverse the roof's ribs to perform the necessary caulk maintenance and glass examination.

Stark and her team have recently been busy renovating and refreshing some of the Kimmel's front- and back-of-house facilities, including the Founders Lounge and the Green

Room of Marian Anderson Hall; next up are the Hall's dressing rooms, practice rooms, and back corridor behind the stage. These upgrades are strategically divided into three phases over three years to lessen the budgetary impact, and they are also timed to occur when the Orchestra is on tour or on a break.

From Signage to Seating

A few steps north of the Kimmel Center, work is also underway at the Miller Theater, which is nestled in between Spruce and Locust streets. Originally built by the Shubert Organization, the Miller is Philadelphia's oldest theater for touring Broadway shows. In 2022, it was renamed in honor of Alan B. and Jill Miller and their family, who have generously supported much-needed renovations. One of the most exciting developments is a new marquee that does justice to the theater's sparkling history, while also helping with wayfinding along the Avenue.

Additionally, the building's exterior paint scheme has shifted from a rosy tone to more contemporary cream and charcoal shades. Windows and offices are being refurbished so staff can move in, instead of renting nearby space.

While the theater's grandeur remains, it is showing signs of age. There's an ongoing need for investment in decorative painting and ornamental plaster repair; in fact, upon close inspection, chunks of plaster are missing from the ceiling. "Water infiltration was a big cause of the deterioration," Stark explained. "The roof is now being replaced so the water problem is gone. Now it's safe to do the repair work."

The theater's seats—while ornate and largely original—don't quite fit "the new dimensions of the modern person," as Stark delicately puts it. It's getting harder to source the seats' exact original parts. And there are important accessibility concerns that need addressing.

A Green Room Gets New Life—And Art

The Academy of Music was built from 1855 to 1857 and stands as the oldest opera house in the country still being used for its original purpose. Home of The Philadelphia Orchestra for its first 100 years, and now of Opera Philadelphia and Philadelphia Ballet, the Academy also regularly welcomes top Broadway shows, musicians, and comedians. It was designated a National Historic Landmark in 1962.

Over the last two decades, the Academy has undergone important renovations, including a stunning restoration of its Ballroom, funded by Leonore Annenberg. In 2023, the

restoration of its exterior balcony earned a Preservation Achievement Award from the Preservation Alliance for Greater Philadelphia.

Another exciting recent project involved a unique cross-disciplinary collaboration among Philadelphia arts institutions, experts, and attorney John McFadden. A Trustee since 2005, and a self-professed “music fan forever,” McFadden spurred an astonishing update to the Academy’s neglected Green Room. “During the first Great Stages Gala in 2023, I had a look at the Green Room and said, ‘We can’t have this. It’s embarrassing,’” he recalled.

McFadden helped orchestrate a network of key players, including William Valerio, director and CEO of the Woodmere Art Museum. Today, with a half dozen paintings illuminated by new track lighting, the Green Room has the air of an intimate gallery. Two of its paintings—portraits of divas Marietta Gazzaniga and Emma Nevada—were carefully brought back to life, revealing vividly hued costumes underneath layers of dirt. Valerio also loaned two portraits by pioneering Philadelphia painter Violet Oakley, from the Woodmere’s extensive collection of her works. One features violinist Albert Spalding, renowned for performing the premiere of Samuel Barber’s Violin Concerto in 1941, with Eugene Ormandy conducting the Orchestra. The other features cellist Beatrice Harrison, who gave the United States premiere of Frederick Delius’s Cello Concerto in 1927 with the Orchestra, led by Fritz Reiner. Both events took place at the Academy.

“I’m thrilled that the Green Room has become an exhibition about the history of the Academy and some of the wonderful and important musicians who graced the stage,” Valerio noted.

The effort to maintain and enhance the Academy, along with the Miller Theater and Kimmel Center, will continue to require extraordinary commitment from an array of partners, creative leaders, funders, and supporters. As Tarnopolsky said, “We’re trying to reignite the public-private partnership that led to the building of the iconic Kimmel Center.” It’s a crucial moment for all hands on deck.

“There are a lot of changes happening, and there is a moment of great opportunity to welcome more and more people downtown: coming back to work, living, and really taking advantage of the world-class cultural offerings on both sides of Broad Street,” Tarnopolsky continued. “Our spaces would be nothing without the art, but we need to take care of them. We need to be very proud as Philadelphians that we have not only these cultural organizations, but also these cultural buildings.”



The recently renovated Green Room at the Academy of Music, with paintings of cellist Beatrice Harrison (far left) and sopranos Emma Nevada and Marietta Gazzaniga (back wall, left and center). All three appeared at the Academy of Music, Harrison with The Philadelphia Orchestra and Nevada and Gazzaniga in opera productions in the 19th century. Gazzaniga was Leonore in Verdi’s *Il trovatore* on February 25, 1857, the first operatic performance at the Academy.

Karen Gross is a writer, singer, communications consultant, and the host of the She Rocked It podcast. She has written for various Philadelphia publications and served as the editor in chief of Where magazine in Philadelphia for over three years.

Musicians Behind the Scenes

Angela Anderson Smith Bassoon



Where were you born?

I was born in Champaign-Urbana, Illinois, which, incidentally, is also the birthplace of violinist Gil Shaham.

What piece of music could you play over and over again? Any of the symphonies of Jean Sibelius.

What is your most treasured possession? I would have to say my bassoon. It has been such a beloved and integral part of my life for so, so many years.

What's your favorite food?

Out of many, good slow-smoked barbecue.

Tell us about your instrument. I play on a Heckel bassoon made in Germany in 1931. Older Heckel instruments from this general time period are considered to be some of the very best ever made by this manufacturer.

What's in your instrument case?

Extra bassoon bocals [curved, tapered tubes that connect reeds to the instrument], swabs, reeds, reed tools, current music being practiced.

What piece of music never fails to move you?

"Why Should I Cry for You?," by Sting, from his album *The Soul Cages*.

What do you love most about performing? The feeling of joining together with all of my colleagues on stage, in the moment, creating something so beautiful and so grand.

When did you join the Orchestra?

In 1997, under the baton of the great Wolfgang Sawallisch.

Do you play any other instruments?

I very occasionally practice the flute, which was my instrument before the bassoon.

What are you reading right now?

Books about bushcrafting, which is basically the art of wilderness survival with only a few basic tools and necessities.

What do you like to do in your spare time?

Take care of my pets, cook, keep my mind active learning new skills and hobbies.

What do you love most about Philadelphia?

Lots of good places to eat, the feel of a vibrant city without being overwhelmingly huge, many things to see and do.

When was the first time you heard The Philadelphia Orchestra?

My parents played Philadelphia Orchestra records frequently when I was growing up, so I first learned of our orchestra as a small child.

What is your favorite memory with the Orchestra?

My first tour with the Orchestra in 1997. We went to Europe, and it was just such a wonderful experience to be traveling and playing with this world-class orchestra.

What advice would you give to aspiring young musicians?

Practice mindfully, hone your skills of self-evaluation, and always treasure the joy of making music!

New Orchestra Recording



The Philadelphia Orchestra's newest recording on the Deutsche Grammophon (DG) label, released in October, features the extraordinary pianist Daniil Trifonov in George Gershwin's Piano Concerto and the world premiere recording of Mason Bates's Piano Concerto, both under the baton of Music and Artistic Director Yannick Nézet-Séguin. The album, titled *My American Story: North*, is Trifonov's personal musical journey across the United States, featuring a collection of

pieces that reflect the variety of his experiences. The album's diverse repertoire, including works by John Adams, John Cage, Aaron Copland, John Corigliano, and Art Tatum, "has given me access to many perspectives, styles, cultures, places, people, stories, and forms of expression that have shaped and molded my experience of America," said Trifonov. The Bates Concerto, co-commissioned by Yannick and The Philadelphia Orchestra and the San Francisco Symphony for Trifonov, was recorded during live performances in January 2022. In his review for the *Philadelphia Inquirer*, Peter Dobrin said of the work, "The musical language itself is emotionally direct." And Linda Holt in *Bachtrack* called the performance "Stunning. Staggering. Stupendous." Of the Gershwin, taken from live performances in October 2023, Cameron Kelsall in *Bachtrack* said Trifonov "delivered a performance that charted the peaks and valleys of Gershwin's highly individual musical language." He went on to say this collaboration between Yannick, the Orchestra, and Trifonov "argues for the composition's pride of place in the American symphonic repertoire." This new release is the fourth recording Trifonov has made with Yannick and the Philadelphians for DG, the first three being Rachmaninoff's four piano concertos and Rhapsody on a Theme of Paganini.

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2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, November 22, at 2:00

Saturday, November 23, at 8:00

Stéphane Denève Conductor

Gautier Capuçon Cello

Holmès "La Nuit et l'amour" (Interlude), from *Ludus pro patria*
First Philadelphia Orchestra performances

Connesson Cello Concerto

I. Granatic—

II. Lively

III. Heavenly—

IV. Cadence—

V. Orgiastic

United States premiere

Intermission

Berlioz *Symphonie fantastique*, Op. 14

I. Daydreams, Passions (Largo—Allegro agitato e appassionato assai)

II. A Ball (Valse. Allegro non troppo)

III. In the Meadows (Adagio)

IV. March to the Scaffold (Allegretto non troppo)

V. Dream of a Witches' Sabbath (Larghetto—Allegro)

This program runs approximately two hours.

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.

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ThePhiladelphiaOrchestra

Yannick Nézet-Séguin Music and Artistic Director



Jeff Flacco

The Philadelphia Orchestra

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

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

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

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

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

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

Conductor

Stuttgart Radio Symphony Orchestra



Stéphane Denève is music director of the St. Louis Symphony, artistic director of the New World Symphony, and principal guest conductor of the Netherlands Radio Philharmonic. He recently concluded terms as principal guest conductor of The Philadelphia Orchestra (with which he made his debut in November 2007) and music director of the Brussels Philharmonic, and previously served as chief conductor of the Stuttgart Radio Symphony and music director of the Royal Scottish National Orchestra.

Recognized internationally for the exceptional quality of his performances and programming, he regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century.

Mr. Denève's recent and upcoming engagements include appearances in Europe with the Royal Concertgebouw Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia, the Bavarian and Finnish radio symphonies, the Royal Stockholm Philharmonic (with which he was invited to conduct the 2020 Nobel Prize concert), the BBC Symphony at the BBC Proms, the Orchestre National de France, the Orchestre Philharmonique de Radio France, the Orchestre National de Lyon, the Czech and Rotterdam philharmonics, the NDR Elbphilharmonie Orchestra, the Vienna Symphony, the Deutsches Symphonie-Orchester Berlin, and the WDR Symphony Orchestra Cologne; in Australasia with the Sydney and New Zealand symphonies; in South America with the São Paulo Symphony; and in Asia with the NHK Symphony, the Hong Kong Philharmonic, and the Saito Kinen Orchestra at the Seiji Ozawa Matsumoto Festival.

In North America Mr. Denève made his Carnegie Hall debut with the Boston Symphony. He regularly conducts the Philadelphia and Cleveland orchestras, the New York and Los Angeles philharmonics, and the San Francisco, Chicago, Dallas, Pittsburgh, and Toronto symphonies. In 2022 he was the conductor for John Williams's official 90th Birthday Gala at the Kennedy Center with the National Symphony. Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connession. He is a triple winner of the Diapason d'Or of the Year, was shortlisted for *Gramophone's* Artist of the Year Award, and won the prize for symphonic music at the International Classical Music Awards. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners, working with young people at the Tanglewood Music Center, the European Union Youth Orchestra, and the Music Academy of the West. For further information, please visit www.stephanedeneve.com.

Soloist



Anoush Abrar

Cellist **Gautier Capuçon** performs internationally with many of the world's foremost conductors and instrumentalists and is also deeply committed to education and support for young musicians from every background. In summer 2020 he brought music directly into the lives of families across France during his musical odyssey "Un été en France." The sixth edition of the project, featuring young musicians and dancers, takes place in July 2025. In January 2022 he launched

the Gautier Capuçon Foundation to support young and talented musicians at the beginning of their careers. He is also a passionate ambassador for the Orchestre à l'École Association, which brings classical music to more than 42,000 school children across France. A multiple award winner, he is acclaimed for his expressive musicianship, exuberant virtuosity, and for the deep sonority of his 1701 Matteo Goffriller cello "L'Ambassadeur."

Mr. Capuçon made his Philadelphia Orchestra debut in 2006. In addition to these current performances, highlights of his 2024–25 season include return visits to the Deutsches Symphonie-Orchester Berlin, the Gewandhaus Orchestra Leipzig, the Frankfurt Radio Symphony, the Orchestre de Paris, and the Oslo and Vienna philharmonics. He is soloist on tour throughout Europe with the Orchestra della Scala and Riccardo Chailly, and he tours with pianist Evgeny Kissin, violinist Gidon Kremer, and violist Maxim Rysanov in chamber music concerts marking the 50th anniversary of Shostakovich's death in 2025. In October 2024 he joined pianist Jean-Yves Thibaudet for a duo-recital tour in Asia with performances in Seoul and Hong Kong, followed by two performances in Guangzhou and at the Beijing Music Festival of Richard Dubugnon's double concerto, *Eros Athanatos*. Recording exclusively for Erato (Warner Classics), Mr. Capuçon has won multiple awards and holds an extensive discography featuring major concerto and chamber music literature. His album *Destination Paris*, released in November 2023 in the lead-up to the Paris Olympics in summer 2024, celebrates Parisian music from classical to film scores as a testament to his home city. *Emotions*, released in 2020, features music from such composers as Schubert, Debussy, and Elgar.

Born in Chambéry, Mr. Capuçon began playing the cello at the age of five. He studied at the Paris Conservatory with Philippe Muller and Annie Cochet-Zakine and later with Heinrich Schiff in Vienna. Now a household name in his native France, he appears on screen and online in shows such as *Prodiges*, *Now Hear This*, *Symphony pour la vie*, and *The Artist Academy*, and he is a guest presenter on Radio Classique in the show *Les Carnets de Gautier Capuçon* since the 2019–20 season. For more information please visit www.gautiercapucon.com.

Framing the Program

Parallel Events

1830

Berlioz

*Symphonie
fantastique*

Music

Bellini

*I Capuleti e i
Montecchi*

Literature

Tennyson

*Poems, Chiefly
Lyrical*

Art

Delacroix

*Liberty Guiding
the People*

History

Indian Removal

Act signed into
law

1888

Holmès

*Ludus pro
patria*

Music

Tchaikovsky

Symphony
No. 5

Literature

Zola

La Terre

Art

Toulouse-

Lautrec

Place Clichy

History

Jack the

Ripper murders

The program today features music by three French composers, spanning the past two centuries, performed by countrymen conductor Stéphane Denève and cellist Gautier Capuçon.

Despite obstacles faced by women composers in her time, Augusta Holmès established a significant career during the final decades of the 19th century. We hear an orchestral interlude titled "La Nuit et l'amour" (Night and Love) from her choral work *Ludus pro patria* (Games for the Nation).

Denève continues his strong advocacy of the contemporary French composer Guillaume Connesson. His Cello Concerto is in five movements, divided into two principal sections, and calls for particularly innovative percussion effects.

At age 27 Hector Berlioz premiered one of the most remarkable first symphonies ever composed. Rather than play to the expectations of his audience by casting it in the traditional four movements and identifying the work with a number, key, and opus number, he called it: *Épisode de la vie d'un artiste, Symphonie fantastique en cinq parties* (Episode in the Life of an Artist: Fantastic Symphony in Five Movements). Berlioz not only indicated titles for its movements but also devised an elaborate semi-autobiographical program that he wanted audiences to read. The result is a truly fantastic symphony that deploys a large orchestra to spectacular effect.

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.

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Photos: Dario Acosta, Olaf Heine, Chris Lee



The Music

"La Nuit et l'amour" (Interlude), from *Ludus pro patria*

Augusta Holmès

Born in Paris, December 16, 1847

Died there, January 28, 1903



On March 3, 1889, Augusta Holmès reached the pinnacle of her career. Her *Ode triumphe* was premiered at the Exposition Universelle in Paris, which celebrated the centenary of the French Revolution, and for which the Eiffel Tower was built. An homage to the late-18th-century *fêtes révolutionnaires*, *Ode triumphe* was a semi-staged patriotic extravaganza scored for a large orchestra, soloists, and chorus. The composer's skill and the piece's patriotic verve elicited a rapturous response

from listeners, critics, and colleagues alike. As Camille Saint-Saëns wrote, "We needed more than a man to celebrate the Centenary; in the absence of a god impossible to encounter, the French Republic has found what it needed: a Muse!"

Holmès had garnered similarly lavish praise a year earlier for her symphonic ode in five parts, *Ludus pro patria* (Games for the Nation), which was inspired by the 1883 painting of the same name by Pierre Puvis de Chavannes. The assertiveness of Holmès's style was praised by critics as "masculine." Critics of the time intended this description as an admiring testament to her mastery. One reviewer exclaimed, "There reigns in [*Ludus pro patria*] a virile and powerful spirit. ... What makes it great and strong are its vigor of thought and nobility of sentiment." The second section of this score, "La Nuit et l'amour" (Night and Love), is a purely orchestral interlude in an otherwise choral score. This excerpt is reminiscent of passages from *Psyché*, César Franck's symphonic poem that he had completed in 1887, a year before *Ludus pro patria*.

A Turbulent Life The daughter of a French mother and an Irish captain who had retired to France, Holmès, who added the accent to her name when she became a French citizen, began studies with Franck in 1875. This period coincided with an intensification of Franck's idiom, exemplified by scores such as his erotic Piano Quintet (1879) and the voluptuous Violin Sonata (1886), as well as *Psyché*, whose luscious harmonies are clearly derived from Wagner's *Tristan and Isolde* (1859). Franck's biographer R.J. Stove posited that this late flowering was due to the aging composer's infatuation with Holmès, but, as Andrew Thomson notes, "his *grande passion* was almost certainly platonic." In a final gesture of devotion,

The Philadelphia Orchestra

Franck dedicated the third of his Three Chorales for Large Organ (1890), composed as he was dying, to Holmès.

A love affair between Franck and Holmès was even less likely given that she had earlier begun a protracted liaison with the decadent author Catulle Mendès. In a relatively accepted arrangement for the era, Mendès remained married to his wife even as he lived with Holmès for over 15 years. The author and the composer had five children; in 1888, Pierre-Auguste Renoir portrayed three of their daughters gathered around a piano in a famous painting, *The Daughters of Catulle Mendès*, now in the Metropolitan Museum of Art in New York. Holmès abruptly ended the relationship in 1885, moving out of their shared apartment and leaving the children in Mendès's care.

Holmès's career entered into an inexorable decline with the failure of her Orientalist opera *La Montagne noire* (The Black Mountain) at the Paris Opera on February 8, 1895. This was largely due to changes in musical fashion. Her penchant for grand effects and patriotic subjects no longer interested the French public as the refined Symbolist aesthetic espoused by composers such as Fauré, Debussy, and Ravel rose to prominence. The subtle and introspective Symbolist musical language of the fin de siècle had little tolerance for the chauvinistic heroics and huge forces that Holmès preferred. After dabbling in theosophy and other esoteric practices, she fervently espoused Roman Catholicism in 1902 and died in reduced circumstances a year later.

A Closer Look Holmès was devoted to the music of Wagner, whom she met around the time that she began her relationship with Mendès in 1869. Her harmonic idiom is indebted to Wagner throughout *Ludus pro patria*, especially in "La Nuit et l'amour." However, this influence is filtered through Franck's style as well as that of her friend and admirer Saint-Saëns. In "La Nuit et l'amour," a delicately scored introduction is followed by a yearning melody in the cello section. In Wagnerian fashion, the rest of the piece varies and extends this theme, which returns in the upper strings for an ardent climax. After this, the music grows quieter, returning to the opening material for a wistful conclusion. In its general mood, Holmès's piece recalls the orchestration and sensuous atmosphere of the aria "Mon cœur s'ouvre à ta voix" from Saint-Saëns's opera *Samson and Delilah* (1874).

—Byron Adams

Byron Adams is Emeritus Distinguished Professor of Musicology at the University of California, Riverside. Both composer and musicologist, he specializes in French and British music of the 19th and 20th centuries. Among his publications are two edited volumes, *Edward Elgar and His World* (2007) and *Vaughan Williams and His World* (2023), which he co-edited with Daniel M. Grimley.

Ludus pro patria was composed from 1887 to 1888.

These are the first Philadelphia Orchestra performances of the piece, and the first time the Orchestra has performed any work by the composer.

The score calls for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, timpani, two harps, and strings.

Performance time is approximately six minutes.

The Music

Cello Concerto

Guillaume Connesson

Born in Boulogne-Billancourt, France, May 5, 1970

Now living in Paris and Arnouville-lès-Mantes, France



One of France's most widely performed and prolific composers, Guillaume Connesson has written a wide range of works for the concert hall, stage, and screen—most composed on commission—and creates several new pieces each year. He studied piano, choral conducting, composition, music history, and theory at the Boulogne-Billancourt Conservatory, with additional studies in orchestral conducting and orchestration at the Paris Conservatory. As a student, he won first prizes

in choral conducting, music history, analysis, electro-acoustics, and orchestration. He has received numerous awards and was named Composer of the Year by the Victoires de la Musique Classique, an annual competition recognizing artists from all areas of classical performance, in both 2015 and 2019.

Connesson has held residencies with a number of European orchestras and will be in residence with Switzerland's Bern Symphony Orchestra in the 2025–26 season. The 2024–25 season sees world premieres of several of his works, including a second flute concerto, co-commissioned by the Royal Concertgebouw Orchestra, the Tapiola Sinfonietta, the New Zealand Symphony Orchestra, and the Orchestre de Paris. For many years, Connesson has maintained a close collaborative relationship with French conductor Stéphane Denève, who has commissioned, premiered, and championed his music. This type of long-term support from a conductor is something of a rarity; Connesson describes Denève as "an incredible ambassador for my music."

A Modern-Day Sound Wizard Connesson views composing as a puzzle in which one has only to select pieces to begin. As the pieces start to assemble, an entire image emerges. He claims not to think about writing for one generation or another—"I write what I am, what I feel, and from my imagination." He cites as creative influences the complete riches of music history, from François Couperin to John Adams to "Godfather of Soul" James Brown. Connesson's compositional style captures what he calls "the complex mosaic of the modern world." He has particularly connected with the music of Adams, claiming it was a "real shock to me—a discovery I wanted to echo in my own work right away." For Connesson, inspiration can come from a favorite piece of literature or an encounter with an admired composer, giving rise to a palette of colors and visual sensations.

Connesson takes great joy in participating in the premieres of his works, especially with diverse artists who bring a variety of musical colors and imagination to performances. He is always amazed how a musician can transform a composition into something “way better or way worse,” but can also enable the piece to be something “greater than the work itself.”

A Closer Look Connesson’s Cello Concerto was commissioned by France’s Musique Nouvelle en Liberté and premiered on November 8, 2008, in the “round house” headquarters of Radio France by the Orchestre de l’Opéra de Rouen, conducted by Jérémie Rohrer and featuring French cellist Jérôme Pernoo, to whom the work is dedicated. The Concerto is in five movements, arranged into two major sections, with Connesson’s score calling for particularly innovative percussion effects.

The gritty opening, **Granitic**, begins with what the composer describes as “mineral and granite,” creating a “lunar and ascetic landscape.” The music is driven by rhythmic strikes of stones and whips with a lyrical solo cello line emerging from the texture. The flighty second movement, **Lively**, features a dialogue between a rhythmic first theme and a mournful and vocal second melodic line. Connesson describes this orchestral palette as an “aquatic scherzo” surrounding the soloist.

A brief pause separates these two movements from the final three. The dreamlike **Heavenly** is a “garden of the Hespérides” in which a meditative solo cello line is balanced by birds and insects depicted by flutes and xylophone. This pastoral scene is interrupted by an unusual passage featuring glass harmonica and solo cello accompaniment. Opening with an improvisatory solo cello glissando, the short fourth movement is a virtuosic **Cadence** for the soloist, in which different motifs of the score are combined. This movement accelerates to nonstop cello playing against percussion in the closing **Orgiastic** finale, which recalls rhythmic effects of Connesson’s techno-inspired scores.

Connesson sees himself as a product of his time. Although inspired by composers of the past, his music would have been unimaginable a century ago. He claims that there are never any political or social messages in his work—“my aim is to deliver beauty.”

—Nancy Plum

Nancy Plum has been a program annotator for 30 years and has written notes for The Philadelphia Orchestra, the Kimmel Center, Carnegie Hall, and Philadelphia Singers, among others. She has been a music critic in Princeton for more than 35 years and is a member of the Philadelphia Chorale. She wrote a history of the U.S. Air Force Singing Sergeants and is completing a book about an incident in the Cuban underground in the 1950s.

The Cello Concerto was composed in 2008 and revised in 2009.

These are the United States premiere performances of the work.

Connesson scored the piece for solo cello, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion (bass drum, chimes, cowbells, glass harmonica, glockenspiel, güiro, kalimba, stones, suspended cymbals, tam-tam, vibraphone, whip, wood block, xylophone), and strings.

The Concerto runs approximately 27 minutes in performance.

The Music

Symphonie fantastique

Hector Berlioz

Born in La Côte-Saint-André, France, December 11, 1803

Died in Paris, France, March 8, 1869



When a New York newspaper in 1868 described the *Symphonie fantastique* as “a nightmare set to music,” it was meant to be an insult. Yet this was exactly what Hector Berlioz intended: not that the critic should have a miserable evening, but that he should grasp, even dimly, the agonies of the composer’s own experience. Of Berlioz’s real sufferings there can be no doubt. One has only to read the letters of 1829 (when he was 25 years old) to glimpse the torment of a composer whose

mind was bursting with musical ideas and whose heart was bleeding.

Romantic Passion The object of his passion was an Irish actress, Harriet Smithson, whom Berlioz had seen on the stage two years before in the roles of Juliet and Ophelia. How was this unreal passion to be expressed? Berlioz’s first thought, naturally enough, was a dramatic work, perhaps *Scenes from Romeo and Juliet*, for which he may have composed a few movements. He then set several of Thomas Moore’s Irish Melodies, which at least evoked the land of her birth. He would have liked to be writing a Beethovenian symphony—except that the customary triumphant ending had no counterpart in his own world.

The dilemma was resolved early in 1830 when Berlioz picked up the fake news that Harriet was free and easy with her favors and in no way worthy of the exalted passion that consumed him day and night. Now, he suddenly realized, he *could* represent this dramatic episode in his life as a symphony, with a demonic, orgiastic finale in which both he and she are condemned to hell.

Drawn in places from music he had written for other purposes, the symphony was speedily written down in little more than three months and performed for the first time later that year. Berlioz issued a printed program explaining the work’s narrative. Although it is about an “artist” and his “beloved,” it was equally about Romeo and Juliet, and more specifically Hector and Harriet. Even after Berlioz, by a strange irony, had met and married Harriet Smithson three years later, the work’s dramatic program remained. There can be few parallels to this extraordinary tale of love blooming in real life after it had been violently exorcized in a work of art.

A Closer Look All five movements of the *Symphonie fantastique* contain a single recurrent theme, the *idée fixe* (“obsession”), which represents the artist’s love and

is transformed according to the context in which the artist finds his beloved. The first movement (**Daydreams, Passions**) opens with a slow introduction depicting “the sickness of the soul, the flux of passion, the unaccountable joys and sorrows he experienced before he saw his beloved,” after which the *idée fixe* is heard as the main theme of the Allegro, the violins and flute lightly accompanied by sputtering lower strings. The surge of passion is aptly described in the volcanic first movement.

In the second movement, **A Ball**, the artist glimpses her in a crowd of whirling dancers. In the third, **In the Meadows**, two shepherds call to each other on their pipes, and the music depicts the stillness of a summer evening in the country, and the agitation caused by the beloved’s appearance. At the end the lone shepherd’s pipe is answered only by the rumble of distant thunder.

In his despair the artist has poisoned his beloved and is condemned to death. The fourth movement is the **March to the Scaffold**, as he is led to the guillotine before the raucous jeers of the crowd. In his last moments he sees the beloved’s image (the *idée fixe* in the clarinet’s most piercing range) before the blade falls. Finally, in the **Dream of a Witches’ Sabbath**, the artist finds himself a spectator at a sinister gathering of spectres and weird, mocking monsters of every kind. The *idée fixe* appears, horribly distorted, bells toll, the *Dies irae* is coarsely intoned by tubas and bassoons, and the witches’ round-dance gathers momentum. Eventually the dance and the *Dies irae* join together and the Symphony ends in a riot of brilliant orchestral sound.

The *Symphonie fantastique* has remained to this day a classic document of the Romantic imagination and a great virtuoso piece for orchestra. Berlioz introduced harps into the symphony orchestra for the first time, and the finale calls for bells and the squeaky, high-pitched E-flat clarinet. The composer’s grasp at so early an age of the orchestra’s potential charge is truly uncanny.

—Hugh Macdonald

Hugh Macdonald is Avis H. Blewett Professor Emeritus of Music at Washington University, St. Louis. He has published books on Scriabin, Berlioz, Bizet, and Saint-Saëns. His *Music in 1853: the Biography of a Year* recounts the stimulating interactions of Berlioz, Liszt, Brahms, and Wagner. He has been a regular pre-concert speaker for the St. Louis, Cleveland, and Boston symphonies and has provided singing translations of opera for companies in London, Leeds, Glasgow, Los Angeles, and St. Louis.

Berlioz composed the *Symphonie fantastique* in 1830.

The first Philadelphia Orchestra performances of the work were conducted by Fritz Scheel in March 1903. Most recently on a subscription series it was led by Yannick Nézet-Séguin in May 2023.

The Orchestra has recorded the *Symphonie* four times: with Eugene Ormandy in 1950 and 1960 for CBS; with Ormandy in 1976 for RCA; and with Riccardo Muti in 1984 for EMI. A live recording from 2007 with Christoph Eschenbach is also available as a digital download.

Berlioz scored the piece for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets (I doubling E-flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two ophicleides, timpani, percussion (bass drum, bell plates, cymbals, snare drum), two harps, and strings.

Performance time is approximately 55 minutes.

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Musical Terms

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

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

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

Dissonance: A combination of two or more tones requiring resolution

Dies irae: Literally, day of wrath. A medieval Latin hymn on the Day of Judgement sung in Requiem Masses.

Glissando: A glide from one note to the next

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

Idée fixe: A term coined by Berlioz to denote a musical idea used obsessively

Modulate: To pass from one key or mode into another

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.

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

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.

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Symphonic poem: A type of 19th-century piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Tonality: The orientation of melodies and harmonies toward a specific pitch or pitches

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Agitato: Excited

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Appassionato: Passionately

Larghetto: A slow tempo

Largo: Broad

TEMPO MODIFIERS

Assai: Much

Non troppo: Not too much

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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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Head Carpenter

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Melissa Williams, Assistant Head
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Max Mulpagano, Assistant Video Producer
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Kenneth L. Gilliard, Security Officer
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Taebrea Lewis, Security Officer
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Broad and Locust Streets
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