



November/December 2024

AS WELL CONNECTED AS YOU







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

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Happy holidays from our homes to yours.



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From the President and CEO



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, Tianiin, 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,

Matin Om

Matías Tarnopolsky President and CEO





Curtis Symphony Orchestra:

DVOŘÁK & PRICE WITH YANNICK

Harmonies of Heritage: Coleridge-Taylor, Price, & Dvořák

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

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

RAY CHEN PLAYS BARBER

Teddy Abrams Leads All-American Program

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

TJ COLE ('17) WALKER ('45) BARBER ('34) COPLAND *Death of the Poet 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 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 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



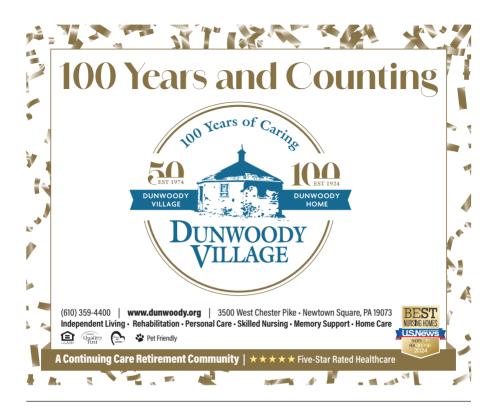
Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. 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.





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.

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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.



There is a need for investment to help maintain the Kimmel's renowned roof, including the funding of a custommade 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 II trouatore 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 Georae 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-Séauin. The album, titled Mu 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 Corialiano, 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, Stagaering, 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 "arayes 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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RETHINK YOUR P.C.M.

2024–2025 | 125th Season Marian Anderson Hall

The Philadelphia Orchestra

Thursday, December 5, at 7:30 Friday, December 6, at 2:00 Saturday, December 7, at 8:00

Xian Zhang Conductor Gil Shaham Violin

Dvořák Violin Concerto in A minor, Op. 53

- I. Allegro ma non troppo—Quasi moderato—
- II. Adagio ma non troppo—Più mosso—Un poco tranquillo, quasi tempo I
- III. Finale: Allegro giocoso, ma non troppo

Intermission

Prokofiev Symphony No. 6 in E-flat minor, Op. 111

- I. Allegro moderato
- II. Largo
- III. Vivace

This program runs approximately two hours.

These concerts are part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

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

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ThePhiladelphiaOrchestra

Yannick Nézet-Séguin Music and Artistic Director



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 areatest 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 Proaram 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



GRAMMY and Emmy Award–winning conductor **Xian Zhang** is in her ninth season as music director of the New Jersey Symphony. She also holds the position of conductor emeritus of the Orchestra Sinfonica di Milano, where she was music director from 2009 to 2016. The 2024–25 season sees her return to the Metropolitan Opera in New York to conduct David McVicar's acclaimed production of Puccini's *Tosca*, with Aleksandra Kurzak, Lise Davidsen, and Sondra

Radvanosky sharing the title role. Starting in 2025–26 she will become the music director of the Seattle Symphony.

Ms. Zhang is in high demand as a guest conductor, appearing regularly with The Philadelphia Orchestra. She made her debut in June 2012 at the Mann Center and her subscription debut in May 2022. In addition to these current performances, other highlights of the season include a return to the Los Angeles Philharmonic, and, following a successful collaboration at the Tanglewood Festival 2023, a return to the Boston Symphony. She remains a favored guest of the Orchestra of St. Luke's and recently stepped in to lead it in Brahms's Requiem at Carnegie Hall. Other symphonic appearances include the Montreal, Baltimore, and Milan symphonies and the National Arts Centre and Belgian National orchestras. She continues to enjoy good relationships with many leading orchestras worldwide, including the London, Houston, St. Louis, San Francisco, and National symphonies; the Orquestra Sinfônica do Estado de São Paulo; and the Orchestre National du Capitole de Toulouse.

Under Ms. Zhang's artistic leadership, the New Jersey Symphony won two awards at the Mid-Atlantic Emmy Awards in 2022 for its concert films, including *EMERGE*, which was directed by Yuri Alves and co-produced with DreamPlay Films. *Letters for the Future*, her recording released in 2022 on Deutsche Grammophon with The Philadelphia Orchestra and Time for Three, won two GRAMMY awards, for Best Contemporary Classical Composition (for Kevin Puts's *Contact*) and Best Classical Instrumental Solo. The recording also includes Jennifer Higdon's *Concerto 4-3*. Ms. Zhang previously served as principal guest conductor of the BBC National Orchestra and Chorus of Wales, the first female conductor to hold a titled role with a BBC orchestra. In 2002 she won first prize in the Maazel-Vilar Conductor's Competition. She was appointed the New York Philharmonic's assistant conductor in 2002, subsequently becoming the ensemble's associate conductor and the first holder of the Arturo Toscanini Chair.

Soloist



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

of J.S. Bach's complete sonatas and partitas for solo violin. He frequently joins his long-time duo partner, pianist Akira Eguchi, in recitals throughout North America, Europe, and Asia. Ensemble appearances include multi-year residencies with the orchestras of Montreal, Stuttgart, and Singapore, and he continues his exploration of "Violin Concertos of the 1930s," including the works of Barber, Bartók, Berg, Korngold, and Prokofiev, among many others.

Mr. Shaham has recorded more than two dozen concerto and solo CDs, earning multiple GRAMMYs, a Grand Prix du Disque, the Diapason d'Or, and *Gramophone* Editor's Choice awards. Many of these recordings appear on Canary Classics, the label he founded in 2004. His 2016 recording *1930s Violin Concertos Vol. 2* and his 2021 recording of Beethoven and Brahms concertos with the Knights were both nominated for GRAMMY Awards.

Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham moved with his parents to Israel, where he began violin studies at the age of seven. In 1981 he made debuts with the Jerusalem Symphony and the Israel Philharmonic. He was awarded an Avery Fisher Career Grant in 1990 and in 2008 received the coveted Avery Fisher Prize. In 2012 he was named "Instrumentalist of the Year" by *Musical America*. He plays the 1699 "Countess Polignac" Stradivarius and also an Antonio Stradivari violin, Cremona c. 1719, with the assistance of Rare Violins in Consortium, Artists and Benefactors Collaborative.

Peter A. Benoliel Violin Concerts

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

Framing the Program

Parallel Events

1879 Dvořák Violin Concerto

Music Tchaikovsky Eugene Onegin Literature Ibsen A Doll's House Art Rodin History

John the Baptist British Zulu

Antonín Dvořák composed his Violin Concerto for Joseph Joachim, for whom Robert Schumann, Johannes Brahms, Max Bruch, and others also wrote beloved concertos. Despite its various Czech inflections, the work fits securely within a larger European musical tradition of his fellow Romantics. featuring both dramatic and lyrical moments.

Seraei Prokofiev's Symphony No. 6 dates from the immediate wake of the Second World War and after the composer experienced a serious personal health crisis. Unlike his celebratory Fifth Symphony, the work is reflective. The composer put it this way: "Now we are rejoicing in our great victory, but each of us has wounds that cannot be healed. One has lost those dear to him, another has lost his health. This must not be forgotten." The slow movement alludes to the "Grail-motif" from Wagner's Parsifal.

1945 Prokofiev

Symphony No. 6

Music Strauss Metamorphosen Literature Orwell Animal Farm Art

Moore

War

Familu Group History World War II ends

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The Music

Violin Concerto

Antonín Dvořák Born in Nelahozeves, Bohemia, September 8, 1841 Died in Prague, May 1, 1904



Although at various points in his life Dvořák looked approvingly toward Wagner, the most lasting influence on his career was the example of Johannes Brahms, his friend and mentor who first pressed European publishers to promote the music of this artistic giant among Bohemians. The musical influence from Brahms's style found its most concrete expression in Dvořák's Seventh Symphony of 1885, called "Brahms's Fifth" by some. Before that, however, Dvořák composed

a Violin Concerto on the heels of his mentor's own masterpiece in that genre: Brahms conducted the premiere of his D-major Concerto in Leipzig in January 1879, and Dvořák began his Concerto in July of that year.

A Collaboration with Joachim The point of contact between the two works was the violinist Joseph Joachim (1831–1907), the extraordinary Hungarian virtuoso whose playing style influenced many prominent composers of the era. A complex character whose virtuosity on the violin was only one facet of a wide-ranging musicality, Joachim has become immortalized partly for the influence he exerted over composers writing violin pieces for him; those who were the least bit unsure of themselves often sought out his advice on specifics of violin technique, advice he was all too happy to offer.

Like Max Bruch two decades before (who had rewritten his famous G-minor Violin Concerto several times on Joachim's advice), Dvořák sought Joachim's counsel during the composition of his Concerto, and the resulting changes were rather drastic. Dvořák wrote the work with characteristic speed during the summer of 1879 and sent it to Joachim, with a dedication, in November. The violinist, who had already promoted Dvořák's chamber music in public performances, said that he would look at the Concerto carefully. When Dvořák visited him in Berlin the next April they worked on revisions together. As the composer reported to his publisher Fritz Simrock, "According to the wishes of Mr. Joachim I have revised the entire Concerto and have not left a single bar untouched. This will certainly please him. I put the greatest effort into it, and the Concerto has been completely transformed. I've retained the themes and added a few new ones. The entire conception of the work, however, is new. The harmony, rhythm, and instrumentation are new." Dvořák sent the revised version to Joachim, who did nothing for two years. During this period the composer himself moved on to other projects, such as his opera *Dimitrij* and the Sixth Symphony. When Joachim finally responded he expressed further reservations and urged that Dvořák continue tinkering with the piece. "Although the work proves that you know the violin well," he wrote to Dvořák, "certain details make it clear that you have not played it yourself for some time. While working on this revision, I was struck by the many beauties of your concerto, which it will be a pleasure for me to perform. I confess that I still do not think the Violin Concerto in its present shape to be ripe for the public, especially because of its orchestral accompaniment, which is still rather heavy. I should prefer you to find this out for yourself by playing the piece with me." And so Dvořák returned to Berlin in the fall of 1882 to work again with Joachim. As promised, the Concerto was played in the presence of the composer, accompanied by the orchestra of a music conservatory of which Joachim was the director. Yet further revisions and cuts resulted.

Finally the work was complete to the satisfaction of both men. In the end it was clear that Joachim had invested quite a bit of effort into the piece. And although Dvořák retained the Concerto's dedication to him, the actual first performance fell to another. It received its premiere instead at the hands of František Ondříček, an aspiring young Czech, in Prague in October 1883. Since then it has maintained—like the composer's Piano Concerto—a quiet but steady presence in the repertory.

A Closer Look The fiercely dramatic first movement (Allegro ma non troppo— Quasi moderato) is formed of a two-part thematic statement, consisting of a resolute orchestral subject of a thunderous and vaguely Brahmsian drama, which is contrasted with a deliciously lyrical second section. This first movement is linked by a bridge passage to the second (Adagio ma non troppo), a poignant and folk-like reflection in F major, of simple "Bohemian" charm. (Dvořák was urged to separate these movements but held firm: "The first movement would be too short and cannot be complete in itself: it would be necessary to add a third part and to this—sincerely speaking—I am not inclined.") The finale (Allegro giocoso, ma non troppo) is formed of a series of vigorous folk dances, including the famous *dumka*—which then builds to a bracing, brilliant close.

—Paul J. Horsley/Christopher H. Gibbs

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.

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. Duořák composed his Violin Concerto from 1879 to 1882.

The first Philadelphia Orchestra performances of the Concerto were in October 1905, with soloist Emile Sauret and Fritz Scheel on the podium. Since then it has been heard approximately once each decade, the most recent subscription performances being in May 2015 with Sarah Chang and Cristian Măcelaru.

The Orchestra has recorded the work twice: for CBS in 1965 with Isaac Stern and Eugene Ormandy and for EMI in 1988 with Kyung-Wha Chung and Riccardo Muti.

The Concerto is scored for solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Performance time is approximately 30 minutes.

The Music

Symphony No. 6

Sergei Prokofiev Born in Sontsovka, Ukraine, April 23, 1891 Died in Moscow, March 5, 1953



In January 1945, with world war still swirling about him, the 53-year-old Prokofiev conducted the premiere of his extroverted Fifth Symphony in Moscow. It was a phenomenal success, one of the outstanding moments of his public career. But this triumph quickly turned to pain and melancholy, for a few weeks later, during a dinner party at his home, the composer took a fall. Seized by dizziness brought on by high blood pressure, he fell down a flight of stairs and sustained a severe

concussion. Despite partial recovery over the next three years, he would never again regain his full health.

A Reflection of Lost Loved Ones and Lost Health It was during the long, slow convalescence from this injury that Prokofiev worked out the first design for his Sixth Symphony; such trying and painful circumstances might help explain the work's pensive melancholy. Where the Fifth is forthright and even warlike, the Sixth is the mellow statement of one reflecting on the imponderables of life. One is tempted to say that Prokofiev's recovery—which took place first at a sanatorium near Moscow (where doctors forbade him from composing) and later in the nearby village of Nikolina Gora—provided him with the opportunity to absorb the tragedy of the war that was winding down. "Now we are rejoicing in our great victory," Prokofiev remarked on the Sixth and on the period that spawned it, "but each of us has wounds that cannot be healed. One has lost those dear to him, another has lost his health. This must not be forgotten." Composed mostly during the latter half of 1945, the piece was "worked out" and orchestrated very slowly, over the next year and a half.

Other projects occupied him, including the rousing *Ode to the End of the War* for eight harps, four pianos, and ensemble (whose scoring has hindered widespread dissemination), the Ninth Piano Sonata, and the second part of the film score for Eisenstein's *luan the Terrible*. Furthermore, the preparations for his opera *War and Peace* were an added source of anxiety; its cancellation in 1947, arising from political uncertainty, was a major blow to the ailing composer, who had poured his heart into the piece.

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But the Symphony was completed, and the great Evgeny Mravinsky conducted its highly successful premiere on October 11, 1947, with what was then known as the Leningrad Philharmonic. Initial reviews waxed ecstatic ("one of the most beautiful, most exalted of his works ... a great landmark in the whole history of the Soviet symphony"), then turned stolid as Prokofiev's political position became less certain. By the time of the first Moscow performance in December, official opinion had become restrained; within a year, Prokofiev's Sixth was being singled out as "formalist" by Stalin's petty bureaucrats, under the aegis of the notorious Andrei Zhdanov. In February 1948 the works of Prokofiev and several other major composers were branded as "perversions ... alien to the Soviet people." The grim cultural freeze that lasted until Stalin's death in March 1953 precluded further performances of the Sixth Symphony until after Prokofiev's death. (Stalin and Prokofiev died the same day.)

A Closer Look "The first movement is agitated in character, at times lyrical, at times austere," wrote the composer about the Sixth, in a brief, rather understated summary of the work. "The second movement is brighter and full of song. The finale, in a major key, is rapid and buoyant and close in character to my Fifth Symphony, save for the austere reminiscences of the first movement." Austerity is indeed the primary impression left by the Sixth, but this is offset by ravishingly beautiful thematic material and an almost decadent richness of scoring. Denser and subtler than the lengthy, obstreperous Fifth, the Sixth makes its mark in three concise and clearly structured movements.

A deep melancholy pervades the initial **Allegro moderato.** Its striding first theme, in flowing 6/8 meter, conveys a sense of purpose that has sorrow at its core. This sadness is expressed even more overtly in the second theme (Moderato), sounded initially in octaves by the oboes. Piano and bassoon begin the more forthright development section (Andante molto—Allegro), with its echoes of the composer's wartime march-music. This is not a joyous march, though; it is more like the weary walk home of the ragged, bloody troops after a battle that has been won but only through sustaining huge losses. The recapitulation (Moderato), beginning with a pointed horn solo full of *tristesse*, returns to the gloomy, reflective mood of the opening.

A long-breathed theme for solo trumpet opens the extraordinary central slow movement (**Largo**). More than one writer has noticed a similarity between the closing bars of this melody and those of the "Grail-motif" from Wagner's *Parsifal*. Prokofiev's intent and indeed his whole milieu could not be further removed from Wagner's, but one cannot help reflecting on that opera's sense of lost innocence, not to mention the underlying idea of the "wound that will not heal," which ties in nicely with Prokofiev's comment cited above. The composer probably could not have known, at the time he was composing the Sixth, of the full enormity of human loss of this war; but the whole world was already aware of the extent to which its wounds would never entirely heal. The movement's climax is achieved through an outburst of the composer's complete contrapuntal and textural capabilities; the opening material returns, imbued with a new sense of purpose, but dies again into tranquil oblivion.

The third and last movement (**Vivace**) is both scherzo and finale; its bright 2/4 meter (which recalls the scherzo movement of the Fifth Symphony), and its move to the cheerful key of E-flat major, create a mood that is almost bucolic in its earthy vigor and charm. Flute, oboe, and clarinet sing the expansive second theme of this truncated rondo-structure; this is followed by a reiteration of the opening theme. A cheerful if somewhat nervous development section ensues; Prokofiev's full brilliance is apparent in this passage, in which the enormous instrumental complement is made to sound astonishingly transparent. Alas, this cheer is suddenly revealed as an ephemera; an abrupt return to the melancholy of the opening movement (Andante tenero) reminds us of the desperation of war, and of the importance of remembering its pain and tragedy so as not to have to live them all over again.

—Paul J. Horsley

Prokofiev composed his Symphony No. 6 from 1945 to 1947.

The first Philadelphia Orchestra performances of the Sixth Symphony were in January 1950, with Eugene Ormandy. The work has been performed only a handful of times since, the most recent being in February 2011, with Vladimir Jurowski conducting.

The Symphony has been recorded twice by the Orchestra, both with Ormandy and both for CBS; in 1950 and in 1961.

Prokofiev scored the work for piccolo, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tam-tam, tambourine, triangle, wood block), harp, celesta, piano, and strings.

The Symphony runs approximately 45 minutes in performance.

MusicalTerms

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

Contrapuntal: See counterpoint **Counterpoint:** The combination of simultaneously sounding musical lines **Development:** See sonata form

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

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

Meter: The symmetrical grouping of musical rhythms

Octave: The interval between any two notes that are seven diatonic (nonchromatic) scale degrees apart. Two notes an octave apart are different only in their relative reaisters.

Recapitulation: See sonata form **Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.). **Scale:** The series of tones which form (a) any major or minor key or (b) the

chromatic scale of successive semitonic 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.

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument **Sonata form:** The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow Allegro: Bright, fast Andante: Walking speed Giocoso: Humorous Largo: Broad Moderato: A moderate tempo, neither fast nor slow Mosso: Moved Tenero: Tenderly, delicately Tranquillo: Quiet, peaceful, soft Vivace: Lively

TEMPO MODIFIERS

Ma non troppo: But not too much Molto: Very Più: More Quasi: Almost Un poco: A little

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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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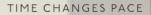
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