



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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Institute of Music



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
PRICE
DVOŘÁK

Ballade in A minor, Op. 33
Symphony No. 1 in E minor
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 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

Grauagno 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."

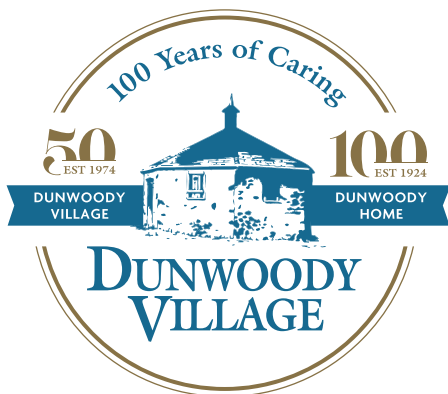
Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's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



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

Saturday, December 14, at 7:00

Sunday, December 15, at 2:00

The Glorious Sound of Christmas

William Eddins Conductor

Benjamin Taylor Baritone

Charlotte Blake Alston Narrator

Mendelssohn Chorus of Philadelphia

Dominick DiOrio Artistic Director

Mendelssohn/arr. Harris "Hark! the Herald Angels Sing"

Vaughan Williams Fantasia on Christmas Carols, for baritone, chorus, and orchestra

Rosner *Sugar Plum on the Run*

First Philadelphia Orchestra performances

Traditional "Angels We Have Heard on High"

Intermission

Various/arr. Stephenson *A Charleston Christmas*

DiOrio "A Home Is Found at Christmas"

First Philadelphia Orchestra performances

Adam/arr. Ryden "O Holy Night"

Tovey "The Rittenhouse Carol"

Anderson *Sleigh Ride*

Various/arr. Gray Medley of Christmas Favorites

Wade/arr. Harris "O Come, All Ye Faithful"

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.



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



Conductor and pianist **William Eddins** made his Philadelphia Orchestra debut in April 2002 and his subscription debut in October 2022. Other recent engagements include conducting The Philadelphia Orchestra with cellist Yo-Yo Ma in Saratoga and collaborations with Wynton Marsalis's Jazz at Lincoln Center Orchestra with both the Detroit Symphony and the Minnesota Orchestra. Mr. Eddins is music director emeritus of the Edmonton Symphony, where he served

as music director from 2004 to 2017, and a frequent guest conductor of major orchestras throughout the world. In the United States he has led the New York, Los Angeles, and Buffalo philharmonics and the San Francisco, St. Louis, Boston, Cincinnati, Atlanta, Dallas, Baltimore, Indianapolis, Milwaukee, and Houston symphonies. Internationally he was principal guest conductor of the RTÉ National Symphony in Ireland from 2001 to 2006. He has also conducted the Staatskapelle Berlin, the Berlin Radio Orchestra, the Welsh National Opera, the Royal Scottish National Orchestra, the Adelaide and Barcelona symphonies, and the Lisbon Metropolitan Orchestra.

Mr. Eddins's career highlights include taking the Edmonton Symphony to Carnegie Hall in May 2012, conducting the RAI National Symphony on Italian television, and leading the KwaZulu-Natal Philharmonic on tour in South Africa with soprano Renée Fleming. Equally at home on opera stages, he conducted Gershwin's *Porgy and Bess* with Opera de Lyon both in France and at the Edinburgh Festival. He is an accomplished pianist and chamber musician and regularly conducts from the keyboard in works by Mozart, Beethoven, Gershwin, and Ravel. Recently he has been performing Enrique Granados's seminal solo piano work *Goyescas*, with recitals in Minneapolis, Milwaukee, and Houston in 2023. He has performed at the Ravinia Festival with both the Chicago Symphony and the Ravinia Festival Orchestra and has also conducted the orchestras of the Aspen Music Festival, the Hollywood Bowl, the Chautauqua Festival, the Boston University Tanglewood Institute, and the Civic Orchestra of Chicago.

A native of Buffalo, New York, Mr. Eddins attended the Eastman School of Music, studying with David Effron and graduating at age 18. He also studied conducting with Daniel Lewis at the University of Southern California and was a founding member of the New World Symphony in Miami. He is a co-founder of MetroNOME Brewery in St. Paul, a socially missioned brewery established in the wake of the public unrest during the summer of 2020 with the objective of Nurturing Outstanding Music Education. Proceeds provide musical instruments, lessons, and education for underprivileged youth in the Twin Cities metro area.

Soloist



Baritone **Benjamin Taylor** makes his Philadelphia Orchestra debut with these performances. His 2024–25 season also includes debuts at Arizona Opera as Marcello in Puccini's *La bohème*, Madison Opera as Figaro in Rossini's *The Barber of Seville*, Charleston Opera Theater as Schaunard in *La bohème*, and Washington National Opera as Jake in Gershwin's *Porgy and Bess*. On the concert stage he debuts at the Fort Wayne Philharmonic in Prokofiev's *Lieutenant Kijé*, the

Charleston Symphony and Buffalo Philharmonic in Moravec's *Sanctuary Road*, the Dayton Philharmonic in Fauré's *Requiem*, and Opera Omaha for its Opera Outdoors concert. He also returns to North Carolina Opera for its Opera in the Park concert.

In the 2023–24 season Mr. Taylor returned to Opera Philadelphia as Paolo in Verdi's *Simon Boccanegra*. Other season engagements included debuts with Austin Opera as Silvio in Leoncavallo's *Pagliacci* and at the Princeton Festival as Guglielmo in Mozart's *Così fan tutte* and returns to the Metropolitan Opera as Moralès in Bizet's *Carmen*, Detroit Opera as Jan in Mazzoli's *Breaking the Waves*, and the Bavarian State Opera as Bello in Puccini's *The Girl of the Golden West*. He also debuted with Symphoria (now the Syracuse Orchestra) and the Northwest Florida Symphony in Orff's *Carmina burana*, at Boston Lyric Opera as Schaunard followed by debuts with Opera Delaware and Opera Baltimore as Germont in Verdi's *La traviata* and Opera Philadelphia as Schaunard. He returned to the Met as Papageno in Mozart's *The Magic Flute* and in Poulenc's *Dialogues of the Carmelites* and the Berkshire Opera Festival as Marcello. He made his Met debut in Blanchard's *Fire Shut Up in My Bones*.

Mr. Taylor is a graduate of the Pittsburgh Opera Resident Artist Program where some of his assignments included Schaunard, Older Thompson in Cipullo's *Glory Denied*, and Sciarone in Puccini's *Tosca*. He debuted at Madison Opera as Silvio and was an apprentice artist at the Santa Fe Opera, where his assignments included covering Zurga in Bizet's *The Pearl Fishers*. As a Gerdine Young Artist and Richard Gaddes Festival Artist at the Opera Theatre of Saint Louis, he was seen as Fiorello in *The Barber of Seville*, the Cowardly Giant in Perla's *Shalimar the Clown*, and Prince Yamadori in Puccini's *Madame Butterfly*. Additional performances have included Marcello with the Crested Butte Festival and Prince Yamadori for Berkshire Opera's inaugural season.

Narrator



Charlotte Blake Alston is an internationally acclaimed storyteller, narrator, and librettist. In July 2021 she was named The Philadelphia Orchestra's Imasogie Storyteller, Narrator, and Host. She has appeared as host and narrator on the Orchestra's School and Family concerts since 1991 and was the host of Sound All Around, the Orchestra's preschool concert series, from 1994 to 2024. She has also appeared on each of the Orchestra's Martin Luther King, Jr., Tribute Concerts since 2003.

Committed to keeping alive African and African-American oral traditions, Ms. Alston has performed on national and regional stages including the Smithsonian Institution, the National Museum of Women in the Arts, and the John F. Kennedy Center for the Performing Arts. She has been a featured artist at the National Storytelling Festival; the National Festival of Black Storytelling; and festivals in Ireland, Switzerland, South Africa, and Brazil. She has performed at Presidential inaugural festivities in Washington, D.C., and the Pennsylvania Gubernatorial Children's Inaugural Celebrations in Harrisburg. She was also one of two storytellers selected to present at the opening of the National Museum of African American History and Culture in Washington, D.C. She has been guest narrator for several orchestras including the Cleveland Orchestra, the Boston Symphony, and the Los Angeles Philharmonic. During a 20-year association with Carnegie Hall, she was the featured preconcert artist, host, and narrator on the Family, School, and Global Encounters concert series and represented the Hall in Miyazaki, Japan. She has also performed as a touring artist for Lincoln Center Institute.

Ms. Alston has produced several commissioned texts for orchestras and choirs including original narration for Saint-Saëns's *The Carnival of the Animals* and Rimsky-Korsakov's *Sheherazade*. Her honors include two honorary Ph.Ds, a Pew Fellowship in the Arts, and the Circle of Excellence Award from the National Storytelling Association. She is the recipient of the Commonwealth of Pennsylvania's Artist of the Year Award and the Zora Neale Hurston Award, the highest award bestowed by the National Association of Black Storytellers. In 2023 she received the Distinguished Artist Award at the New Jersey Governor's Awards for Excellence in the Arts in Education. In May 2024 she was inducted into her alma mater South Philadelphia High School's Cultural Hall of Fame, joining the ranks of such artists as Marian Anderson.

Chorus



Mendelssohn Chorus of Philadelphia stands as one of America's most enduring musical institutions. Now performing its 151st season and led by Artistic Director and Conductor Dominick DiOrio, Mendelssohn Chorus includes over 150 voices and has consistently balanced tradition with innovation, presenting beloved classics while championing new works. Throughout its illustrious history, Mendelssohn Chorus has collaborated with world-renowned conductors and maintained a

longstanding partnership with The Philadelphia Orchestra, beginning with a performance of Beethoven's Symphony No. 9 in 1904. Along with the Orchestra, the Chorus has been instrumental in introducing groundbreaking works to American audiences, including the 1908 Philadelphia premiere of Brahms's *A German Requiem* and the 1916 American premiere of Mahler's monumental "Symphony of a Thousand" with Leopold Stokowski conducting.

Mendelssohn Chorus has gained recognition for its innovative, cross-genre performances and commitment to contemporary music. With over 100 commissions from composers like Jennifer Higdon and Caroline Shaw, Mendelssohn Chorus continues to push boundaries in choral music. The Chorus's excellence has been recognized with prestigious accolades, including a GRAMMY nomination and two ASCAP/Chorus America Awards for Adventurous Programming. Its 2014 commission of Julia Wolfe's *Anthraxite Fields* received the Pulitzer Prize in Music. Beyond performances, Mendelssohn Chorus nurtures emerging talent through its section leader and apprenticeship programs, enriching Philadelphia's cultural landscape.

Mr. DiOrio is a composer and conductor who has won widespread acclaim for his contributions to American music, and he has been recognized with the American Prizes in both Choral Composition (2014) and Choral Performance (2019, with NOTUS). He has conducted ensembles around the world, from the Houston Chamber Choir and Choral Arts Initiative in the United States to Allmänna Sängen and Ars Veritas abroad. His over 50 published works have appeared at major venues around the world including the Sydney Opera House, Lincoln Center, and Carnegie Hall. Since 2012 he has been a member of the conducting faculty at the Indiana University Jacobs School of Music, where he is professor of music and chair of the choral conducting department. He leads the internationally renowned new music chamber chorus NOTUS and teaches and mentors masters and doctoral students in conducting. Now in his fifth season, he is the 14th artistic director and conductor of the Mendelssohn Chorus of Philadelphia. For more information about Mendelssohn Chorus, please visit mcchorus.org.

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Sing-Along Text

"Deck the Halls"

Deck the halls with boughs of holly: Fa, la, la, la, la, la, la, la!
'Tis the season to be jolly! Fa, la, la, la, la, la, la, la!
Don we now our gay apparel, Fa, la, la, la, la, la, la, la!
Troll the ancient Yuletide carol, Fa, la, la, la, la, la, la, la!
See the blazing yule before us! Fa, la, la, la, la, la, la, la!
Strike the harp and join the chorus! Fa, la, la, la, la, la, la, la!
Follow me in merry measure, Fa, la, la, la, la, la, la, la!
While I tell of Yuletide treasure, Fa, la, la, la, la, la, la, la!

"Jingle Bells"

Dashing through the snow in a one-horse open sleigh,
O'er the hills we go, laughing all the way!
Bells on bobtails ring, making spirits bright;
What fun it is to laugh and sing a sleighing song tonight.
Oh! Jingle bells, jingle bells, jingle all the way; oh, what fun it is to ride in a
one-horse open sleigh!

"Silent Night"

Silent night, holy night,
All is calm, all is bright
Round yon virgin mother and child.
Holy infant so tender and mild,
Sleep in heavenly peace, sleep in heavenly peace.

"We Wish You a Merry Christmas"

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
And a happy new year!
Glad tidings we bring to you and your kin:
We wish you a merry Christmas
And a happy new year!

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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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