

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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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, 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,

Matías Tarnopolsky President and CFO

Matin On

Curtis100 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 Ballade in A minor, Op. 33
PRICE 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) Death of the Poet

WALKER ('45) Lilacs for voice and orchestra

BARBER ('34) Violin Concerto, Op. 14

COPLAND Symphony No. 3

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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

Violas

Choong-Jin Chang, Principal Ruth and A. Morris Williams, Jr., Chair Kirsten Johnson, Associate Principal

MuChen Hsieh

Eliot Heaton

Kerri Ryan, Assistant Principal Burchard Tang Renard Edwards Anna Marie Ahn Petersen Piasecki Family Chair David Nicastro Che-Hung Chen Rachel Ku Marvin Moon Meng Wang

Cellos

Hai-Ye Ni, Principal
Priscilla Lee, Associate
Principal
Yumi Kendall, Assistant
Principal
Elaine Woo Camarda and
A. Morris Williams, Jr.,
Chair
Richard Harlow
Kathryn Picht Read
Ohad Bar-David
John Koen
Derek Barnes
Alex Veltman

Basses

Joseph Conyers,
Principal
Carole and Emilio
Gravagno Chair
Gabriel Polinsky,
Associate Principal
Tobias Vigneau, Assistant
Principal
David Fay
Duane Rosengard
Nathaniel West
Michael Franz
Christian Gray

Some members of the string sections voluntarily rotate seating on a periodic basis.

Flutes

Jeffrey Khaner, Principal Paul and Barbara Henkels Chair
Patrick Williams,
Associate Principal Rachelle and Ronald
Kaiserman Chair
Olivia Staton
Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal Samuel S. Fels Chair Peter Smith, Associate Principal Jonathan Blumenfeld Edwin Tuttle Chair Elizabeth Starr Masoudnia, English Horn Joanne T. Greenspun Chair

Clarinets

Ricardo Morales,
Principal
Leslie Miller and Richard
Worley Chair
Samuel Caviezel,
Associate Principal
Sarah and Frank Coulson
Chair
Socrates Villegas
Paul R. Demers, Bass
Clarinet
Peter M. Joseph and Susan
Rittenhouse Joseph Chair

Bassoons

Daniel Matsukawa, Principal Richard M. Klein Chair Mark Gigliotti, Co-Principal Angela Anderson Smith Holly Blake*, Contrabassoon

Horns

Jennifer Montone,
Principal
Gray Charitable Trust
Chair
Jeffrey Lang, Associate
Principal
Hannah L. and J. Welles
Henderson Chair
Christopher Dwyer
Chelsea McFarland
Ernesto Toyar 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



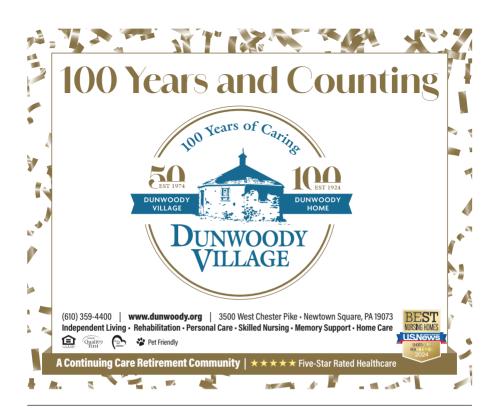
Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways.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



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.





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 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 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-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, Agron 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 "Stunnina, Stagaerina, 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.



2024–2025 | 125th Season Marian Anderson Hall

The Philadelphia Orchestra

Wednesday, December 18, at 7:00 Thursday, December 19, at 7:00

Constantine Kitsopoulos Conductor



PRESENTATION LICENSED BY



The Muppet Christmas Carol

Directed by **Brian Henson**

Produced by **Brian Henson and Martin G. Baker**

Co-Producer
Jerry Juhl

Executive Producer

Frank Oz

Screenplay by **Jerry Juhl**

From the Novel by Charles Dickens

Original Score by

Miles Goodman

Songs by **Paul Williams**

STARRING

Michael Caine | Steven Macintosh | Meredith Braun | Robin Weaver

FEATURED MUPPET PERFORMERS

Dave Goelz I Steve Whitmire I Jerry Nelson I Frank Oz I David Rudman Louise Gold I Mike Quinn I Karen Prell I Rob Tygner

Today's performance lasts approximately 1 hour and 45 minutes, including intermission. The performance is a presentation of the complete film *The Muppet Christmas Carol* with a live performance of the film's entire score. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits.

Presentation licensed by Disney Concerts @ All rights reserved.

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





The Philadelphia Orchestra

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

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

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

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

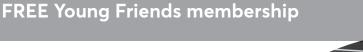
Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history,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

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

ThePhiladelphiaOrchestra



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Photos: Allie Ippolito, Jessica Griffin, Jeff Fusco, Pete Checchia



Conductor



Constantine Kitsopoulos has established himself as a dynamic conductor known for his ability to work in many different genres and settings. He is equally at home with opera, symphonic repertoire, film with live orchestra, musical theater, and composition. His work has taken him all over the world, where he has conducted the major orchestras of North America as well as the Hong Kong and Tokyo philharmonics. He made his Philadelphia Orchestra debut in Saratoga

in 2011 conducting *Casablanca* with film and most recently appeared with the ensemble in the 2023–24 season conducting Tim Burton's *The Nightmare Before Christmas* with film. In addition to these current performances, highlights of his 2024–25 season include return engagements with the Vancouver, San Francisco, New Jersey, Detroit, and Seattle symphonies, among others.

Last season Mr. Kitsopoulos returned to the New York Philharmonic and the Pacific, New Jersey, Toronto, Detroit, Chicago, Santa Barbara, and San Francisco symphonies. Highlights of previous seasons included return engagements with the Dallas, Phoenix, Houston, and Vancouver symphonies. He also conducted Leonard Bernstein's MASS and Candide at Indiana University Opera Theater. In addition to his engagements as guest conductor, he was music director of the Festival of the Arts Boca from 2010 until 2023 and general director of Chatham Opera from 2005 to 2015. He was assistant chorus master at New York City Opera from 1984 to 1989. He has developed semi-staged productions of Mozart's The Magic Flute, for which he has written a new translation; Mozart's Don Giovanni; and Puccini's La bohème. He has conducted IU Opera Theater's productions of Verdi's Falstaff, J. Strauss, Jr.'s Die Fledermaus, Bolcom's A View from the Bridge, Sullivan's H.M.S. Pinafore, Loesser's The Most Happy Fella, Rodgers's South Pacific and Oklahoma, Willson's The Music Man, Menotti's The Last Savage, and Sondheim's Sweeney Todd.

On Broadway Mr. Kitsopoulos has been music director of Rodgers & Hammerstein's Cinderella, The Gershwins' Porgy and Bess (cast album on PS Classics), Bucchino's A Catered Affair (cast album on PS Classics), Coram Boy (with music by Adrian Sutton), Baz Luhrmann's production of La bohème (cast album on DreamWorks Records), Swan Lake, and Les Misérables. He was music director of ACT's production of Weill's Happy End and made the only English-language recording of the work for Sh-K-Boom Records. Mr. Kitsopoulos studied piano with Marienka Michna, Chandler Gregg, Edward Edson, and Sophia Rosoff and conducting with Semyon Bychkov, Sergiu Commissiona, Gustav Meier, and his principal teacher, Vincent La Selva.



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