



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



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

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PRICE  
DVOŘÁK

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

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

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WALKER ('45)  
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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**

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and Host

*Osagie and Losenge  
Imasogie Chair*

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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  
Gruagno 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."

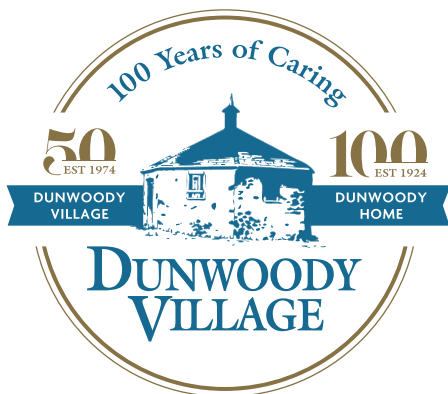
Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's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

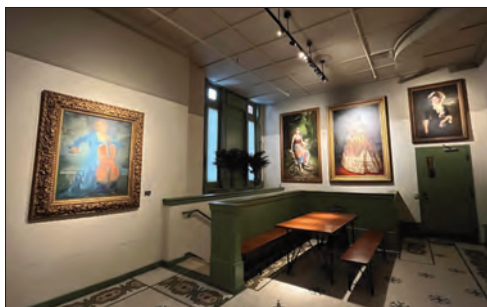
Another exciting recent project involved a unique cross-disciplinary collaboration among Philadelphia arts institutions, experts, and attorney John McFadden. A Trustee since 2005, and a self-professed “music fan forever,” McFadden spurred an astonishing update to the Academy’s neglected Green Room. “During 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

Tuesday, December 31, at 7:00

**Marin Alsop** Conductor

**Himari** Violin

**Caleb Teicher & Company:**

**Nicole Barron**

**Steve Torres**

**Analía Centurión**

**Leonardo Sardella**

**Caleb Teicher**

**J. Strauss, Jr.** Overture to *Die Fledermaus*

**Kreisler** "La gitana," for violin and orchestra

*First Philadelphia Orchestra performance*

**Waxman** *Carmen* Fantasy, for violin and orchestra

**Bizet** from Suite No. 2 from *L'Arlésienne*:

I. Pastorale

III. Menuet

IV. Farandole

## Intermission

**Bernstein/orch. Ramin & Kostal** Symphonic Dances from *West Side Story*

**J. Strauss, Jr.** "Voices of Spring" Waltz, Op. 410

**Gardel/arr. Williams** "Por una cabeza"

**Johnson/arr. Hersh/orch. Rimelis** "Charleston"

This program runs approximately two hours.

This concert is 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](http://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](http://www.philorch.org).

# Principal Guest Conductor



Ogata Photo

One of the foremost conductors of our time, **Marin Alsop** is principal guest conductor of The Philadelphia Orchestra, with which she made her debut in 1990. She is the first woman to serve as the head of a major orchestra in the United States, South America, Austria, and Britain. This season marks her sixth as chief conductor of the ORF Vienna Radio Symphony, her second as artistic director and chief conductor of the Polish National Radio Symphony, and her second as

principal guest conductor of London's Philharmonia. She is also chief conductor of the Ravinia Festival and the first music director of the National Orchestral Institute + Festival at the University of Maryland. This season she becomes the first United States-born woman to conduct the Berlin Philharmonic. Other 2024–25 highlights include an evening devoted to Gustav and Alma Mahler with the Philharmonia, a world premiere from Nico Muhly with the New York Philharmonic, a reprise of Julia Wolfe's *Her Story* with the National Symphony, and return engagements with the Baltimore, Chicago, Cincinnati, and San Francisco symphonies.

In 2021 Ms. Alsop assumed the title of music director laureate and OrchKids founder of the Baltimore Symphony. During her 14-year tenure as its music director, she led the orchestra on its first European tour in 13 years, released multiple award-winning recordings, and conducted more than two dozen world premieres, as well as founding OrchKids, its groundbreaking music education program for Baltimore's most disadvantaged youth. In 2019, after seven years as music director, she became conductor of honor of Brazil's São Paulo Symphony. Deeply committed to new music, she was music director of California's Cabrillo Festival of Contemporary Music for 25 years, leading 174 premieres. In 2024 she made her long-awaited debut at the Metropolitan Opera.

Recognized with *BBC Music's* "Album of the Year" and Emmy nominations in addition to GRAMMY, Classical BRIT, and *Gramophone* awards, Ms. Alsop's discography comprises more than 200 titles on Decca, Harmonia Mundi, Sony Classical, and Naxos. The first and only conductor to receive a MacArthur Fellowship, she has also been honored with the World Economic Forum's Crystal Award. She is director of graduate conducting at the Johns Hopkins University's Peabody Institute and holds Honorary Doctorates from Yale University and the Juilliard School. In 2002, to promote and nurture the careers of her fellow female conductors, she founded the Taki Concordia Conducting Fellowship, which was renamed in her honor as the Taki Alsop Conducting Fellowship in 2020. *The Conductor*, a documentary about her life, debuted at New York's 2021 Tribeca Film Festival.

# Soloists

Hiroshi Wakiri



Born in 2011 in Japan, **Himari** has been described as a once-in-a-generation talent. She has captured the attention of the classical music world with her incredible technique, her playful and imaginative interpretations, and her ability to communicate an emotional depth, all from the unique and refreshing perspective of a young artist. She is one of the youngest-ever applicants at the Curtis Institute of Music in Philadelphia, where she studies with renowned

teacher Ida Kavafian. She makes her Philadelphia Orchestra debut with this performance. In the 2024–25 season she also makes her European debut with the Berlin Philharmonic, performing Wieniawski's Violin Concerto No. 1 with Zubin Mehta. Other season highlights include appearances with the Tokyo Philharmonic and the Yomiuri Nippon and Kyoto symphonies. She also performs Sibelius's Violin Concerto on tour with the Orchestre de la Suisse Romande. Himari began her violin studies at the age of three and made her orchestral soloist debut at age six. She plays the 1717 "Hamma" Stradivarius violin on generous loan from Yusaku Maezawa. Her bow is on loan from the Munetsugu Collection.

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## **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.

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**Nicole Barron** is a professional ballroom dancer based in New York City. She began dancing 15 years ago while studying journalism and social and cultural analysis at New York University. She began dancing with her partner, Steve Torres, in 2012 and today they specialize in the styles of American Smooth and International Standard. They are two-time Amateur National Smooth Champions. They turned professional in 2021 and continue to compete all over the country.

Tonight's concert is her Philadelphia Orchestra debut.

# Soloists



**Steve Torres** is a professional ballroom dancer based in Brooklyn, New York. With his wife, Nicole Barron, he has competed across the country in the styles of International Standard and American Smooth. Together, they are two-time national amateur champions and finalists in several professional competitions. Mr. Torres graduated from Indiana University where he studied piano performance and marketing, and now works his day job in advertising as

a senior art director. This is his Philadelphia Orchestra debut.



**Analía Centurión** is an internationally renowned Argentine tango dancer, teacher, choreographer, and author. She began her studies in piano and classical ballet at the age of six in Buenos Aires and started dancing Argentine tango in 1995. In 1997 she became a champion in the most prestigious youth competitions in the province of Buenos Aires. She has been part of the tango companies of Juan Carlos Copes, Mora Godoy, and Mariano Mores; has danced in the most famous

tango shows in Buenos Aires; and has trained with great "milongueros" like Mingo Pugliese, Puppy Castello, and Gerardo Portalea. Ms. Centurión has represented Argentine culture at international dance festivals and taught at numerous tango festivals worldwide. She has performed at the New York City and Atlanta operas, and she has served as a judge in official championships, including the World Tango Championship 2024 in Buenos Aires. She directs the first online tango academy, Tango Centurión, exclusively for women, and is also the author of the book *Shine in Your Tango*. Tonight marks her Philadelphia Orchestra debut.



# Soloists



Dancer, choreographer, and teacher **Leonardo Sardella**, who is making his Philadelphia Orchestra debut, started dancing tango professionally in his hometown of Buenos Aires. He has trained with renowned tango instructors and performed with several dance companies on the best stages in Argentina, including the Colón and Cervantes theaters. In 2011 he moved to New York City where he co-founded, with Walter Perez, the Malevaje dance company and, later,

Friends of Argentine Tango, a non-profit organization that brings performances and classes to school kids. He has participated in tango festivals and performed in major cities across the globe. He was the choreographer of Male Tango (IATI Theater), which was recognized with two HOLA (Hispanic Organization of Latin Actors) Awards (Outstanding Performance in Musical Theater and Outstanding Musical Production) and two Latin ACE award nominations (Best Director and Best Choreographer). He has also been part of Lincoln Center's Midsummer Night Swing, teaching and performing with renowned Argentine electronic tango band Tanghetto and the Típica Messiez tango orchestra.



**Caleb Teicher** is a New York City-based dancer, choreographer, and director regarded widely in the performing arts as a leading voice in interdisciplinary collaboration. They began their career as a founding member of Michelle Dorrance's critically acclaimed tap dance company Dorrance Dance, while also freelancing as a contemporary dancer, musical theater performer, and swing dancer. In 2015 they shifted their creative focus toward concert dance work through

Caleb Teicher & Company, which led to commissions and presentations at some of America's most esteemed performing arts venues, including Lincoln Center, the Joyce Theater, New York City Center, the Jacob's Pillow Dance Festival, the Kennedy Center for the Performing Arts, and countless others. Collaborations with celebrated musicians/composers followed, including choreographing Regina Spektor's Broadway residency, dancing and singing on television with Ben Folds, and performing as a tap dance soloist with the National Symphony. Teicher is the recipient of two Bessie Awards. Tonight's concert marks their Philadelphia Orchestra debut.

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Photos: Dario Acosta, Olaf Heine, Chris Lee



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*For more information about the Volunteer Committees for The Philadelphia Orchestra, please contact Samantha Noll, senior manager of donor and volunteer relations, at 215.893.1956.*

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*If you would like more information about how to make a planned gift to the Orchestra, please contact Mitch Bassion, chief philanthropy officer, at 215.893.1811 or mbassion@philorch.org.*

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**Mitch Bassion**

Chief Philanthropy Officer

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215.893.1811

The  
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Erica Barry, Marketing Manager  
Carrie Williams, Programmatic  
Marketing Manager  
Matthew Nicolosi, Senior Data  
Analyst  
Manisha Modi-Davis, Manager,  
Audience Development and  
Group Sales  
Alec Newell, Manager, Audience  
Development and Affiliates  
Zoe King, Data Analyst  
Doménica Castro, Marketing  
Content Associate  
Alison Hopkins, Marketing  
Associate  
Erin Witman, Programmatic  
Marketing Associate

## PEOPLE AND CULTURE

Karen M. Tomlinson, Vice  
President  
Jessica Rivera, Director,  
Compensation and Benefits  
Christopher Shaw, Director, Talent  
and Culture  
Indonesia Young, Talent  
Acquisition Specialist  
Ashley Colston, Coordinator

## ADMINISTRATIVE OFFICES

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Philadelphia, PA 19102  
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## TICKET OFFICE

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

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