

A stylized illustration of Yannick Nézet-Séguin, Music and Artistic Director of the Philadelphia Orchestra, standing in a vast, green field. He is wearing a dark blue tuxedo jacket over a tan vest and a white shirt with a black bow tie. The field is covered with numerous sheets of paper, some of which are open, suggesting a scene of creative chaos or a vast repository of musical ideas. In the background, there are rolling green hills, a small wooden barn, and a blue sky with white clouds. A single, long, thin, wavy line floats in the sky above him.

# The Philadelphia Orchestra

**Yannick Nézet-Séguin**  
Music and Artistic Director

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**January 2025**

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# Contents

January 2025



**On the Cover:**  
Specially designed art for the Mahler's  
Symphony No. 9 concerts, January 9 and 11, 2025,  
by Haeg Design

**Page 2**  
**From the Interim  
President and CEO**

**Page 9**  
**The Philadelphia Orchestra  
Continues its Orchestra  
After 5 Series**

**Page 10**  
**The Philadelphia Orchestra  
and Ensemble Arts's  
All-City Fellowship  
Program Helps Cultivate  
the Next Generation**

**Page 15**  
**Musicians Behind  
the Scenes**

**Page 19**  
**The Program**

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# From the Interim President and CEO



Dear Friends:

Happy New Year! I hope your holidays were filled with joy, good company, and great music.

This month features an array of spectacular concerts to broaden our audiences. We start with a pair of concerts featuring the incredible music of Joe Hisaishi, who also conducts the performances. Known for his enchanting scores to Hayao Miyazaki's films, he brings two classical works along with his suite from *Spirited Away*. We once again

mark Lunar New Year with a concert led by Assistant Conductor Naomi Woo. And we present the second concert in our award-winning happy hour series, Orchestra After 5, an earlier one-hour performance with pre-concert activities, specialty cocktails, and a post-concert talkback. Winner of "Best Classical Outing" in *Philadelphia* magazine's 2024 Best of Philly, the series has been praised as "the freshest happy hour in town" by the *Philadelphia Inquirer*.

Of course, we also give a number of subscription concerts this month, performing an extremely diverse mix of repertoire, from well-known staples by composers such as Tchaikovsky, Mahler, and Ravel, to newer pieces by Kaija Saariaho and Jake Heggie. We also continue our exploration of lesser-known works, including those by 20th-century composers Alfredo Casella, Margaret Bonds, and William Grant Still, all while welcoming old friends and new: Yuja Wang, Paul Jacobs, Rafael Payare, Joshua Hopkins, and Carolin Widmann.

The Orchestra performs outside of the Kimmel Center in our efforts to share the transformative power of music with the widest possible audience: at Girard College Chapel for our 35th Annual Martin Luther King, Jr. Tribute Concert and at Carnegie Hall for the second of three performances this season in that storied space, where the Orchestra first performed back in November 1902, only two years after the ensemble's founding.

To spark interest in classical music, our youngest listeners can enjoy one of our signature education and community programs, Sound All Around, the second of five performances this season where children learn about the instrument families in an informal introduction to music through storytelling. In addition, one of our most popular member benefits returns: Open Rehearsals. These invitation-only events offer a fascinating glimpse into the rehearsal process.

With such a breadth of experiences this month, we showcase how The Philadelphia Orchestra continues to innovate and find new ways of connecting with audiences. We hope you will join us!

Best regards,

A handwritten signature in blue ink, appearing to read "Ryan Fleur".

Ryan Fleur  
Interim President and CEO

A night-time photograph of the Philadelphia skyline, featuring prominent skyscrapers like the Comcast Center and the Liberty Bell Center, illuminated against a dark blue sky. The city lights reflect on the water in the foreground.

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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*

## 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. 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*

Davyd Booth

Paul Arnold

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

Boris Balter

Amy Oshiro-Morales

*Volunteer Committees  
Chair*

Yu-Ting Chen

Jeoung-Yin Kim

Willa Finck

John Bian

MuChen Hsieh

Eliot Heaton

## Violas

Choong-Jin Chang,  
Principal

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

Kirsten Johnson,

Associate Principal

Kerri Ryan, Assistant

Principal

Burchard Tang

Renard Edwards

Anna Marie Ahn

Petersen

*Piasecki Family Chair*

David Nicastro

Che-Hung Chen

Rachel Ku

Marvin Moon

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

John Koen

Derek Barnes

Alex Veltman

## Basses

Joseph Conyers,  
Principal

*Carole and Emilio*

*Grauvagno 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  
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



London Nordeman

**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).

# Beauty and the Beast, For 200

At this Philadelphia school, the annual production involves everybody.

By Dylan Parent

Welcome to PLAYBILLDER Spotlight, where Playbill highlights shows from educational institutions or regional theatres and special events around the country (who have used Playbill's program-building service). By welcoming these PLAYBILLDERs center stage, we hope to give our readers a more in-depth look at theatre programs that are fostering the love of the performing arts in the next generation and the way theatre lovers are bringing Playbill along for life's big moments.

Below, we spotlight Julia R. Masterman Laboratory and Demonstration School of Philadelphia, Pennsylvania and their production of Disney's *Beauty and the Beast*. Instrumental Music teacher Kim Kelter Neu shared with Playbill just how many children came together to put up the show.

**Tell us a little about yourself.**

**How many years have you been teaching?**

**Kim Kelter Neu:** I've been teaching for 25 years and our musical is certainly the highlight each year.

**How does your school's performing arts program impact your community?**

Our school musical brings together our community, involving over 200 students from both middle and high school. Students make the sets and the props as well as run the sound control, the lights, play in the orchestra, and, of course, star in the show! Families leave our show amazed at what the students have achieved.

**How do you choose shows for your students?**

When we choose our show, we always pick something that involves all the students. It must have a chorus and a full orchestra. This limits our choices but allows us to include the most students. We also must keep in mind that our school is grades five through 12, so



PHOTO COURTESY OF MASTERMAN HIGH SCHOOL

whatever show we pick must work for fifth and 12th graders alike. *Beauty and the Beast* was an easy and perfect choice this year!

**What reactions do you expect to see in students when they see their name printed in this Playbill for the first time?**

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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.

# Musicians Behind the Scenes

## John Bian Violin



### Where were you born?

I was born in Minneapolis, Minnesota.

### What piece of music could you play over and over again?

Prokofiev's Fifth Symphony. There's so much fun stuff to do in that piece.

### What is your most treasured possession?

My violin and my bow of course!

### What's your favorite food?

Peking Duck. I had it three times when we were on the China Tour [last October/November]!

### Tell us about your instrument.

My violin is from the mid-19th century and was made by an Englishman named John Frederick Lott II. In the middle of his life, he stopped making instruments and went on to train elephants for the circus for a time. His elephant "Mademoiselle D'Jeck" ended up assaulting a priest in Geneva and breaking his ribs. The animal was sentenced to death by canon fire then butchered and eaten by the townspeople. Afterwards Lott went back to making violins. Crazy story!

**What's in your instrument case?** Rosin, pencil sharpener, extra strings and mutes, and a couple of omamori [good luck charms from Japan] from my wife.

### If you could ask one composer one question, what would it be?

I would ask Leonard Bernstein "Do you think you could have become an even greater composer if you weren't also a conductor?"

**What piece of music never fails to move you?** Richard Strauss's *Four Last Songs*.

### What is the most challenging piece you have ever played?

I played the Corigliano Violin Sonata for my master's degree recital and it kicked my butt.

### What do you love most about performing?

How alive and connected I feel to the people on stage. In this orchestra especially, I feel an incredible energy from my colleagues and it invigorates me during every concert.

**When did you join the Orchestra?** In July 2024.

### Do you play any other instruments?

I played hammered dulcimer for a couple years in high school.

### What's your favorite Philadelphia restaurant?

My wife and I went to Zahav shortly after we moved here and it was tremendous.

**What are you reading right now?** *The Name of the Wind* by Patrick Rothfuss. It was recommended to me by fellow new hire Eliot Heaton.

**Do you speak any other languages?** Chinese.

**What do you like to do in your spare time?** I love going out to the movies. The Philadelphia Film Society has great theaters that curate an awesome selection of movies both old and new.

### What's your favorite movie?

*Spirited Away*, *There Will Be Blood*, *Persona*, and *The Lord of the Rings: The Two Towers*.

### What do you love most about Philadelphia?

There is so much good food. It's hard to find a bad bite around town.

To read the full set of questions, please visit [www.philorch.org/Bian](http://www.philorch.org/Bian).

# The Philadelphia Orchestra and Ensemble Arts's All-City Fellowship Program Helps Cultivate the Next Generation

By Steve Holt

The Philadelphia Orchestra has been dedicated to presenting the best classical music in the world for over a century. But how to develop future generations of audiences and performers, to ensure that this jewel in Philadelphia's crown continues to glitter?

The All-City Orchestra and Jazz Fellowships address that challenge on several fronts, by offering in-depth support to promising high school students across the city. How did this vital partnership between The Philadelphia Orchestra and Ensemble Arts and the School District of Philadelphia get started?

For one thing, Orchestra Vice President of Education and Community Danielle Allen explains, the community was speaking out. "We were constantly hearing from parents and students: 'Can I get lessons from an Orchestra member?' Or: 'My kid plays well, but we can't afford lessons, or an instrument.' Because we believe very strongly that it's our duty to cultivate the next generation of artists and audiences, we decided to create the Fellowship Program. We were already partnering closely with the School District of Philadelphia on the All-City Music Program, which features the best and brightest musicians throughout the school district. So it was a natural step to audition those participants for the Fellowship."

Director of Instrumental Music Education Maya Jacobs says the auditions can be daunting. "We have a nice pool of candidates, but we always try to reach out to more.





Music and Artistic Director  
Yannick Nézet-Séguin conducts  
the All-City Orchestra and Chorus  
at the All-City Festival in 2016.

Jessica Griffin

We have to realize that kids are really busy, and a lot of them don't know about the program. Some of them are intimidated by the competition. We're trying to make the process accessible to more and more students."

Once chosen, the fellows have access to a treasure trove of support, starting with weekly private lessons from the best of the best. "The orchestra fellows get to study with members of The Philadelphia Orchestra," Jacobs says. "The jazz fellows get lessons with some of the most famous jazz players in Philadelphia. The fellows also get financial support: to purchase instruments and for repairs, for sheet music, or to cover the costs of an audition. We can also help with applying to college or music school, or dealing with performance anxiety. We're paving the way for them to be well-rounded musicians." ➤



Other benefits range from access to select master classes, meet-and-greets with guest artists, educational workshops, and free and discounted tickets to Philadelphia Orchestra and Ensemble Arts concerts. An extra bonus for the fellows: professional headshots.

The jazz fellows are a recent addition to the program. As Allen explains, "Both classical music and jazz have really deep roots here in Philadelphia. When The Philadelphia Orchestra merged with the Kimmel Cultural Campus to form Ensemble Arts, Kimmel had its Jazz Collective, which was a similar program, but it wasn't a formalized fellowship. We wanted to provide those students who want to seriously study jazz with the same opportunities as our orchestra fellows. We're trying to be responsive and meet the needs of the community."

Allen admits, the price tag for all these benefits is substantial. "That's why we're beyond grateful for our donors. They're

people who really care, or they might have a really compelling personal story about their connection to the arts. And we also have corporate donors and foundations that believe so much in the work that we're doing."

One grateful current fellow is Sonya Dobi. She began playing violin when she was eight years old, thanks to the music instruction program at Robert B. Pollock Elementary School. She's now a senior at the Philadelphia High School for the Creative and Performing Arts (CAPA).

"I had some older friends who were fellows and they kept telling me to audition. And then some of my teachers did, too, especially my orchestra director, Nanette Foley, who's very supportive in finding opportunities for students. But I missed the deadline! [Kids are really busy!] I kept asking for more information, and finally at the end of my sophomore year I was able to audition and got in."

As a fellow, Dobi has lessons every Saturday with Assistant Principal Second Violin Dara Morales. "And along with that, last year I got to perform on the Plaza Stage at the Kimmel Center. That was a lot of fun!" She says that's just one example of the unique opportunities the Fellowship offers. And they're not all strictly musical.

"This program has really taught me how to manage spending," she says. "They offer us money to spend on music and music supplies, so I've had to learn a lot about budgeting. I've also learned to advocate for myself, because I have to reach out when I need something; for example, when I had to set up lessons with my teacher. I wasn't very comfortable with that in the beginning, but it's really helped me grow in that aspect."

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The 2024–25 orchestra and jazz fellows: Jacob Dennis, tenor saxophone (jazz); Demi Gao, cello (orchestra); Sonya Dobi, violin (orchestra); Simon Church, piano (jazz); Anna Dubiuk, violin (orchestra); Lily Toner, bass (jazz); and Elijah Booker, drum set (jazz). Missing are Keith Holmes, tuba (orchestra), and Emma Jimenez, voice (jazz).

The fellows also get help with what people of a certain age refer to as “sheet music.” Isn’t everything digital now? “Oh yeah, we’re definitely in a digital age,” Dobi says, “but I still get sheet music on paper. I like to be able to write notes on it. I also feel way cooler carrying around music paper than a tablet!”

Now, Dobi is one of those dedicated fellows who tries to convince friends to sign up. The free music lessons are a huge selling point. But she does meet some resistance. “I think the biggest objection is from people who don’t want to do music seriously in the future. And I think that’s a little sad, because music doesn’t have to be just a profession. It can be a teaching tool, and it also gives you so many important life lessons.”

Recently, Dobi has been very busy preparing for college. But perhaps surprisingly, she doesn’t plan on majoring in music. “I thought about it very seriously. I was concerned that maybe the pressure of it, and the competitiveness, would have made me start to dislike playing, in a way that having it as a hobby or as a minor wouldn’t. I want to keep music as a part of my life.”

Allen supports Dobi’s plans. “This is about so much more than just performance, music, theater. None of these things exists in a vacuum. They are also means of expression, where students can work through life issues. There’s data over many decades that proves the benefits of arts education in other subject areas. We’re just doing our part to try to help supplement some of the arts education that might be missing in some learning environments.”

Of course, Allen will be equally happy with fellows who go on to careers as professional musicians. “We’re always dreaming of the day when our students come back to perform on our main stages, or maybe even win a seat in the Orchestra. I hope I’m alive to see that!”

*Steve Holt, managing partner at re:Write, is a veteran journalist and musician.*

# The Philadelphia Orchestra Continues its Orchestra After 5 Series



The inaugural season of Orchestra After 5 earned a Best of Philly award from *Philadelphia* magazine for "Best Classical Outing," and the *Philadelphia Inquirer* called it "the freshest happy hour in town."

Orchestra After 5 offers hour-long classical concerts at 6:30 PM in a casual atmosphere and puts a modern twist on the traditional Orchestra experience. Audiences gain a new perspective through live video close-ups of the conductor projected on a large screen behind the Orchestra. Engaging informational content about the music will also be highlighted on a second screen, providing context to the works as they are performed. In addition, beginning at 5 PM, right after the workday ends, audiences will enjoy curated pre-concert activities, themed cocktails, and post-concert conversations with musicians of the Orchestra and guest artists.

The series opened in November and continues on January 30 with Holst's *The Planets* led by Daniele Rustioni and featuring the sopranos and altos of the Philadelphia Symphonic Choir and on March 27 with Shostakovich's Fifth Symphony led by former Principal Guest Conductor Nathalie Stutzmann. Learn more about Orchestra After 5 at [www.philorch.org](http://www.philorch.org).

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*Into The Woods,*  
*The Cher Show*



**Sebastian Arcelus**  
*Into The Woods,*  
*Elf*

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Illustration: Glen Hanson

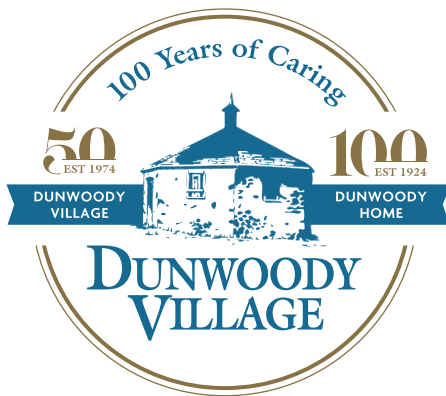


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Anthony Roth Costanzo, Philip Glass's *Akhnaton*. The Metropolitan Opera. Photo: Karen Almond/Met Opera

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**2024–2025 | 125th Season**  
**Marian Anderson Hall**

# The Philadelphia Orchestra

Thursday, January 16, at 7:30

Friday, January 17, at 8:00

Saturday, January 18, at 8:00

**Yannick Nézet-Séguin** Conductor  
**Yuja Wang** Piano

**Bonds** *The Montgomery Variations*

- I. Decision
- II. Prayer Meeting
- III. March
- IV. Dawn in Dixie
- V. One Sunday in the South
- VI. Lament
- VII. Benediction

**Tchaikovsky** Piano Concerto No. 1 in B-flat minor, Op. 23

- I. Allegro non troppo e molto maestoso—Allegro con spirito
- II. Andantino semplice—Prestissimo—Tempo I
- III. Allegro con fuoco

## Intermission

**Still** Symphony No. 2 ("Song of a New Race")

- I. Slow
- II. Slowly and deeply expressive
- III. Moderately fast
- IV. Moderately slow—Faster

This program runs approximately two hours, five minutes.

These concerts are part of the **Dr. Alan Cohen and Ms. Michele Langer Visiting Pianist Fund**.

The January 18 concert is sponsored by **Claudio Pasquinelli and Kyong-Mi Chang**.

Programs featuring the music of William Grant Still are supported by the **Pew Center for Arts & Heritage**.

William Grant Still's Symphony No. 2 ("Song of a New Race") and Margaret Bonds's *The Montgomery Variations* are highlights of the Marian Anderson Artistic Initiative, supported in part by the **Wyncote Foundation**. The Marian Anderson Artistic Initiative showcases composers and artists who embody Ms. Anderson's passion for increasing inclusivity, diversity, equity, and access in the performing arts, contributing to the advancement of a more representative art form.

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 Fusco

# 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).

# Soloist



Pianist **Yuja Wang** is celebrated for her charismatic artistry, emotional honesty, and captivating stage presence. She has performed with the world's most venerated conductors, musicians, and ensembles and is renowned not only for her virtuosity, but also for her spontaneous and lively performances, famously telling the *New York Times*, "I firmly believe every program should have its own life and be a representation of how I feel at the moment." She made her Philadelphia

Orchestra debut in 2008 at the Saratoga Performing Arts Center and her subscription debut the following year. Her skill and charisma were recently demonstrated in a marathon Rachmaninoff performance at Carnegie Hall alongside conductor Yannick Nézet-Séguin and the Orchestra. This historic event celebrating 150 years since the birth of Rachmaninoff included performances of all four of his concertos plus the Rhapsody on a Theme of Paganini in one afternoon. Other recent performance highlights include the world premiere of Magnus Lindberg's Piano Concerto No. 3 with the San Francisco Symphony with further performances of the work throughout North America and Europe. Appointments in the 2024–25 season include artistic partner with the Mahler Chamber Orchestra and artist-in-residence with the New York Philharmonic.

Ms. Wang was born into a musical family in Beijing. After childhood piano studies in China, she received advanced training in Canada and at the Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007 when she replaced Martha Argerich as soloist with the Boston Symphony. Two years later she signed an exclusive contract with Deutsche Grammophon and has since established her place among the world's leading artists, with a succession of critically acclaimed performances and recordings. She was named *Musical America's* Artist of the Year in 2017, and in 2021 she received an Opus Klassik Award for her world-premiere recording of John Adams's *Must the Devil Have All the Good Tunes?* with the Los Angeles Philharmonic under the baton of Gustavo Dudamel.

Ms. Wang last appeared at the Kimmel Center in April 2024 in recital. As a chamber musician she has developed long-lasting partnerships with several leading artists. This season she embarks on a highly anticipated international duo recital tour with pianist Víkingur Ólafsson with performances in world-class venues across North America and Europe, which will once again showcase her flair, technical ability, and exceptional artistry in a wide-ranging program.

# Framing the Program

## Parallel Events

### 1874 Tchaikovsky

Piano  
Concerto  
No. 1

#### Music

Verdi  
Requiem

#### Literature

Hardy  
*Far from the  
Madding Crowd*

#### Art

Renoir  
*La Loge*

#### History

First American  
zoo established  
in Philadelphia

### 1936

#### Still

Symphony  
No. 2

#### Music

Barber  
Adagio for  
Strings

#### Literature

Mitchell  
*Gone with the  
Wind*

#### Art

Mondrian  
*Composition in  
Red and Blue*

#### History

Spanish Civil  
War begins

### 1964

#### Bonds

*The  
Montgomery  
Variations*

#### Music

Pärt  
*Collage über  
B-A-C-H*

#### Literature

Isherwood  
*A Single Man*

#### Art

Warhold  
*Shot Blue  
Marilyn*

#### History

Earthquake in  
Alaska

*The Montgomery Variations* is Margaret Bonds's moving tribute dedicated to Dr. Martin Luther King, Jr. She constructed a theme and variations in seven movements based on the spiritual "I Want Jesus to Walk with Me" that concerns key events of the Civil Rights Movement in Alabama during the 1950s and '60s.

The concert continues with Yuja Wang as soloist in Tchaikovsky's thrilling First Piano Concerto. By the end of his life Tchaikovsky had emerged as a cosmopolitan figure, traveling constantly across Europe and even coming to America in 1891 for the inauguration of Carnegie Hall. During that trip he conducted the Concerto at Philadelphia's Academy of Music.

William Grant Still's ground-breaking *Afro-American Symphony* caused a stir in 1931 and was widely performed across the country. To conclude tonight's concert we hear its sequel: the Symphony No. 2 in G minor, subtitled "Song of a New Race." Leopold Stokowski and The Philadelphia Orchestra premiered the work here in December 1937. Still said that in it he wanted "to point musically to changes wrought in a people through the progressive and transmuting spirit of America."

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

ThePhiladelphiaOrchestra

# The Music

## *The Montgomery Variations*

**Margaret Bonds**

**Born in Chicago, March 3, 1913**

**Died in Los Angeles, April 26, 1972**



"Have you heard the 'Montgomery Variations'? It's an orchestral work written at the height of the civil rights movement, dedicated to Martin Luther King Jr., by an accomplished African American composer-activist who was committed to spreading the word about the black experience in America in any way that she—yes, SHE—could," *Washington Post* critic Anne Midgette wrote in November 2017 when the work was rediscovered. *The Montgomery Variations* had long been

believed to be lost after the deaths of Margaret Bonds and her daughter, but it turns out that the work was serendipitously saved and, with the rest of Bonds's scores and papers, archived at Georgetown University's Special Collections. The piece remained shrouded in mystery and inaccessible until John Michael Cooper created an edition during the COVID-19 pandemic. His work led to its performance and debut recording with the Minnesota Orchestra.

**A Promising Start** Bonds was born into a prominent Chicago family. Her father, Monroe Alphus Majors, was a physician and noted author. Her mother, Estella Bonds, was a pianist, organist, choir director, teacher, and founding member of the National Association of Black Musicians. They divorced when Bonds was four and she was raised by her mother, who was her initial teacher. Estella held Sunday afternoon musicales that regularly attracted leading Black artists, including composer-pianist Florence Price. Bonds went on to study piano and composition with Price and, in high school, composition with William Dawson.

Bonds earned both her Bachelor of Music and Master of Music at Northwestern University. She began her professional career at 19, when she won the Wanamaker Prize for the song "Sea Ghost," and she crossed racial barriers as a concert pianist, becoming the Chicago Symphony Orchestra's first Black soloist in 1933. Bonds and Price continued to be linked as the Chicago Renaissance's premier composer-pianists: Their compositions were performed on the same programs and Bonds played Price's Piano Concerto in One Movement with the Women's Symphony Orchestra of Chicago. Despite her success while at Northwestern, Bonds experienced racial segregation as she was denied campus housing.

After graduation, Bonds continued to compose, perform, and teach in Chicago. She briefly operated a music school for Black children. A 1939 scholarship from the National Association of Negro Musicians enabled her to move to New York and study piano and composition at Juilliard. In New York she met and married Lawrence Richardson, with whom she had a daughter.

**Thriving in New York** Bonds flourished in Harlem as she had in Chicago. She taught and was music director at Mount Calvary Baptist Church. She worked in a range of musical genres to support herself, including composing popular songs that were recorded by jazz musicians such as Louis Armstrong and Woody Herman, and was also involved in musical theater. She established two institutions: the Margaret Bonds Chamber Society (dedicated to performing works by Black classical composers) and a Cultural Community Center. As a pianist, she debuted in New York at Town Hall on February 7, 1952.

Bonds collaborated with major Harlem Renaissance figures, the most important being the writer Langston Hughes. She set several of his poems and collaborated on one of her most well-known works, the Christmas cantata *The Ballad of the Brown King*, which depicts Balthazar, the African king of the Magi.

After Hughes's death, Bonds left her family and moved to Los Angeles, where she worked in film and television. Her classical works were regularly performed. As in both Chicago and New York, she became involved in LA's arts institutions, eventually founding her own music school. After a period of decline, she died of a heart attack in 1972 at age 59.

**An Activist and a Composer** The musicologist Tammy L. Kernodle has described Bonds as an artist-activist, and *The Montgomery Variations*, Bonds's sole purely orchestral work to survive, is a Civil Rights piece. Bonds was committed to working toward racial justice throughout her career and repeatedly had to surmount racial and gender barriers. The genesis of *The Montgomery Variations* lies in the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, that killed four young girls and was a turning point in the Civil Rights Movement. The work is programmatic, drawing upon key historical moments in the 1950s and '60s. In spring 1963, the Rev. Dr. Martin Luther King, Jr., and the Southern Christian Leadership Conference led major desegregation efforts in Birmingham that culminated in King's arrest and the Birmingham Children's Crusade.

Drawing on her own experiences with racism, Bonds dedicated *The Montgomery Variations* to Dr. King (as she did *The Ballad of the Brown King*). She had recently completed a tour of the South with bass-baritone Eugene Brice and the male vocal group the Manhattan Melodaires. The tour included a stop in Montgomery, Alabama, a site of major Civil Rights struggles that include the Montgomery Bus Boycott in 1955–56. Like many Black composers past and present, Bonds based her classical works on Black vernacular music. She combined the melodies, harmonies, and rhythms of spirituals and jazz with Western classical techniques,

such as counterpoint, and traditional forms and genres.

*The Montgomery Variations* is a programmatic theme and variations on the spiritual "I Want Jesus to Walk with Me." Bonds chose this spiritual for several reasons. First, spirituals are a foundational African-American music originating during the period after the enslaved Africans were Christianized in the late 18th century. Second, they are, as W.E.B. Du Bois wrote, the voice of the enslaved, expressing a range of emotions, documenting chattel slavery, and voicing commentary and resistance. Third, during the Civil Rights Movement, they were sung at marches, demonstrations, mass meetings, and in other contexts. Often, new words were fit to the old melodies and the spirituals became Freedom Songs.

**A Closer Look** This is Bonds's response to the bombing and she based each of the seven movements on an event in the Civil Rights Movement, loosely chronicling the Montgomery Bus Boycott to the Birmingham Church Bombings, treating the themes of strength, resolve, resistance, determination, and faith through the variations. In the first movement, **Decision**, we hear three statements of the spiritual, the second of which is dissonant and contrapuntal. **Prayer Meeting** depicts a religious service. In **March** we hear the spiritual first in the bassoon; tension and anticipation build as it moves to the trombones and full brass. In the coda Bond uses the two bassoons and timpani to symbolize Jesus walking with the marchers. The next movement, **Dawn in Dixie**, begins with a passacaglia heard in the low strings. The spiritual is least recognizable here: Bonds presents it in triple meter and uses only the first phrase. This movement symbolizes a New South where there is social harmony.

**One Sunday in the South** references church, filled with Sunday school and the main service. **Lament** addresses the 1963 church bombing. In this movement, Jesus, who gave strength to the marchers, now comforts those who mourn. In the final movement, **Benediction**, the spiritual is used as the theme, expressing resolve, determination, and faith.

—Gayle Murchison

*Gayle Murchison is associate professor of music at William and Mary. Her most recent publications include book chapters on Nadia Boulanger in the US, music in Harriet Jacob's Incidents in the Life of a Slave Woman, and Mary Lou Williams's Girl Stars.*

*The Montgomery Variations was composed in 1964.*

*The first complete performance of the piece by The Philadelphia Orchestra was at the Mann Center in May 2023, led by Yannick Nézet-Séguin. The Orchestra and Yannick had performed selections from the work on the Martin Luther King, Jr., Tribute Concert the previous January.*

*The score calls for three flutes (III doubling piccolo and alto flute), two oboes, English horn, three clarinets (III doubling bass clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, large drum, tambourine, triangle, wood block), harp, and strings.*

*Performance time is approximately 25 minutes.*

# The Music

## Piano Concerto No. 1

**Pyotr Ilyich Tchaikovsky**

**Born in Kamsko-Votkinsk, Russia, May 7, 1840**

**Died in St. Petersburg, November 6, 1893**



Two of the most influential performers of the latter half of the 19th century, both eminent pianists as well as conductors, initially held diametrically opposed views concerning Tchaikovsky's Piano Concerto No. 1. First came the celebrated Russian Nikolai Rubinstein, who had founded the Moscow Conservatory where Tchaikovsky taught. It was with this generous colleague in mind that Tchaikovsky wrote the Concerto in 1874, relatively early in his career, situated between his

Second and Third symphonies.

The composer later recalled how a few days after completing the piece in December he played it through for his friend, who promptly exploded that it was "impossible to play, that the passages were commonplace, clumsy, and so awkward that there was no way even to correct them, that as a composition it was bad, vulgar." Tchaikovsky declared he would "not change a single note," and published the Concerto the next year as it stood. (He did in fact later revise the piece twice, in 1879 and 1889.)

The enthusiastic response, in contrast, came from the great German pianist and conductor Hans von Bülow, to whom the Concerto was ultimately dedicated. Bülow told Tchaikovsky that "the ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and unity of the work. The form is so mature, ripe, and distinguished for style." Bülow was the soloist at the premiere in October 1875, which took place in far off Boston, Massachusetts, and sent Tchaikovsky a telegram informing him of the enthusiastic response the piece received, so much so that he had to encore the final movement.

**Divided Opinions Resolved** And it no doubt gave Tchaikovsky enormous satisfaction that Rubinstein very soon came around as well and became a staunch advocate of the Concerto. Just a month after the Boston premiere he conducted the first performance in Moscow and later played it as piano soloist as well, including giving the Paris premiere. (On a later occasion he served as both soloist and conductor.) The Concerto quickly entered the international repertory and it was one of the works Tchaikovsky chose to feature when he conducted concerts in New York marking the inauguration of Carnegie Hall in May 1891.

Two weeks later Tchaikovsky conducted the Concerto at the Academy of Music in Philadelphia, with Adele aus der Ohe as soloist. A critic for the *Philadelphia Press* reported that "audience, orchestra, and soloist seemed to realize that they were in the presence of genius"; another critic called the piece "a colossal composition, enormously difficult, full of poetry and passion; made continually striking by bizarre effects, displaying a perfect mastery over the modern orchestra and strangely moving the imagination with its melodic beauty and rich, resounding harmonies. It is great music of the most modern school and spirit."

**A Closer Look** It is perhaps understandable how musicians, critics, and audiences could either be baffled or entranced by the Concerto, which, in addition to its remarked upon difficulty, has various features that made it seem at the time unusual and modern. The piece famously begins with four French horns blaring out a falling four-note motif in unison, punctuated by mighty orchestral chords (**Allegro non troppo e molto maestoso**). The piano soloist boldly enters with rich chords that span most of the range of the instrument against which unfolds a sweeping string melody. After this extended introduction, the tempo quickens (**Allegro con spirito**) for the heart of the movement. Tchaikovsky included a number of borrowed melodies in the Concerto, beginning with a Ukrainian folk tune he had heard sung by a blind beggar ("O caw, caw, black raven").

An operatically lyrical flute melody opens the second movement (**Andantino semplice**), in which Tchaikovsky uses a popular French song, "One must have fun, dance, and laugh," during the fast middle section, creating an overall ABA form. The brilliant finale (**Allegro con fuoco**) is a rondo with two contrasting themes, the first of them derived from another Ukrainian melody ("Go on, go on, Ivan"), the other one more relaxed.

—Christopher H. Gibbs

*Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.*

*Tchaikovsky composed his Piano Concerto No. 1 from 1874 to 1875.*

*Ossip Gabrilowitsch was pianist and Fritz Scheel was conductor in the first Philadelphia Orchestra performance of the First Concerto, which took place on November 16, 1900, the Orchestra's very first concert. Since then nearly all the great pianists have performed the work here, including Olga Samaroff, Vladimir Horowitz, Artur Schnabel, William Kapell, Claudio Arrau, Emil Gilels, Van Cliburn, André Watts, Garick Ohlsson, and Lang Lang. Most recently on subscription, Denis Kozhukhin played the work in October 2016 with Stéphane Denève conducting.*

*The Philadelphians have recorded the Concerto three times, all with Eugene Ormandy: in 1947 for CBS with Oscar Levant, in 1959 for CBS with Gary Graffman, and in 1965 for CBS, again with Graffman.*

*Tchaikovsky scored the work for solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

*Performance time is approximately 35 minutes.*

# The Music

## Symphony No. 2 ("Song of a New Race")

**William Grant Still**

**Born in Woodville, Mississippi, May 11, 1895**

**Died in Los Angeles, December 3, 1978**



In the 1930s three Black composers came to prominence with remarkable symphonies. William Grant Still's *Afro-American Symphony* premiered in 1931 with Howard Hanson conducting the Rochester Philharmonic, the first time a leading American orchestra had programmed a symphony by a Black composer. Six years later Leopold Stokowski and The Philadelphia Orchestra unveiled Still's Second Symphony, subtitled "Song of a New Race," which

we hear tonight. In 1933 Friedrich Stock and the Chicago Symphony Orchestra presented Florence Price's *Symphony No. 1* and the next year Stokowski and The Philadelphians premiered William Dawson's *Negro Folk Symphony*.

**The "Dean" of Black Composers** The Philadelphia Orchestra has been at the forefront in the rediscovery of Price, including a recent GRAMMY Award for its recording of her First and Third symphonies, and it performed Dawson's *Symphony* two seasons ago. Still's essays in the genre have remained more in the public eye as he long enjoyed the reputation as "the Dean" of Black composers and was regularly referred to as such beginning in the late 1930s. In 1974 *Newsweek* wrote of "78-year-old William Grant Still, dean of black American composers, originally a jazz man, whose gay *Afro-American Symphony* reflects not only Still's blackness but his ambivalent years as a commercial arranger (he put together *Frenesi* for Artie Shaw) and as a student of Edgard Varèse."

The *Newsweek* article points to Still's fruitfully eclectic origins: youthful jazz experiences, being a master arranger, and receiving a rigorous classical training, including with the notorious "ultra-modernist" Varèse. Still was born in Mississippi and after his father's early death moved with his mother to Little Rock, Arkansas, where he sang in a church choir and began violin lessons. He went on to learn many instruments and at age 16 started pre-medical studies at Wilberforce University in Ohio. By 1916, age 21, he was working with W.C. Handy and publishing his first arrangement. He went on to attend Oberlin College, studied with the prominent American composer George Whitefield Chadwick in Boston, and then spent two years working with Varèse. Still performed with many leading jazz musicians and became ever more in demand as an arranger, worked on

Broadway, in radio and television, and eventually moved to Hollywood where he briefly got involved with film. He decided to stay in California in 1934, the year he won a Guggenheim Foundation grant and began writing the first of his eight operas. He was increasingly drawn to classical genres, composing ballets, operas, symphonies, tone poems, and a multitude of other pieces.

**A Closer Look** Still wrote his ground-breaking and widely performed *Afro-American Symphony* at age 36 and we hear its sequel on this concert, the Symphony No. 2 in G minor. Stokowski, who was an ardent supporter of Still's music, apparently suggested the subtitle "Song of a New Race." He led the Philadelphians in its premiere at the Academy of Music in December 1937. As Still explained in a program note for the occasion: "the Symphony is related to my *Afro-American Symphony* (composed in 1930), being, in fact, a sort of extension or evolution of the latter. This relationship is implied musically through the affinity of the principal theme of the first movement of the Symphony in G Minor ["Song of a New Race"] to the principal theme of the fourth, or last, movement of the *Afro-American*."

Beyond the musical connection there is a narrative link as well, a continuation of the story of African Americans: "the purpose of the Symphony in G Minor is to point musically to changes wrought in a people through the progressive and transmuting spirit of America. I prefer to think of it as an abstract piece of music, but, for the benefit of those who like interpretations of their music, I have written the following notes":

The *Afro-American Symphony* represented the Negro of days not far removed from the Civil War. The Symphony in G Minor represents the American colored man of today, in so many instances a totally new individual produced through the fusion of White, Indian and Negro bloods.

The four movements in the *Afro-American Symphony* were subtitled *Longing*, *Sorrow*, *Humor* (expressed through religious fervor) and *Aspiration*. In the Symphony in G Minor, longing has progressed beyond a passive state and has been converted into active effort; sorrow has given way to a more philosophic attitude in which the individual has ceased pitying himself, knowing that he can advance only through a desire for spiritual growth and by nobility of purpose; religious fervor and the rough humor of the folk have been replaced by a more mundane form of emotional release that is more closely allied to that of other peoples; and aspiration is now tempered with the desire to give to humanity the best that their African Heritage has given them.

—Christopher H. Gibbs

*Still composed his Symphony No. 2 from 1936 to 1937.*

*The Philadelphia Orchestra and Leopold Stokowski gave the world premiere of the Second Symphony in December 1937, the only time the ensemble has played the work prior to this week's performances.*

*The score calls for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbal, drum set, glockenspiel, suspended cymbals, vibraphone), harp, celesta, and strings.*

*The Symphony runs approximately 30 minutes in performance.*

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music and Artistic Director

# Musical Terms

**Aria:** An accompanied solo song (often in ternary form), usually in an opera or oratorio

**Cantata:** A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

**Chord:** The simultaneous sounding of three or more tones

**Coda:** A concluding section or passage added in order to confirm the impression of finality

**Contrapuntal:** See counterpoint

**Counterpoint:** The combination of simultaneously sounding musical lines

**Dissonance:** A combination of two or more tones requiring resolution

**Ground bass:** A continually repeated bass phrase of four or eight measures

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

**Meter:** The symmetrical grouping of musical rhythms

**Modernism:** A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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

**Oratorio:** Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without

costumes, scenery, and actions.

**Ostinato:** A steady bass accompaniment, repeated over and over

**Passacaglia:** An instrumental musical composition consisting of variations usually on a ground bass in moderately slow triple time

**Recitative:** Declamatory singing, free in tempo and rhythm

**Rondo:** A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

**Ternary:** A musical form in three sections, ABA, in which the middle section is different than the outer sections

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

## THE SPEED OF MUSIC (Tempo)

**Allegro:** Bright, fast

**Andantino:** Slightly quicker than walking speed

**Con fuoco:** With fire, passionately, excited

**Con spirito:** Spirited, lively

**Maestoso:** Majestic

**Presto:** Very fast

**Semplice:** Simply

## TEMPO MODIFIERS

**Molto:** Very

**Non troppo:** Not too much

## MODIFYING SUFFIXES

**-issimo:** Very

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Generous support from corporations, foundations, and government agencies continues to sustain The Philadelphia Orchestra each year. These vital partnerships help fund performances, education and outreach programs, and a variety of innovative projects. We are proud to acknowledge our current institutional donors.

For more information about institutional support for The Philadelphia Orchestra, please contact Ruth Auslander, managing director of institutional giving, at 215.790.5829 or [rauslander@kimmelcenter.org](mailto:rauslander@kimmelcenter.org).

Contributions listed were received between March 1, 2023, and October 31, 2024. Please contact us if your name has been omitted in error or if you would like to update your recognition name.

The Philadelphia Orchestra is eligible for contributions through the EITC (Educational Improvement Tax Credit) program of the Commonwealth of Pennsylvania.

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The Volunteer Committees for The Philadelphia Orchestra are dedicated to supporting the Orchestra through audience development, educational programs, fundraising, community relations, and special events. The Committees were first formed in 1904 and have the distinction of being the oldest auxiliary volunteer organization associated with an orchestra in the United States. We are profoundly grateful for the Volunteers' leadership and support throughout the years.

*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.*

List complete as of November 13, 2024

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*Gifts received between March 1, 2023, and November 13, 2024*

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Individuals who have included The Philadelphia Orchestra in their estate plans are recognized through membership in the Frances Anne Wister Society. Miss Wister made a long-lasting mark on the Orchestra through decades of volunteerism and by leaving a major portion of her estate in support of its continued excellence. We gratefully acknowledge the generosity and foresight of those who have joined the Wister Society, and we welcome others to follow their example and make the Orchestra the beneficiary of a bequest or other form of planned gift.

*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.*

List complete as of November 13, 2024

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Yannick Nézet-Séguin  
Music and Artistic Director

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