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January 2025

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Specially designed art for the Mahler's Symphony No. 9 concerts, January 9 and 11, 2025, by Haea Desian

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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,

Ryan Fleur

Interim President and CEO

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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 F. Mortensen Chair Jonathan Beiler Hirono Oka Richard Amoroso Robert and Lynne Pollack Chair Yavoi 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 bu Peter A.Benoliel Boris Balter Amv 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
Gravagno Chair
Gabriel Polinsky,
Associate Principal
Tobias Vigneau, Assistant
Principal
David Fay*
Duane Rosengard
Nathaniel West
Michael Franz
Christian Gray

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

Flutes

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

Oboes

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

Clarinets

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

Bassoons

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

Horns

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

Chelsea McFarland Ernesto Toyar Torres

Trumpets

Esteban Batallán, Principal Marguerite and Gerry Lenfest Chair Jeffrey Curnow, Associate Principal 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

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.

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



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?

Students love seeing the finished Playbill, especially the ads their family and friends put in for them.

To design Broadway-quality programs for your next show, head to PLAYBILLDER.com.



Marian Anderson Hall



Marian Anderson with Music Director Eugene Ormandy during a Philadelphia Orchestra rehearsal at the Academy of Music in December 1938

On June 8, 2024, Verizon Hall at the Kimmel Center for the Performing Arts was officially rededicated as Marian Anderson Hall in honor of the legendary Black contralto, civil rights icon, and Philadelphian. The first major concert venue in the world to honor Marian Anderson—85 years after she was barred from performing at Constitution Hall in Washington, D.C., because of her race—the hall is a permanent monument to its namesake's artistry and achievements, a reflection of the inclusive future she helped to engender, and an active testament to the intersection of music, art, and positive social impact. We look forward to honoring Marian Anderson in perpetuity with a venue that reflects the ideals by which she lived her life: equity, justice, freedom, and the belief that the arts are for everyone.

Marian Anderson Hall was named in her honor by a visionary \$25-million philanthropic gift from Richard Worley and Leslie Miller. Worley has been a member of The Philadelphia Orchestra's Board of Trustees since 1997 and served as board chair from 2009 to 2019. Miller is a former Kimmel Center trustee and previous acting president of the Kimmel Center. They are among the largest donors in Philadelphia Orchestra history. Additional generous support for Marian Anderson Hall was given by Sidney and Caroline Kimmel

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.

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.



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.



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Sebastian Arcelus Into The Woods, Elf

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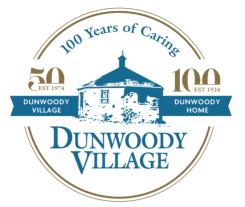
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Anthony Roth Costanzo, Philip Glass's Akhnaten. The Metropolitan Opera. Photo: Karen Almond/Met Opera

FOR PERFORMING ARTS NEWS AND FEATURES

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2024–2025 | 125th Season Marian Anderson Hall

The Philadelphia Orchestra

Thursday, January 30, at 6:30

Orchestra After 5

Daniele Rustioni Conductor Naomi Woo Host Sopranos and Altos of the Philadelphia Symphonic Choir Amanda Quist Director

Holst The Planets, Op. 32

- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic

This program runs approximately 60 minutes and will be performed without an intermission.

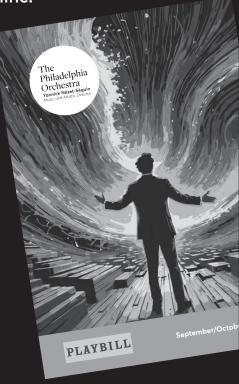
Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

Did you know?

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Or, when you arrive for your next concert, scan the QR code found on signage throughout Commonwealth Plaza for a complete *Playbill*.





ThePhiladelphiaOrchestra

Yannick Nézet-Séguin Music and Artistic Director



The Philadelphia Orchestra

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

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

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

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

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

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

Conductor



Conductor **Daniele Rustioni** is a major presence at leading opera houses and symphony orchestras. In 2022 the International Opera Awards named him "Best Conductor." His opera repertoire numbers over 70 works spanning centuries and ranging from Italian to French, German to Russian, and more. Now in his eighth season as music director of the Opéra National de Lyon, he concludes his tenure in summer 2025. He was principal quest conductor of the Bavarian State Opera until

October 2023, a position created especially for him. He has led performances at nearly all of the most important international opera houses and festivals, including the Aix-en-Provence Festival, the BBC Proms, the Berlin State Opera, Dutch National Opera, Paris Opera, the Royal Opera House, the Salzburg Festival, the Teatro Real in Madrid, Zurich Opera, and the Teatro alla Scala. In Italy, his homeland, he has also conducted at Rome Opera, the Teatro del Maggio Musicale Fiorentino, the Teatro La Fenice, the Teatro San Carlo, and the Rossini Opera Festival. In addition to opera and symphonic concerts, he and the Opéra National de Lyon give regular performances at the Théâtre des Champs-Élysées in Paris as well as at the Aix-en-Provence Festival. He opened the company's 2024–25 season with a new production of Berg's Wozzeck. In July 2024 he received the Chevalier des Arts et des Lettres from the French Republic.

The Metropolitan Opera has been an important part of Mr. Rustioni's artistic life since his debut in 2017 with Verdi's Aida. In November 2024 he was appointed the third principal guest conductor of the legendary opera house beginning with the 2025–26 season, following the footsteps of his predecessors Valery Gergiev and Fabio Luisi. He has led performances of Bizet's Carmen, Verdi's Rigoletto and Falstaff, and Mozart's The Marriage of Figaro. He made his Carnegie Hall debut with the Met Orchestra in February 2023.

Mr. Rustioni made his Philadelphia Orchestra debut in 2022. In addition to these current performances, highlights of his 2024–25 season include debuts with the London, Detroit, and San Diego symphonies; the Philharmonia Orchestra; the Philharmonie de Luxembourg; and the New York Philharmonic. He also returns to the Pittsburgh and Danish National symphonies, the Orchestra dell'Accademia Nazionale di Santa Cecilia, and the Orchestra Sinfonica Nazionale della RAI, among others. His most recent recording was mezzo-soprano Aigul Akhmetshina's debut album on Decca. His discography also includes releases on Deutsche Grammophon, Naxos, Opera Rara, and Sony Classical. Mr. Rustioni began his career in 1993 as a member of Teatro alla Scala's children's chorus. He resides in London with his wife, violinist Francesca Dego, and their daughter.

Host



Canadian conductor and pianist **Naomi Woo** is a widely sought-after symphonic and operatic conductor and educator. Assistant conductor of The Philadelphia Orchestra, where her duties include assisting Music and Artistic Director Yannick Nézet-Séguin as well as other guest conductors and leading the Orchestra in select concerts, she is also music director of NYO Canada and artistic partner of the Orchestre Métropolitain in Montreal. In the 2024–25 season, Ms. Woo makes

debuts with The Philadelphia Orchestra, London's Philharmonia Orchestra, the Edmonton Symphony, the Luxembourg Chamber Orchestra, and the Royal Conservatory Orchestra in Toronto. Return engagements include the Toronto Symphony, the Calgary Philharmonic, the Vancouver Symphony, and the Orchestre Métropolitain. Highlights of her 2023–24 season included her first tour and recordings with NYO Canada; conducting engagements with the Orchestre Métropolitain, the Montreal Symphony, the Toronto Symphony, the Vancouver Symphony, the National Arts Center Orchestra in Ottawa, and the Chautauqua Symphony; and leading opera productions with English Touring Opera and Opera Holland Park in the United Kingdom.

Ms. Woo's previous season engagements include the National Arts Centre Orchestra, the Calgary Philharmonic, the Ann Arbor Symphony, Orchestra NOW (New York), the Kitchener-Waterloo Symphony, and Regina Symphony, and her debut at LSO St. Luke's in London with the ensemble Tangram Sound. She was assistant conductor of the Winnipeg Symphony from 2019 to 2023 and appeared with that orchestra on multiple occasions. On the opera stage, she has conducted the Canadian premiere of Du Yun's Pulitzer Prize—winning Angel's Bone in Vancouver and the world premiere of Ellis Ludwig-Leone's The Night Falls in New York City. In 2022 she assisted in the world premiere of Oliver Leith's Last Days at the Royal Opera House, Covent Garden, and returned to assist Thomas Adès with the same work for its United States premiere with the Los Angeles Philharmonic.

The 2022 winner of the Canada Council's prestigious Virginia Parker Prize, Ms. Woo is a member of Tapestry Opera's Women in Musical Leadership program and was chosen by her mentor, Yannick Nézet-Séguin, as a member of the Orchestre Métropolitain's inaugural orchestral conducting academy. She holds a Ph.D. from the University of Cambridge, where she was a Gates Cambridge Scholar. She also studied mathematics, philosophy, and music at Yale College, the Yale School of Music, and the University of Montreal.

Choir



The Philadelphia Symphonic Choir made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary Philadelphia Sound. Performance highlights with the Orchestra include the world premiere of the concert version of Kevin Puts's opera *The Hours* and Beethoven's

Missa solemnis in Philadelphia and at Carnegie Hall. The ensemble has also sung in performances of Haydn's *The Seasons*, Puccini's *Tosca*, Bernstein's Symphony No. 3 ("Kaddish"), Rossini's Stabat Mater, Bruckner's "Christus factus est" and Te Deum, Brahms's A German Requiem, and Mozart's Requiem, as well as holiday performances of Menotti's Amahl and the Night Visitors and multiple season performances of Handel's Messiah.

The sopranos and altos of the Philadelphia Symphonic Choir are directed by Amanda Quist, director of choral activities for Western Michigan University. She has collaborated in choral preparations with The Philadelphia Orchestra, the New York Philharmonic, the New World Symphony, the Dresden Staatskapelle, Seraphic Fire, and the Spoleto Festival. Her early music ensemble, Westminster Kantorei, was awarded the American Prize for excellence in choral performance in 2018. Her choirs have received invitations to perform for the American Choral Directors Association's conferences, the Boston Early Music Festival, and Interkultur. Her recording, *Lumina*, is distributed by Naxos. She previously served as director of choral activities for the Frost School of Music at the University of Miami and as associate professor and chair of the conducting department at Westminster Choir College.

The Philadelphia Symphonic Choir joined The Philadelphia Orchestra earlier this season for performances of Mahler's Symphony No. 3 and Handel's *Messiah* with Yannick Nézet-Séguin and Verdi's Requiem with Riccardo Muti. The choir returns later this season for Beethoven's Symphony No. 9 and Wagner's *Tristan and Isolde* with Yannick Nézet-Séguin. Last season marked the premiere of the film *Maestro*, a collaboration with Bradley Cooper and Netflix featuring the Philadelphia Symphonic Choir and the music of Leonard Bernstein. The movie received a Best Picture nomination for the Academy Awards. Music from the film has been released on Deutsche Grammophon. The American Guild of Musical Artists, AFL-CIO, the union of professional singers, dancers, and production personnel in opera, ballet, and concert, represents the choral artists in these performances.

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Framing the Program

Parallel Events

1916 HolstThe Planets

Music Prokofiev Symphony No. 1

Literature

Joyce Portrait of the Artist as a Young Man

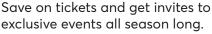
Art Matisse The Three Sisters History

Easter Rebellion in Dublin The reputation of the English composer Gustav Holst rests primarily on his brilliant orchestral suite *The Planets*, which he began writing on the eve of the First World War. Cast in seven movements (Earth is not included and Pluto was not yet discovered), Holst's stated goal was to represent "the character" and "the astrological significance of the planets." The movements name gods and an associated quality, mood, or activity, starting with "Mars, the Bringer of War" and ending with "Neptune, the Mystic."

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The Music

The Planets

Gustav Holst Born in Cheltenham, England, September 21, 1874 Died in London, May 25, 1934



During the first half of the 20th century, Great Britain was blessed with at least five marvelous composers, of whom Edward Elgar and Ralph Vaughan Williams have become a regular part of our concert life—albeit through a mere handful of works—and Frederick Delius and Arnold Bax are perhaps not far behind in making inroads here. But no British master is known through fewer works than Gustav Holst, who despite a large and excellent output remains for most listeners the

composer of a single composition: his popular and influential *The Planets*, which continues to make its mark today in everything from television to *Star Wars*.

Born in Cheltenham, England, of Swedish, German, and English parentage, Gustavus "von Holst" received his schooling at the Royal College of Music, where he studied harmony and counterpoint with Charles Villiers Stanford. A severe case of neuritis forced him to give up his ambition of becoming a pianist, and he subsequently took an interest in composition. Later he studied trombone and played in the Carl Rosa Opera Company, which proved to be extremely valuable experience for his experiments in orchestral composition. Some have cited his travels in the Far East as being partly responsible for Holst's streak of mysticism, which colors a number of his works. He was an impressive scholar of languages and learned enough Sanskrit to set parts of the *Rig Veda* to music.

In any case, it appears that it was partly the astrological significance of heavenly bodies that first sparked the composer's idea to forge a set of orchestral tone poems to reflect the character of each planet. He began the cycle that became *The Planets* in 1914, just before the first shots of World War I were sounding in Sarajevo.

A Non-Programmatic Work The hardships of the war years slowed the work on this unprecedented composition—which took two years to finish—and appear to have influenced the outcome as well. *The Planets* was completed in 1916 and was first presented in a private performance in London on September 29, 1918, under Adrian Boult's baton. The public premiere was not until after the war, on November 15, 1920, with Albert Coates conducting.

There are seven movements, each with a distinctive musical character that seems to relate both to the god for which the planet is named and to the quality, mood, or activity that this god has come to represent. (Earth is not represented in *The Planets*, and although Pluto's existence had been "theorized" as early as 1919, it wasn't actually discovered until 1930.) To the very end Holst insisted that his goal in this concert favorite was to represent "the character ... the astrological significance of the planets," and that the pieces had no further extramusical meaning. "There is no program music in them," he said, "neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in a broad sense."

Partly, Holst's insistence that these works were only "suggested" by astrological concepts was the composer's way of keeping *The Planets* from becoming ludicrously sentimental or programmatic. Indeed, one can easily listen to this work as a marvelous symphony, without giving a thought to gods or heavenly bodies, and still derive meaning and pleasure from the music's sheer sonic vitality.

A Closer Look But it's more fun, perhaps, to listen for programmatic ties. "Mars, the Bringer of War," for example, might well be about the god Mars—but since this god represents war anyway, there is really no way to separate the war-god Mars from the overtly "martial" character that the planet has come to embody. In fact, Holst himself said, on another occasion, that he was seeking here to express "the stupidity of war." The piece is not a "march" per se, but it does contain something of the relentless gunfire and violence of the battlefield. Its resemblance to John Williams's Star Wars music is hardly coincidental, for music such as this plainly formed one of that composer's most potent influences.

Holst's daughter, Imogen, would later greet speculation about the work's programmatic nature—especially the notion that it was some sort of statement on World War I—with a caveat, pointing out that "Mars" was completed in 1914, before the war had begun. "It would be easy to take it for granted that 'Mars' had been commissioned as background music for a documentary film of a tank battle. But Holst had never heard a machine gun when he wrote it, and the tank had not yet been invented."

In grave contrast, **"Venus, the Bringer of Peace"** is a lyric love song, not unlike the goddess for whom this most tranquil of planets was named. **"Mercury, the Winged Messenger"** is a fleet scherzo that conveys the volatile nature of both god and planet.

"Jupiter, the Bringer of Jollity" is less about the imposing nature of this god—and this most mysterious of planets—than about what Holst called the spirit of "one of those jolly fat people who enjoy life." Clearly this Jupiter is more Falstaff than Zeus. A contrasting middle section employs a broad-limbed and rather innocently constructed tune that was later adapted to a sentimental patriotic

hymn, "I Vow to Thee, My Country."

"Saturn, the Bringer of Old Age" is a ghostly funeral-march that reminds us of the forceful vision of old age and destiny. **"Uranus, the Magician,"** forceful but mystical (and more than a bit like Paul Dukas's *The Sorcerer's Apprentice*), stands as one of the most skillful uses of the modern orchestra of the era.

"Neptune, the Mystic" brings the work to a puzzling yet deliciously lyrical close; again, the textures of more recent film scores seem to have been derived from this piece. Some have claimed also to hear the influence of Debussian evocations of "Neptune's realm"—such as the "Sirens" movement from Nocturnes (which also features a wordless women's choir), and of course *La Mer*, a work whose influence could hardly be avoided in the first half of this century.

—Paul J. Horsley

Paul J. Horsley is performing arts editor for the Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for the Kansas City Star.

The Planets was composed from 1914 to 1916.

Leopold Stokowski presented the first Philadelphia Orchestra performances of The Planets in November 1934, just six months after Holst's death. The Women's Glee Club of the University of Pennsylvania collaborated in the "Neptune" movement. The Planets was most recently heard on subscription in November 2022, with Marin Alsop leading sopranos and altos from the Philadelphia Symphonic Choir.

The Orchestra recorded the work with Eugene Ormandy and women of the Mendelssohn Club in 1975 for RCA.

The Planets is scored for an orchestra of four flutes (III doubling piccolo I, IV doubling alto flute and piccolo II), three oboes (III doubling bass oboe), English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tenor and bass tuba, timpani, percussion (bass drum, chimes, cymbals, glockenspiel, gong, orchestra bells, snare drum, tambourine, triangle, xylophone), two harps, celesta, organ, strings, and women's chorus.

The work runs approximately 50 minutes in performance.



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Musical Terms

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Chord: The simultaneous sounding of three or more tones

Dissonance: A combination of two or more tones requiring resolution

Dynamics: The varying and contrasting degrees of loudness

Harmonic: Pertaining to chords and to the theory and practice of harmony Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

Intonation: The treatment of musical pitch in performance

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of

musical rhythms

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

Nocturne: A piece of a dreamily romantic or sentimental character, without a fixed form

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

Sonority: Resonance, tone quality **Timbre:** Tone color or tone quality **Tonality:** The orientation of melodies and harmonies toward a specific pitch or pitches

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

Tutti: All: full orchestra

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