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Yannick Nézet-Séguin · Music & Artistic Director



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February 2025



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From the Interim President and CEO



Dear Friends:

One hundred and twenty-five years. Wow! Last month The Philadelphia Orchestra announced our exciting 2025–26 season, marking not just the 125th anniversary of our founding and our unique role as a musical innovator, but also the 250th anniversary of the birth of the United States. We have played an essential role in American musical life, and in the birthplace of American democracy, for half of our country's history!

Under the banner of *Coming to America*, the Orchestra will perform works that received their world or United States premieres by the ensemble, creating a musical tapestry that celebrates the rich history, innovation, and influence of the Orchestra since its founding. Throughout its history, the Orchestra has cultivated strong relationships with influential composers of their time. Several composers, including Sergei Rachmaninoff and Igor Stravinsky, performed and premiered new works with the Orchestra at the Academy of Music. We will perform their most iconic pieces throughout the 2025–26 season include Rachmaninoff's *Rhapsody on a Theme of Paganini*, Stravinsky's *The Rite of Spring*, Bartók's *Third Piano Concerto*, Sibelius's *Fifth Symphony*, Shostakovich's *First Piano Concerto*, and Falla's *El amor brujo*.

In addition to honoring these formative works of the repertoire premiered by the ensemble, the Orchestra looks to our next 125 years with *Voices of the New Millennium*, which will include commissions by John Adams, Wynton Marsalis, Tyshawn Sorey, Julia Wolfe, and Du Yun, highlighting contemporary composers at the height of their creativity. Yannick and the Orchestra remain fervent advocates of sharing works by underrepresented composers by performing William Grant Still's *Wood Notes*, Amy Beach's "Gaelic" Symphony, and more. Other 20th-century masters, such as Leonard Bernstein, George Gershwin, Maurice Ravel, and Gustav Mahler, will be represented with some of their most beloved compositions.

Philadelphia has long been a home to some of the most celebrated musicians of our time, many who began their careers at the Curtis Institute of Music. The Philadelphia Orchestra collaborated with several early in their careers and we look forward to welcoming an all-star list of soloists back for one-night-only and solo recital engagements, including pianists Lang Lang and Yuja Wang and violinist Hilary Hahn. Legendary cellist and longtime friend of the Orchestra Yo-Yo Ma will also return for a special one-night-only engagement.

You can read more about the season on page 7 of this Playbill. It's never too early to make plans to experience your favorite Philadelphia Orchestra concerts, or other Ensemble Arts Broadway, jazz, or comedy presentations. We hope you will join us often!

Best regards,

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 Tower, 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. Benoiel Chair

Paul Roby, Associate
Principal

*Sandra and David
Marshall Chair*

Dara Morales, Assistant
Principal

Anne M. Buxton Chair

Philip Kates

Peter A. Benoiel Chair

Davyd Booth

Paul Arnold

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

Boris Balter

Amy Oshiro-Morales

*Volunteer Committees
Chair*

Yu-Ting Chen

Jeoung-Yin Kim

Willia 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 Nicastrò

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

Jiayin He

Basses

Joseph Conyers,
Principal

*Carole and Emilio
Gruvagno 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



Yannick Nézet-Séguin is currently in his 13th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick, who holds the Walter and Leonore Annenberg Chair, is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 14 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductors, most notably Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

To read Yannick's full bio, please visit philorch.org/conductor.

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Illustration:
Glen Hanson



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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

Tobias Vigneau Associate Principal Bass



Nichole Howard

Where were you born? I was born in Albuquerque, New Mexico. I spent my entire life there until I moved to Philadelphia to study at the Curtis Institute of Music.

What piece of music could you play over and over again? Beethoven's Third Symphony ("Eroica").

What's your favorite food? The food from my home, New Mexico, has a very special place in my heart. Nothing gets me more excited than going home and having a breakfast burrito with Hatch Green Chile.

Tell us about your instrument.

I perform on an antique German bass, which has been affectionately named "The Horn" in honor of the man who gave it to me, Dr. Karl Horn.

What's in your instrument case? Typically, we leave our instruments in bass lockers at the Kimmel Center, so there isn't much need for a case. However, if I go anywhere with my instrument, I will generally take a spare set of strings, a container of rosin for my bow, and a cooper scouring pad for cleaning my strings.

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

I would love to ask Bach about his process of composition. When performed at their finest, his works come across as improvised, and as if the lines could go on forever. I view his compositions as one of my favorite forms of art, alongside jazz piano.

What is the most challenging piece you have ever played?

I performed the string orchestra version of Schoenberg's *Verklärte Nacht* without a conductor in 2023. This was one of the most challenging projects I have been a part of. It took many, many hours of rehearsal to put it together.

What do you love most about performing? I love the spontaneity of performing. When playing alongside great musicians like those in The Philadelphia Orchestra, there are endless opportunities to make special musical moments in concert!

When did you join the Orchestra? In September 2024.

What do you like to do in your spare time? I enjoy reading, cooking, and exercising. Whenever I get the chance to go home, one of my favorite hobbies is downhill skiing.

When was the first time you heard The Philadelphia Orchestra?

My first Philadelphia Orchestra concert was opening weekend 2021. The program, conducted by Yannick Nézet-Séguin, included Florence Price's Fourth Symphony and George Gershwin's *Rhapsody in Blue*. This concert was very special for me as it was the first time I saw my teacher, former Principal Bass Hal Robinson, perform.

What is your favorite memory with the Orchestra?

As a new member, the best memory I have was being offered the position after my trial week with the Orchestra. We had just given a very emotional performance of Puccini's *La bohème*, and directly following the concert I was given the news!

What advice would you give to aspiring young musicians?

Always search to capture the spirit of the music you are performing. Audiences can tell when you are enjoying what you are doing, and spreading this joy is the greatest purpose you can have in music-making.

To read the full set of questions, please visit www.philorch.org/Vigneau.

When Past, Present, and Future Merge

The Philadelphia Orchestra announces a bold 2025–26 season to celebrate its 125th birthday

By Paul J. Horsley

The orchestra of the 21st century gazes into the past and the future simultaneously as it draws inspiration from its foundational principles to forge a solid yet innovative path forward. As The Philadelphia Orchestra marks its 125th anniversary during the 2025–26 season, it embraces old and new as one, tapping into the peerless heritage of master composers and interpreters with an ongoing resolve to continue refreshing the repertoire with new points of view.



The Orchestra will also celebrate the intersection of its own 125th birthday with America 250—the commemoration of the 250th anniversary of the founding of the United States. The season shines light on a diverse range of American composers, invites the world’s best performers, engages the community in education and outreach programs, and presents milestones of the repertoire that the Orchestra helped bring to America during its 125-year history.

“The 2025–26 season of The Philadelphia Orchestra is a joyful celebration—of the Orchestra’s 125 years of musical brilliance and of America’s 250th birthday,” said Music and Artistic Director Yannick Nézet-Séguin. “In this year-long musical fête, we will illuminate works by Bartók, Ravel, Shostakovich, Sibelius, Stravinsky, and more—many of which The Philadelphia Orchestra introduced to America. We will honor the significant yet often overlooked voices of Amy Beach, Julius Eastman, and William Grant Still, whose contributions to American music reflect the cultural landscape of our nation. And, as always, we will create a path for the future of music with 21st-century commissions from John Adams, Wynton Marsalis, Tyshawn Sorey, Julia Wolfe, and Du Yun, and other contemporary voices. Please come celebrate with us—everyone is welcome!” ➤



Music and Artistic
Director Yannick
Nézet-Séguin and The
Philadelphia Orchestra

Pianist Yuja Wang joins Yannick and the Orchestra for the 2025 Opening Night Concert.

BBC Studios

The Orchestra also brings works by American composers John Williams (Tuba Concerto, with Principal Tuba Carol Jantsch), Leonard Bernstein (*Candide* Overture, "Jeremiah" Symphony, and Symphonic Dances from *West Side Story*), George Gershwin (Piano Concerto), and Kevin Puts (*Contact*, with Time for Three).

The creation of new repertoire by the most prominent composers has been central to the Orchestra's mission since its earliest days. Running like a thread through the 2025–26 season is a selection of significant pieces that The Philadelphia Orchestra introduced, and which are now acknowledged as masterworks.

Among these storied world premieres is Jennifer Higdon's Concerto for Orchestra, which was part of the Orchestra's Centennial Commissions nearly 25 years ago and which caused a minor sensation at its premiere in June 2002. "It's a piece that this Orchestra commissioned, and which has gone on to be one of the most successful American contemporary works of the new millennium," said Chief Programming Officer Jeremy Rothman.

Other historic past world premieres on the season include Béla Bartók's Piano Concerto No. 3 with 2022 Van Cliburn Competition Gold Medalist Yunchan Lim and Samuel Barber's Violin Concerto with soloist Augustin Hadelich.

Many of these commissions, often made during times of war, were from composers who had sought refuge in America from hostile regimes abroad. "We are celebrating works this Orchestra brought to America," Rothman said, "and celebrating the composers, some of whom were in exile from their own countries when they came here."

Among the compositions on the 2025–26 season that were presented as United States premieres are Ravel's *Une Barque sur l'océan* (led by former Principal Guest Conductor Stéphane Denève), celebrating the 250th anniversary of the United States Navy's founding in Philadelphia; Sibelius's Symphony No. 5 and Stravinsky's *The Rite of Spring*,

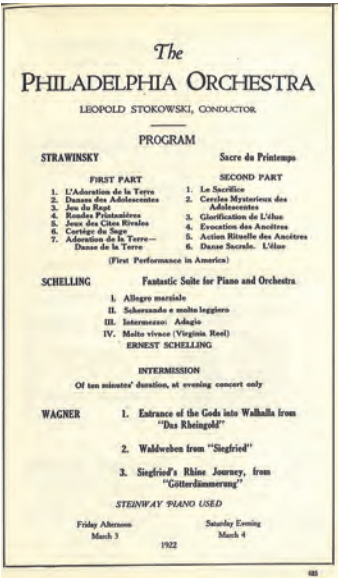
both with Yannick; Shostakovich's Piano Concerto No. 1 with Seong-Jin Cho; Falla's original version of *El amor brujo* with guest conductor Rafael Payare; and Shostakovich's Symphony No. 6 with Santtu-Matias Rouvali in his long-awaited debut.

What is striking is how fresh these works sound today. “*The Rite of Spring* still sounds as surprising and shocking and avant-garde as it did over 100 years ago,” Rothman said.

In addition, selections from William Grant Still's tone poem *Wood Notes* are presented in a new version prepared by Principal Librarian Nicole Jordan and former Assistant Conductor Austin Chanu, as part of the Orchestra's revival of the music of this prolific and enormously gifted Black composer.

Past and present mingle in other ways throughout the upcoming season. Just as earlier generations of Philadelphians witnessed composer-conductors such as Zoltán Kodály, Virgil Thomson, Leonard Bernstein, and Luciano Berio interpreting their own works, the 2025–26 season features Matthias Pintscher conducting his *Assonanza* with violin soloist Leila Josefowicz.

The new season celebrates a cornucopia of world-renowned conductors, many of whom are women, including Dalia Stasevska, Xian Zhang, Jane Glover, and Elim Chan—as well as Payare, Rouvali, and Andrés Schiff, the latter also appearing as solo pianist in concertos by Bach and Mozart. ➤



A program from the 1922 United States premiere of Stravinsky's *The Rite of Spring*



Pipa player Wu Man, shown during a rehearsal on the Orchestra's 2024 Tour of China, joins the Philadelphians for Du Yun's *Ear of the Book*.

Todd Rosenberg

Some of the world's most prominent soloists will grace the stage of Marian Anderson Hall, including cellist Yo-Yo Ma; pianists Lang Lang, Marc-André Hamelin, and Hélène Grimaud; violinists Gil Shaham, Lisa Batiashvili, María Dueñas, Concertmaster David Kim, and Hilary Hahn; pipa player Wu Man; and soprano Ying Fang and mezzo-soprano Joyce DiDonato appearing in Mahler's magisterial Second Symphony ("Resurrection"). Pianist Emanuel Ax marks the 50th anniversary of his Philadelphia Orchestra debut in 1975 with performances of Beethoven's Piano Concerto No. 3.



Pianist Lang Lang appears twice in the 2025–26 season: with Yannick and the Orchestra in Beethoven's Fourth Piano Concerto and in a duo recital with violinist Hilary Hahn.

Gregor Hohenberg/Deutsche Grammophon

The film series returns with *The Lord of the Rings: The Fellowship of the Ring* with Howard Shore's peerless score performed live; *Harry Potter and the Chamber of Secrets* with masterful music by that most prolific of American nonagenarians, John Williams; and *Fantasia in Concert*, the epochal film for which The Philadelphia Orchestra provided the original soundtrack. The Orchestra After 5 series, which had a tremendous debut in the 2023–24 season, continues, with its informal one-hour concerts examining specific works ("great introductions to these pieces in a more casual environment," Rothman said).

The Spotlight Series includes recitals by pianist Víkingur Ólafsson and a joint performance by violinist Hilary Hahn and pianist Lang Lang. The annual holiday programs include Handel's *Messiah*, with Yannick conducting; *The Glorious Sound of Christmas* with guest conductor Enrico Lopez-Yañez; and the annual New Year's Eve Celebration led by Anthony Parther. And the Chamber Orchestra of Europe visits Marian Anderson Hall with an all-Brahms program conducted by Yannick.

The Orchestra also presents familiar masterpieces throughout the season, including Strauss's *Alpine Symphony* with Denève; Bruckner's Symphony No. 4 with Esa-Pekka Salonen; Brahms's Third and Fourth symphonies with Yannick; Mozart's Requiem with Glover; Tchaikovsky's Symphony No. 4 with Zhang; Mendelssohn's Symphony No. 4 and Mahler's Symphony No. 4, both with Stasevskaja; Mahler's Second and Fifth symphonies with Yannick; and Musorgsky's *Pictures from an Exhibition* with Chan.

"The Philadelphia Orchestra continues to interpret music in a way that few orchestras can match," said Rothman. "We are fortunate to have the direction and vision that Yannick brings to the mix, as we head undaunted into the future of music in America and the world."

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

Noted in Passing

The Philadelphia Orchestra mourns the passing of former piccolo player Kazuo Tokito on December 28.



Jessica Griffin

Born in Sapporo, Japan, Mr. Tokito came to the United States to attend the Interlochen Arts Academy, graduating in 1967, and performed at Tanglewood in 1970. He received his Bachelor of Arts degree in flute performance with honors from the Oberlin College Conservatory of Music, where he studied with Robert Willoughby. He then earned a master's degree in flute performance from Indiana University School of Music, where he studied with James Pellerite; he also studied composition and was named winner of the Dean's Composition Competition. In 1977 Mr. Tokito joined the Vancouver Symphony as assistant principal flute and piccolo and in 1980 was appointed principal flute of the CBC Chamber Orchestra of Vancouver. He joined The Philadelphia Orchestra in 1981, where he remained until his retirement in 2016. After moving to Philadelphia, he was a longtime teacher at the Boyer College of Music and Dance at Temple University and also published several of his arrangements of flute/piccolo music.



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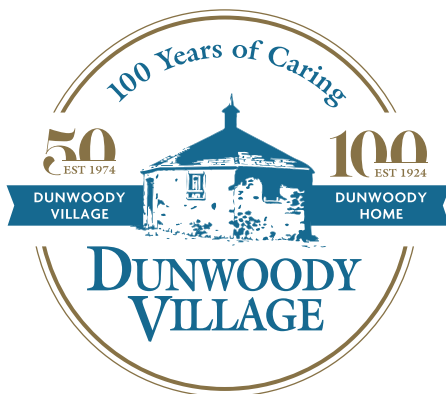


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I. Allegro moderato e serio

II. Adagio

III. Andante recitativo

IV. Allegro vivace assai

Franck Prelude, Fugue, and Variation, Op. 18

Ives Variations on "America"

Bach/arr. Bish from Cantata No. 156, "Ich steh mit einem Fuss im Grabe," BWV 156:

I. Sinfonia

Bach Prelude and Fugue in D major, BWV 532

This program runs approximately one hour, and will be performed without an intermission.

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Internationally celebrated organist **Paul Jacobs** combines a probing intellect and extraordinary technical mastery with an unusually large repertoire, both old and new. He has performed to great critical acclaim on five continents and in each of the 50 United States. The only organist ever to have won a GRAMMY Award—in 2011 for Messiaen's towering *Liure du Saint-Sacrement*—he is an eloquent champion of his instrument both in the United States and abroad.

He has transfixed audiences, colleagues, and critics alike with landmark performances of the complete works for solo organ by J.S. Bach and Messiaen. Mr. Jacobs made musical history at age 23 when he gave an 18-hour marathon performance of Bach's complete organ works on the 250th anniversary of the composer's death. A fierce advocate of new music, he has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Bernd Richard Deutsch, John Harbison, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and Christopher Rouse. As a teacher he has been a vocal proponent of the redeeming nature of traditional and contemporary classical music.

Mr. Jacobs made his Philadelphia Orchestra debut in 2008. He is repeatedly invited as soloist to perform with prestigious orchestras, making him a pioneer in the movement for the revival of symphonic music featuring the organ. He regularly appears with the Chicago, Cincinnati, Edmonton, Indianapolis, Kansas City, Lucerne, Montreal, Nashville, National, Pacific, Phoenix, San Francisco, Toledo, and Utah symphonies; the Cleveland and Minnesota orchestras; and the Los Angeles Philharmonic, among others.

Mr. Jacobs studied at the Curtis Institute of Music with organist John Weaver and harpsichordist Lionel Party and at Yale University with Thomas Murray. He joined the faculty of the Juilliard School in 2003 and was named chairman of the organ department in 2004, one of the youngest faculty appointees in the school's history. He received Juilliard's prestigious William Schuman Scholar's Chair in 2007. In addition to his concert and teaching appearances, he is a frequent performer at festivals across the world, and he has appeared on American Public Media's *Performance Today*, *Pipedreams*, and *Saint Paul Sunday*, as well as NPR's *Morning Edition*, ABC's *World News Tonight*, and BBC Radio 3. He has also written several articles for the *Wall Street Journal*. In 2017 he received an honorary doctorate from Washington and Jefferson College. In 2021 the American Guild of Organists named him recipient of the International Performer of the Year Award.

The Music

Organ Sonata No. 1 in F minor

Felix Mendelssohn (1809–47)

Organ performance declined in Germany following Johann Sebastian Bach's death in 1750, in part surpassed by the more expressive piano. Organ builders responded to the challenge by producing instruments with ever-increasing ranges of registration. Felix Mendelssohn combined the best of both worlds, creating organ works with virtuoso keyboard demands, especially in his writing for the pedals.

One of the greatest pianists of his time, Mendelssohn composed his first organ piece at age 11, two years before actually beginning to study the instrument. As a boy, he traveled extensively throughout Europe playing the finest organs available. His organ output includes chorales, trios, and fugues, as well as the Six Organ Sonatas, Op. 65 (1845), which were a response to a publisher's request for "three voluntaries for organ." In this set, Mendelssohn assembled six four-movement works diverging from a traditional format to more align with Bach's concept of a sonata as a "collection or suite of varying pieces."

The Sonata No. 1 in F minor, originally the third of the set but published as the first, brought together four movements that blend Classical and Romantic elements. The opening Allegro pays tribute to Mendelssohn's long study of Bach, embedding the 16th-century Lutheran chorale "Was mein Gott will, das g'scheh' allzeit" (What My God Wills Always Occurs) on one keyboard amidst a flurry of activity in the second keyboard and pedals. The pastoral second movement features a dialogue between two keyboards, followed by a recitative-style Andante marked by contrasting piano and fortissimo passages. Mendelssohn ends the Sonata with an Allegro of continuous eighth notes in both keyboards over a sustained pedal and a flourish of 16th notes leading to an exhilarating close.

Prelude, Fugue, and Variation

César Franck (1822–90)

Concurrent with Mendelssohn's revival of organ performance in Germany, France began to play a more significant role, largely due to organ builder Aristide Cavaillé-Coll. One of the most distinguished builders of the instrument in the 19th century, Cavaillé-Coll borrowed from the world of science to design technical innovations that allowed the organ to sound more like an orchestra. He built hundreds of organs throughout Europe, including the Great Organ of the Basilique Sainte-Clotilde in Paris, inaugurated by César Franck in 1859. Upon his appointment as organist at the newly consecrated Basilique, Franck became engrossed in exploring the capabilities of Cavaillé-Coll's "masterpiece," commenting to a colleague, "If you only knew how I love this instrument ... it is so supple beneath my fingers and so obedient to all my thoughts!"

Franck's post-service improvisations were public events, and the magnificence of Cavaillé-Coll's instrument was an impetus for his composition of *Six Pieces for Grand Organ*. Prelude, Fugue, and Variation, Op. 18, the third of the set, highlights Franck's adaptation of musical forms from the past to the colors and power of a modern organ. The languid cantilena of the Prelude lends itself well to the instrument's sustaining capabilities and palettes, and the crisply defined counterpoint of the fugue and its expansion into a variation show the clarity of Bach combined with the aesthetic of the Romantic 19th century.

Variations on "America"

Charles Ives (1874–1954)

American composer Charles Ives was born in Danbury, Connecticut, to descendants of founding colonists. His father was a United States Army band leader in the Civil War and led municipal bands, choruses, and orchestras throughout his life. Ives credited his father with encouraging his interest in unorthodox harmonies and structures; the elder Ives would station bands at either end of the town square and march them toward each other, playing in different keys. Charles became a professional church organist by the age of 14, the youngest in the state at the time. He studied composition at Yale University, but following graduation, practicality called, and he embarked on a distinguished career in insurance while composing in his spare time.

The origins of the tune "America" are unknown. As "God Save the King," the song was a royal anthem of England in the 19th century. An American version, "My Country, 'Tis of Thee," was first performed in 1831 with new words, musically reworking a symbol of British monarchy as a statement on American democracy. "America" was a de facto anthem of the United States until 1931, when "The Star-Spangled Banner" was named the official national anthem.

Ives composed *Variations on "America"* at the age of 17 for a July 4, 1892, celebration at the Methodist church in Brewster, New York, where he was organist. The work is comprised of five variations on the original tune, intermingled with two interludes showing Ives's earliest forays into bitonality. Making no secret of the technical challenges, he described the final variation as "almost as much fun as playing baseball," and marked the tempo "as fast as the pedals can go." The piece was rediscovered and published in the late 1940s by E. Power Biggs.

Sinfonia from Cantata No. 156

Prelude and Fugue in D major

Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach composed his Cantata 156, "Ich steh mit einem Fuss im Grabe" (I Stand with One Foot in the Grave), in the late 1720s in Leipzig for the Third Sunday after Epiphany. The brief opening Sinfonia, scored for solo oboe, strings, and continuo, is possibly derived from a now-lost oboe concerto. As an arioso for organ, the texture shows the influence of Antonio Vivaldi, with

an elegant melody over subtle accompaniment, complemented by graceful embellishments. The present version for organ was arranged by American organist, composer, and instrument designer Diane Bish.

Bach's Prelude and Fugue in D major, BWV 532, dates from the composer's years in the service of the Duke of Weimar, whose court had a newly renovated organ. Like the works of Mendelssohn, this piece makes virtuosic demands on the feet, reflecting Bach's own pedaling brilliance—one witness to his playing observed that his feet moved across the pedals "as if they had wings." Beginning on an eighth-note pedal scale, the multi-section Prelude is in an Italianate style with a contrapuntal Alla breve and dramatic Adagio setting up the subsequent Fugue. The four-part Fugue opens with a playful running subject initially resembling a keyboard exercise, but that soon becomes the core of a fiendish pedal part. Bach's closing pedal writing prompted a copyist at the time to advise performers that "in this piece one must really let the feet kick around a lot."

—Nancy Plum

Nancy Plum has been a program annotator for 30 years and has written notes for The Philadelphia Orchestra, the Kimmel Center, Carnegie Hall, and Philadelphia Singers, among others. She has been a music critic in Princeton for more than 35 years and is a member of the Philadelphia Chorale. She wrote a history of the U.S. Air Force Singing Sergeants and is completing a book about an incident in the Cuban underground in the 1950s.

Musical Terms

GENERAL TERMS

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

Arioso: A style that is songlike

Bitonality: The simultaneous, superimposed presence of two distinct tonalities

BWV: The thematic catalogue of all the works of J.S. Bach. The initials stand for Bach-Werke-Verzeichnis (Bach-Works-Catalogue).

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

Cantilena: A particularly sustained or lyrical vocal line, or an instrumental passage with this lyrical and vocal quality

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

Counterpoint: The combination of simultaneously sounding musical lines

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

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

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.

Pedal point: A long-held note, usually in the bass, sounding with changing harmonies in the other parts

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

Sinfonia: A short introductory instrumental piece

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music

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

Voluntary: A composition, typically for organ, performed as part of a church service

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Alla breve: (1) 2/2 meter [cut time]. (2) Twice as fast as before.

Allegro: Bright, fast

Andante: Walking speed

Moderato: A moderate tempo, neither fast nor slow

Recitativo: In declamatory style, free in rhythm and tempo.

Serioso: Serious, grave

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

DYNAMIC MARKS

Fortissimo (ff): Very loud

Piano (p): Soft

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If you would like more information about how to make a planned gift to the Orchestra, please contact Helen Radenkovic, managing director of philanthropic engagement, at 215.893.1819 or hradenkovic@philorch.org.

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