

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 dark 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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January 2025



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

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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 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

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



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



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.

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.





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.

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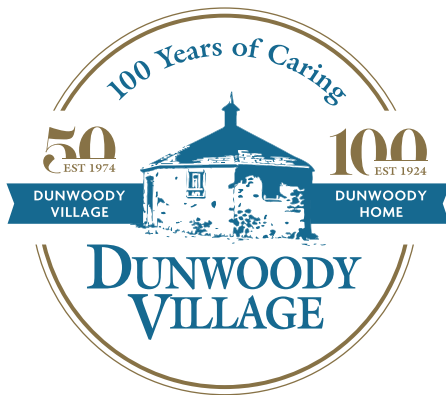


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Anthony Roth Costanzo, Philip Glass's *Akhnaton*. The Metropolitan Opera. Photo: Karen Almond/Met Opera

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Saturday, February 1, at 8:00

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Paul Jacobs Organ

Charlotte Blake Alston Speaker

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Amanda Quist Director

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First Philadelphia Orchestra performances

Intermission

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 two hours, five minutes.

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



The Philadelphia Orchestra

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

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

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

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

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

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

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 guest 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 for 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.

Soloist

Priscilla Scott



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.

Speaker



Charlotte Blake Alston is an internationally acclaimed storyteller, narrator, and librettist. In July 2021 she was named The Philadelphia Orchestra's Imasogie Storyteller, Narrator, and Host. She has appeared as host and narrator on the Orchestra's School and Family concerts since 1991 and was the host of Sound All Around, the Orchestra's preschool concert series, from 1994 to 2024. She has also appeared on each of the Orchestra's Martin Luther King, Jr., Tribute Concerts since 2003.

Committed to keeping alive African and African-American oral traditions, Ms. Alston has performed on national and regional stages including the Smithsonian Institution, the National Museum of Women in the Arts, and the John F. Kennedy Center for the Performing Arts. She has been a featured artist at the National Storytelling Festival; the National Festival of Black Storytelling; and festivals in Ireland, Switzerland, South Africa, and Brazil. She has performed at Presidential inaugural festivities in Washington, D.C., and the Pennsylvania Gubernatorial Children's Inaugural Celebrations in Harrisburg. She was also one of two storytellers selected to present at the opening of the National Museum of African American History and Culture in Washington, D.C. She has been guest narrator for several orchestras including the Cleveland Orchestra, the Boston Symphony, and the Los Angeles Philharmonic. During a 20-year association with Carnegie Hall, she was the featured preconcert artist, host, and narrator on the Family, School, and Global Encounters concert series and represented the Hall in Miyazaki, Japan. She has also performed as a touring artist for Lincoln Center Institute.

Ms. Alston has produced several commissioned texts for orchestras and choirs including original narration for Saint-Saëns's *Carnival of the Animals* and Rimsky-Korsakov's *Sheherazade*. Her honors include two honorary Ph.Ds, a Pew Fellowship in the Arts, and the Circle of Excellence Award from the National Storytelling Association. She is the recipient of the Commonwealth of Pennsylvania's Artist of the Year Award and the Zora Neale Hurston Award, the highest award bestowed by the National Association of Black Storytellers. In 2023 she received the Distinguished Artist Award at the New Jersey Governor's Awards for Excellence in the Arts in Education. In May 2024 she was inducted into her alma mater South Philadelphia High School's Cultural Hall of Fame, joining the ranks of such artists as Marian Anderson.

Choir

Pete Checchia



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 holiday performances of Menotti's *Amahl and the Night Visitors* and 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. 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.

Philadelphia Symphonic Choir

Amanda Quist Director

Sopranos

Elise Brancheau
Katharine Burns
Lily Carmichael
Ting-Ting Chang
Abigail Chapman
Lauren Cohen
Jackie Dunleavy
Natalie Esler
Alexandra Gilliam
Jina Jang
Colleen Kinderman
Rachael Lipson
Mary McCormick
Jessica Moreno
Jorie Moss
Christine Nass
Luciana Piovan
Olivia Prendergast
Rexxi
Sophia Santiago

Altos

Tanisha Anderson
Katie Brown
Lori Cummines-Huck
Cat Dean
Rachel DiBlasio
Calli Graver
Alyson Harvey
Amber Johnson
Jessica Kerler
Madeleine Mackin
Kimberly Martinez
Meghan McGinty
Sarah Michal
Heather Mitchell
Natasha Nelson
Elisabeth Kotzakidou Pace
Rebecca Roy
Sarah Sensenig
Cecelia Snow
Kaitlyn Tierney

Framing the Program

Parallel Events

1904

Ravel

Alborada del gracioso

Music

Webern

Im Sommerwind

Literature

Chekhov

The Cherry

Orchard

Art

Degas

Femme à sa

toilette

History

Work begins

on Panama

Canal

1916

Holst

The 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

1926

Casella

Concerto romano

Music

Janáček

Glagolitic Mass

Literature

Hemingway

The Sun Also

Rises

Art

Munch

The Red House

History

First flight over

the North Pole

Maurice Ravel was born to a Basque mother in the French Pyrenees, not far from the Spanish border.

We hear his spirited scherzo *Alborada del gracioso*, perhaps best translated as "Morning-Serenade of the Jester." The title refers to a type of energetic love-serenade as performed in the early morning hours by the *gracioso*—the stock character of the court jester in classical Spanish theater.

Italian composer Alfredo Casella appeared as pianist and conductor with The Philadelphia Orchestra several times in the 1920s. During this period, he composed his *Concerto romano*, for organ, brass, timpani, and strings, performed today featuring the power of the Fred J. Cooper Memorial Organ.

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."

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.

The Music

Alborada del gracioso

Maurice Ravel

Born in Ciboure, France, March 7, 1875

Died in Paris, December 28, 1937



By 1904 Maurice Ravel had already been forced to leave Gabriel Fauré's composition class at the Paris Conservatory. "Audacious" works such as his String Quartet—today a cornerstone of the repertory—hardly stood him in good stead in a musical climate where instruction was still based on the arcane study of Renaissance polyphony. Finally, he dropped out of the class altogether, becoming involved instead with a group of aesthetes who called themselves

"Les Apaches"—a disparate collection of intellectuals who met to discuss art, literature, music, and history. It was at meetings of the "Apaches" that Ravel tried out his more daring piano works, often for audiences that included such prominent composers as Manuel de Falla and Florent Schmitt. There Ravel's friend Ricardo Viñes first played his 1904 collection of *Miroirs* for piano, two of which would later become concert favorites in the composer's own orchestral transcriptions: the painterly *Une Barque sur l'océan* and the complex, sun-splashed final piece, *Alborada del gracioso*, orchestrated in 1918.

Buoyed by the successes of the publications of his piano works such as *Jeux d'eau* and the gentle *Pavane for a Dead Princess*, Ravel had embarked on this set of five brilliantly impressionistic piano portraits. "The *Miroirs* form a collection of piano pieces that mark a rather considerable change in my harmonic evolution," he wrote in his 1928 autobiography. "This shift disconcerted musicians who until then had been thoroughly accustomed to my style." These pieces differed from the composer's earlier works in that they were informed less by form or logic than by color, light, and shade.

A Closer Look A brilliant virtuoso piano piece in its original version, *Alborada del gracioso* also makes for dazzling orchestral fireworks. It tapped into the craze for "things Spanish" that overcame French composers from this period, employing rhythms and percussive effects that powerfully suggest the strike of guitar strings, or the twists and turns of a maracas tapping dancer. The critic and fellow Apache Michel Calvocoressi (the dedicatee of *Alborada*) described it as "a big independent scherzo in the manner of Chopin and Balakirev." The title, perhaps best translated as "Morning-Serenade of the Jester," refers to a type of energetic

love-serenade, as performed in the early morning hours by the *gracioso*—the stock character of the “court jester” in the classical Spanish theater of Lope de Vega and others.

—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.

Alborada del gracioso was composed from 1904 to 1905 and orchestrated in 1918.

Leopold Stokowski led the first Philadelphia Orchestra performances of the work, in March 1926. Most recently on subscription John Adams conducted it in September 2019.

The Orchestra recorded the piece twice: in 1958 with Eugene Ormandy for CBS and in 1982 with Riccardo Muti for EMI.

Alborada del gracioso is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, crotales, cymbals, military drum, tambourine, triangle, xylophone), two harps, and strings.

The work runs approximately nine minutes in performance.

The Music

Concerto romano

Alfredo Casella

Born in Turin, Italy, July 25, 1883

Died in Rome, March 5, 1947



Alfredo Casella was among the more self-consciously innovative of Italy's interwar composers, part of a generation that included figures such as Ottorino Respighi and Franco Alfano (the composer chosen to finish Giacomo Puccini's last opera, *Turandot*). Coming of age in a musical culture defined by Puccini's operatic triumphs, Casella sought to reshape Italy's musical identity by cultivating instrumental genres that would be heard as "modern" in their dialogue with

broader European musical trends. Impressionism, Russian nationalism, and early Modernism all found a place in Casella's musical vocabulary, an eclecticism that also came to include Italian folk melodies.

Shaping a Modern Italian Musical Aesthetic Casella was raised in a musical family—his grandfather, a cellist at the Teatro Nacional de São Carlos in Lisbon, was friends with the great violin virtuoso Niccolò Paganini—and left his native country at age 13 to study composition with Gabriel Fauré at the Paris Conservatory. Alongside classmates such as Maurice Ravel, with whom he became good friends, and George Enescu, Casella became familiar with the music of a wide range of European luminaries, including Claude Debussy, Igor Stravinsky, Gustav Mahler, and Richard Strauss. These influences helped shape his sense of artistic mission; as he later described it in his autobiography, *I segreti della giara* (translated into English as *Music in My Time*), he wished to cultivate music as "an art which could be not only Italian but also European in its position in the general cultural picture." His goal, in other words, was a paradoxical blend of nationalism and cosmopolitanism.

Casella's aim to shape a modern Italian musical aesthetic led him to take a prominent, if contentious, role in Italian artistic life upon his return home from Paris. In 1917 he co-founded the Società Italiana di Musica Moderna (SIMM) and launched the polemical journal *Ars Nova*, contributing numerous articles he described as "belligerent" in their advocacy for Modernist aesthetics. His quest to reshape the taste of "the provincial Italian public" entered a new phase a few years later, when he launched the Corporazione delle Nuove Musiche (CDNM), a more public-facing organization that introduced Italian audiences to the latest

avant-garde works from beyond Italy's borders, such as Schoenberg's *Pierrot lunaire* and Stravinsky's *Les Noces*.

It was during this period of intense concertizing and publishing that Casella was commissioned to write the *Concerto romano* (Roman Concerto) for the 200-rank organ housed in the Wanamaker Auditorium, adjoining the department store in New York City.

The political gesture of writing an overtly nationalist piece to premiere in a foreign city was not lost on Casella, who viewed the work as a declaration of musical identity that sought to carve a space between French and Germanic musical styles. He described the Concerto as "a greater reaction against impressionism ... [and] taking a position definitely contrary to the seduction of the symphonic poem and to everything this form (which is not ours at all, but French or Nordic) implies with regard to virtuosity, the ornamental, and the extra-musical." Baroque monumentality, which Casella held to be integral to "the magnificence of Rome," is central to the piece's musical grammar.

A Closer Look Beyond its political and aesthetic aims, the *Concerto romano* is defined to a great extent by the sheer heft of the instrument for which it is written. The organ in the Wanamaker Auditorium, with over 12,000 pipes, provided a powerful vehicle for Casella's Modernist reimaging of Baroque-era ornamentation and virtuosity. The opening movement (**Sinfonia**) is marked by a sense of grandeur and solemnity, evoking ceremonial processions in expansive Roman cathedrals. Less than one minute into the piece we hear a melodic figuration in the brass and woodwinds that sounds like a harmonically retooled Gregorian chant, reminiscent of the *Dies irae*. The bombastic orchestral theme that follows, eventually giving way to the first organ solo, sets the tone for much of the movement as a whole: grandiose, extravagant, and sumptuously ornamented.

The central movement (**Largo**) offers a moment of introspection, opening with a morose-sounding melody in the low strings that is almost folk-like in its simplicity and repetition. After several iterations of this theme the organ enters in a more lyrical role, weaving delicate textures against a backdrop of muted strings. Almost midway through the movement this contemplative mood transitions, albeit briefly, to a more aggressively contrapuntal one. The third and final movement (**Cadenza e Toccata**) opens with an explosive gesture from the orchestra, paving the way for the organist's first of many cadenzas marked by rapid-fire passagework. Punctuated occasionally by episodes of striking lyricism and inwardness, the prevailing mood of the finale is one of raucous virtuosity.

—Sean Colonna

Sean Colonna is the associate director of the Language and Thinking Program at Bard College, where he also teaches courses in music history and philosophy and serves as associate editor for The Musical Quarterly.

The Concerto romano was composed in 1926.

These are the first Philadelphia Orchestra performances of the work.

The score calls for solo organ, three trumpets, three trombones, timpani, and strings.

Performance time is approximately 30 minutes.

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

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.

Audience Services

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Broad and Locust Streets

Philadelphia, PA 19102

Tickets: 215.893.1999

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PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription

concerts, beginning one hour before the performance. Conversations are free to ticket holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

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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.

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

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