PHILADELPHIA/ORCHESTRA

Yannick Nézet-Séguin · Music & Artistic Director



PLAYBILL*

FEBRUARY 2025



Everybody wins when it comes to taking a seat in the three-row Lexus TX. This luxury SUV is loaded with innovative tech, plenty of legroom and intuitive features that anticipate everyone's needs. Whether you're the passenger princess, a new set of twins or even the family dog, everyone travels in luxurious comfort in the Lexus TX.

TX 500h F SPORT Performance

Contents

February 2025



Page 2 From the Interim President and CEO

Page 8 Marian Anderson Hall

Page 9 Musicians Behind the Scenes

Page 10 When Past, Present, and Future Merge

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

Page 15 Noted in Passing

Page 19 The Program

On the Cover:

Specially designed art for the Hélène Grimaud Plays Brahms concerts, February 27-March 1, 2025, by Haeg Design

PLAYBILL

Chief Operating Officer & VP: Alex Birsh Director of Manufacturing: Robert Cusanelli Executive Assistant to CEO and COO: Dalconerys Reyes

> Managing Editor, Classic Arts: Stephen Vrattos Production Manager: Jenna Perrino Production Manager: Alex Near Prepress Manager: Sean Kenny Creative Services Manager: Dean Green Managing Program Editor: Matt Bonanno Program Editors: Amy Asch

President & CEO: Philip S. Birsh Chief Financial Officer: Shamindra Jagnanan

Art Director: Kesler Thibert Prepress Specialist: Benjamin Hyacinthe Silvia Figueroa Scott Hale

Dave Porello

Publisher, West Coast Sales and Partnerships: Glenn Shaevitz

Vice President of Sales: Joshua Stone Associate Publisher: Jolie Schaffzin

Head of Sales for Theatrical and Regional Markets: Nicholas Foster

Director, Restaurant Advertising: Clara Barragán National Sales Director: Grace Simpson Advertising Sales Associate: Katie Clooney-Gainey Franchesca Reese

Sales Marketing Associate: Sabrina Rasizzi

Advertising Sales 729 Seventh Avenue, 4th Floor

New York, New York 10019 (212) 557-5757

Chairman: Philip S. Birsh
Editor in Chief Emeritus: Joan Alleman Secretary/Treasurer: Shamindra Jagnanan

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? 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

Close to Philadelphia. Close to family and friends.

Elegant architectural **details.** A broad array of luxury amenities. Stunning bucolic **views.** Dining and residential options that meet the standards you expect **and** deserve. The Hill at Whitemarsh redefines the idea **of a** *lifecare* community. And while it feels like you're living in **a** secluded country resort, you're only minutes away from the Main Line, the energy of Center City and, indeed, the world.

ACTUALLY, CLOSE TO PERFECT.



A NOT-FOR-PROFIT LIFECARE RETIREMENT COMMUNITY



4000 Fox Hound Drive | Lafayette Hill, PA 19444 215.402.8725 | TheHillatWhitemarsh.org



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 Tobeu Dichter Chair

Charlotte Blake Alston

Storyteller, Narrator, and Host Osagie and Losenge Imasoaie Chair

First Violins

David Kim. Concertmaster Dr. Benjamin Rush Chair Juliette Kana, First Associate Concertmaster Joseph and Marie Field Chair Christine Lim, Associate Concertmaster Marc Rovetti, Assistant Concertmaster Dr. James F. Douahertu 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 Mivo Curnow Elina Kalendarova Daniel Han Julia Li William Polk Mei China Huana

Second Violins

Kimberly Fisher, Principal Peter A. Benoliel Chair Paul Roby, Associate Principal Sandra and David Marshall Chair Dara Morales, Assistant Principal Anne M. Buxton Chair Philip Kates Peter A. Benoliel Chair Davvd Booth Paul Arnold Joseph Brodo Chair, given by Peter A.Benoliel Boris Balter Amv Oshiro-Morales Volunteer Committees Chair Yu-Ting Chen Jeoung-Yin Kim Willa Finck John Bian MuChen Hsieh

Fliot Heaton

Violas Choong-Jin Chang, Principal Ruth and A. Morris Williams, Jr., Chair Kirsten Johnson, Associate Principal Kerri Ryan, Assistant Principal **Burchard Tana** Renard Edwards Anna Marie Ahn Petersen Piasecki Family Chair David Nicastro Che-Huna Chen Rachel Ku Marvin Moon Mena Wana

Cellos

Hai-Ye Ni, Principal Priscilla Lee. Associate Principal Yumi Kendall, Assistant Principal Elaine Woo Camarda and A. Morris Williams, Jr., Chair Richard Harlow Kathrvn Picht Read John Koen Derek Barnes Alex Veltman Jiavin He

Basses

Joseph Conyers, Principal Carole and Emilio Gravaano Chair Gabriel Polinsky, Associate Principal Tobias Vigneau, Assistant Principal David Fav* Duane Rosengard Nathaniel West Michael Franz Christian Grav

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

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.



Join Sirius XM radio host and Broadway pianist/ conductor/comic **Seth Rudetsky** on an incredible cruise to Alaska and British Columbia! Guests aboard the *Celebrity Edge* will start their adventure embarking from **Seattle, Washington**, and tour



the beauty and majesty of Alaska's **Ketchikan**, **Endicott Arm, Juneau**, **Skagway**, the **Inside Passage** and **Victoria**, **BC**. From icebergs and whale watching to exclusive performances starring Broadway's best, this is truly a once-in-a-lifetime adventure!



STARRING



Cooper Wicked, Spring Awakening



Block Into The Woods, The Cher Show



Sebastian Arcelus Into The Woods,

Your Celebrity Cruise with Seth includes Cruise Fare as well as Exclusive Entertainment including*:

- EXLUSIVE Entertainment and Daily Activities
- On-board Meals and Classic Beverage Service
- Seth's Big Fat Broadway Radio Show
- Broadway Trivia with fabulous prizes
- Autograph Session with the Stars
- EXCLUSIVE Broadway Concerts
- Master Classes
- Group Dinners
- Broadway Bingo
- · Perform WITH the Stars!

*Exclusive programming and events are subject to change and are not limited to the above items.

Talent subject to change.





For more information visit sethrudetsky.com

To Reserve Your Cabin or Suite call

PLAYBILL TRAVEL at 866.455.6789



Marian Anderson Hall



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

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

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

Musicians Behind the Scenes

Tobias Vigneau Associate Principal Bass



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!" >



11



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 Kodaly, Virgil Thomson, Leonard Bernstein, and Luciano Berio interpreting their own The

PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, GNODUCTOR

PROGRAM

STRAWINSKY

FIRST PANY
1. DARMont de N. Frees,
2. Darmon dan Addressentes
2. Sept de Roye
2. Darmon den Addressentes
2. Sept de Roye
3. Sept de Roye
4. Sept de Roye
5. Sept de Roye
6. Se

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

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 András Schiff, the latter also appearing as solo pianist in concertos by Bach and Mozart. ➤



13

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"). Pignist Emanuel Ax marks the 50th anniversary of his Philadelphia Orchestra debut in 1975 with performances of Beethoven's Piano Concerto No. 3.



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 Parnther. 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 Stasevska; 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.



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.



Broadway from Bulgaria to Budapest

June 21–28, 2026
Onboard Amawaterways' AmaMagna

Great Broadway talent to be announced!









Playbill Travel has fully chartered AmaWaterways' luxurious *AmaMagna* for an intimate and exquisite European adventure on the Danube River. After starting our journey in southern Romania and the top of Bulgaria, we finish the trip in the storied city of Budapest, filled with historical marvels, excellent cuisine, and exciting excursion options for guests.

Traveling along this wonderous river, Playbill Travel passengers will experience the same five-star experience all Playbill Cruises offer: high-end

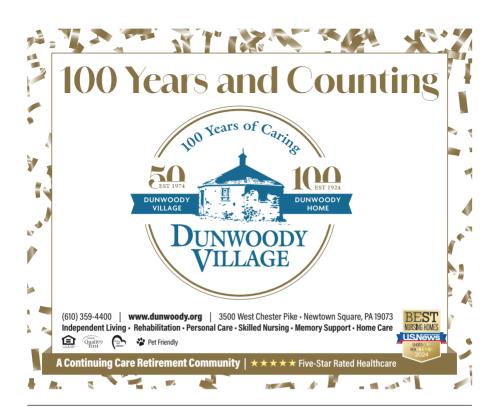


accommodations, enjoyable excursions by day, nightly cabaret concerts from our dazzling roster of Broadway's brightest stars, all while being surrounded by fellow theatre-lovers. Join us for what promises to be one of the most beautiful and memorable Playbill Travel adventures ever.

For more information visit PLAYBILLTRAVEL.COM.

To Reserve Your Cabin or Suite call **PLAYBILL TRAVEL** at **866.455.6789**





Your Brand **Hand Delivered** to Your Target Audience!

Contact us today to reserve space in PLAYBILL.

Your Sales Representative:

Michael Gagliardi mgagliardi@playbill.com 215.840.7628

PLAYBILL

2024–2025 | 125th Season Marian Anderson Hall

The Philadelphia Orchestra

Friday, February 7, at 8:00 Saturday, February 8, at 8:00

Masaaki Suzuki Conductor and Harpsichord Jone Martínez Soprano Esteban Batallán Trumpet

Handel Concerto a due cori No. 2 in F major, HWV 333

- I. Pomposo
- II. Allegro
- III. A tempo giusto
- IV. Largo
- V. Allegro ma non troppo
- VI. A tempo ordinario

First Philadelphia Orchestra performances

Bach Cantata No. 51, "Jauchzet Gott in allen Landen," BWV 51

- I. Aria: "Jauchzet Gott in allen Landen"
- II. Recitative: "Wir beten zu dem Tempel an"
- III. Aria: "Höchster, mache deine Güte"
- IV. Chorale: "Sei Lob und Preis mit Ehren"
- V. Aria: "Alleluja"

Intermission

Haydn Symphony No. 104 in D major ("London")

- I. Adagio—Allegro
- II. Andante
- III. Menuetto (Allegro)—Trio—Menuetto da capo
- IV. Finale: Spiritoso

This program runs approximately one hour, 45 minutes.

These concerts are part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

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 and Harpsichord



Conductor **Masaaki Suzuki** is making his Philadelphia Orchestra debut with these performances. Since founding Bach Collegium Japan in 1990 he has established himself as a leading authority on the works of Johann Sebastian Bach. He has remained the ensemble's music director, taking it regularly to major venues and festivals in Europe and the United States, recording the complete cycle of Bach's sacred and secular cantatas, and building up an outstanding

reputation for the expressive refinement and truth of his performances. In addition to working with renowned period ensembles such as Collegium Vocale Gent, the Orchestra of the Age of Enlightenment, and the Philharmonia Baroque Orchestra, he is invited to conduct repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn, Dvořák, and Stravinsky with such orchestras as the New York and Los Angeles philharmonics, the Deutsches Symphonie-Orchester Berlin, the Salzburg Mozarteum and Leipzig Gewandhaus orchestras, and the Yomiuri Nippon Symphony. In addition to these current performances, highlights of his 2024–25 season include debuts with the National and New Zealand symphonies and Schola Cantorum Basiliensis and return visits to the Orchestre de Chambre de Paris, the Kyoto and Lahti symphonies, the Orquesta Sinfónica de Bilbao, and the Orquestra Sinfônica do Estado de São Paulo.

Mr. Suzuki's impressive discography on the BIS label, featuring all of Bach's major choral works as well as his complete works for harpsichord, has brought him critical acclaim. In 2018 Bach Collegium Japan concluded an epic recording of the complete cantatas, a project initiated in 1995 and comprising 65 volumes. The ensemble has recently recorded a *Gramophone* Award—winning disc featuring Bach's St. John Passion and St. Matthew Passion. Mr. Suzuki combines his conducting career with his work as an organist and harpsichordist.

Born in Kobe, Japan, Mr. Suzuki graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance. He then studied at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and professor emeritus of the early-music department at the Tokyo University of the Arts, Mr. Suzuki was on the choral conducting faculty at the Yale School of Music and the Yale Institute of Sacred Music from 2009 until 2013. He remains affiliated there as principal guest conductor of Yale Schola Cantorum. He was awarded the Leipzig Bach Medal in 2012 and the Royal Academy of Music Bach Prize in 2013.

Soloist



Soprano **Jone Martínez** makes her Philadelphia Orchestra debut with these performances. One of the most prestigious Spanish sopranos today, she performs a wide and varied repertoire, appearing with Baroque ensembles in Europe and Japan, including La Cetra Barockorchester conducted by Andrea Marcon and the Bach Collegium Japan led by Masaaki Suzuki.

In addition to these current concerts, Ms. Martínez's recent and future performance highlights include

the Teatro Real in Madrid, the Gran Teatre del Liceu in Barcelona, Handel's Alcina with the Seville Baroque Orchestra and Mr. Marcon at the Teatro de la Maestranza, the Innsbruck Festival, the National Symphony in Washington, Bach's Mass in B minor in Valencia, the Festival de Granada, the Orquesta y Coro Nacionales de España, Varaždin Baroque Evening in Croatia, the London Festival of Baroque Music, the MA Festival Brugge in Belgium, Wratislavia Cantans in Poland, the Royal Concertgebouw in Amsterdam, the Deutsche Radio Philharmonie, the Orquestra Sinfônica do Estado de São Paulo, Mozart's Requiem with the Orquesta Sinfônica y Coro de RTVE, the Teatro Lírico Nacional de la Zarzuela in Madrid, and Quincena Musical de San Sebastián in Spain.

Ms. Martínez studied singing with Olaz Saitúa and specialized in Baroque singing with Carlos Mena. She lives in Sopela (Basque Country), her hometown, with her dog, Nala. For more information please visit jonemartinez.com.

Soloist



Esteban Batallán became principal trumpet of The Philadelphia Orchestra in September 2024 and is making his solo debut with these performances. He was previously principal trumpet of the Chicago Symphony from 2019 to 2024, the Hong Kong Philharmonic during the 2018–19 season, and the Granada City Orchestra from 2002 to 2018. He also served as guest principal trumpet with the Royal Orchestra of Seville from 2010 to 2014 and with the Orchestra del Teatro alla Scala

and the Filarmonica della Scala in 2015 and 2018. He has performed as soloist with the Chicago, Bilbao, and Spanish Radio and Television symphonies; the Ensemble Orchestral de Paris; the Hong Kong Philharmonic; the Granada City and Gstaad Festival orchestras; the Royal Philharmonic of Galicia; the National Youth Orchestra of Spain; the Geneva Camerata; and the Symphony Orchestra of India in a large variety of works, including concertos written for him and his own compositions. In 2021 he premiered *Mr. Batallán*, composed by and dedicated to him by his friend and renowned trumpet player Arturo Sandoval.

Mr. Batallán is the winner of several prestigious competitions, including the Jeunesses Musicales of Spain Competition (2001), the Yamaha Xeno National Competition (2002), the Jeunesses Musicales of Europe Competition (2003), and the Yamaha International Competition (2003). He was also a prizewinner at the 2006 Maurice André International Trumpet Competition. A native of the town of Barro in Galicia, Spain, Mr. Batallán began his musical studies at the age of seven. He continued his training at the Pontevedra Music Conservatory and the Vigo Music Conservatory. In 1999 he entered the School of Musical Studies of Galicia, where he participated in master classes with Javier Simó. In 2000 he was selected to be a member of the National Youth Orchestra of Spain.

Mr. Batallán served as coach with the Youth Academy of the Granada City Orchestra for 16 years and has led master classes at the Colburn School, the New England Conservatory, the Paris Conservatory, Vanderbilt University, the University of Illinois, Rice University, the Curtis Institute of Music, the Cleveland Institute of Music, the University of Houston, and groups from the National Youth Orchestra of Spain, the Youth Orchestra of Andalusia, the National Youth Orchestra of the United States of America, the Hong Kong Academy for Performing Arts, and the Taipei Music Academy & Festival, as well as other brass festivals around the world. He was a member of the trumpet faculty of the Chicago College of Performing Arts at Roosevelt University from 2020 until 2022. Currently, he is a member of the trumpet faculty of DePaul University and coach of the Civic Orchestra of Chicago.

Framing the Program

Parallel Events

1730 Bach Cantata No. 51

Music Vivaldi Flute Concerto in D minor

Literature

Lillo Silvia Art Hogarth Before and After History

Czar Peter II dies

1747 Handel Concerto a due cori No. 2

Music

Boyce 12 Trio Sonatas **Literature**

Diderot La Promenade du sceptique

Art

Gainsborough Wooded Landscape with a Pheasant Resting

History Knowles Riot in

Knowles Riot i Boston

1795 HaydnSymphony No. 104

Music

Beethoven Op. 1 Piano Trios

Literature

Goethe Wilhelm Meisters Lehrjahre

Art

Goya The Duchess of Alba

History

Bread riots and White Terror in Paris The concert tonight begins with music by the two preeminent Baroque masters. George Frideric Handel and Johann Sebastian Bach were both born in 1685, less than a hundred miles apart. They never met and led very different careers.

Handel wrote most of his instrumental concertos to be performed between acts of his oratorios. The concert opens with the second of his thrilling three *Concerti a due cori* (Concertos for Two Choirs), the choirs in this case being wind instruments: oboes, horns, and bassoons.

J.S. Bach's joyous cantata "Jauchzet Gott in allen Landen" (Rejoice in God in every land) is rather unusual among the hundreds he composed as it is for solo voice and orchestra without chorus. The incredibly virtuoso soprano part is joined at the beginning and end by a brilliant trumpet partner.

Joseph Haydn, sometimes called the "Father of the Symphony," composed more than 100 and brought the genre to new heights and unexpected prominence. He wrote most of them initially for private performances at the palaces of his employer, Prince Nikolaus Esterházy, but produced his late ones for public concerts in France and England. The last 12 are known as the "London" symphonies and No. 104 in D major, his final work in the genre, shows the old master at the height of his imaginative powers.

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

Concerto a due cori No. 2

George Frideric Handel Born in Halle, Germany, February 23, 1685 Died in London, April 14, 1759



George Frideric Handel and Johann Sebastian Bach never met although they were born just a month apart within adjoining German provinces. They are the preeminent late Baroque composers and while their fame has never faded, during their lifetimes Handel was far more renowned, successful, and cosmopolitan. Bach's career was relatively provincial, and his stature took much longer to be widely recognized. Bach's career centered around church positions, beginning as

an organist in a small German town and ending with more than a quarter century of service in Leipzig. Handel's cosmopolitanism grew organically from studies in his native town of Halle in Germany, then a position in Hamburg, followed by more than three years in Italy, and ultimately, he spent most of his career in London.

Bach never wrote an opera (although much of his music is certainly dramatic), while the majority of Handel's corpus relates to secular and sacred musical drama. After enjoying considerable success writing dozens of Italian operas for English audiences, he found the London public wanting something new and more understandable and so, in the 1730s, he shifted his energies to oratorios, creating what are in essence sacred operas in English.

Handel discovered that one way he could make these ventures even more appealing was by including concertos as part of the performance. (Those written for organ he usually played himself, thus showing off his compositional ingenuity as well as his keyboard skills.) This became a selling point, advertised in the press, and such concertos account for a fair amount of his instrumental music, including the one performed on this concert.

Concerto Interludes for Oratorios In 1747–48 Handel wrote a set of three concertos for two choirs (HWV 332–334), which proved to be the final purely orchestral works of his career. They were connected with performances of oratorios at Covent Garden and served as interludes between acts. The *Concerto a due cori* (Concerto for Two Choirs) No. 2 in F major was probably first heard at the premiere of *Alexander Balus* on March 23, 1748. (If not, it was performed two weeks earlier with the oratorio *Joshua*.) An essential clarification: The "two choirs"

of the title does not indicate groups of singers but rather wind instruments, specifically horns, oboes, and bassoons, positioned antiphonally, that are accompanied by an ensemble of strings and keyboard continuo.

Handel was one of the most prolific recyclers in the history of music. This does not refer to any environmental activism on his part but rather that he was constantly using his own music as well as compositions by others as the basis for new works. If the third movement of the *Concerto a due cori* on this concert seems familiar, it is because is it best known as the chorus "Lift up your heads, O ye gates" from *Messiah*. In fact, the entire concerto is drawn from his oratorios, including *Esther* (1732) and the *Occasional Oratorio* (1746).

A Closer Look The first movement unfolds as a so-called French Overture with a regal slow section (Pomposo) marked by dotted rhythms (short, long, short note values), elaborate ornamentation, and rapid scales, followed by an Allegro section in triple meter, the music drawn from the chorus "Jehovah is crowned" in Esther. The third movement (A tempo giusto), which uses the Messiah material, starts with strings before antiphonal interplay between the two wind choirs. The following Largo is a 12/8 slow dance leading to the two fast final movements separated by a brief keyboard passage. The Allegro ma non troppo unfolds over a recurring ground bass pattern in the bassoons and lower strings that goes back to Handel's Ode for the Birthday of Queen Anne (1713); horns predominate in this increasingly active movement. The finale (A tempo ordinario) features elaborate oboe solos alternating between the two choirs.

—Christopher H. Gibbs

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

Handel's Concerto a due cori No. 2 was composed from 1747 to 1748.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for four oboes, two bassoons, four horns, harpsichord, organ, and strings.

Performance time is approximately 16 minutes.

The Music

Cantata No. 51, "Jauchzet Gott in allen Landen"

Johann Sebastian Bach Born in Eisenach, March 21, 1685 Died in Leipzig, July 28, 1750



Bach moved to Leipzig in 1723 to become the music director of the city's main churches and over the next few years created one of the outstanding accomplishments of Western music: He wrote at least three, and perhaps as many as five, cycles of cantatas for the weekly Sunday service. The assignment was akin to producing a musical sermon, to meditate musically on the relevant scripture reading of the day. Bach not only had to compose, but also to rehearse

and perform a cantata nearly every week. It seems almost incomprehensible to us now that he was able to do all this while fulfilling his additional duties, teaching, raising his many children, and composing so much else as well.

The Cantata now known as No. 51, "Jauchzet Gott in allen Landen" (Rejoice in God in every land), is one of Bach's most popular and often performed. The work is unusual in that he wrote it for a solo soprano and it does not use chorus. It is a mystery for whom Bach wrote the extraordinary virtuoso vocal part. His cantatas were usually sung by boy sopranos because at the time women were not allowed to sing in church. Yet the vocal writing in this piece is so demanding, wide ranging, and with very high notes that it is hard to believe these challenges could be negotiated by a boy. Some speculate that the intended soloist was Bach's second wife, Anna Magdalena, or perhaps the opera singer Faustina Bordoni in nearby Dresden, or even a castrato. The scoring is otherwise modest, calling just for strings, harpsichord, and another featured virtuoso performer: the trumpet soloist, most likely Bach's friend Gottfried Reiche.

A Closer Look The text, which paraphrases parts of the Old and New Testaments and Psalms, was sung on the 15th Sunday after Trinity and appears to have been intended for September 17, 1730, although most likely not in Leipzig. Bach as well indicated in the score "et In ogni Tempo," meaning it could be performed on other occasions. The text is joyous and celebratory, which lent it not just to services, but also to events like weddings or birthdays, thus pointing to private rather than church venues.

The overall form of the brief cantata is aria-recitative-aria-chorale/Allelujia, all featuring the soprano and with the opening and closing the trumpet as well. The

first movement "Jauchzet Gott in allen Landen" is an exulting aria of praise made all the more effective by the brilliant sound of the trumpet that starts the piece. The voice and brass instrument complement one another but also compete in a way. The florid vocal writing for the soprano at times contrasts with the idiomatic trumpet writing showing off repeated notes and fanfarelike melodies. The aria unfolds in a basically ABA form, allowing for further ornamentation for the repeat.

In contrast the following two-part minor-mode recitative for soprano "Wir beten zu dem Tempel an" (We worship at the temple) is scored just with strings at the start. This section is far more musically engaging than most standard recitatives, much like an arioso with an elaborate vocal line and subtly shifting harmonies. The second part just has a simple continuo accompaniment that leads into the aria "Höchster, mache deine Güte" (Most High, make your goodness). This aria is simpler than the opening one, using just a continuo accompaniment and again in a modified ABA form.

Most of Bach's sacred cantatas feature Lutheran chorales, often sung by the entire congregation at the end of the service. Cantata No. 51 includes a chorale, but in this instance sung in long notes by the soprano. "Sei Lob und Preis mit Ehren" (Glory and praise with honor) begins with two solo violins (there is speculation Bach may have based the movement on a lost concerto for those instruments) before the soprano enters with the chorale melody. Against an energetic string accompaniment, she sings a verse from Johann Gramann's hymn "Nun lob, mein Seel, den Herren" (Now praise, my soul, the Lord) which effortlessly leads into the joyous concluding aria ("Alleluja"). Here the soprano returns to the spirit of celebration and is reunited with the trumpet in a virtuoso showpiece proclaiming the single word "Alleluja."

—Christopher H. Gibbs

The Cantata No. 51 was composed in 1730.

Soprano Janice Harsanyi was the soloist in The Philadelphia Orchestra's first performance of the work, in August 1964 at the Long Island Festival with Eugene Ormandy conducting. The only other appearances on the Orchestra's programs were in April 1974 with soprano Benita Valente and Ormandy, in Philadelphia, Washington, and Baltimore.

The score calls for solo soprano, solo trumpet, harpsichord, organ, and strings.

Performance time is approximately 20 minutes.

Jauchzet Gott in allen Landen. Was der Himmel und die Welt an Geschöpfen in sich hält, müssen dessen Ruhm erhöhen, und wir wollen unserm Gott gleichfalls itzt ein Opfer bringen, dass er uns in Kreuz und Not allezeit hat beigestanden.

Wir beten zu dem Tempel an, da Gottes Ehre wohnet, da dessen Treu, so täglich neu, mit lauter Segen Iohnet. Wir preisen, was er an uns hat getan. Muss gleich der schwache Mund von seinen Wundern Iallen, so kann ein schlechtes Lob ihm dennoch wohlgefallen.

Höchster, mache deine Güte ferner alle Morgen neu. So soll vor die Vatertreu auch ein dankbares Gemüte durch ein frommes Leben weisen, dass wir deine Kinder heissen.

Sei Lob und Preis mit Ehren Gott, Vater, Sohn, Heiligem Geist! Der woll in uns vermehren, was er uns aus Gnaden verheisst, dass wir ihm fest vertrauen, gänzlich uns lass'n auf ihn, von Herzen auf ihn bauen, dass uns'r Herz, Mut und Sinn Ihm festiglich anhangen; drauf singen wir zur Stund: Amen, wir werdn's erlangen, glaub'n wir aus Herzensgrund.

Alleluja!

Aria

Rejoice in God in every land! All creatures contained in heaven and earth must exalt his glory, and to our God we shall now likewise bring an offering, since he has stood by us at all times in affliction and need.

Recitative

We worship at the temple where God's honor dwells, where his faithfulness, daily renewed, rewards with pure blessing.
We praise what he has done for us. Even though our weak mouths must babble about his wonders, our meager praise can still please him

Aria

Most High, make your goodness new every morning from now on. Thus, for the Father's loyalty, a thankful disposition through a pious life will show that we are called your children.

Chorale

Glory and praise with honor be to God the Father, Son, and Holy Spirit! He will increase in us what he, out of grace, promises us, that we may firmly trust him, abandon ourselves completely to him, rely on him with all our hearts, so that our heart, courage, and mind adhere steadfastly to him; thus, we sing at this hour: Amen, we will achieve it, if we believe with all our hearts.

Aria

Alleluia!

The Music

Symphony No. 104 ("London")

Joseph Haydn Born in Rohrau, Lower Austria, March 31, 1732 Died in Vienna, May 31, 1809



During his first visit to London in 1791–92, the 60-year-old Haydn had already astonished and delighted the London public with such works as the "Surprise" and the "Miracle" symphonies. When the impresario and orchestra director Johann Peter Salomon invited him back a second time, the composer outdid even his own achievement, composing six new symphonies that, together with the six from the previous visit, established a new standard for orchestral music that in some

respects has never been matched. Works such as the "Military," the "Clock," and the "Drum Roll" symphonies attained a popularity in England that outstripped the music of even many native composers. Structurally and texturally, the 12 "London" symphonies synthesized the basic elements of the Classical style in a way that had wide-ranging implications.

A Celebrity Goes to London Initially Haydn had resisted going to London. After 30 years of service to the Esterházy family, at their estates in Eisenstadt and in what is now northwestern Hungary, the composer was thinking primarily of a peaceful retirement in the Vienna of his youth. Had it not been for the blunt insistence of Salomon (who announced to him in 1791: "I am Salomon from London and I've come to fetch you") we might not have the "London" symphonies at all. But the opportunity to appear before the London public was simply too attractive to refuse: During each of his two visits Haydn earned the equivalent of several years' salary at the Esterházy court. He was an instant celebrity, and a favorite and highly popular guest of the nobility. "Everyone wants to know me," he wrote to a friend. "I had to dine out six times up to now, and if I wanted, I could have an invitation every day." During his concerts Salomon positioned the keyboard in a unique way, with Haydn facing the audience. Everyone wanted to watch the famous composer.

But late in 1794, the overextended Salomon determined that he could no longer compete with the other principal concert organization in town and announced that his concerts would merge with those of his competitor, the Opera Concerts. It was the latter, then, that performed the symphonies 102 to 104 in the spring of 1795. The 104th received its premiere in May. "For fullness, richness, and majesty,"

wrote a critic in London's Morning Chronicle, "[this new symphony] is thought by some of the best judges to surpass all Haydn's other compositions. A gentleman eminent for his musical knowledge, taste, and sound criticism declared that for 50 years to come, musical composers would be little better than imitators of Haydn; and would do little more than pour water on his leaves." Haydn's experiences in London were so consistently positive that he might well have established a second home there had the Esterházys not called him back for service in 1795.

A Closer Look Like Beethoven's symphonies, Haydn's No. 104 is notable for its use of recurring motivic material to create organic unity between movements. The principal thematic cells are presented—in a prominent, almost self-conscious fashion that foreshadows Beethoven—in the introduction (Adagio) to the first movement. The unison ascending fifth and descending fourth, and the dotted chromatic "sigh" figure heard immediately thereafter, provide the motivic foundation for the whole piece. The beginning of the first movement proper (Allegro), for example, presents a main theme that "fills in," with stepwise scale motion, first the ascending fifth and then the descending fourth. These figures then proceed to pervade the entire movement.

The second movement (**Andante**) is a sort of playful rondo-like form that parades as a set of double variations on a simple theme. The G-major subject is punctuated by fitful stops and starts, "grand pauses" (a full measure's rest), and outbursts of mock tragedy. At one point the solo flute "loses its way," disoriented—then wryly finds its way back to the main key. The Menuetto (**Allegro**) echoes the slow movement's witty pauses, while emphasizing again the first movement's ascending-fifth motif.

The same fifth (and the descending fourth as well) underlie the main theme of the electrified finale (**Spiritoso**), a folk-like subject that some have characterized as "Croatian" (a reflection of the region of Haydn's birth), and still others have suggested (somewhat implausibly) is based on London street-vendors' cries that Haydn might have heard while composing the movement: "Live cod, live cod ..."

—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.

Haydn composed his Symphony No. 104 in 1795.

Carl Pohlig conducted the first Philadelphia Orchestra performance of the piece, in January 1909. Since the 1930s it has been performed on only eight occasions by the Orchestra; most recently Fabio Luisi conducted the piece on subscription in January 2018.

The work is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.

The "London" Symphony runs approximately 30 minutes in performance.

Program notes © 2025. All rights reserved. Program notes may not be reprinted without written permission from The Philadelphia Orchestra.

Musical Terms

GENERAL TERMS

Antiphonal: Works in which an ensemble is divided into distinct groups, performing in alternation and together

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

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

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

Chromatic: Relating to tones foreign to a given key (scale) or chord

Da capo: To repeat from the beginning **Diatonic:** Melody or harmony drawn primarily from the tones of the major or minor scale

Ground bass: A continually repeated bass phrase of four or eight measures Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

HWV: The thematic catalogue of all the works of George Frideric Handel. The initials stand for Händel-Werke-Verzeichnis (Handel-Works-Catalogue).

Meter: The symmetrical grouping of

musical rhythms

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

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.

Recitative: Declamatory singing, free

in tempo and rhythm

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

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-

tonic steps

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

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

Tonic: The keynote of a scale Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

A tempo giusto: Appropriate tempo (or

strict tempo)

A tempo ordinario: An ordinary speed,

neither fast nor slow Adagio: Leisurely, slow Allegro: Bright, fast Andante: Walking speed

Largo: Broad

Pomposo: Stately, majestic Spiritoso: Spirited, lively

TEMPO MODIFIERS

Ma non troppo: But not too much



Audience Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at philorch.org/contactaudienceservices.

Subscriber Services: 215.893.1955. Mon.-Fri., 9 AM-5 PM

Audience Services: 215.893.1999 Mon.-Fri., 10 AM-6 PM Sat.-Sun., 11 AM-6 PM Performance nights open until 8 PM

Box Office: Mon.–Sun., 10 AM–6 PM The Academy of Music Broad and Locust Streets Philadelphia, PA 19102 Tickets: 215.893.1999

Concert dates (two hours before concert time and through intermission): The Kimmel Center Broad and Spruce Streets Philadelphia, PA 19102

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turnins and other special promotions can make last-minute tickets available. Visit us online at philorch.org or call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and quarantee tax-deductible credit.

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.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Audience Services at 215.893.1999 or visit philorch.org/patron-services/plan-your-visit/accessibility for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in Ensemble Arts Philly venues is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Electronic Devices: All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode.

Board of Trustees

The Philadelphia Orchestra and Kimmel Center, Inc.

BOARD OF TRUSTEES

Ralph W. Muller, Chair

James P Brandau

Ryan Fleur Interim President and Chief Executive Officer Yannick Nézet-Séguin Music and Artistic Director, The Philadelphia Orchestra

Patrick J. Brennan, M.D. Jeffrev Brown Karen Buchholz Flaine Woo Camarda Joseph Ciresi Michael M. Cone Joseph Convers* Robert R. Corrato Sarah Miller Coulson Robert J. Delanv. Sr. Mark S. Dichter Jeff Dittus Joseph M. Field Ryan Fleur* Mark J. Folev John Fry Lauren Gilchrist Donald A. Goldsmith Juliet J. Goodfriend Julia Haller, M.D. Robert C. Heim Nina Henderson Osaaie O. Imasoaie Patricia Harron Imbesi Erika H. James. Ph.D. Philip P. Jaurique Kenyatta Johnson* Bennett Keiser Christopher M. Keith David Kim* Neal W. Krouse Lauren Lambrugo* Joan Lau Brook J. Lenfest Jeffrev A. Leonard Bruce G. Leto Tod J. MacKenzie Joseph M. Manko, Sr. David G. Marshall* John H. McFadden Jami Wintz McKeon Stan Middleman Dara Morales* Ralph W. Muller Yannick Nézet-Séguin*

Jon Michael Richter Caroline B. Roaers Charles E. Ryan Kerri Rvan* Adele K. Schaeffer Dianne Semingson* Peter L. Shaw Adrienne Simpson Matthew A. Taylor Jennifer F. Terry Sherry Varrelman Michael R. Vennera Rev. Dr. Alvn Waller Nathaniel West* Rob Wilson Richard B. Worley Joseph Zebrowitz Bin Zhang Michael D. Zisman James W. Zua*

Richelle Rabenou*

*Ex-officio

THE PHILADELPHIA
ORCHESTRA AND
KIMMEL CENTER, INC.,
PRESIDENT'S LEADERSHIP
COUNCIL

Peter A. Benoliel Robert Bogle Sheldon M. Bonovitz Kathleen P. Chimicles Gerard P. Cuddy Peter Dachowski Kenneth E. Davis Rodney D. Day III Peter Dean Thomas A. Decker James Dougherty Stacv M. Dutton Carole Haas Gravagno William P. Hankowsky H. Fdward Hanway Martin A. Heckscher, Esa. David F. Hoffman Joseph H. Jacovini Lisa D. Kabnick Ronald L. Kaiserman Susan Y. Kim Frederick W. Kvle Flizabeth M. Mahonev David G. Marshall Sandra G. Marshall Joseph J. McLaughlin, Jr.

Edward A. Montgomery, Jr. Hilarie L. Morgan Henry N. Nassau Jeremiah P. O'Gradv Charles Pizzi Robert Pollack Hon. Marjorie O. Rendell Lvn M. Ross David B. Rubenstein John F. Salveson Molly Shepard Richard L. Smoot Leonard A. Svlk Sheldon L. Thompson Brian P. Tiernev Charles K. Valutas Ramona Vosbikian James W. Zug

As of December 2024



Your Support Makes a Difference!

The Philadelphia Orchestra depends on support from patrons like you to share the transformative power of the performing arts and arts education with the widest possible audience. The generosity of our donors makes it possible to present hundreds of performances each season, including free community and education events for audiences of all ages.

In appreciation, annual donors to The Philadelphia Orchestra receive a variety of member benefits, including:

- · Advance purchase opportunities for the best seats in the house
- · Invitations to members-only events
- Ticket discounts
- and more exclusive opportunities that bring you closer to the art form you love.

Explore our membership levels, benefits, and flexible payment options at **philorch.org/membership**.

Join us today!



Give online at philorch.org/donate



Mail your gift to:

The Philadelphia Orchestra Annual Fund 300 South Broad Street Philadelphia, PA 19102

Contact the Orchestra's Annual Fund office at **development@philorch.org** or **215.893.3151**. Our team is available to assist you Monday through Friday, 9 AM–5 PM.



Annual Fund

Philanthropic support inspires and sustains Your Philadelphia Orchestra's work on stage, in our local communities, and around the world. We are proud to recognize our generous Annual Fund donors by name on this and subsequent pages. We extend our deepest gratitude to every donor, including those listed anonymously and at levels not included in this program.

For more information about donating to the Annual Fund at any level, please contact us at 215.893.3151 or development@ philorch.org, or visit philorch.org/donate

Contributions listed were received between February 1, 2023, and December 16, 2024. Please contact us if your name has been omitted in error or if you would like to update your recognition name.

Artistic Council \$500.000 and above

Estate of M.J. Fischer Otto Haas Charitable Trust Leslie A. Miller and Richard B. Worley Constance and Sankey Williams Wyncote Foundation

Artistic Council \$125,000 to \$499,999

Flaine W. Camarda and A. Morris Williams, Jr. CHG Charitable Trust Tatiana Copeland Tobev and Mark Dichter Edith R. Dixon* Jerome L. and Thao Dodson Susan and Jonas Ellenbera Estate of Robert T. Folev Estate of Dorothy Renc Gray Osagie and Losenge Imasogie Innisfree Foundation Gretchen and M. Roy Jackson Rachelle and Ronald Kaiserman James and Agnes Kim Foundation

Neal Krouse
John H. McFadden and
Lisa D. Kabnick
Ralph and Beth Johnston Muller
Estate of Dr. Betty T. Richards
Caroline B. Rogers
Peter and Mari Shaw
Dr. and Mrs. Joseph B. Townsend
Waterman Trust
Estates of Dr. and Mrs. Robert
Williams
Anonymous

Presenters Circle \$75,000 to \$124,999

Veronica Atkins Estate of Sherrin H. Baky-Nessler Estate of Dr. Noel Cawley Dr. Alan R. Cohen and Michele Langer Estate of Dr. Barbara Comins Constance and Michael Cone Sarah Miller Coulson Dr. James F. Dougherty Joseph and Marie Field Dr. Brett B. Gutsche Mrs. Penelope P. Harris Robert Heim and Fileen Kennedy Richard M. Klein Estate of Howard Spodek

Presenters Circle \$50,000 to \$74,999

Estate of Jean Bodine Judith Broudy In memory of Gail and George **Ehrlich** Estate of Thomas and Floramae Force Nina Henderson Bennett Keiser and Joy Wilf Keiser Marguerite and Gerry* Lenfest Joseph M. Manko, in loving memory of Lynn Manko Joe Neubauer and Jeanette Lerman-Neubauer Estate of Susanne S. Robinson Mr. Charles Rvan Salkind Family Foundation Mr. Oscar Tang and Dr. Agnes Hsu-Tang Dr. Cecilia Segawa Seigle Tannenbaum Carol Tyler Bin Zhang and Ligun Qian

Presenters Circle \$25,000 to \$49,999 Janet M. Andereck

Zisman Family Foundation

Donald E. Barb, Esa., and the Rev. Bruce H. Davidson Peter A. Benoliel and Willo Carey James and Micaela Brandau Naomi* and Stephen Breman Lois and Julian Brodsky Robert and Julie J. Bryan Karen and Carl* Buchholz Mr. and Mrs. Christopher B. Chandor Christos Coutifaris and Deborah Driscoll Alexandra Edsall and Robert Victor Mr. and Mrs. John Frv Barbara and Jerome Glickman Linda and David Glickstein Juliet J. Goodfriend and Marc R. Moreau Julia A. Haller, M.D., and John D. Gottsch, M.D. Nancy S. Halpern Ed and Ellen Hanway Kerry and Rod Henkels Ann S. and Steven B. Hutton Patricia and John Imbesi Gay and Donald Kimelman Mr. and Mrs. Chris Keith In honor of Katherine O. Leone Mr and Mrs Bruce Leto Chris and Jeffrey Libson Sandy and David G. Marshall

Mrs. Catharine Maxev Ameline Pappas Claudio Pasquinelli and Kvona-Mi Chana Robert and Lynne Pollack Mr. and Mrs. Robert L. Pratter Red Moose Charitable Trust Jon and Karen Richter Lvn Ross Rubenstein Family Foundation Vincent N. and Lila Russo Allan Schimmel and Reid Reames* Kate Groark Shields Lee F Shlifer Constance Smukler, Trustee. Smukler-Lasch Family Trust Mrs. Robin Wang and Dr. Wei-Wu He Flizabeth Wiegers Mr. Arthur Wolk Anonymous (2)

Presenters Circle \$15,000 to \$24,999

John R. Alchin and Hal Marryatt Estate of Mark J. Bojanowski James and Doris Brogan Carol W. Buettger Mr. and Mrs. Moses Feldman Drs. Peter and Pamela Freyd Joseph and Bette Hirsch Estate of Ms. Marjean Ingalls Mr. Kevin Kina and

Mrs. Susan West King
Drs. Joan and Brook Lau
Lurie Family Foundation
Tom and Linda McCarthy
Mr. and Mrs. Bruce McKittrick
Susan and Frank Mechura
Mr. Ronald Mintz and

Ms. Jessica Cahen Mitchell and Hilarie Morgan Dr. and Mrs. John L. Neigh Estate of Ron North Jane G. Pepper Dr. and Mrs. Joel and Bobbie Porter

Beth L. Rogers Dianne and Jeffrey Rotwitt Estate of Robert Schoenberg Estate of Harold and Emily Starr

Joan N. Stern Mr. and Mrs. Sheldon Lee Thompson

Mr. Wayne Titerence and Ms. Vicki Mechner Mr. and Mrs. Archbold D. van Beuren Jack and Ramona Vosbikian

Dr. Bettyruth Walter Jennifer and Ralph Watts Carol A. Westfall Steve and Mary Beth Young Anonymous (4)

Presenters Circle \$10,000 to \$14,999

Dean S. Adler and
Susanna Lachs Adler
Barbara B. and Theodore R.
Aronson

Drs. Claudia and Richard Balderston

Drs. Robert and Jean Belasco Jeff Benoliel and Amy Branch Jill and Sheldon Bonovitz Dr. and Mrs. Patrick J. Brennan Mr. and Mrs. Jonathan Broder Judy and Mark Brodsky

Dr. Eugenio* and Giuliana Calabi Sara A. Cerato

John Cornell Joyce Creamer Richard and Pa

Richard and Patricia Cummines
Mr.* and Mrs. Edward C.

Dearden
Audrev Escoll

Alex J. Ettl Foundation
Claudia and Richard Fischer
Norman J. Fisher and

Doris Fisher Foundation Ryan Fleur and Laura Banchero Mr. and Mrs. David M. Friedman L. Patrick Gage

Donald Goldsmith
In memory of Rena and Morton

C. Grad and John de Lancie Gni Grossman Leon and Miriam Hamui Fred and Michelle Harde

Mr. and Mrs. Stephen Harris Hannah L. Henderson

Terry and Ann Marie Horner Stockton Illoway and

Mac K. Griswold Andrew Jacobson and

Carol Overvold Erika James

Estate of Joel and Marjorie Jensen Mrs. Carol Kaganov

Arthur M. Kaplan and R. Duane Perry

Toba and Lawrence Kerson Lyn Kratz and Pamela French

Dr. Peter Langmuir and
Dr. Colette Desrochers

Carol and Howard* Lidz Nestor Llorente and Don Jones Sally and Tod MacKenzie Nicholas Maiale Mrs. Miriam Mandell

Dr. Ann Elizabeth Mayer Missy and Bob McQuiston Yannick Nézet-Séguin and

Pierre Tourville
Bethanne and Patrick Nolan
Mrs. Sarah Peterson

Mrs. Vivian W. Piasecki* Mrs. Carole L. Schultz Edward and Shelley Sigman Kathleen and Roger Smith Richard and Amanda Smoot Mary Ann Stehr Mr. and Mrs. William Stone Walter and Alice Strine, Esqs. Ms. Sylvia Toth Thomas and Patricia Vernon Deneen and Chris Vojta Mary E. Webb Martin Zeldin and Bill Brinkman James W. and Debora C. Zug Anonymous (4)

Ambassadors Circle \$5,000 to \$9,999

Erika Aaron and Marc Fliegelman Mrs. Neysa Adams Peter J. Allen Dr. James R. Anderson Charles Arnao and Rosemary Watt Mr. Leonard L. Aulenbach II* and

Mr. Paul H. McKelvie Jim and Janet Averill Lynn Axelroth and Cricket Handsaker

The Albert W. Bader Foundation Richard and Jane Baron Ms. Carol A. Benner John D. Benson, Esq. M. Therese and Barry Bentley

Andrea Biondo and
Kenneth Hartzell

Judy Blumstein
Dr. and Mrs. I. Stephen Brown
Mr. and Mrs. James M. Buck III
Estate of James Buttenwieser
Jennifer and David Cardy
Kathleen and Nicholas Chimicles
Celia Mendes Chumaceiro
The Clarke Family Fund

Earl and Margaret Clime Mrs. Marlynne Clothier Dr. Robert Cody Stephen Cohen and

John McNett Ruth M. and Tristram* C. Colket, Jr. Dr. Rosemary Cook

Peggy Cooke
Jan and Doug Cox
Kenneth and Nancy Davis

Evelyn S.* and Rodney D. Day III Tanya Derksen

Mr.* and Mrs. Willem K. Dikland Dr. and Ms. James Doghramji Ellason Downs Perpetual Charitable Trust

Estate of Mr. Philip F. Drach Dr. Pamela Edmonds and Mr. David Chianese MaryAnn Edwards Ms. Carol S. Eicher

Drs. Bruce and Toby* Eisenstein
Andrew E. Faust and
Ann Russavage-Faust

Mary Felley Joele Frank

\$5,000 to \$9,999 cont. John R. and Karen S. Fulton III John and Beth Gamel The Gant Family Foundation Patsy and Ed Garno Jim and Kay Gately Howard and Norah Goldfine Mary L. Goldman David and Bonnie Goldmann Peter G. Gould and Robin M. Potter Charles and Alison Graham Vivian and Mark Greenbera Lvn and Harry Groome Diana and Robert Hardina Katherine Hatton and Richard Bilotti Martin and Cynthia Heckscher Mr. and Mrs. Christopher Henkels, in memory of Paul M Henkels Marybeth Henry Ms. Rhoda K. Herrold. In memory of Deenie and Yale Eveley Estate of J. Lindon Hickerson Maria Hoek-Smit Richard H. Holzer Memorial Foundation Fric and Lenora Hume Ms. Lisa R. Jacobs Mr. and Mrs. Joseph Jacovini Lori Julian Dr. Stephanie and Mr. Andrew Kirk Ms. Gabrielle Kissling Dr. and Mrs. Anton J. Kleiner Mr. and Mrs. Robert C. Kline Dr Mel Kohn Dr Leona Laskin William Lake Leonard Jeff Lewis and Mary Ann Rossi William A. Loeb Mr. James P. MacElderry* and Ms. Marilyn S. Fishman Drs. Leon and Elsa Malmud Dr. and Mrs. George McCarthy Susan and Graham McDonald Robert and Claire McLear Mr. and Mrs. Charles Meacham Mr. Mladen Milic and Dr. Barbara Wolf Mr. and Mrs. Stephen Miller Michael and Anna Minkovich Mr. and Mrs. H. Laddie Montague, Jr. Susan and Gregory Moore Mr. and Mrs. David J. Morgan Mrs. Robert Morris Peter and Martha Morse Dr. Jill Mortensen Ms. Susan Mucciarone and Mr. David Moore Mr. and Mrs. Benjamin R. Neilson Dick and Mimi Nenno Arthur E. Newbold IV Marie O'Donnell and

Dr. and Mrs. Lee D. Peachey I ili Perski Philadelphia Phillies, in memory of Elia Buck Marjorie M. and Irwin Nat Pincus Fund Susan and David Rattner Susan D. Ravenscroft David Rhody Maria and Eric Rieders Mr.* and Mrs. Richard Rizzo Sevai B. Rodan, Ph.D. Marney Roja Mrs. Willa Rosenbloom Linda S. Rothermel Dr. Marta Rozans and Professor Ilan Pelea Mr. and Mrs. Charles Schelke Diane Schneider Fredda L. Seaal Christine J. Shamborsky Mollie and Frank Slattery Samuel and Rosanne Spear Dr. Marv K. Stom and Ms. Dru E. Hammell Stacy Stone and Stephen McMillan Cynthia Tehan and Fd Dougherty Ms. Nancy L. Tindall Rebecca Wells and John Tobias Charles and Suzanne Valutas Richard and Carolyn Veith The Vert Charitable Trust Maria Parisi Vickers Nina Robinson Vitow Georae Walker Dr R.J. Wallner Penelope and Thomas Watkins Alan and Leni Windle Dilys Winegrad, Ph.D. Anne Zetterbera Anonymous (9)

Ambassadors Circle \$3.500 to \$4.999

Vijay and Susan Aggarwal Gary and Mary Ammon Dr. Ronald and Mrs. Catherine Anderson Larry and Dr. Marcia Arem Drs. Janine and Barry Arkles Myrna and Howard* Asher Mr. and Mrs. James R. Bacon Sarah Batchelor and Kirk Schneider Carol Beam Isabelle Benton and Aileen White Jan R. Birsch Mr. and Mrs. Stephen Bleyer Samuel A. Bobrow and Maxine Blum Ms. Donna Brennan and Mr. James Bergey Ira Brind and Stacey Spector Alfred Anthony Brown and Hai-Ye Ni Kristine Christensen

Ms. Eileen Courtney Ady L. Djerassi, M.D., and Robert Golub, M.D. Rav Dombroski and . Colleen DeMorat Henry and Katherine Donner Mr. Jav M. Donner Dr. Andrew F. Drake Barbara Eberlein and Jerry Wind Mr. and Mrs. Spencer Ervin, Jr. Helen and Phillip Escaravage Joslyn G. Ewart David Fenske and Rita Naremore Nina Maria Fite Fph and Pat Fithian Debbie and Bob Fleischman Allen R. and Judy Brick Freedman Mr. and Mrs. Lawrence Fridkis Mr. and Mrs. Stephen J. Garza Robert Gelsher Anna Marie and Michael Gewirtz Judith Ginsberg Eduardo Glandt and George Ritchie Joseph and Jane Goldblum Dr. Thelma B. Gosfield Robert Graff Mr. Charles Head, Jr., and Mr. John Fagaotti Archibald C. Hewes Dr. and Mrs. Leonid Hrebien Mr. and Mrs. Melvin Jones Susan E. Kane Donald and Dorothy Kardon Dr. Maureen Kellv Kenneth Klothen and Eve Biskind Klothen Mrs. Beth Ann Wahl Kolpen and Mr. Jack Kolpen Sanford and Carol Levy Mrs. H. Gates Lloyd Robert Logemann Dr. and Mrs. Michael B. Love Robert and Lynn V.D. Luft Joseph Manko, Jr., and Jennifer Poraes Denise McCleary and Paul von Behren Mr. and Mrs. Joseph J. McLaughlin, Jr. Howard and Clare McMorris Maraarita Montanaro Mr. Edward A. Montgomery, Jr. Mr. and Mrs. Albert B. Murphy III Dr. and Mrs. A.H. Nishikawa Mr. and Mrs. Stuart Ockman Ellen J. Odoner and Edward W. Kerson Mr. Frederick Oster and Ms. Catherine Jacobs Mr. and Mrs. Richard Palmer John N Park, Jr. Linda and David Paskin Barbara L. Phillips Peter and Susan Porcino

Bruce Satalof

Miriam Ort and Lawrence Hirsch

Dr. Elizabeth and Mr. Hershel Richman Pamela and Gresham Riley Joseph H. Rosen, M.D. Ana V. Diez Roux and Jose Tapia Harold and Marianne Sacks John Salveson Marilyn C. Sanborne and Richard J. Labowskie William and Klare Scarborough Shawmeron and John-Paul Seal David Seidman Mr. and Mrs. Robert W. Seminack Dr. M. Lana Sheer, in memory of Dr. J. Peter Jesson Janet A. Simon and Georg U. Simon Joseph Sinkus and Christopher Labonte Mr. and Mrs. Robert L. Stevens John and Sandra Stouffer Mr. Brian A. Stumm Dr. Norman L. Sykes Dr. Peter J. Vasquez Mr. and Mrs. Luciano Virgili Mr. and Mrs. Michael Voaelmann Peaav Wachs Daniel V. Walls Ross and Mary Lou Webber Julie D. Williams Ursule Phaeton Yates Mr and Mrs Harold I Yoh III Walter Zanchuk Stephen Zeller Anonymous in memory of Jan Popper

Friends Circle \$2,500 to \$3,499 Theodore H. Ashford William and Sylvia Barone Joel D. Beaver Allen D. Black and R. Randolph Apgar Drs. Bruce and Carole Bogdanoff Lois Boyce Mrs. Judith M. Bradley Richard A. Brand Estate of Flia Buck Estate of Laura Buck Mrs. Linda Burke Drs. Melvin* and Gloria Chisum Mr. and Mrs. W. Morgan Churchman III Barbara R. Cobb for the Hamilton Family Foundation Jeffrey Cooper and Nancy Klaus Selden Cooper and Paiae Edwards Dr. and Mrs. Joseph P. Costabile Alice B. Cullen Karen and John Cunningham Stacy Maria Dutton and Charles McMahon Dr. and Mrs. William L. Elkins Herbert and Jeanette Evert

Paul and Judith Farber

Anonymous (3)

Letty Jane and Kenneth C. Farmer Ms. Jane Foster and Mr. Arthur Willson Mr. and Mrs. William W. Fox. Jr. Michael and Vivian Francesco Charles and Judith Frever John and Joanna Frylina Meher Garfield Dr. Deborah Gaspar and Mr. Mark Gaspar Ms. Phyllis S. Gitlin Susan Kohn Gleeksman Joe and Madeleine Glossberg Judith Guise Hope Heaney Marybeth Henry Mr. and Mrs. Thomas Holland Mr. and Mrs. James R. Holt, Jr. Mark and Sally Hurwitz Eva R. Jackson Juliette Kana and Thomas E. Kraines Marie and Jeffrev C. Kenkelen Dr. Richard Kent Denise and Robert Kevser Mrs. Svlvia Kreithen Elena and Frederick Kyle Arthur Lazanoff Sheila Leith Drs. W.B. and Sarah S. Lona Lawrence and Nancy Ludgus Mr. and Mrs. Robert Lukens Dwiaht and Christina McCawley Mr. and Mrs. James W. McLane Elizabeth McLean Mr. and Mrs. Patrick Melvin Madelvn Mianatti Virginia Montgomery Dr. Maraaret Motl Dr. and Mrs. R. Barrett Noone Kav and Jerry O'Grady Mr. and Mrs. Lanny R. Patten Mr. and Mrs. William H. Pentz Judy and Jim Pohlman Ms. Nancy Pontone Mr. and Mrs. Alfred Rauch, Jr. Allan Rayfield David Richman and Janet Perry Gretchen and Jay Riley Mrs. Bonnie Rocap, in memory of Richard S. Rocap John and Claire Rodaers Ms. Anne Rosewater and Mr. Robert Kronlev Dr. Louis and Mrs. Val Rossman The Rev. Canon Dr. Alan K. Salmon Tom Seaman and Kay Stuligross Joyce Seewald Sando Howard J. Sedran and Martha Levine Dr. and Mrs. Hass Shafia Paul and Susan Shaman John J. Shaw and Mary Patton Ms. Katharine Sokoloff and William B. McLaughlin III

Dr. Christina A. Stasiuk and Mr. Georae M. Farion Ardith Talbott Dr. Alan E. Tasoff and Jacalyn Shelley-Tasoff Nancy and Bruce Urbschat Helene and Bill Van Hoeven Laurie Waaman in memory of Irvin J. Borowsky Mr. and Mrs. Robert B. White, Jr. Mr. and Mrs.* David R. Wilmerding, Jr. Farl and Jackie Wolf Anne Jeffrey Wright Sherley Young Benjamin E. Zuckerman and Marian Robinson John Zurlo and Margaret Kreher Anonymous (2)

We are proud to recognize the following musicians, retired musicians, and staff who have generously contributed to the Annual Fund.

Clara Biava Davyd Booth and Carlos Perez* Colleen Coffey-Snyder Joseph H. Convers Julie and Neil* Courtney Tanva Derksen Helen and Phillip Escaravage Rvan Fleur and Laura Banchero Andrea Gartner and Lee Clements Anna Marie and Michael Gewirtz Barbara S Govatos Jennifer Pratt Johnson and Fred Johnson Juliette Kana and Thomas F. Kraines Ruth Kasow Neva and Matthew Kelly Herold R. Klein Sophia Konopelsky Marjorie and Nolan* Miller Maraarita Montanaro Kathleen Moran and Nicholas Smith Yannick Nézet-Séauin and Pierre Tourville Hai-Ye Ni and Alfred Anthony Brown Samantha Noll Hirono Oka Doris Parent Leslie M. Patterson-Tyler Henry and Yumi Scott Joseph Sinkus and Christopher Labonte Tubas for Good, Inc., Carol Jantsch. President and Founder Anonymous (2)

*Deceased

Institutional Support

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

For more information about institutional support for The Philadelphia Orchestra, please contact Ruth Auslander, managina director of institutional aivina. at 215.790.5829 or rauslander@ kimmelcenter.org

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

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

\$500,000 and above

Department of Community and Economic Development Ford Foundation The Hess Foundation The Knight Foundation William Penn Foundation The Pew Charitable Trusts Wyncote Foundation

\$100.000 to \$499.999

Dr. Robert C. and Veronica Atkins Foundation Bank of China Casamigos Tequila CHG Charitable Trust Jessie Ball duPont Fund

The Hearst Foundation Independence Blue Cross Merck & Co. Incorporated MKM Foundation National Endowment for the Arts PFCO Pennsylvania Emeraency Management Agency The Pew Center for Arts and Heritage

\$50.000 to \$99.999

PNC Arts Alive

Paul M. Anaell Family Foundation KPK Development Co. I P Verizon Pennsylvania Anonymous

\$25,000 to \$49,999

Abington Neurological Associates Brotherston Homecare, Inc. The Chamber of Commerce for Greater Philadelphia Eagles Autism Foundation Faegre Drinker Biddle & Reath LLP Ana Ferreira Law Office Amv P. Goldman Foundation Gray Charitable Trust Hamilton Family Charitable Trust The Christian Humann Foundation Megawholesale The Andrew W. Mellon Foundation PHI CVB The Presser Foundation Raynier Institute & Foundation U.S. Department of State

\$15,000 to \$24,999

Wells Fargo Foundation

Louis N. Cassett Foundation Julius and Ray Charlestein Foundation in memory of Malvina and Morton Charlestein Coppola Chardonnay Drexel University Four Seasons Hotel Philadelphia at Comcast Center The Anne M. and Philip H. Glatfelter III Family Foundation The Hassel Foundation Independence Foundation Josh Cabernet

Lincoln Financial Foundation Kind Insurance The Blanche and Irving Laurie Foundation Philadelphia International Airport SpotHero Tito's Handmade Vodka White and Williams

\$10,000 to \$14,999

Chameleon Cloud Service Elliot's Vending Company JKG Florida Business Corp. Laudenbach Periodontics and Dental Implants M&T Charitable Foundation The McLean Contributionship Origlio Beverage Pennsylvania Council on the Arts The H. Glenn Sample, Jr., M.D. Memorial Trust through the PNC Charitable Trusts Grant Review Committee Stateside Vodka Team Clean

\$5,000 to \$9,999

AARP Pennsylvania Dorothy V. Cassard Fund of the Philadelphia Foundation The Connelly Foundation Dolfinger-McMahon Foundation The Gitlin Family Foundation Christian R. and Mary F. Lindback Foundation The McCausland Foundation New Music USA Leo Niessen, Jr., Charitable Trust Rutgers University—Camden TN Ward Company Builders WSFS Bank













Philadelphia Orchestra concerts are supported by grants from the Annenberg Foundation; the Commonwealth of Pennsylvania, Department of Community and Economic Development; the National Endowment for the Arts; and the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.

The Volunteer Committees for The Philadelphia Orchestra

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

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

List complete as of December 16, 2024

Executive Committee Officers

Richelle Rabenou, President Sara Cerato, Immediate Past President Deborah Ledley, Vice President Kate Brady Rauscher, Treasurer Sheila Cox, Secretary

Governing Board Chairs

Central: Jennier Porges Main Line: Josephine Rees New Jersey: Mrs. Diane Larzelere Rittenhouse Square: Marlena Kleit and Fran Schwartz Starlight Circle: Mrs. Anna Minkovich

Standing Committee Chairs

Annual Giving: Nancy Galloway Education: Deborah Ledley* Marketing: Kelsey Larzelere Special Functions: Jennifer Porges Volunteer Archives: Elizabeth A.

Volunteer Archives: Elizabeth A Crowell

Volunteer Committee Members

Iill ∆cker Dennis Adams Dr. Susan C. Aldridge Pam Alles Barbara A. Alleva Mrs Betsy Anderson Dr. Marilyn H. Appel Mrs. Daniel G. Bancroft Mrs Mercer B Barrows Mrs. Thomas F. Beach Mrs. H. Binney Beale Ms. Sandra Blumberg Beatty Mrs. Nancy Belber Ms. Susan Berrigan Charlotte H. Biddle Mrs. Thomas H. Bliss Ann Young Bloom Mrs Peter Bodenheimer Mrs. Eugene T. Borish, Jr. Lois Boyce Judith Bradlev Sibby Brasler Stephen Breman Mrs. Leanore Brookman Ms Carol Melman Brown Mrs. Roland K. Bullard II Mrs. Howard Butcher IV Mrs. John P. Butler III. Mrs. Donald F. Cafiero Mrs. Alfred M. Campbell III Beverly Caplan-Freeman Nicole A. Cashman Mrs. Thomas A.V. Cassel Mrs. Kristine Christensen DeAnn P. Clancy Rebecca Clement Marsha Cohen Peggy Cooke Sarah Miller Coulson Mrs. James F. Crutchfield Alice B. Cullen Karen Cunninaham Chris D'Ascenzo Mrs. J. David Davis James F. Davis* Mrs. Gerard de Lisser Colleen DeMorat Mimi Dimelina Katherine Donner Mrs. Virginia Dowd Mrs. John G. Drosdick Roberta Epstein* Mrs. William H. Evre. Jr. Mrs. Charles B. Fancher Mrs. C. Richard Farmer

Kathleen Fitzaerald Mrs. Timothy E. Foster Mrs. Richard Freed Katherine Garber Ms. Janine Gardner Judi Garst Ms Karen Gelfand Nancy J. Gellman Robert Gelsher Mrs. Kimberly Gerson Mrs. Micki Ginsberg Mrs. Jean Givev Judy Glick Dr. Janice Taylor Gordon Dr. Thelma B. Gosfield Mrs. Richard B. Gould Carole H. Gravaano Grete Greenacre Ms Nancy V Gulick Kate Hall Noel Butcher Hanley Fred Harde Michelle Harde* Mrs. John S.C. Harvey III Mrs. Jane M. Hastinas Mrs. Patricia Heidler Marybeth Henry Mrs. Frances Herr Mrs. Robert B. Hobbs. Jr. Joan R. Holmes Mrs. Stephen R. Holstad Fric Hume Lenora Hume Ms. Adrienne Jacoby Yardly R. Jenkins Karen Jones Mrs. Mary Anne Dutt Justice Mrs. Wilma C. Katz Ms. Phyllis Kauffman Marie Kenkelen Kris Kent Marlena Robinson Kleit Liz Knudsen* Ms. Ellen G. Kopeland Mrs. Bernice J. Koplin Laura Bender Koropey Mrs. Anthony Lame Mrs. MaryAnn Landmesser Molly Lawrence Matthew Ledlev* Mrs. Margery P. Lee Sheila Leith Mrs. Dana Thompson Lerch Mrs. Roy Lerman Anita Leto Mrs. Bruce Leto

Mrs. Stephen Levin Mrs. Rosemary Livingston Miss Phoebe Loh Carol Love M.D. Mrs. Robert S. Lovett II Rochelle Mogarick Elizabeth Mahonev Joseph Manko, Sr. Sandy Marshall I inda Massev Mary MacGreaor Mather Mrs. James McAdam Mrs. Stella McSparran Ms. Peg Mertz Mrs. Barbara G. Miller Mrs Keiko Miller Leslie A Miller Mrs. Philippus Miller, Jr. Michael Minkovich Mrs. Robert F. Morris, Jr. Inarid Morsman Ms. Cathy Moss* Linda Mui Mrs. J. Brien Murphy Mrs. Albert B. Murphy III Carol Neiman* Mrs. John J. Nesbitt III Mrs. Patricia Ann Nogar Mrs. R. Barrett Noone Terry Norton-Wright Mrs. Wilber W. Oaks. Jr. Kay O'Grady Diane Oliva

Mrs. Mimi O'Mallev

Mrs. Eleanor Oxman*

Mrs. Mary S. Page Alice Pakman* Mrs. Reging H. Pakradooni Mrs. Sandra Pfaff Mrs. John W. Piasecki Linda Pizzi* Flizabeth Pontillo Mrs. Malcolm D. Prvor Michelle Fella Przybylowski* Mr. Kameron Rabenou Mrs. Ellen Ragone Jill Raich* Mrs. Alfred Rauch, Jr. Mrs. A. Gerald Renthal Mrs. J. Todd Robinette Deborah L. Robinson Caroline B. Roaers Mrs. Randy S. Ronning Dr. Lucy B. Rorke-Adams Mrs. Dianne Rotwitt Mrs. John F. Rover, Jr.

Mrs. Thomas I. Rozanski Lynn Salvo Joyce Seewald Sando Mrs. Harold F. Scattergood, Jr. Mrs. Michael P. Schwartz Mrs. Gay Scott Faye Senneca Linda A. Serotta Carol C. Sherman

Ms. Irina Sipe Marina Smirnova Mrs. Carol Smith Ann Sorgenti

Ms. Diane Silberman

Carol Spinelli Mrs. Phyllis St. Onae Jovce Stein Lois Stick* Mrs. Kathleen Stone Stacy Stone Dr. Judith Sills Swartz Roberta R. Tanenbaum Ms. Faith Taranaelo Ms. Mary Tattersfield Barbara Taylor Kathryn E. Tusler* Mrs. Hope Ulrich Mrs. Annearet Voparil Mrs. Ramona Vosbikian Mrs. Jeffrey Warzel Mrs. Nancy Weiss Janine Weller Mrs. Henry Wendt Dr. Erlis Wickersham Mrs. Brooke N. Williams Julie D. Williams Mr Alan Windle Ms. Marian Wissman Lisa Yakulis Bonnie Young Mrs. Gilbert G. Young Ms. Margaret G. 7ehner Mrs. V. Scott Zelov Anonymous (5)

*Denotes current members of the Philadelphia Orchestra Docent Program

Endowment

We proudly recognize our generous donors to The Philadelphia Orchestra's endowment. Their leadership gifts support the Orchestra and its programs in perpetuity, helping to ensure the legacy of the ensemble for the next generation.

To learn how you and your family can be permanently associated with The Philadelphia Orchestra through an endoument gift, please contact Helen Radenkovic, managing director of philanthropic engagement, at 215.893.1819 or hradenkovic@philorch.org.

List complete as of December 16, 2024

Transformational Gifts

The Annenberg Foundation Silicon Valley Community Foundation

\$10,000,000

Leslie A. Miller and Richard B. Worley The Neubauer Family Foundation

The Acadia Fund

\$1,000,000 to \$9,999,999

Peter A. Benoliel and Willo Carev Mr* and Mrs * J Mahlon Buck Jr. Estate of Anne M. Buxton Elaine Woo Camarda and A. Morris Williams, Jr. Sarah and Frank* Coulson Mark S. and Tobey Dichter Dr. James F. Dougherty Estate of Dwight V. Dowley Samuel S. Fels Fund Joseph and Marie Field Carole and Fmilio* Gravaano Joanne T Greenspun* Otto Haas Charitable Trust Phoebe W. Haas Charitable Trust "A" as recommended by Carole Haas Gravagno Phoebe W. Haas Charitable Trust "B" Robert Heim and Eileen Kennedy Hannah L. and J. Welles* Henderson Mr. Paul M.* and Mrs. Barbara B. Hankals Hess Foundation Osagie and Losenge Imasogie The Kaiserman Family The James and Agnes Kim Foundation Dr. Richard M. Klein Drs. Bong and Mi-Wha* Lee The Lenfest Foundation

Sandra and David Marshall

Ralph and Beth Johnston Muller

Estate of Mary R. Romig-DeYoung

Constance and Joseph* Smukler Estate of Edwin E. Tuttle

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

Raymond H.* and Joanne T.

Constance H. and Sankev

Robert F. Mortensen*

Caroline B. Rogers

Welsh

Williams

Richard B. Worley Tribute Fund Zisman Family Foundation Anonymous (3)

Lois G. and Julian A. Brodsky

J. Alexis* and Patricia M.* Burland

\$500.000 to \$999.999

Foundation

T. Norwood* and Doreene* Collins Evelyn S.* and Rodney D. Day III Mrs. F. Eugene Dixon, Jr.* The Horace W. Goldsmith Foundation Gray Charitable Trust The Hamilton Family Foundation Mr and Mrs John C. Imbesi Orton P.* and Noël* Jackson Billy Joel Fund for Music Education Peter M. Joseph* and Susan Rittenhouse Joseph* Christian R. and Mary F. Lindback Foundation Estate of Katharine S. Matthews Vivian W. Piasecki* I vn and George* Ross Gary and Ruthanne Schlarbaum Scott and Cynthia Schumacker Charlotte and Bob Watts Anonymous (3) \$250,000 to \$499,999 Mr. and Mrs. James M. Buck III. Peter Buttenwieser* and Terry Marek Ruth M. and Tristram C.* Colket, Jr. Michael and Constance Cone Kenneth Conners* Gov.* and Mrs. Pierre S. du Pont L. Patrick Gage Toni and Bob Garrison Ed and Ellen Hanway Mrs. Winnifred Howard* Mr. and Mrs. Berton E. Korman William A. Loeb Mr.* and Mrs. A. Bruce Mainwarina Winifred Mayes*

Estate of Joseph F. McCrindle

Mrs. J. Maxwell Moran* Mitchell and Hilarie Morgan

Wendy and Derek Pew

Mrs. Eleanor K. Read*

Peter and Mari Shaw

Robert and Lynne Pollack Lorraine* and David* Popowich

Ronald* and Marcia Rubin

Foundation

\$250,000 to \$499,999 cont.

Mr. and Mrs. Frank P. Slattery, Jr. Ann and Harold* Sorgenti Mr.* and Mrs. Bernard Spain Mr. and Mrs. Wilson H. Taylor Donors to the Allison Vulgamore Legacy Endowment Fund Anonymous (3)

\$100.000 to \$249.999

Mr. and Mrs.* Leonard Abramson Lorraine and Ben* Alexander Mr. and Mrs. Sid R. Bass. Donna and Jon Boscia Mr. Theodore A. Burtis* Donald R. Caldwell William B * and Flizabeth* Chamberlin Catherine R. and Anthony A. Clifton Marie* and Peter* Dooner Michael and Joan Emmi Peter and Catherine Ernster The Moses Feldman Family Foundation Dr. Betty Gottlieb* The Frederick and Colette B. Heldrina Charitable Fund Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend Lynn and Tony* Hitschler David and Gale Hoffman Estate of Howard Hornstein The Hovey Foundation Joseph and Ann Jacovini Estate of Jane Kesson Joseph K.* and Bernice J. Koplin Neal W. Krouse Elena and Frederick Kyle Joanna M. Lewis Lomax Family Foundation Trust of Helen T. Madeira Joseph and Lynn* Manko Donors to the Lynn K. Manko Volunteer Endowment Fund Gene and Linda Massev The McCausland Foundation Stephanie and Michael Naidoff Jeffrev P. Orleans Estates of Mr. and Mrs. Eugene Ormandy Francis H. Rasmus Harold* and Frances* Rosenbluth Dr. Harry Rosenthal Frank Joseph Saul and Joseph Donald O'Keefe Endowment Christa and Calvin Schmidt Mr.* and Mrs.* John J.F. Sherrerd Richard and Amanda Smoot John and Sandra Stouffer Sunoco Mr. and Mrs. Leonard Svlk Robbi and Bruce Toll

Mrs. Joseph B. Townsend* Mr. and Mrs. Archbold D. van Beuren The Wahl Endowment Fund for Music Education, established by Beth Ann Wahl James W. and Debora C. Zug Anonymous (4)

\$50,000 to \$99,999 Estate of Phyllis H. Bernstein Mr. Frank Boni and Mrs. Julia Ann Gehman* Richard P. Brown, Jr.* Mr. and Mrs. William C. Buck Mr. and Mrs. Roland K. Bullard II. John* and Helen* Christy D. Walter Cohen* and Family Stacy Maria Dutton Mrs. William Gerstlev II* Deborah F. Glass Martin A. and Cynthia P. Heckscher Richard B. Kent, M.D. Ken and Molly Lawrence Doris and Joseph Levine Mrs. Elsie H. Lisovitch* The Malmud-Kravitz Foundation/The Henrietta Varbalow Kravitz Fund John H. McFadden and Lisa D. Kabnick Frances C. Middleton* The Helen Sewall Minton Memorial Fund Janneke Seton Neilson* Mr. and Mrs. Jeremiah O'Grady Louise and Alan* Reed Mr.* and Mrs. Norman P. Robinson Dr. and Mrs. Francis Schumann Carol C. Sherman Mr. Oliver I. Shoemaker* The Sidewater Family Foundation Mr.* and Mrs.* Lewis S. Somers III Joseph and Joyce Stein-The Philibosian Foundation Karen and Shel Thompson James and Wendy Undercofler Mrs. Francis L. Van Dusen* Jack and Ramona Vosbikian

\$25,000 to \$49,999

Anonymous (2)

The Reba Bacharach Trust Helen and Jack* Bershad Stephen Breman David E. Brinson* Estate of Harold W. Brown In memory of Richard P. Brown Kathleen "Kit" Cafaro Mr. Joseph L. Castle* Cordelia E. Clement Don* and Viki Denny

Charley* and Rogie Dickey In memory of David P. Eastburn Mr. David B. Ford Arthur and Joanne B Frank Charles* and Beatriz Furr The Eugene Garfield Foundation Peter G. Gould and Robin M. Potter Mr. and Mrs.* J. Barton Harrison Joseph Kluger and Susan Lewis In memory of John B. Leake William Lake Leonard Mrs. Anna Hayward Lisle* Mr. and Mrs. David S. Loeb, Jr. Dr.* and Mrs.* Francis R. Manlove R Steward Rauch* Mr* and Mrs Richard Ravenscroft I ois and Gerald Renthal Dr. and Mrs. Yale Richmond Robert and Caro Rock The Rubenstein Foundation Mr.* and Mrs. Samuel J. Savitz Mr. Nathan Snader* Mr. and Mrs. Robert L. Stevens Harue and Gaisi Takeuti Memorial Fund Bradford Wm. Voiat Allison Vulgamore Mary E. Webb Elizabeth C. Wiegers Richard C. Woodhams and Kiyoko Takeuti

*Deceased

Anonymous (5)

Academy of Music

Restoration & Preservation Fund

We gratefully acknowledge the following individuals, foundations, and corporations for their generous support of the Academy of Music Restoration Fund. We extend our gratitude to all supporters of the Academy of Music, including those not listed below and event sponsors.

For more information about making a gift to the Academy Restoration Fund, please contact the Annual Fund office at 215.893.3151 or AcademyofMusic@philorch.org.

Gifts received between March 1, 2023, and December 16, 2024

Proscenium Circle \$25,000 and above

Estate of Mrs. Elia Buck Estate of Robert T. Foley Joanna McNeil Lewis Marie O'Donnell and Bruce Satalof Caroline B. Rogers Mrs. Adele K. Schaeffer

Directors Circle \$10,000 to \$24,999

Mr. and Mrs. Philip Buckingham Mr. and Mrs. S. Matthews V. Hamilton, Jr. Mr. and Mrs. Harry Edward Hill III Mr. and Mrs. Bruce Leto Ms. Jacqueline Badger Mars Leslie Miller and Richard Worley Foundation Brian and Aileen Roberts

Presidents Circle \$5.000 to \$9.999

Lois and Julian Brodsky Mr. Scott Johnson and Mrs. Elizabeth Hanway Johnson Gay and Donald Kimelman Mr. and Mrs. Thomas A. Leonard III Sandra and David Marshall The Philadelphia Contributionship Penelope and Thomas Watkins

Benefactors and Patrons \$1,500 to \$4,999

Barb and Clarke Blynn Estate of Laura and William Mr. and Mrs. James M. Buck III Comcast **Brad Fusco** Penelope P. Harris Ms. Rita W. Ingersoll Robert and Betsy Legnini William A. Loeb The McCausland Foundation Mrs Deborah M Rohan Valerie and Will Schwartz Harold A.* and Ann R. Sorgenti Mr.* and Mrs. Bernard Spain Mr. and Mrs. Archbold D. van Beuren Janine and Jeffrey Yass

Friends \$1,000 to \$1,499

Ms. Jacqueline M. Axilbund Frank and Sandra Baldino Peter A Benoliel and Willo Carev Sibby Brasler Barbara R. Cobb Karen and John Cunningham Ryan Fleur and Laura Banchero Peter G. Gould and Robin M Potter Mrs. Nancy G. Harris Mr. and Mrs. Kenneth E. Jones Mr. and Mrs. Howard* H. Lewis Jeffrey P. Lewis and Mary Ann Rossi Ms. Stefanie W. Lucas and Mr. Christopher Thompson Dr. and Mrs. Morton S. Mandell Susan and Frank Mechura Tommy and John Murabito Asuka and Karen Nakahara The Quaker City Foundation Mrs. Bonnie Rocap, in memory of Richard S. Rocap

*Deceased

The Frances Anne Wister Society

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

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

List complete as of December 16, 2024

Joseph and Julia Anisko Mr. and Mrs. Robert S. Balter Dr. F. Joshua Barnett* and Dr. Heidi Kolberg Mr. and Mrs. Clifford W. Baumbach, Jr. Joel D. Beaver Mr. Peter A. Benoliel Ms. Jane Berryman Jan R. Birsch Jill and Sheldon Bonovitz Dr Flizabeth M Bowden Mrs. Frances Brenner Beth* and Edward B. Brunswick Dr. Robert A. Bubeck Carol W. Buettaer Mrs. Laura T. Bullitt Mrs. Carolyn S. Burger Robert* and Helen Buttel Peter L. Buttenwieser* and Terry A. Marek Ms. Kathleen Cafaro Mr. and Mrs. Frank J. Campbell III Beverly Caplan-Freeman Lawrence Chanen Mr. and Mrs. Anthony A. Clifton Gianne Conard

Mrs. M. Todd Cooke Joyce J. Creamer Mr. Donald R. Caldwell Ann Csink Malcolm and Seta Demurjian Tobey and Mark Dichter Lisa and Peter DiLullo Norman E. Donoghue, Esq. Mrs. Anne Doolev Antoinette M. Du Biel MaryAnn Edwards Dr. David J. Eschelman Dr. and Mrs. John Farmer Gilbert Feinberg and Nadeen Van Tuvle Anne S. Foote George and Joan Forde Mr. Charles* and Mrs. Beatriz Furr Rosalie K. Gerson Dr. Alfred E. and Adele* Goldman Betty and Gary Grunder Nancy S. Halpern Donna K. Hammaker, Esa., and Dr. Thomas M. Knadig Nimmi Harisinahani Mr. and Mrs. Henry Hauptfuhrer Martin A. Heckscher, Esq. Robert Heim and Eileen Kennedy Paul M.* and Barbara B. Henkels Dr. Archibald C. Hewes Mr. Andrew Hohns Kris and Dick Hughey Linda R. Jacobs Jerome Kaplan, Esa. Dr. Richard B. Kent William E. Kindlev Dr. Richard M. Klein Mr. and Mrs. Robert C. Kline Dr. Charles L. Knecht III Dr. Deborah Komins Bernice J. Koplin and Joseph K. Koplin* Ms. Deborah Krauss Drs. Bong and Mi-Wha* Lee Dr. Sherman Leis William L. Leonard, Esq. Doris and Joseph Levine Mr. William A. Loeb Denis Lohman and Ellen Feldman Lohman Mrs. Robert S. Lovett II Nicholas Maiale Mr.* and Mrs. A. Bruce Mainwaring Mr. Donald Malpass, Jr. Thomas and Julianne McDermott Dr. and Mrs. Robert L. Meckelnburg Carol R. Meister Mrs. Philippus Miller, Jr. Arlene Notoro Morgan Stephanie and Michael Naidoff Dr. and Mrs. Samuel K. Nash

Dr. and Mrs. John L. Neiah Charles and Etta Nissman Hon, Joseph D. O'Keefe Mrs. Frank J. O'Mallev Mrs. Peter B. Pakradooni John N. Park Jr. Claudio Pasauinelli and Kyong-Mi Chang B.J. Phillips and Kath Howarth Barbara L. Phillips Robert and Lynne Pollack Nancy D. Pontone Roaer T. Prichard and Astrid M. Caruso Janet T. and Frank P.* Reiche Mr. David Rhody Dr. and Mrs. Yale Richmond James M Roland Mr. Edward Rorer Dr. Harry Rosenthal Lyn and George* Ross Mr. and Mrs. Richard L. Rothermel Harold and Marianne* Sacks Jeffrey and Kendell Saunders Catherine and Steve Schifter Allan Schimmel Mr. and Mrs. Gary G. Schlarbaum Dr. and Mrs. William Schwartz Robert and Joan Shaffer Fdward and Shelley Sigman Mr. and Mrs. Richard L. Smoot Yara Snylyk and Christina Snylyk Dr. Norman Solomon and Dr. Merwin Geffen Mr. and Mrs. Harold* A. Sorgenti Marilyn and Dean R. Staats Alvce and Howard F. Stick John and Sandra Stouffer Dr. Norman L. Sykes Leonard and Barbara Svlk Andrew J. Szabo Peter H. and Elizabeth V. Talbot. in memory of Peter H. Talbot, Jr., and Frank A. Talbot Dr. Cecilia Segawa Seigle Tannenbaum Mr. and Mrs. Sheldon L. Thompson John and Gina Torzolini Mrs. Herman B. Wagner Nicholas A. Walls Ruth W.* and A. Morris Williams, Jr. Jackie and Earl L. Wolf Dr. and Mrs. Theodore V. Yuhas Walter Zanchuk Ms. Margaret G. Zehner Benjamin Zuckerman, Esq., and Marian Robinson Anonymous (9)

*Deceased

Make a Planned Gift to The Philadelphia Orchestra

Ensure your legacy, benefit your loved ones, and support The Philadelphia Orchestra—today and for years to come—with a planned gift.

Planned giving can include a variety of deferred donations, such as bequests, IRA rollovers, and charitable gift annuities. Consider including The Philadelphia Orchestra in your estate plans.

To learn more about the benefits of planned giving, or if you've already arranged for a legacy gift, visit **philorchlegacy.org** or contact:



Administrative Staff

The Philadelphia Orchestra and Ensemble Arts

EXECUTIVE OFFICE

Ryan Fleur, Interim President and Chief Executive Officer

Doris Parent, Chief Inclusion, Diversity, Equity, and Access Strategies (IDEAS) Officer Katherine Schimmer, Director.

Strategic Initiatives Kristen Chun, Manager, Civic

Attairs
Colleen Coffey-Snyder, Manager,
Office of the President and

Chief Executive Officer Julianna Rudnick, Manager, IDEAS Strategics

Sheila Watts, Administrative Manager, Governance

ARTISTIC PLANNING

Jeremy Rothman, Chief Programming Officer Makiko Freeman, Artistic

Administrator
Shannon Walsh Master Scheduler

EDUCATION AND COMMUNITY

Danielle Allen, Vice President Eliza Bailey, Director, Theater and Dance

Maya Jacobs, Director, Instrumental Music

Joshua Lawrence, Manager, Jazz Education Programs

Adrian Rosas, Manager,

Orchestral Music Programs Mark Wong, Manager, Theater and Dance Education Programs

Nadine Choucri, Coordinator

ORCHESTRAL PROGRAMMING

Andrew Mellor, Audio Producer and Engineer

Stephen Alston, Assistant to the Music and Artistic Director and Artist Liaison

Christa Bean, Manager, Artist Services

Carolyn Hupalowsky, Manager, Artistic Administration

THEATRICAL PROGRAMMING AND PRESENTATIONS

Frances Egler, Vice President Napoleon Gladney, Director Tyler Daddario, Manager Stacey Ferraro, Programming Operations and Events Manager Laura McClatchy, Programming Artist Relations Manager Morgan Sommer, Coordinator

ARTISTIC PRODUCTION

Tanya Derksen, Chief Artistic Production Officer Joanna Scorese, Administrative Manager

ORCHESTRA PRODUCTION

Marilyn Rife, Senior Director, Orchestra Personnel and Tour Residencies

Kimberly Barna, Director Michelle Zwi, Director, Orchestra Operations and Tourina

PRODUCTION

Andre Barette, Director King Rogers, Senior Production Manager, Academy of Music Elizabeth DeVore, Production Manager, Performance Services Eric Hagenbarth, Production

Manager, Miller Theater Eileen Harris, Production

Manager, Marian Anderson Hall and Special Projects Chris Nelson. Production

Manager, Ancillary Spaces Adam Steinbauer, Production Manager, Perelman Theater and Education

Alison McLeod, Associate Production Manager Academy of Music

Timothy Johnson, Head Electrician Kevin McEntee, Head Props Beverly Nolan, Head Wardrobe William Ringland, Head

Carpenter Greg Canzanese, Flyman Kevin Barrett, Assistant Head

Kevin Barrett, Assistant Head Props Jim McPeak. Assistant Head

Carpenter
Scott Smith. Assistant Head

Electrician Steve Weber, Assistant Head

iteve Weber, Assistant I Utility Kimmel Center

Suzan Cerceo, Head Wardrobe Christopher Hanes, Head Carpenter

Kenneth Nash, Head Audio Michael Sweeney, Head Electrician

Ali Blair Barwick, Assistant Head Electrician

Ryan Morris, Assistant Head Electrician

Walter Bass, Assistant Head Audio

Walter Brown, Sr., Assistant Head Audio

Michael Cobb-Durkin, Assistant Head Electrician

Edward Klumpp, Assistant Head Carpenter Miller Theater

Bridget Brennan, Head Wardrobe Christine Gaydos, Head Props Dan Imburgia, Head Audio Jay Madara, Head Electrician Pete Mohan. Head Carpenter

Dave Cushing, Flyman Stephen Hungerford, Assistant Head Carpenter

Joey Narducci, Assistant Head Electrician

Melissa Williams, Assistant Head Utility

BOX OFFICE

Dan Ahearn, Jr., Manager Michelle Messa, Assistant Manager

Tad Dynakowski, Assistant Treasurer

Marie McCarthy, Assistant Treasurer William Qualls, Assistant

Treasurer Thomas Sharkey, Assistant Treasurer

Mike Walsh, Assistant Treasurer

COMMUNICATIONS

Ashley Berke, Chief Communications Officer Darrin T. Britting, Director, Publications and Content Development Stephanie Williams, Director Travis Wurges, Video Producer Roberta Gorin-Paracka, Digital Asset Manager Max Mulpagano, Assistant Video Producer

Jake Rogan, Coordinator

DEVELOPMENT

Anna Marie Gewirtz, Vice President, Philanthropy Liz Saccardi, Associate Vice President, Philanthropy Rachel Messeck, Director,

Development Communications

ANNUAL FUND

Andrea Gartner, Managina Director, Annual Fund and Development Services

Jennifer Pratt Johnson, Director April O'Brien, Director

Kathleen Moran, Membership Manager Matthew Palmer, Membership

Manager Juan Carlos Mata, Development

Coordinator

DEVELOPMENT SERVICES

Emiline Homan, Manager, Donor Research and Strategy

Madilvn Hotchkiss, Manager Wesley Hershner, Data and Research Analyst

Jack D. Labbe, Development Coordinator

Yvonne Toot, Development Coordinator

DONOR RELATIONS AND STEWARDSHIP Mitra Kevkhah, Senior Director, Stewardship Programs

Jennifer Monahan, Director, **Development Events**

Joseph Sinkus, Director, Donor Relations

Samantha Noll, Senior Manager, Development and Volunteer Relations

INSTITUTIONAL GIVING

Ruth Auslander, Managing Director

Rob Ruzanic, Senior Grants Manager

Rachel Holder, Manager Lisalotte Crampton, Grant Writer

PHILANTHROPIC ENGAGEMENT Helen Radenkovic, Managing Director

Neva Kelly, Senior Officer Kimberly V. Nelson, Senior Officer Natalie Sandstrom, Officer

FACILITIES

James Pecora, Vice President Jennifer Stark, Director, Capital **Projects**

Scott Derkacz, Assistant Director Kevin Quinn, Chief Engineer Derrick Johnson, Lead Maintenance Mechanic

Jonathan McCarthy. Maintenance Mechanic

Gary Stanford, Maintenance Mechanic

Kevin Hamilton, Dockmaster Trondell Hill, Housekeeping Proiect Manager

Angela Schiavo, Painter Stephan Cuffeld, Custodial Contracts Administrator

Donna Cloman, Administrative Assistant

Brea Kelley, Administrative Assistant

OFFICE SERVICES

Kathie Cronk, Operations Manager, Special Projects

Nahema Rivers, Administrative Services Manager

Thomas Pera, Administrative Services Coordinator

SAFETY AND SECURITY

Supervisor

Euronn McCloud-Armstrong, Assistant Director, Security Jason Burnett, Safety Manager Matthew Lally, Security Manager Henri Byrd, Security Supervisor Mia Lowry, Security Supervisor Anthony Williams, Security

Roland Carbonetta, Jr., Security Officer

Clifford Cook, Security Officer Clarence Cottman, Security Officer

Kenneth L. Gilliard, Security Officer

Rodney Howard, Security Officer Taebreva Lewis, Security Officer Sara Mahan, Security Officer Mian Mason, Security Officer Gregory Meek, Security Officer Randall Monte, Security Officer Kevin Phillips II, Security Officer Thomas Pierce, Security Officer Kenneth Reaves, Security Officer Timothy Ryan, Security Officer David Sisco, Security Officer Lashawn Washington, Security Officer

Keira White, Security Officer

FACILITY SALES

Carrie Reynolds, Director Shawn Cotugno, Senior Manager Audrey Gildea, Senior Sales Manager

FINANCE

Mario Mestichelli. Executive Vice President and Chief Financial

Ruth Kasow, Vice President and Director

Kevin Pearce, Controller

Kathleen Curtis, Director, Budget and Plannina

Ashlev Willcox, Senior Accounting Manaaer

Laura DiGiambattista, Accounting Manaaer

Jennifer Walker, Payroll Manager Kristoffer Domingo, Senior Accountant

Jonelle Kelly, Senior Accountant, Payroll and Benefits

Bridget Morgan, Senior Accountant Jennifer Munster, Senior Accountant

Lauren Tiahe, Senior Accountant Jessica Kerler, Staff Accountant, Budaet

Zachary Miller, Staff Accountant Mona Sona, Staff Accountant Binh Vo. Staff Accountant/ Accounts Receivable, Billings, and Collections

Matthew Demetrides, Accounts Payable Accountant

Jamie Zorrilla-Gray, Staff Accountant/Accounts Payable Julrena Outen, Pavroll Coordinator

INFORMATION TECHNOLOGY

Barbara Crane, Vice President John Callinan, Director, Technology Infrastructure

Pari Dasmuth, Director, Business Applications and Project Management

Tristian Gay, Cloud/Systems Engineer

Mohammed Djaballah, Manager, Business Intelligence Mark Macalanda, Quality Assurance/Testing Analyst Leo Konkel, IT Support Engineer Mpho Reed, IT Support Engineer

MARKETING AND AUDIENCE **EXPERIENCE**

Crystal Brewe, Executive Vice President and Chief Marketing and Audience Experience Officer

Christine Lauer, Administrative Coordinator

AUDIENCE EXPERIENCE

Lindsay Berckman, Director Connor Lucas, Director, Food and Beverage Business

Kyleigh Taylor, Associate Director, **Audience Services** Katie Masterson, Senior Manager,

Events Services

Carla Pontarelli, Senior Manager, **Guest Services**

Julie Bernard, Manager, Operations Support Keith Donahue, House Manager Korey Jones, Venue Manager, Kimmel Center

Thomas J. Kerrigan, House Manager

Todd Kunze, Venue Manager, Academy of Music and Miller Theater

Erin Lunsford, Administrative Manager

Devin Randall, House Manager Travis Roberts, House Manager Jaiden Bentley, Operations Support

Tyshawn Burrell, Operations Support

Andrew Hight, Operations Support

Zapheir Johnson, Operations Support

Christopher Kyle, Operations Support

Audience Services and Ticketing Matt Cooper, Vice President, Audience Services

Meg Hackney, Director, Ticketing and Audience Services

Jayson Bucy, Associate Director, Ticketing Operations

Owen Groce, Audience Services Manager

Emily Grove, Training Manager Catherine Pappas, Subscription Project Manager

Project Manager
Anthony Mullins, Audience
Services Supervisor

Chrisla Dor, Priority Services Coordinator, The Philadelphia Orchestra

Chris Eklund, Priority Services Coordinator, Ensemble Arts Philly

Matthew Enters, Quality Assurance Coordinator

Elijah Doss, Group Sales Representative

Rob Lawlor, Group Sales Representative

Nicola Scicchitano, Lead Audience Services Representative

Danielle Woolis, Lead Audience Services Representative

Elly Serafin, Audience Services Representative

Thursha Sutherland, Audience Services Representative Andy Syarczkopf, Audience

Services Representative

Jamie Agins Audience Service

Jamie Agins, Audience Services Associate

Jaylyn Anderson, Audience Services Associate

Tristan Berrien, Audience Services Associate Damarise Johnson, Audience

Services Associate Alicia Katz, Ticketing Operations Associate Cierra Woods, Audience Services Associate

Rebecca Childs, Ticketing Operations Coordinator

DIGITAL MARKETING

Daniel Christiansen, Senior Director, Digital Marketing Strategy and Web

Winona Wyatt, Director, Digital Marketing

Karina Kacala, Director,

E-Marketing Optimization and Innovation

Sarah Biddle, Manager, Digital Marketing

Brooke Grant, Web Content and UX Manager

Rachael Micucci, Marketing Manager, Customer Journey Marie Altmann, Diaital Marketing

Associate Manystine

INSTITUTIONAL MARKETING Sophia Konopelsky, Director Ana Thomas, Senior Manager, Brand Strategy and Creative Services

Kacy Hofstetter, Manager Emma Noel, Marketing Associate Rachel Bennett, Graphic Designer Remy Perez, Graphic Designer

PROGRAMMATIC MARKETING

Leslie Patterson-Tyler, Vice President, Program Communications and Partnerships

Elizabeth Hess, Associate Vice President, Program Marketing Geoff Cohen, Associate Vice President, Orchestra Marketing

President, Orchestra Marketing Lauren Hall, Director, Program Public Relations

Victoria McCabe, Director Ashley Ryan, Director

Erica Barry, Marketing Manager Carrie Williams, Programmatic Marketing Manager

Matthew Nicolosi, Senior Data Analyst

Manisha Modi-Davis, Manager, Audience Development and Group Sales

Alec Newell, Manager, Audience Development and Affiliates

Zoe King, Data Analyst Doménica Castro, Marketing Content Associate

Alison Hopkins, Marketing Associate

Erin Witman, Programmatic Marketing Associate

PEOPLE AND CULTURE

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

ADMINISTRATIVE OFFICES

300 South Broad Street Philadelphia, PA 19102 Phone: 215.893.1900 www: philorch.org

TICKET OFFICE

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

Concert dates (two hours before concert time): The Kimmel Center Broad and Spruce Streets Philadelphia, PA 19102



Pete Checchia

Did you know?

You can support arts education and receive tax credit for up to 90% of your donation.

ThePhiladelphiaOrchestra

Yannick Nézet-Séguin Music and Artistic Director



To learn more, scan the QR or visit philorch.org/support-us

