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Yannick Nézet-Séguin · Music & Artistic Director



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FEBRUARY 2025



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On the Cover:

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

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From the Interim President and CEO



Dear Friends:

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

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

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

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

You can read more about the season on page? 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

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The Philadelphia Orchestra

2024-2025 Season

Yannick Nézet-Séguin

Music and Artistic Director Walter and Leonore Annenberg Chair

Marin Alsop

Principal Guest Conductor Ralph and Beth Johnston Muller Chair

Naomi Woo

Assistant Conductor

Joseph Conyers

Education and Community Ambassador Mark and 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.



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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!" >



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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 PHILADELPHIA ORCHESTRA

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PROGRAM

STRAWINSKY

FRIST FART

1. Dishamation Advancements
2. John to Ringle
2. Second Printenges
2. Le Sacrettie
3. Le Sacrettie
3. Le Sacrettie
4. Action Rinsell de Ancierce
4. Economic and Ancierce
5. Economic and Ancierce
6. Ringle
6. Economic and Orchestra
6. Economic and Or

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. ➤



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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.

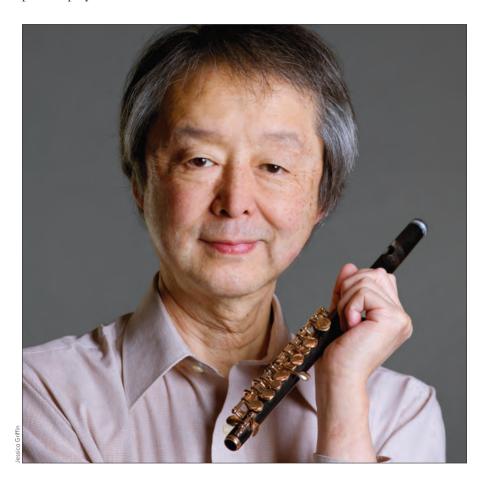
The Orchestra also presents familiar masterpieces throughout the season, including Strauss's *Alpine Symphony* with Denève; Bruckner's Symphony No. 4 with Esa-Pekka Salonen; Brahms's Third and Fourth symphonies with Yannick; Mozart's Requiem with Glover; Tchaikovsky's Symphony No. 4 with Zhang; Mendelssohn's 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.



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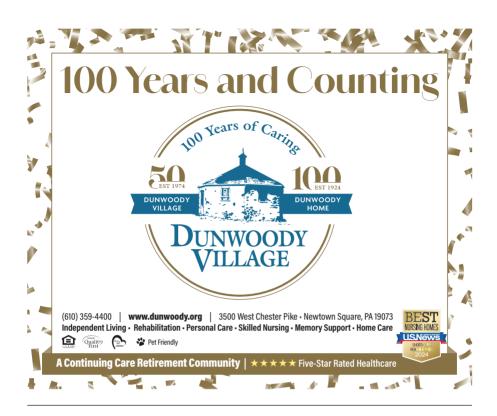


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2024–2025 | 125th Season Marian Anderson Hall

The Philadelphia Orchestra

Thursday, February 27, at 7:30 Friday, February 28, at 2:00 Saturday, March 1, at 8:00

Yannick Nézet-Séguin Conductor Hélène Grimaud Piano

Wolfe Pretty

First Philadelphia Orchestra performances—co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra

Farrenc Symphony No. 1 in C minor, Op. 32

- I. Andante sostenuto—Allegro
- II. Adagio cantabile
- III. Minuetto: Moderato
- IV. Allegro assai

First Philadelphia Orchestra performances

Intermission

Brahms Piano Concerto No. 1 in D minor, Op. 15

- I. Maestoso
- II. Adaaio
- III. Rondo: Allegro non troppo

This program runs approximately two hours, 15 minutes.

These performances of Julia Wolfe's *Pretty* are dedicated to the memory of her mother, **Janet C. Fink**, who loved The Philadelphia Orchestra.

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

Hélène Grimaud's appearances are sponsored by the **Robert Heim and Eileen Kennedy Visiting Artist Fund.**

The March 1 concert is sponsored by Allan Schimmel in memory of Reid Reames.

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.

PHILADELPHIA ORCHESTRA/125



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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.

Soloist



French pianist **Hélène Grimaud** made her Philadelphia Orchestra debut in 2000 and has enjoyed many collaborations with her friend Yannick Nézet-Séguin. A deeply passionate and committed musical artist, her multiple talents extend far beyond the instrument she plays. She has established herself as a wildlife conservationist, a human rights activist, and a writer, her deep dedication to her musical career reflected in, and amplified by, the scope and depth of her environmental,

literary, and artistic interests.

Ms. Grimaud has been an exclusive Deutsche Grammophon (DG) artist since 2002. Her recordings have been critically acclaimed and awarded numerous accolades, among them the Cannes Classical Recording of the Year, the Choc du monde de la musique, the Diapason d'or, the Grand Prix du disque, the Record Academy Prize (Tokyo), and the Midem Classic Award. Early recordings include Credo and Reflection (both of which feature a number of thematically linked works); a Chopin and Rachmaninoff sonatas disc; a Bartók CD on which she plays the Third Piano Concerto with the London Symphony and Pierre Boulez; a Beethoven disc with the Staatskapelle Dresden and Vladimir Jurowski, which was chosen as one of history's greatest classical music albums in the iTunes "Classical Essentials" series; a selection of Bach's solo and concerto works, in which she directed the Deutsche Kammerphilharmonie Bremen from the piano; and a DVD release of Rachmaninoff's Second Piano Concerto with the Lucerne Festival Orchestra and Claudio Abbado. Recent recordings include 2023's Silent Songs, featuring the vocal music of Ukrainian composer Valentin Silvestrov with baritone Konstantin Krimmel, and For Clara, focusing on her long relationship with the German Romantics and also featuring Mr. Krimmel.

In addition to these current performances, highlights of Ms. Grimaud's 2024–25 season include appearances with the San Francisco Symphony under Kazuki Yamada and the Dallas and NHK symphonies under Fabio Luisi. She gives recitals at the Gstaad Menuhin Festival in Saanen, at Carnegie Hall in New York, at the Bing Concert Hall in Stanford, and in Singapore, Taipei, and São Paulo. In May and June 2025 she will tour Europe with the Camerata Salzburg. Born in 1969 in Aix-en-Provence, Ms. Grimaud established the Wolf Conservation Center in upstate New York. She is also a member of the organization Musicians for Human Rights, a worldwide network of musicians and people working in the field of music to promote a culture of human rights and social change. For more information, please visit www.helenegrimaud.com.

Framing the Program

Parallel Events

Farrenc Symphony No. 1

Music Schumann

Symphony No. 1

Literature

Tolstov The Vampire

Art

Cole The Voyage of Life: Childhood

History

Britain occupies Hong Kong

1858 **Brahms** Piano Concerto No 1

Music Gounod

Faust Literature

Busch Max und Moritz

Art

Frith Derby Day History

Minnesota becomes a state

The concert today opens with Pretty by the Pulitzer Prize-winning composer Julia Wolfe. She characterizes the piece as "a raucous celebration, embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll"

Opportunities for women composers to write and hear their large-scale works were rare in the 19th century, for which reason few undertook symphonies or operas. An exception was Louise Farrenc, an outstanding French composer, pianist, and conservatory professor. In the 1840s she wrote three symphonies that although unpublished were all performed. In past seasons The Philadelphia Orchestra has presented her Second and Third symphonies, and today we hear her first essay in the genre.

Johannes Brahms was just 20 years old when he met Robert and Clara Schumann in 1853. Robert immediately hailed the young composer as the great musical hope the world had been awaiting since the death of Beethoven a quarter century earlier. Robert, however, soon lost his sanity and was institutionalized for his remaining two years. Brahms helped Clara raise their children and fell in love with her. The intensity of his emotions during this tumultuous time left traces in his first large-scale orchestral work, the magnificent Piano Concerto in D minor.

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

Pretty

Julia Wolfe Born in Philadelphia, December 18, 1958 Now living in New York



"The word 'pretty' has had a complicated relationship to women," Julia Wolfe writes in her own program note for this work. The word also has a complicated relationship with contemporary music, following a century where sweetness and euphony were not much valued in academic and critical circles. Many women feel a desire or expectation to be pretty in appearance, while many composers, regardless of gender, may feel pressure to avoid it in their music. In both cases,

the adjective can also be used to dismiss or damn with faint praise—suggesting mildness or preciousness coming short of beauty. "It implies an attractiveness without any rough edges, without strength or power," the composer says. "And it has served as a measure of worth in strange, limited, and destructive ways."

A Study in Contrasts Wolfe has long rejected the alienating extreme of the avant-garde, writing music with undeniably "pretty" elements: consonant harmonies, lilting repetitions, and sonorous instrumental and vocal colors. Just as often, however, her writing is clangorous and aggressive. It's a contrast typical of the milieu around the Bang on a Can organization, which she founded in 1987 with two other composers: her husband Michael Gordon and David Lang. Coming out of graduate school at Yale, they stood together against the highbrow contemporary music world of the time, embracing rock and popular influences and seeking a wider audience.

In addition to her work with Bang on a Can, which continues to thrive after four decades, Wolfe has become particularly known for a series of large-scale oratorios written for major orchestras and choruses. Through these so-called "docu-torios," she has addressed American social movements and labor history: The Pulitzer Prize-winning Anthracite Fields (Mendelssohn Chorus of Philadelphia with Bang on a Can All-Stars, 2014) chronicles the Pennsylvania Coal Region; Fire in my mouth (New York Philharmonic, 2019) tells the story of the Triangle Shirtwaist Factory fire; and Her Story (Nashville Symphony and Boston Symphony, among other co-commissioners, 2022) is about the suffrage movement and ongoing struggle for women's rights. Most recently, she wrote unEarth (New York Philharmonic, 2023), focused on the climate crisis. Wolfe is the recipient of a

2016 MacArthur Fellow, a 2024 Guggenheim Fellowship, and currently directs the composition program at the NYU Steinhardt School, where she is a professor of music.

A Closer Look When Wolfe looked up the etymology of the word "pretty," she was intrigued to find that in Old English, *prættig* meant "cunning, crafty, clever." Sometime in the 15th century it took on something close to its current aesthetic meaning, but only later did it become primarily feminine in association.

It's the original Anglo-Saxon sense that imbues this orchestral work, while the title resonates ironically with our modern definition. *Pretty* was co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra, the Berlin Philharmonic, the Houston Symphony, and the St. Louis Symphony. Kirill Petrenko premiered it in June 2023 with the Berlin Philharmonic, and Dalia Stasevska recently recorded it with the BBC Symphony Orchestra for the album *Dalia's Mixtape*.

The piece's opening is reminiscent of American folk music, perhaps bluegrass in particular. The violins fiddle in a kind of post-minimalist texture, while drums crest and roll in the background. As the piece moves on, the fiddling gives way to an impression of an electric guitar, while the percussion and drum set lay down fragments of a backbeat that would have pleased Chuck Berry. Although Wolfe often incorporates amplification and electric instruments, here she strove to make a similar effect with only acoustic instruments, using extreme vibrato and glissandos. "My *Pretty* is a raucous celebration," she says, "embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll." It also has a few gentle, suspended moments, but think twice before calling them pretty.

-Benjamin Pesetsky

Benjamin Pesetsky is a composer and writer. He serves on the staff of the San Francisco Symphony and also contributes program notes for the St. Louis Symphony and the Melbourne Symphony.

Pretty was composed in 2023.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons (II doubling contrabassoon), four horns, two trumpets, two trombones, timpani, percussion (bass drum, cymbals, drum set, drum stick [mounted], glockenspiel, hi-hat, large güiro, low tom-tom, marimba, snare drum, vibraphone, xylophone), harp, and strings.

Performance time is approximately 25 minutes.

The Music

Symphony No. 1

Louise Farrenc Born in Paris, May 31, 1804 Died there, September 15, 1875



Throughout music history, family connections have often played a significant role in building careers. Composers such as Bach, Mozart, and Beethoven essentially continued the family business, one that sometimes stretched back for generations. These circumstances benefited women musicians, which helps to explain why Clara Schumann and Fanny Mendelssohn, respectively the wife and sister of eminent composers, are among the best known from

the 19th century. Later Nadia and Lili Boulanger were raised in a prominent musical household.

Louise Farrenc, born Jeanne-Louise Dumont in 1804, came from a distinguished family of painters and sculptors that worked for the French royal family. Her musical gifts as a pianist were evident at a young age. She studied with Ignaz Moscheles, Johann Nepomuk Hummel, and Antonín Reicha, all eminent figures at the time, and her career started to take off. At 17 she married the 10-year-older Aristide Farrenc, who had been a flutist at the Théâtre Italien and taught at the Paris Conservatory. He founded a publishing company in the 1820s and was passionate about "pre-Bach" music. Aristide released some of his wife's piano compositions, one of which earned an enthusiastic review from Robert Schumann.

In 1842 Farrenc was appointed professor of piano at the Paris Conservatory, the only woman in such a prominent position. She taught there for 30 years and had many distinguished students, including her talented daughter Victorine who, had she not died so young, might have furthered the family's artistic legacy. Farrenc won her widest praise for chamber music. In addition to a career as pianist, composer, and teacher, she aided her husband as a scholar with a massive project of keyboard music spanning some 300 years called *Le Trésor des pianistes*.

Rare Orchestral Opportunities Farrenc began writing orchestral music at age 30 with two non-programmatic concert overtures, both of which were performed several times over the next decade. A concert featuring the second at the Paris Conservatory won high praise in the French press, with a critic saying he "was completely astonished to discover the style of a master in this serious and

perfectly designed piece."

Hector Berlioz also reviewed the event and found the overture "well written and orchestrated with a talent rare among women." Today this seems a sexist observation but at the time it registered the limited options available to women composers. While women performers, especially singers, enjoyed opportunities to succeed, composers' options were fewer, particularly when it came to works that required many musicians. It proved far more viable to write domestic music, such as songs and pianos pieces, than symphonies or operas. Moreover, composers learn by trial and error, which means that chances to hear one's music help nurture more polished products.

Some years before Farrenc died at age 71, the prominent critic and music historian François-Joseph Fétis, an ardent supporter, praised her musical gifts but lamented that her attraction to large-scale instrumental music was frustrated by restricted opportunities. He commented that for the public "the only standard for measuring the quality of a work is the name of its author" and believed this explained why Farrenc's major pieces were so soon forgotten "when in any other time her works would have brought her great esteem."

Farrenc's impressive three symphonies date from 1841, 1845, and 1847 and although unpublished were all performed, thus giving her opportunities to hear them. Not many symphonies were being written in mid-century France by anyone. The musical culture there centered on grand opera and on salon music, both of the virtuoso and sentimental variety. When it came to significant orchestral and chamber music—generally perceived as "German" genres—all French composers faced challenges, not just women. The charming early efforts of composers such as Camille Saint-Saëns and Charles Gounod, like Farrenc, were derivative of German models written in the wake of Beethoven's revolutionary contributions to the genre. Only Berlioz was pioneering radical new directions.

A Closer Look All three of Farrenc's symphonies are in four movements and bring to mind better-known symphonies of the Classicists Haydn, Mozart, and Beethoven as well as of the early Romantics. Some parts may sound like Schubert—fair enough, except that since none of his were published or performed in the 1840s she could not have encountered them. What Farrenc would have known, and some critics mentioned in reviews, were those of Felix Mendelssohn.

Farrenc's First Symphony opens with a slow introduction with a brooding theme from the cellos (**Andante sostenuto—Allegro**) leading seamlessly to a sonata form movement with two principal themes that are not strongly contrasting but rather possess lyrical breadth. Lower strings also start the second movement (**Adagio cantabile**), which unfolds as a songful aria. While her other symphonies next feature a scherzo, in her first effort Farrenc employs the more traditional

Minuetto, but the first part is less a polite dance than a more energetic one that contrasts with a delicate Trio (**Moderato**) in the middle. The finale (**Allegro assai**), starts as a soft perpetual motion movement full of energy before becoming more tunefully expansive.

—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.

Farrenc composed her Symphony No. 1 in 1841.

These are the first Philadelphia Orchestra performances of the work.

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

The work runs approximately 35 minutes in performance.

The Music

Piano Concerto No. 1

Johannes Brahms Born in Hamburg, May 7, 1833 Died in Vienna, April 3, 1897



Events that would resonate for the rest of his life unfolded quickly in October 1853 for the 20-year-old Johannes Brahms. On the last day of September, the young composer showed up at the home of Robert and Clara Schumann in Düsseldorf. Over the coming weeks he played them many of his compositions and they were bowled over by his gifts. Robert arranged for some of the pieces to be published and came out of retirement as a music critic to write one last article.

which he finished on October 13; it appeared two weeks later in a leading music journal that he had founded years earlier.

In the article, "Neue Bahnen" (New Paths), Schumann stated that the musical world had been waiting for a great composer since the death of Beethoven more than a quarter century earlier and that he now had appeared fully formed in the person of Brahms, who would "be called upon to give expression to the times in an ideal fashion." It was a dream review, but one that also created enormous expectations.

Brahms stayed in Düsseldorf a couple weeks more before leaving on November 2. Schumann's mental health, long a source of concern, was declining and at the end of February 1854 he threw himself into the Rhine. He spent the remaining two and a half years of his life confined to an asylum in Endenich, near Bonn. Clara was pregnant at the time with her seventh child and Brahms, who was 14 years younger and in love with her, moved in to help care for the children. Doctors prohibited Clara from visiting her husband, but Brahms did so frequently. Robert died in July 1856. Clara had visited him for the first time two days earlier.

"Veiled Symphonies" Schumann based his praise of Brahms mainly on piano pieces, as well as some chamber compositions that no longer survive. He, like everyone else, wondered when Brahms would tackle larger orchestral genres. The answer came just a few weeks after Schumann's suicide attempt when Brahms began composing a sonata for two pianos that he soon decided to turn into a Symphony in D minor.

Brahms wrote three movements in piano score and started orchestrating the

first with help from his friends Joseph Joachim and Julius Otto Grimm. From the relatively little we know of the project, it seems Brahms had conceived it on a large scale. Not long before Schumann's death the solution came to him, literally, in a dream, which he recounted to Clara: "I had used my unfortunate symphony for a piano concerto and was performing it—from the first movement to the scherzo and finale, terribly difficult and grand. I was completely delighted." So he went on to transform the symphony into a piano concerto, thus being able to call upon his experiences as a pianist.

The D-minor Concerto therefore had a long gestation from sonata to symphony to concerto. In Schumann's article, he praised Brahms's piano sonatas, calling them "veiled symphonies." That is even more the case with the two piano concertos, the first of which has a symphonic conception and scope and the second, dating from 1881, that unusually is in four movements.

"A Flop" in Leipzig Since Brahms had little orchestral experience—his other three concertos and four symphonies followed two decades later—he wanted to try out the piece before unveiling it to the public. He played it through in a reading rehearsal in Hanover in March 1858 with Joachim conducting and after more revisions the two gave the official premiere there in January of the next year. Five days later Brahms played the piece in Leipzig with a different conductor in what turned out to be a fiasco. He wrote to Joachim:

My concerto here has been a brilliant and decisive—flop. First of all I must say that it was really done very well; I played far better than I did at Hanover, and the orchestra was excellent. ... At the conclusion, three pairs of hands tried to clap very slowly, whereupon a perfectly distinct hissing from all sides forbade any such demonstration. ... The failure has made no impression whatever on me. ... In spite of everything the piece will meet with approval once I have improved its form, and my next concerto will be quite different. I believe this is the best thing that could happen to one; it forces one to concentrate one's thoughts and increases one's courage. After all, I am only experimenting and feeling my way as yet.

A Closer Look The beginning of the Maestoso first movement is one of the most remarkable openings in the concerto literature. Joachim later told Brahms's biographer that it relates to Schumann's jump into the Rhine. The music is loud, dissonant, and almost terrifying with trills and pounding timpani. Despite later tender moments, such as the second theme, this very long and complex movement is incredibly passionate, more so than almost any other work by Brahms; he seems to be working through his anguish over Schumann's suicide attempt and his intense feelings for Clara. The music as well was inspired by Schumann's own Symphony No. 4 in D minor, which in turn looks back to Beethoven's Ninth Symphony in the same key.

Brahms told Clara that the second-movement **Adagio** was "a lovely portrait of you." In the manuscript he wrote words from the Latin Mass: "Benedictus qui venit in nomine Domini" (Blessed is He who comes in the name of the Lord). For the final Rondo (**Allegro non troppo**) Brahms calls upon the Hungarian style, as he did in many other compositions as well. His close friend and advisor Joachim, who was Hungarian, had recently written his Violin Concerto in D minor, Op. 11, known as the "Hungarian," that greatly influenced Brahms in this early effort.

—Christopher H. Gibbs

Brahms composed his First Piano Concerto from 1854 to 1858.

Harold Bauer was soloist in the first Philadelphia Orchestra performances of Brahms's D-minor Concerto, in January 1914; Leopold Stokowski conducted. The most recent subscription performances were in May 2018, with pianist Hélène Grimaud and Yannick Nézet-Séguin.

The Philadelphians have recorded the Concerto twice: in 1961 for CBS with Eugene Ormandy conducting Rudolf Serkin, and in 1983 for EMI with Riccardo Muti and Alexis Weissenberg.

In addition to the solo piano, the work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Performance time is approximately 45 minutes.

Musical Terms

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

Chord: The simultaneous sounding of

three or more tones

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

impression of findity

Dissonance: A combination of two or more tones requiring resolution **Glissando:** A glide from one note to

the next

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

Minimalism: A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary

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

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

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.

Perpetual motion: A musical device in which rapid figuration is persistently maintained

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.).

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.

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

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

Trill: A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half tone above it

Vibrato: Literally "to vibrate." A musical effect where a note changes pitch subtly and quickly

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow Allegro: Bright, fast Andante: Walking speed

Cantabile: In a singing style, lyrical,

melodious, flowing **Maestoso:** Majestic

Moderato: A moderate tempo, neither

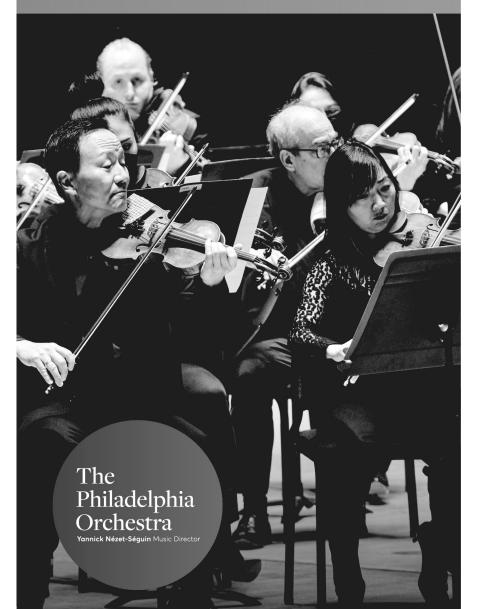
fast nor slow

Sostenuto: Sustained

TEMPO MODIFIERS

Assai: Much

Non troppo: Not too much



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