



PHILADELPHIA /ORCHESTRA

Yannick Nézet-Séguin
Music & Artistic Director

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MAY/JUNE 2025

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Specially design art for the Wagner's Tristan and Isolde concerts, June 1 and 8, 2025, by Haeg Design

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From the Interim President and CEO



Dear Friends:

Summer is a special time for the Orchestra, when we perform residencies in locations that feel like second homes to us. This year is especially celebratory as we mark 60 years of performing at the Saratoga Performing Arts Center and 50 years of performing at the Mann Center for the Performing Arts, two venues the Orchestra helped to open. In addition, this summer will mark 18 years since our first performance at the Bravo! Vail Music Festival.

The Philadelphia Orchestra is widely lauded for its ability to perform many styles of music, and summer residencies showcase this variety from one night to the next. This season at the Mann, for example, we open with an all-Beethoven concert, play the soundtrack to *Star Wars: A New Hope* while the film is shown on giant screens, and the following night perform with superstar Cynthia Erivo. Additional concerts include a 125th birthday salute for the Orchestra (ahead of our official anniversary on November 16), a celebration of the Eagles's championship season, and a collaboration with rapper Nas.

Yannick and the Orchestra have been deeply committed to performing works by historically underrepresented composers, and residencies give us the opportunity to take some of those remarkable works to audiences in other cities. This year we look forward to performing William Grant Still's Symphony No. 2 ("Song of a New Race") in Saratoga and Augusta Holmès's "La Nuit et l'amour" from *Ludus pro patria* at Bravo! Vail. We also bring former Composer in Residence Gabriela Lena Frank's *Picaflor: A Future Myth* to Vail, which partnered with us to co-commission the piece.

I hope you will join us at our Mann Center residency in June and July. And if you happen to find yourselves in either Vail, Colorado, in July or Saratoga Springs, New York, in August, please come see us.

Best regards,

Ryan Fleur
Interim President and CEO

The Philadelphia Orchestra

2024–2025 Season

Yannick Nézet-Séguin

Music and Artistic
Director

*Walter and Leonore
Annenberg Chair*

Marin Alsop

Principal Guest Conductor
*Ralph and Beth Johnston
Muller Chair*

Naomi Woo

Assistant Conductor

Joseph Conyers

Education and
Community Ambassador
*Mark and Tobey Dichter
Chair*

Charlotte Blake Alston

Storyteller, Narrator,
and Host
*Osagie and Losenge
Imasogie Chair*

First Violins

David Kim, Concertmaster
Dr. Benjamin Rush Chair
Juliette Kang, First
Associate Concertmaster
*Joseph and Marie Field
Chair*
Christine Lim, Associate
Concertmaster
Marc Rovetti, Assistant
Concertmaster
*Dr. James F. Dougherty
Chair*
Barbara Govatos
Robert E. Mortensen Chair
Jonathan Beiler
Hirono Oka

Richard Amoroso

*Robert and Lynne Pollack
Chair*

Yayoi Numazawa

Jason DePue

Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

Second Violins

Kimberly Fisher, Principal

Peter A. Benoliel Chair

Paul Roby, Associate
Principal

Sandra and David

Marshall Chair

Dara Morales, Assistant
Principal

Anne M. Buxton Chair

Philip Kates

Peter A. Benoliel Chair

Davyd Booth

Paul Arnold

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

Boris Balter

Amy Oshiro-Morales

*Volunteer Committees
Chair*

Yu-Ting Chen

Jeoung-Yin Kim

Willa Finck

John Bian

MuChen Hsieh

Eliot Heaton

Violas

Choong-Jin Chang,
Principal

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

Kirsten Johnson,
Associate Principal

Kerri Ryan, Assistant
Principal

Burchard Tang

Renard Edwards

Anna Marie Ahn
Petersen

Piasecki Family Chair

David Nicaastro

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Hsiang-Hsin Ching

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate
Principal

Yumi Kendall, Assistant
Principal

*Elaine Woo Camarda and
A. Morris Williams, Jr.,
Chair*

Richard Harlow

Kathryn Picht Read

John Koen

Derek Barnes

Alex Veltman

Jiayin He

Michael Katz

Basses

Joseph Conyers,
Principal

*Carole and Emilio
Gravagno Chair*

Gabriel Polinsky,
Associate Principal

Tobias Vigneau, Assistant
Principal
David Fay*
Duane Rosengard
Nathaniel West
Michael Franz
Christian Gray

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

Flutes

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

Oboes

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

Clarinets

Ricardo Morales,
Principal
*Leslie Miller and Richard
Worley Chair*
Samuel Caviezel,
Associate Principal
*Sarah and Frank Coulson
Chair*

Socrates Villegas
Paul R. Demers, Bass
Clarinet
*Peter M. Joseph and Susan
Rittenhouse Joseph Chair*

Bassoons

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

Horns

Jennifer Montone,
Principal
*Gray Charitable Trust
Chair*
Jeffrey Lang, Associate
Principal
*Hannah L. and J. Welles
Henderson Chair*
Christopher Dwyer
Chelsea McFarland
Ernesto Tovar Torres

Trumpets

(position vacant)
Principal
*Marguerite and Gerry
Lenfest Chair*
Jeffrey Curnow,
Associate Principal
Anthony Prisk

Trombones

Nitzan Haroz, Principal
*Neubauer Family
Foundation Chair*
Matthew Vaughn,
Co-Principal
Jack Grimm

Blair Bollinger, Bass
Trombone
*Drs. Bong and Mi Wha
Lee Chair*

Tuba

Carol Jantsch, Principal
*Lyn and George M. Ross
Chair*

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson,
Associate Principal

Percussion

Christopher Deviney,
Principal
Charlie Rosmarin,
Associate Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen,
Principal

Librarians

Nicole Jordan, Principal
Holly Matthews

Stage Personnel

Dennis Moore, Jr.,
Manager
Francis "Chip" O'Shea III
Aaron Wilson

*On leave

Music and Artistic Director



Landen Nordeman

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.

Marian Anderson Hall

Adrian Siegel Collection/Philadelphia Orchestra Archives



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

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

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

Musicians Behind the Scenes

MuChen Hsieh Violin

Chloe McKenna



Where were you born?

I was born in Taipei, Taiwan.

What is your most treasured possession?

Gowns, concert clothes, dresses, and mix-match outfits made by my 86-year-old grandmother over the years. Some of my outfits were made 40+ years ago by my grandma for herself. Others were made for me since I was in high school for special occasions and concerts.

What's your favorite food?

I love so many kinds of food; I can't pick a favorite! I like a variety of cuisines: Chinese/Taiwanese, Korean, Thai, sushi, and Italian are my favorites.

Tell us about your instrument.

I play a Joseph Curtin violin made in 1989 and a Benoit Rolland bow I commissioned in 2014.

What's in your instrument case?

A pencil case, humidity pack, five different kinds of violin mutes, viola rosin, ear plugs, and a tiny dachshund bag charm.

What piece of music never fails to move you?

The second movement of Ravel's Piano Concerto in G major, especially the English horn solo.

What do you love most about performing?

I love the energy a performer can create and transfer to the audience.

When did you join the Orchestra? In July 2024.

Do you play any other instruments?

I grew up playing the piano.

What's your favorite Philadelphia restaurant?

Vernick Food & Drink, Illata, and Kalaya.

Do you speak any other languages?

I speak fluent Mandarin and understand Taiwanese.

What do you like to do in your spare time?

I like to cook, bake, and try new restaurants.

What is your favorite memory with the Orchestra?

Although I only joined in 2024, I have a fond memory of the 2024 Canada tour when we performed Rachmaninoff's Symphony No. 2 and Brahms's *A German Requiem*. I was so in awe of the colors and rich tone in the Rachmaninoff. The string sound was so lush, and it was a blast playing with a group with such history.

Immortal *Tristan and Isolde*

A thousand-year-old story continues to
haunt our music and our culture

By Paul J. Horsley

Wagner's *Tristan and Isolde* tells a straightforward tale with surprising economy of means. Yet its musical-dramatic design is fantastically complex, and its historical impact—not just on music but on literature, art, and cinema—has been so profound that we are, in many ways, still assessing it. The Philadelphia Orchestra, which in 1934 presented the first complete *Tristan* heard in the United States, performs the opera in concert this June, with Music and Artistic Director Yannick Nézet-Séguin and internationally renowned soloists, including Stuart Skelton and Nina Stemme.

Tristan exerted enormous influence on its contemporaries, although it wasn't until several years after its 1865 premiere in Munich that it began to gather steam—with performances in Berlin (1876), London (1882), Vienna (1883), and in 1886, New York, Prague, and Bayreuth. Initially, many music critics reacted negatively to it. The *Allgemeine musikalische Zeitung* of July 5, 1865, called it “the glorification of sensual pleasure, tricked out with every titillating device ... an act of indecency.”

Philosophers, in contrast, have been inclined to describe *Tristan* in high-flown, even hyperbolic terms. Friedrich Nietzsche called it “the real *opus metaphysicum* of all art ... overpowering in its simple grandeur” and even after his celebrated break with Wagner in the late 1870s he acknowledged the opera's legacy: “I am still in search of a work that exercises such a dangerous fascination, such a spine-tingling and blissful infinity as *Tristan*. I have sought in vain, in every art form.”

Tristan remains one of the most psychologically dense dramatic works that has ever graced the stage. It “transcends its scenario of a conventional love story to offer a profound meditation on the nature of the material world, and on the mysteries of human existence itself,” as scholar Barry Millington writes. Yet it tells a fundamentally human tale. A nobleman and a beautiful princess fall in love—rather inconveniently, as they are en route to the woman's arranged wedding to the nobleman's uncle. The sudden passion that strikes Tristan and Isolde on board a ship is so intense that it leads to extravagant declarations of eternal love, even death-wishes. (Perhaps the love-potion that Brangäne, her maid, administers acts as an accelerant to an already-existing flame: “less a maker of uncontrollable passion,” writes Henry Krehbiel, “than a drink which causes the lovers to forget duty, honor, and the respect due to the laws of society.”) ➤

John William
Waterhouse's
*Tristan and Isolde
with the Potion*
(1916)



Richard Wagner,
circa 1860



Nevertheless, in Wagner's world a love this ferocious brings a "sweet suffering" that can only be extinguished, or apotheosized, through death. King Marke arrives to forgive the couple and permit them to marry, but he is too late. Tristan succumbs to Melot's sword, and Isolde sings her "Liebestod."

Wagner has structured the opera with great clarity, even simplicity. Its three weighty acts are organized symmetrically: The first is devoted to Isolde, the third to Tristan, and the second to the union of the two. Moreover, the primary action is in the hands of three almost-matching pairs of characters: Tristan and his attendant, Kurwenal; Isolde and Brangäne; and Marke and his disgruntled courtier, Melot.

If the story seems elemental, even archetypal, it is partly because it dates back to a foundational

12th-century tale, *Tristan and Iseult*, aspects of which can be traced to even earlier Irish tales such as *The Pursuit of Diarmuid and Gráinne*. And if a tale of warring families and star-crossed lovers feels familiar, it might be because the author of a well-known 16th-century tragedy was obviously familiar with the medieval tale. Some believe Shakespeare's *Romeo and Juliet* is an intentional nod to the Tristan stories.

Tristan was the fruit of Wagner's longstanding fascination with medieval legends, folk tales, and ancient heroes of Norse and Celtic mythology, which found expression in such figures as Tannhäuser, Lohengrin, Parsifal, and Siegfried. "As was usual when a legend seized his imagination," writes biographer Curt von Westernhagen, "Wagner was closely identifying himself with its hero." There is little doubt that the composer placed himself, psychologically speaking, in the middle of his own opera. Penniless, unhappy in marriage, and on the verge of nervous collapse, Wagner had fallen under the dazzling spell of Mathilde Wesendonck—who together with her husband, Otto, supported the composer financially during this period. Meanwhile, his wife, Minna, was understandably perturbed, as Richard and Mathilde carried on a somewhat public (if possibly never consummated) affair.

With pressures mounting on all sides, Wagner was nearing a personal and an artistic crossroads. In 1857 he famously broke off from composing *Siegfried*, the third of his *Ring of the Nibelung* operas, not returning until more than a decade later, after having completed both *Tristan* (1857–59) and *Die Meistersinger von Nürnberg* (1862–67).

The pause was sparked, in part, by tumultuous events in Wagner's life during the 1850s, including years of political exile. But one cannot underestimate the extent to which this was also an artistic crisis. The harmonic, dramatic, and philosophical innovations of *Tristan* represented a fundamental shift not just in Wagner's musico-dramatic style but in the tonal landscape of Western music. When he resumed the *Ring* in 1868, it is no exaggeration to say that he was a composer transformed. "One can see that he would not have been able to write [*Götterdämmerung*] without first having mastered the harmonies of *Tristan* and the counterpoint of *Die Meistersinger*," von Westernhagen writes. ➤

The innovations of *Tristan* were not purely musical or dramatic: They were also philosophical and, perhaps just as significantly, sexual. The composer's immersion in Arthur Schopenhauer's *The World as Will and Idea* beginning in 1854 exerted a formidable impact on the composer's libretto for *Tristan*. Schopenhauer's concepts, influenced by Buddhist thought, maintained that by denying our "will" we relinquish individuality and begin learning empathy—losing ourselves in a virtuous state of selflessness.

Schopenhauer also believed that music was the supreme art form, and that the sound world can guide us through situations in which words fail. "There are limits to what can be even symbolically represented on the stage," writes Robert Gutman of what we might call *Tristan's* sex scenes, "and the music must tell the full tale to the audience, too often led astray by the unruffled attitudes of soprano and tenor ... singing at one another while decorously seated on a papier-mâché bench."

Regardless of how one stages the scene in Act II where Marke and his men interrupt the couple *in flagrante delicto*, the music indicates all too clearly the effect that the intrusion has on the lovers.

Considering the formidable resources that Wagner corralled for *Tristan*, the year 1865 stands as a pivot-point in the history of music. It would be another half-century before Arnold Schoenberg emancipated the 12 notes of the chromatic scale to treat them as co-equals. But when Schoenberg stated that his efforts to systematize atonality were an attempt to "break the barriers of a past aesthetic," *Tristan* was certainly one of the works he had in mind. It had, as much as any other composition, signaled the impending breakdown of traditional tonality.

Among the more disruptive early examples of the "post-*Tristan* era" were Schoenberg's song cycle *Gurrelieder* (1900–11) and his monodrama for soprano *Erwartung* (1909). The latter is a sort of miniature *Tristan*, complete with a compact love-death finale. The *Tristan* effect can



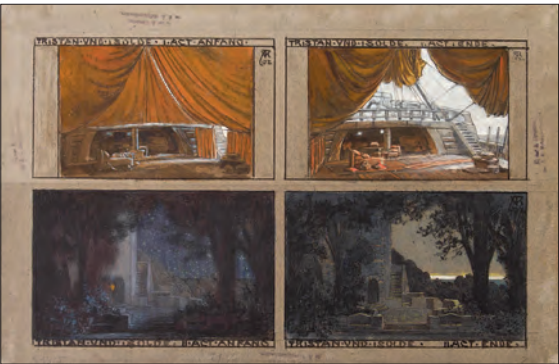
Music and Artistic Director
Yannick Nézet-Séguin leading
The Philadelphia Orchestra and
soloists in Puccini's *La bohème*,
June 2024

also be traced through works by Mahler, Webern, Debussy, and Berg (*Lyric Suite*, 1925–26), among others. There is also self-conscious and at times satirical use of the *Tristan* chord in composers as diverse as Britten and Peter Schickele, Bernard Herrmann and Radiohead.

The enervating power of *Tristan* is found in literature, too. Thomas Mann’s 1903 novella *Tristan* takes place in a sanatorium, where the fragile Gabriele (Isolde) is recovering from a tracheal illness. Fellow resident Detlev Spinell (Tristan) is a flighty writer who bonds with Gabriele over a love of the arts, much to the chagrin of her bourgeois husband, Anton (Marke). In Willa Cather’s vivid 1904 short story *A Wagner Matinee*, a young man living in Boston invites his aging aunt for a visit; as Aunt Georgina listens to a Boston Symphony all-Wagner concert, she melts into an emotional heap from the sense of loss: from a memory of the life she gave up.



Ludwig Schnorr von Carolsfeld and his wife, Malvina, starred as Tristan and Isolde at the 1865 premiere of the opera.



Alfred Roller’s set designs for Acts I and II of the 1903 Viennese production of *Tristan and Isolde* conducted by Gustav Mahler

Tristan has had an impact on the art world, as well. The early “conceptual” set and costume designs of Secession artist Alfred Roller, created for the 1903 Viennese production that Mahler conducted, helped push operatic production into an era of stylized abstraction, which ultimately reflected the art of the period.

Tristan has also eked into cinema. In Luis Buñuel’s and Salvador Dali’s surrealist *L’Âge d’or* (1930), a couple flouts taboo by making passionate love in awkward places—each time to music of *Tristan*—only to be suppressed by society, government, religion. In Lars von Trier’s *Melancholia*, extended passages of the opera fit neatly into an end-of-the-world scenario: There is love and there is hate, and there will be death. “Human insistence on suffering is bringing about its own destruction,” writes *OperaWire*’s David Salazar of this savvy film, adding that this “could not be more in line with the thinking of Arthur Schopenhauer.”

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

2024–2025 | 125th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, May 23, at 2:00

Saturday, May 24, at 7:00

Thursday, May 29, at 7:30

Yannick Nézet-Séguin Conductor

Lara Downes Piano

Leah Hawkins Soprano

Rihab Chaieb Mezzo-Soprano

Issachah Savage Tenor

Ryan McKinny Bass-Baritone

Philadelphia Symphonic Choir

Amanda Quist Director

Price Piano Concerto in One Movement

Intermission

Beethoven Symphony No. 9 in D minor, Op. 125 (“Choral”)

I. Allegro ma non troppo, un poco maestoso

II. Molto vivace—Presto

III. Adagio molto e cantabile—Andante moderato—Tempo I

IV. Presto—Allegro assai—Presto (Recitativo)—Allegro assai—Allegro assai
vivace: alla marcia—Andante maestoso—Allegro energico—Allegro ma
non tanto—Poco adagio—Poco allegro, strigendo il tempo—Prestissimo

This program runs approximately two hours.

These concerts are sponsored in memory of **Gail and Dr. George E. Ehrlich**.

The May 23 concert is also anonymously sponsored.

The May 24 concert is also sponsored by **Dr. and Mrs. Joseph B. Townsend**.

The May 29 concert is also sponsored by **Nancy S. Halpern**.

Florence Price’s Piano Concerto in One Movement is a highlight of the Marian Anderson Artistic Initiative, supported in part by the **Wyncote Foundation**. The Marian Anderson Artistic Initiative showcases composers and artists who embody Ms. Anderson’s passion for increasing inclusivity, diversity, equity, and access in the performing arts, contributing to the advancement of a more representative art form.

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, around the community, 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 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.

Soloists

Ebru Yildiz



Pianist **Lara Downes** made her Philadelphia Orchestra debut in 2022 in Saratoga. A sought-after soloist, Billboard Chart-topping recording artist, and arts activist, she was honored as 2022 Classical Woman of the Year by *Performance Today*. In addition to these current performances, recent and upcoming engagements include appearances with the Boston Pops, the Detroit and Indianapolis symphonies, and the Louisville Orchestra, as well as recitals and residencies at Ravinia, the Gilmore Festival, Washington Performing Arts, Caramoor, and

the Cabrillo Festival, among many others. Her collaborations with diverse artists including Rhiannon Giddens, Thomas Hampson, Judy Collins, Daniel Hope, Yo-Yo Ma, and the Miró Quartet explore shared creative perspectives across genres and traditions. Her most recent recording, *Love at Last* on Pentatone, debuted at the top of the Billboard and Amazon charts and was featured on an NPR Tiny Desk concert. She is creator and host of the NPR Music video series *AMPLIFY with Lara Downes* and the creator and curator of Rising Sun Music, a label dedicated to making first recordings of music by Black composers from the 18th century to the present day. Learn more at LaraDownes.com.

Curtis Brown



Soprano **Leah Hawkins** is the recipient of the Metropolitan Opera's 2024 Beverly Sills Artist Award and a graduate of the Met's Lindemann Young Artist Development Program. Additional honors include the Dallas Symphony's Women in Classical Music Career Advancement Award, a Richard Tucker Foundation Career Grant, and the Marian Anderson Award. In addition to these current performances, highlights of her 2024–25 season include her San Francisco Symphony debut in Verdi's *Requiem* conducted by Esa-Pekka Salonen and

returns to the Metropolitan Opera for Verdi's *Il trovatore* and Arizona Opera for her titular role debut in Verdi's *Aida*. On the concert stage she debuts with the Apollo Orchestra in a concert of Verdi arias and returns to the Park Avenue Armory for a self-curated recital entitled "C'est ainsi que tu es or That is how you are," which is "a glimpse into my ongoing journey of finding, accepting, and living as my truest self." Future engagements include debuts with La Monnaie in Brussels and Dallas Opera. She has also sung Musetta in Puccini's *La bohème* at the Metropolitan Opera and with The Philadelphia Orchestra in 2024. She made her Philadelphia Orchestra debut in 2017.

Soloists

Goetz Photography



Tunisian-Canadian mezzo-soprano **Rihab Chaieb** made her Philadelphia Orchestra debut in 2022 at Carnegie Hall. Highlights of her 2024–25 season include a return to LA Opera as Dorabella in Mozart’s *Così fan tutte*, her house debut with Opera Australia as the title role in Bizet’s *Carmen*, and a return to the Bavarian State Opera as Lola in a new production of Mascagni’s *Cavalleria rusticana*. She also sings Maddalena in Verdi’s *Rigoletto* at the Metropolitan Opera and Fenena in Verdi’s *Nabucco* at the Canadian Opera Company.

On the concert stage she debuts at the Bregenz Festival in Ravel’s *Shéhérazade* with the Vienna Symphony and Elim Chan. She also sings Beethoven’s Symphony No. 9 with Montreal’s Orchestre Métropolitain and Yannick Nézet-Séguin and with the Los Angeles Philharmonic and Gustavo Dudamel. As a recording artist she has appeared on tenor Jonathan Tetelman’s *The Great Puccini* album for Deutsche Grammophon and has also recorded Bach’s Mass in B minor and Beethoven’s Symphony No. 9 with Yannick and the Orchestre Métropolitain, the latter released on Deutsche Grammophon’s DG Stage.

Jiyang Chen



Since sweeping the board of top prizes at Seattle’s International Wagner Competition in 2014, tenor **Issachah Savage** has established himself as one of today’s most impressive young heldentenors, making acclaimed debuts as Siegmund in *Die Walküre* with the Opéra National de Bordeaux conducted by Paul Daniel; Froh in *Das Rheingold* with the Rotterdam Philharmonic and Yannick Nézet-Séguin; the title role in *Tamnhäuser* at Los Angeles Opera, conducted by James Conlon; Bacchus in Strauss’s *Ariadne auf Naxos* at both

the Théâtre du Capitole Toulouse under Evan Rogister and Seattle Opera under Lawrence Renes; and, most recently, as the Kaiser in Strauss’s *Die Frau ohne Schatten* in a return to the Théâtre du Capitole Toulouse under Frank Beermann. Mr. Savage opened the 2024–25 season with a title role debut in Britten’s *Peter Grimes* at Dutch National Opera and sang Beethoven’s Symphony No. 9 with the New Jersey Symphony under Xian Zhang. Among his many awards, he was honored in the early stages of his career as the first-ever “Scholar Artist” of the Marian Anderson Society of Philadelphia. Mr. Savage made his Philadelphia Orchestra debut in 2023.

Soloist

Stacey Bode



American bass-baritone **Ryan McKinny** made his Philadelphia Orchestra debut in 2022. Other recent performance highlights include the role of Joseph De Rocher opposite mezzo-soprano Joyce DiDonato in Jake Heggie's *Dead Man Walking* at the Metropolitan Opera, including on the big screen for the Met's Summer HD Festival in Lincoln Center Plaza; his role debut as Jan Nyman in Missy Mazzoli's *Breaking the Waves* at Houston Grand Opera; and his company debut at Des Moines Metro Opera as the title character in Wagner's *The*

Flying Dutchman. Additional performances include Verdi's Requiem with the Colorado Symphony and Beethoven's Symphony No. 9 with the Houston Symphony and the Toledo Symphony. Mr. McKinny draws on his wide-ranging artistic experiences in his increasing work as a film and stage director. Through Helio Arts, he commissioned artists to write, direct, and film original stories, helping to elevate fresh voices and visions in the classical performing arts world. In collaboration with co-director Tonya McKinny, he created a new stage production of Kevin Puts's *Silent Night*, which premiered at Wolf Trap Opera in August 2024.

Choir

Jessica Griffin



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

is directed by Amanda Quist, director of choral activities for Western Michigan University. She has collaborated in choral preparations with The Philadelphia Orchestra, the New York Philharmonic, the New World Symphony, the Dresden Staatskapelle, Seraphic Fire, and the Spoleto Festival. The American Guild of Musical Artists, AFL-CIO, the union of professional singers, dancers, and production personnel in opera, ballet, and concert, represents the choral artists in these performances.

Philadelphia Symphonic Choir

Sopranos

Laura Berman
Lily Carmichael
Ting-Ting Chang
Abigail Chapman
Lauren Cohen
Maria Palombo Costa
Marisa Curcio
Natalie Esler
Alexandra Gilliam
Julie-Ann Green
Jina Jang
Colleen Kinderman
Rachael Lipson
Mary McCormick
Maddie Meier
Luciana Piovani
Olivia Prendergast
Rexxi
Veronica Richer
Sophia Santiago
Rebecca Shimer
Nathania Sigmund
Pei Ying Wang

Altos

Tanisha Anderson
Katie Bove
Lori Cummines-Huck
Cat Dean
Calli Graver
Alyson Harvey
Amber Johnson
Renee Macdonald
Kimberly Martinez
Megan McFadden
Meghan McGinty

Sarah A. Michal
Heather Mitchell
Christine Nass
Natasha Nelson
Elisabeth Kotzakidou Pace
Sam Rauch
Rebecca Roy
Sarah Sensenig
Cecelia Snow
Lisa Stein
Kaitlyn Tierney

Tenors

Aldo Aranzulla
Sam Barge
Brendan Barker
Noah Donahue
Roberto Guevara, Jr.
Jonathan Hartwell
Bryan Umberto Hoyos
Colin Raymond Kase
Jordan Klotz
Joshua Lisner
Max Marques
DonLeroy Morales
Timothy Morrow
Jacob Nelson
Nicholas Petroski
Reid Shriver
Steven Soph
Royce Strider
Arturo Tapia-Minchez
Daniel Taylor
Tyler Tejada
Knox VanHorn
Carson Zajdel

Basses

Christopher D. Aldrich
Graham Bier
Gordon Blodgett
Michael Carson
Kyle Chastulik
Peter Christian
Connor Fluharty
Loren Greer
Gabriel Harley
Ian Martin
Bryan McClary
Jonathan Mortensen
Luis Orrego
Carlos Pedroza
Erik Potteiger
Stephen Raytek
John T.K. Scherch
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Sergey Tkachenko
D'quan Tyson
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Michael Wisnosky

Framing the Program

Parallel Events

1824
Beethoven
Symphony No. 9

Music
Mendelssohn
Concerto for Two
Pianos

Literature
Scott
Redgauntlet

Art
Ingres
Vow of Louis XIII

History
Eric Canal
finished

1934
Price
Piano Concerto
in One
Movement

Music
Rachmaninoff
Rhapsody on
a Theme of
Paganini

Literature
Graves
I Claudius

Art
Dali
Cousine

History
Lindbergh baby
kidnapped

The Philadelphia Orchestra has been at the forefront in the discovery of the music of Florence Price. Its recording of her First and Third symphonies won a GRAMMY Award for “Best Orchestral Performance” in 2022. On this concert we hear Price’s Piano Concerto in One Movement. The full score of the piece was thought to have been lost and was reconstructed from various sources. In 2018, however, the original manuscript copy was discovered and the Philadelphians gave the first North American performance in its original orchestration since the composer’s death in 1953.

Among the masterpieces of Western music there are a handful of compositions that changed the course of its history. Beethoven’s Ninth Symphony is one: a work long celebrated both for its musical qualities and its extra-musical implications. Beethoven had not composed a symphony in nearly a decade when he produced the extraordinary—and for some initially baffling—Ninth. He set Friedrich Schiller’s “Ode to Joy,” a poem with a powerful Enlightenment message that has continued to resonate and inspire for now just over two centuries.

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

Piano Concerto in One Movement

Florence Price

Born in Little Rock, Arkansas, April 9, 1887

Died in Chicago, June 3, 1953



In early-20th-century America, orchestral music was largely regarded as the province of dead white men, a field in which a living Black woman had no apparent hope of gaining any foothold. This makes Florence Price's career all the more unlikely, and therefore more remarkable. Price faced the unrelenting double challenge of racism and gender bias her entire life. Nevertheless, she persisted and earned a crucial place in American music history that is still in the process of being fully recognized and celebrated.

Hardships and Tremendous Successes Price was born into an upper-middle-class mixed-race family in Arkansas. Her mother, a music teacher, provided her first musical training. Graduating at the top of her high school class, Price was accepted into the New England Conservatory of Music to study piano and organ but won admittance only by “passing” as Mexican in order to avoid the heightened racial bias against Blacks. After graduating in 1906, she taught at colleges in Arkansas and Georgia before moving to Chicago in 1927 to escape racially motivated violence and segregation. Once in Illinois, she continued her education with the leading music teachers in the Chicago area.

In 1932 Price's Symphony No. 1 in E minor won a Wanamaker Foundation Award and was performed the following year by the Chicago Symphony Orchestra—the first time a major orchestra had performed a work by a Black American woman. The conductor on that occasion was Frederick Stock—one of only a handful of conductors in America at the time willing to program Price's orchestral music. It was Stock who then encouraged her to write a piano concerto.

Price's Piano Concerto in One Movement premiered in Chicago in 1934, with the composer as soloist and Stock conducting. It was dedicated to Helen Armstrong Andrews, Price's patron and friend. Other performances followed soon after, eliciting almost universal critical acclaim. One reviewer wrote in the *Pittsburgh Sun-Telegraph*, “There [in the Concerto] is real American music, and Mrs. Price is speaking a language she knows,” acknowledging both the Concerto's technical assuredness and its musical roots in African-American tradition.

Lost Masterpieces After her death in 1953, Price and almost all her 300 compositions (including about 100 songs) faded into obscurity. Several decades later, scholars including

Barbara Garvey Jackson, Helen Walker-Hill, and Rae Linda Brown started researching her career and music and her compositions also gradually began to appear on concert programs again. Most importantly, a collection of Price's scores and papers were miraculously discovered in a derelict house outside St. Anne, Illinois, in 2009—it had been Price's summer home near the end of her life. Further fueled by this unexpected discovery, the simmering Price revival gathered momentum and in 2018 the publishing house of G. Schirmer acquired the rights to her entire catalogue.

In 2015 the Center for Black Music Research in Chicago commissioned Trevor Weston, a composition professor at Drew University, to reconstruct the orchestration of Price's Piano Concerto. Although the original orchestral score had been lost for several decades, some of the orchestral parts were discovered in the early 1990s, and Price had left a piano rehearsal score, plus a two-piano reduction of the Concerto, annotated with some of her ideas on orchestration. Weston reconstructed the missing orchestral parts, and his orchestration premiered in 2016.

Then, two years later, the original manuscript copy turned up unexpectedly at an auction in the same Illinois town, St. Anne, where so many of Price's other scores had been recently rediscovered. Schirmer quickly readied the publication of the Concerto's original orchestration, which was released in 2020.

A Closer Look As its name suggests, the Piano Concerto in One Movement is played without a break, but with three sections corresponding to the three traditional movements of a Classical piano concerto. A sparse introduction, presenting the first section's main theme, leads quickly into an extended piano cadenza. Then the theme—an original melody in which Price draws on the flavor of the spiritual—develops into a propulsive, energetic quasi-sonata form. The slower central section is a lyrical Adagio whose melody suggests the nostalgic, yearning quality of African-American “sorrow songs” such as “Sometimes I Feel Like a Motherless Child” or “Deep River.” Call-and-response exchanges within the orchestra confirm the allusion.

Price believed the “juba”—a lively, syncopated plantation dance that predates the Civil War—was as essential to African-American music as the spiritual. She included a “juba” (although not always named as such in the score) in every one of her larger works. The final section in this Concerto is a rollicking, exultant “juba” whose lively rhythms clearly underscore how integral that dance form was to the development of ragtime.

—Luke Howard

Luke Howard is associate director of the School of Music at Brigham Young University, and for many years wrote program notes for The Philadelphia Orchestra, the Aspen Music Festival, and Utah Opera. His research focuses on classical music in popular culture and the reception histories of well-known concert works.

Florence Price composed her Piano Concerto in One Movement in 1934.

The Concerto first appeared on a Philadelphia Orchestra Digital Stage concert in February 2021, with pianist Michelle Cann and Yannick Nézet-Séguin. That appearance marked the first North American performance of the Concerto in its original orchestration at least since Price's death in 1953, and possible since the mid-1930s. These current performances are the first on Orchestra subscription concerts.

The piece is scored for solo piano, flute, oboe, two clarinets, bassoon, two horns, two trumpets, two trombones, timpani, percussion (bass drum, crash cymbal, snare drum, suspended cymbal), and strings.

Performance time is approximately 18 minutes.

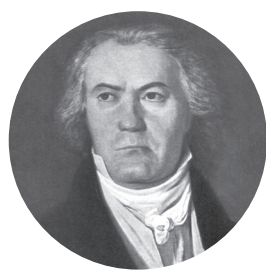
The Music

Symphony No. 9 (“Choral”)

Ludwig van Beethoven

Born in Bonn, December 16, 1770

Died in Vienna, March 26, 1827



Throughout his career, Beethoven was a fervent believer in Enlightenment values and sought ways to express his beliefs in many of his compositions. One of the reasons for the broad and sustained appeal of his Ninth Symphony is that people enjoying or seeking freedom see this work as exquisitely expressing a message they wish loudly to proclaim. The message is simple, one we learn as children: People should live together in joyous brotherhood.

An Enlightenment Testament As a child of the Enlightenment, Beethoven grew up during the American and French revolutions. He followed political events throughout his life and experienced war close at hand when Napoleon’s troops invaded Vienna in 1805 and again in 1809. His first large-scale composition, written at the age of 19, was an impressive cantata commemorating the death of Emperor Joseph II, who had done so much to liberalize the Austrian empire during the early 1780s. Years later Beethoven wrote his lone opera, *Fidelio*, which tells the story of a loving wife’s brave efforts to save her husband, an unjustly jailed political prisoner. Through her heroic deeds he is rescued and tyranny exposed.

For his final symphony Beethoven turned to a lengthy poem by Friedrich Schiller that he had long wanted to set to music: the “Ode to Joy” (1785). Schiller’s famous words state that in a new age the old ways will no longer divide people; “all men shall become brothers.” Since the premiere of the Ninth Symphony in Vienna in May 1824, performances of the work have become almost sacramental occasions, as musicians and audiences alike are exhorted to universal fraternity.

The Ultimate Symphony On a purely musical level, few pieces of music have exerted such an impact on later composers. How, many wondered, should one write a symphony after the Ninth? Schubert, Berlioz, Brahms, Wagner, Bruckner, Mahler—the list goes on and on—all dealt with this question in fascinating ways that fundamentally shaped 19th-century music. Schubert, who most likely attended the 1824 premiere, briefly quoted the “joy” theme in his own final symphony, written the following year. Most Bruckner symphonies begin in the manner of the Ninth. Mendelssohn, Mahler, and Shostakovich followed the model of using a chorus. Wagner was perhaps the composer most influenced by the work, arguing that in it Beethoven pointed the way to the “Music of the Future,” a universal drama uniting music and words that, in short, was realized in Wagner’s own operas.

Composers are not the only people who have become deeply engaged with the Ninth, and struggled with its import and meaning. For nearly two centuries the work has surfaced at crucial times and places, appropriated for widely diverse purposes. As the ultimate “feel-good” piece, the Ninth has been used to open the Olympic Games and bring nations together in song. Yet during the Nazi era it was often performed to celebrate Hitler’s birthday. Its melody is the official anthem of the European Union—but it was also the anthem of Ian Smith’s racist regime in Rhodesia during the 1970s. Within more recent memory, we have heard protestors playing recordings of the Ninth in Tiananmen Square in Beijing and jubilant students also chose it as their theme as the Berlin Wall fell in 1989. There were commemorative performances in the wake of 9/11, when the Ninth was once again enlisted for its hopeful message.

A Resisted Masterpiece In a penetrating essay, “Resisting the Ninth,” music historian Richard Taruskin has pointed to ways in which some musicians and listeners from the beginning have resisted the Ninth Symphony, embarrassed by what they consider its naive optimism. This Symphony, Taruskin states, “is among connoisseurs preeminently the Piece You Love to Hate, no less now than a century and a half ago. Why? Because it is at once incomprehensible and irresistible, and because it is at once awesome and naive.”

Those who revere the Ninth Symphony may be surprised to hear that some have resisted it now or at any time. Undoubtedly its message has been “neutered” as it has been trivialized in movies and TV commercials, and often treated by musicians in purely musical terms rather than in humanistic ones. For some modern listeners, Taruskin argues, its message may be difficult to take seriously anymore: “We have our problems with demagogues who preach to us about the brotherhood of man. We have been too badly burned by those who have promised Elysium and given us gulags and gas chambers.” Yet Beethoven understood that great works of art matter, in part because they constitute a threat to tyrants. Beethoven strove for ways to express a deeply felt political vision.

A Closer Look The opening of the first movement (***Allegro ma non troppo, un poco maestoso***) grows out of a void. Against the murmurings of the low strings emerge falling fifths in the violins that build to a loud and imposing first theme. It has been likened to the creation of the world; certainly no symphony before had sounded anything like it. Beethoven switched the expected order of movements (another feature later composers would imitate) by following the allegro with the scherzo (***Molto vivace***). A favorite with audiences from the beginning (especially the prominent role given to the timpani), it projects both humor and power. The lyrical slow movement (***Adagio molto e cantabile***) seems to explore more personal, even spiritual realms.

The **Presto** finale opens with what Wagner called the “terror fanfare,” a dissonant and frantic passage that leads to a “recitative” (so marked in the score) for the cellos and basses. Fragments from the previous three movements pass in review—a few measures of the opening theme of each—but are in turn rejected by the strings. After this strange, extended instrumental recitative comes an aria-like melody: the famous “Ode to Joy” tune to which later will be added words. After some seven minutes the movement starts over again: The

“terror fanfare” returns, this time followed by a true vocal recitative, with the bass soloist singing “O friends, not these tones! But rather, let us strike up more pleasant and more joyful ones.” The chorus and four vocal soloists take up the “joy” theme, which undergoes a series of variations, including a brief section in the Turkish manner, with cymbals, triangle, drum, piccolo, and trumpets. The music reaches a climax with a new theme: “Be embraced, ye millions, ... above the starry canopy there must dwell a loving Father,” which is later combined in counterpoint with the joy theme and eventually builds to a frenzied coda.

—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.

Beethoven composed his Ninth Symphony from 1822 to 1824.

The Philadelphia Orchestra performed the first three movements of Beethoven's Ninth Symphony in March 1902, with Fritz Scheel conducting. The Orchestra's first complete performance of the work took place in March 1903, again with Scheel. The most recent subscription performances were in June 2022, with Yannick Nézet-Séguin, soprano Angel Blue, mezzo-soprano Mihoko Fujimura, tenor Limmie Pulliam, bass-baritone Ryan Speedo Green, and the Philadelphia Symphonic Choir.

The Orchestra has recorded the Symphony five times: in 1934 with Leopold Stokowski for RCA; in 1945, 1962, and 1964 with Eugene Ormandy for CBS; and in 1988 with Riccardo Muti for EMI. A live recording from 2006 with Christoph Eschenbach is also available as a digital download.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, triangle), strings, four vocal soloists, and a four-part chorus.

The Ninth Symphony runs approximately 70 minutes in performance.

Text/translation begins on the next page.

Ode to Joy

(Friedrich Schiller)

Bass

*O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.*

Bass and Chorus

*Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.*

*Wem der grosse Wurf gelungen,
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seinen Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle,
weinend sich aus diesem Bund!*

*Freude trinken alle Wesen
an den Brüsten der Natur;
alle Guten, alle Bösen
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust war dem Wurm gegeben,
und der Cherub steht vor Gott.*

Tenor and Chorus

*Froh, wie seine Sonnen fliegen
durch des Himmels prächt'gen Plan,
läufet, Brüder, eure Bahn,
freudig, wie ein Held zum Siegen.*

Bass

O friends, not these tones!
But rather, let us strike up
more pleasant and more joyful ones.

Bass and Chorus

Joy, thou lovely spark of the gods,
daughter of Elysium;
drunk with fire, we tread
thy holy realm, O heavenly one!
Thy magic joins again
that which custom has torn apart;
all men become brothers
wherever thy gentle wings are spread.

He who has had the great fortune
of being a friend's friend,
he who has won a gracious wife,
let him join the celebration!
Yes, even he who can call
only one soul on earth his own!
And let the one who could never do this
steal from our midst in tears!

All living beings drink joy
at Nature's breast;
all good things, all evil things
walk her rose-strewn path.
She gave us kisses, she gave us vines,
she gave us a friend true to the grave;
wantonness was given to the worm,
and the cherub stands before God.

Tenor and Chorus

Happily, as his suns fly
across heaven's magnificent expanse,
brothers, run your course
joyfully, like a hero to victory.

Chorus

*Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder über'm Sternenzelt
muss ein lieber Vater wohnen.*

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihm über'm Sternenzelt,
über Sternen muss er wohnen.*

Chorus

Be embraced, ye millions!
This kiss goes to all the world!
Brothers, above the starry canopy
there must dwell a loving Father.

Do you fall prostrate, O millions?
Do you worship the Creator, O world?
Look for Him above the starry canopy;
He must live above the stars.

English translation by Paul J. Horsley

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 Laura DiGiambattista, Accounting Manager
 Jennifer Walker, Payroll Manager
 Kristoffer Domingo, Senior Accountant
 Jonelle Kelly, Senior Accountant, Payroll and Benefits
 Bridget Morgan, Senior Accountant
 Jennifer Munster, Senior Accountant
 Lauren Tighe, Senior Accountant
 Jessica Kerler, Staff Accountant, Budget
 Zachary Miller, Staff Accountant
 Mona Song, 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, Payroll Coordinator

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 Pari Dasmuth, Director, Business Applications and Project Management
 John Jardel, Senior Network Engineer
 Tristian Gay, Cloud/Systems Engineer
 Mohammed Djaballah, Manager, Business Intelligence
 Khalil Et Tkhyly, Business Intelligence Developer
 Mark Macalanda, Quality Assurance/Testing Analyst
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 Mpho Reed, IT Support Engineer

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 Kyleigh Taylor, Associate Director, Audience Services
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 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
 Tyshawn Burrell, Operations Support
 Andrew Hight, Operations Support
 Zapheir Johnson, Operations Support
 Christopher Kyle, Operations Support
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 Meg Hackney, Director, Ticketing and Audience Services

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Ticketing Operations
Owen Groce, Audience Services
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Emily Grove, Training Manager
Catherine Pappas, Subscription
Project Manager
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 Svarczkopf, Audience Services
Representative
Jamie Agins, Audience Services
Associate
Jaylyn Anderson, Audience Services
Associate
Tristan Berrien, Audience Services
Associate
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Associate
Alicia Katz, Ticketing Operations
Associate
Cierra Woods, Audience Services
Associate
Rebecca Childs, Ticketing Operations
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Marketing
Brooke Grant, Web Content and UX
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Customer Journey
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Audience Development and
Group Sales
Alec Newell, Manager, Audience
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Analyst
Carrie Williams, Manager
Zoe King, Data Analyst
Doménica Castro, Marketing Content
Associate
Alison Hopkins, Associate
Emma Noel, Associate
Erin Witman, Associate
Rachel Bennett, Graphic Designer
Remy Perez, Graphic Designer

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Jessica Rivera, Director,
Compensation and Benefits
Christopher Shaw, Director, Talent
and Culture
Indonesia Young, Talent Management
Specialist
Ashley Colston, Coordinator

ADMINISTRATIVE OFFICES

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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



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