



# PHILADELPHIA /ORCHESTRA

Yannick Nézet-Séguin  
Music & Artistic Director

**PLAYBILL®**

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](http://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



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

Wednesday, June 4, at 7:00

## Pride Concert

**Yannick Nézet-Séguin** Conductor  
**Martha Graham Cracker** Host and Vocalist  
**Freddie Ballentine** Tenor  
**Stuart Skelton** Tenor  
**Brian Mulligan** Baritone  
**Tareq Nazmi** Bass  
**ANNA Crusis Feminist Choir**  
**Miriam Davidson** Artistic Director  
**Philadelphia Gay Men's Chorus**  
**Michael Semancik** Artistic Director  
**Philadelphia Voices of Pride**  
**Daniel Schwartz** Artistic Director  
**Transcendent Choir of Philadelphia**  
**Maya Kociba** Artistic Director

Tonight's program will be announced from the stage.

This program runs approximately one hour, 30 minutes, and will be performed without an intermission.

This concert is supported by a lead gift from **Dr. James F. Dougherty and George Condos**.

Additional support is given by **Donald E. Barb, Esq., and the Rev. Bruce H. Davidson; Christos Coutifaris and Deborah Driscoll**, in memory of Woody Driscoll; **MaryAnn Edwards; Alan Schimmel; and Jennifer and Ralph Watts**.

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](http://www.wrti.org) to listen live or for more details.



Jeff Flacco

# 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](http://www.philorch.org).

# Soloists

Kate Rames



**Martha Graham Cracker** is famously “the tallest, hairiest drag queen in the world,” and she performs regularly in Philadelphia and at Joe’s Pub in New York with her very tight band. She has also performed at the Guthrie Theater, the Afterglow Festival in Provincetown, and the Oberon in Boston. She made her Philadelphia Orchestra debut at the 2022 Pride Concert. Her album of original songs, *Lashed but Not Leashed*, is available on all platforms. Her alter-ego, Dito van Reigersberg, is a co-founder of Pig Iron Theatre Company

and has performed in almost all of Pig Iron’s productions since its founding, including the OBIE-winning original pieces *Hell Meets Henry Halfway* and *Chekhov Lizardbrain*. He also dreamed up Pig Iron’s most recent endeavor, *Poor Judge*, a dance-theater cabaret based on the songs of Aimee Mann.

Daniel Welch



Tenor **Freddie Ballentine** made his Philadelphia Orchestra debut earlier this week. He was the 2021 recipient of the Kennedy Center’s Marian Anderson Award and is an alumnus of both the Cafritz Young Artists of Washington National Opera and the Los Angeles Opera’s Domingo-Colburn-Stein Young Artist Program. Highlights of the 2024–25 season include debuts with the New World Symphony and the Austin, Utah, and Detroit operas. He returns to Dutch National Opera for the world premiere of Philip Venables’s

*We Are the Lucky Ones*, gives recitals with pianist Kunal Lahiry in Berlin and Seattle, and appears in concert with the Pacific Vocal Series in California. Next season he returns to the Metropolitan Opera as Sportin’ Life in Gershwin’s *Porgy and Bess* and makes his Bavarian State Opera debut as the Third Jew in Strauss’s *Salome*.

Guomundur Ingolfsson



Tenor **Stuart Skelton** is one of the finest heldentenors on the stage today. He made his Philadelphia Orchestra debut this past Sunday as the title role in Wagner’s *Tristan and Isolde*, which he also sings with Marek Janowski and the Dresden Philharmonic this season. Other highlights include the title role in Wagner’s *Parsifal* and Beethoven’s *Missa solemnis* with Tokyo’s NHK Symphony, Wagner’s *Die Walküre* with the Sydney Symphony, and the first act of *Die Walküre* at the Teatro Comunale Bologna. His first solo album, *Shining*

*Knight*, presents works by Wagner, Griffes, and Barber with Asher Fisch and the West Australian Symphony. His recording catalogue also includes *Tristan and Isolde* with Mr. Fisch and the West Australian Symphony and Janáček’s *Glagolitic Mass* with Edward Gardner and the Bergen Philharmonic.

# Soloists

Dario Acosta



Baritone **Brian Mulligan** is renowned as an interpreter of classic works by Wagner and Strauss as well as the most challenging 20th- and 21st-century operas. He began his 2024–25 season in the title role of Wagner’s *The Flying Dutchman* with the Radio Philharmonic Orchestra, returned to the Lyric Opera of Chicago as Don Pizarro in Beethoven’s *Fidelio*, and made his role debut as the Wanderer in Wagner’s *Siegfried* with the Hangzhou Philharmonic. He made his Philadelphia Orchestra debut earlier this week as Kurwenal

in Wagner’s *Tristan and Isolde*. Other recent performance highlights include Wotan in Wagner’s *Die Walküre* with Yannick Nézet-Séguin and the Rotterdam Philharmonic. A graduate of the Juilliard School, Mr. Mulligan was awarded a Richard Tucker Career Grant, a Sara Tucker Study Grant, and the George London Award.

Marco Borggreve



Bass **Tareq Nazmi** made his Philadelphia Orchestra debut as King Marke in Wagner’s *Tristan and Isolde* earlier this week; he also sings the role at the Grand Théâtre de Genève this season. Other season highlights include a house and role debut as Gremin in Tchaikovsky’s *Eugene Onegin* at the Dresden Semperoper; a return as Gurnemanz in Wagner’s *Parsifal* at the Tokyo Spring Festival; Verdi’s Requiem with the Orchestra dell’Accademia Nazionale di Santa Cecilia; and Pater Profundus in Mahler’s Symphony No. 8 with the

Vienna Symphony. As a lieder singer he recently performed with pianist Gerold Huber at the Schubertiade Hohenems, in Munich and Cologne, and at London’s Wigmore Hall. Mr. Nazmi began his career at the Opera Studio of the Bavarian State Opera, where he was a member of the Munich ensemble until 2016.

# Choir



**ANNA Crusis Feminist Choir** is a trailblazing ensemble with a proud 50-year legacy as the longest-running feminist choir in the United States. Renowned for its powerful social justice-focused repertoire celebrating LGBTQ+ and marginalized communities, ANNA's diverse membership raises vibrant voices in solidarity. This acclaimed choir has graced stages across the tri-state area and as far as Cuba, performing alongside esteemed artists like Demi Lovato and Hugh Jackman. As founding members of both GALA

Choruses and the Sister Singers Network, ANNA amplifies the transformative impact of feminist and LGBTQ+ choral movements worldwide. ANNA's unwavering commitment to amplify underrepresented perspectives continues to inspire audiences and foster greater understanding through the universal language of song. Miriam Davidson has served as artistic director since 2012. In 2024 she was named an LGBTQ+ Power Player by *Metro Philadelphia*. The Choir made its Philadelphia Orchestra debut at the 2023 Pride Concert. For more information visit [www.annacrusis.org](http://www.annacrusis.org).

## **Soprano I**

Maria Bottiglieri  
Juliette Dade  
Ann Deinhardt  
Sue Hoffman  
Judith Palmer  
Anna Schneider  
Lea Williams

## **Soprano II**

Jacquie Baker  
Sarah Crofts  
Sarah Darrow  
Susan Gueye  
Mindy Gumminger  
Donna Harris  
Suzanne Harris  
Caitlin McLaughlin  
Kiva Nice-Webb  
Zahra Rice  
Julie Sheetz  
Julianna E Shinnick

## **Alto I**

Amy Alfred  
Sandra Berger  
Leona Busulas  
Rachel D'Agostino  
Sue Levi Elwell  
Gertz  
Marlis Kraft  
Julianna Ohnjec  
Rebecca Prosser  
Tanya Rosenberg  
Rochelle Tuzman Sauber  
Kim Singleton  
Noah Strauss  
Barbara Stuehling  
Camille Williams

## **Alto II**

Ellie Alpern  
Parcel Caldwell  
Kristy Crocetto  
Beth Ann Fox  
Mabel Gonzalez  
Troi Graves  
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Christa Levko

# Choir



The **Philadelphia Gay Men's Chorus** (PGMC), which made its Philadelphia Orchestra debut at the 2022 Pride Concert, is a dynamic member of GALA Choruses. Since its inception, PGMC has remained dedicated to entertaining audiences, supporting communities, and fostering acceptance through powerful and engaging musical performances. The Chorus has performed both locally and internationally, including meaningful collaborations with LGBTQ+ choruses around the world. Beyond the stage, PGMC is deeply committed

to community outreach, offering youth engagement programs and building partnerships with local schools to educate and inspire. Its performances serve as a platform to promote diversity, equity, inclusion, and LGBTQ+ awareness. Michael Semancik, who is in his first season as artistic director, brings a rich and diverse choral background, with experience in both high school and collegiate teaching, as well as conducting numerous honor choirs throughout the region.

**Tenor I**

Daniel Boulos  
Todd Curry  
Jose Mendez  
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Sean Toczydlowski  
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Michael Quinnan  
Phil Romansky  
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Mark Stambaugh

Leland Kimball  
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Eric Knechtges  
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Jeff Newman  
Nathan Osburn  
Christopher Pinto

**Tenor II**

Patrick Agagni  
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Charles Price  
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**Baritone**

Jeffrey Carson  
José Colón  
Aaron Dewey  
Bert Dizon  
Howard Frankel  
John Giugliano  
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Robert Landi  
Michael Liddick  
Alan Margolis  
Jasper McQueen  
Robert Miller

Edward Stash  
T.J. Wilson  
Thomas Wolfinger  
Ian Zhao

**Bass**

Khal Almalouli  
Michael Bareham  
Michael Brantley  
Michael Cartledge  
Tim Chen  
Robert D'Errico  
Jim Fitzpatrick  
Paul Foster  
Joel Huether

# Choir



**Philadelphia Voices of Pride** is Philadelphia's premier mixed-voice LGBTQ+ and ally ensemble. Our mission is twofold: to foster a safe home for those who may not feel comfortable being themselves in other choral environments, and to provide both Philadelphia's queer community and our supporters with first-rate performances of varied repertoire, much of which they may have never before experienced. Through these performances we hope to create important dialogue between the many diverse segments of our singers

and audience members, and unite in our love of singing, compassion, and justice. The chorus made its Philadelphia Orchestra debut at the 2023 Pride Concert. Daniel Schwartz received his bachelor's degree (studying percussion and voice) and his master's in choral conducting, both from Temple University. After graduating in 2011, he became artistic director of Philadelphia Voices of Pride. He also serves as a singer with Variant 6 and the Crossing and vocal instructor at Haverford College.

## **Sopranos**

Katie Baden  
Emily Browning  
Tobiann Corbin-Reinhard  
Molly Frohsin  
Maya Hanson  
Devin Kempson  
Elaina King  
Jahnavi Kishore  
Izzy López  
Katie Pflaumer  
Victoria Sun  
Alissa Vandenbark

## **Altos**

Regan Ables  
Fulani Bah  
Torie Berke  
Rinnie Hewlett  
Diane Michon  
Sarah Lipiecki  
Arlene Mand  
Emily Pratt  
Mikaela Scantland

Alex Vest

Michaela Williams

Hailey Wolff

## **Tenors**

Christopher Hatfield  
Rachel Newman  
Renata Aurora Rodriguez  
Sig Tomaskovic-Moore  
Alexander White

## **Basses**

Gershon Cattán  
Roland Dunbrack  
Peter Graham  
Lucas Gramig  
Doron Henkin  
Elias Kenworthy  
Joe Reiter  
Rodney Simmons  
Aaron Smith  
Fern Tatum

# Choir



The **Transcendent Choir of Philadelphia** (TCP) is Philadelphia's first and only transgender and gender-expansive community choir. Focused on uplifting and empowering transgender and gender-expansive musicians through high-quality choral music experiences, this is TCP's inaugural season. Having spent the 2024–25 season performing works by Craig Hella-Johnson, Dr. Ysaÿe Barnwell, Eric Whitacre, Brandi Carlile, and many others, TCP is honored and thrilled to be celebrating Pride with other

wonderful LGBTQIA2S+ musicians! TCP was co-founded by its artistic director, Maya Kociba (she/they), who attended the University of Cincinnati's College-Conservatory of Music, where their passion for choral music and accessible music education began. You can learn more about TCP and its journey on Facebook, Instagram (@transchoirphilly), and at [www.transchoirphilly.org](http://www.transchoirphilly.org).

## Sopranos

Kay Bug  
Lindsey Scott

## Altos

Lanie Altmiller  
Heather Aylesworth  
Alana Hoskins  
Tamarah Lee  
Yuxin Wang  
Sage Wile

## Tenors

Chase Howell  
Azra Huq  
Zack Levy-Dyer  
Katie Mauro  
Mae Milano  
Celena Spain-Frank, co-founder  
Maxwell Staley

## Basses

Miles Collins-Sibley  
Simon Herz  
Mickey Laffitte  
René Meade  
Christy Randazzo  
Neil Steinglass

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This performance, which combines Samuel Barber's choral setting of "Sure on This Shining Night" with the instrumental accompaniment of his setting for solo voice is performed with the permission of G. Schirmer, Inc., Copyright holder.

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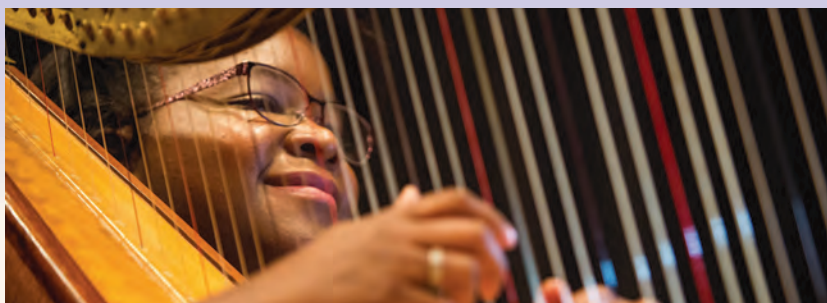
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**PHILADELPHIA  
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