

**PHILADELPHIA
/ORCHESTRA**

Yannick Nézet-Séguin
Music & Artistic Director

OF MAGIC

125 YEARS

1900

2025

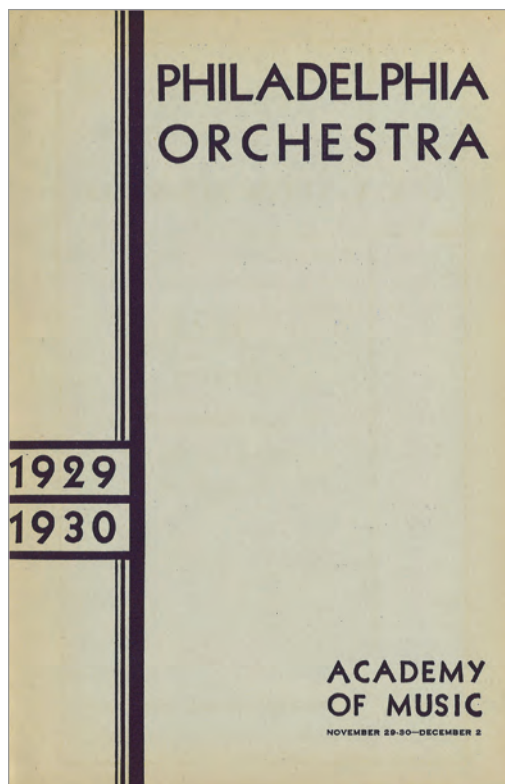
Inspired by a 1929–30 Orchestra program cover

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SEPTEMBER/OCTOBER 2025

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A program book cover from the 1929-30 season that
was the inspiration for this month's program cover

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Advertising Sales
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(212) 557-5757

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From the President and CEO



Dear Friends:

Welcome to The Philadelphia Orchestra's 2025–26 season, a celebration of our 125th anniversary! Music and Artistic Director Yannick Nézet-Séguin has crafted a season during which the Orchestra will simultaneously look to its past and shine a light on the future, as is befitting such an important milestone. The Orchestra will revisit works that received their world or U.S. premieres by the ensemble, including Stravinsky's *The Rite of Spring*, Shostakovich's Symphony No. 6, and Barber's Violin Concerto.

World premieres and new works by some of the world's most important contemporary voices will include John Adams's *The Rock You Stand On*, Wynton Marsalis's Symphony No. 5 ("Liberty"), Julia Wolfe's *Liberty Bell*, and Tyshawn Sorey's Piano Concerto. And Yannick and the Orchestra will continue their exploration of works by historically underrepresented composers, with performances of Amy Beach's "Gaelic" Symphony, Julius Eastman's Symphony No. 2, and Louis Ballard's *Devil's Promenade*. Principal Guest Conductor Marin Alsop returns, conducting several weeks at home in Philadelphia along with a Midwest tour, continuing the Orchestra's rich tradition of sharing music across the country and around the world. Some of the biggest stars of classical music are joining us for this landmark anniversary, including cellist Yo-Yo Ma and pianist Lang Lang for one-night-only concerts with the Orchestra, events that are not to be missed.

We believe that every moment of your experience in all three of our buildings should be as exceptional as the performances themselves, from the moment you arrive until well after the final notes. That is why we strive to enhance every aspect of your visit, ensuring comfort, convenience, and delight at every turn. We invite you to enjoy one of the food and beverage experiences inside the Kimmel Center. Leo, our incredible new restaurant named after former Philadelphia Orchestra Music Director Leopold Stokowski, is one of Resy's top 10 recommendations and one of the city's best new restaurants—a "rousing performance all on its own" according to *Philadelphia* magazine. It's wonderful seeing people from the neighborhood, musicians, and audience members enjoying a quick bite or our pre-theater prix fixe menu. And we can't forget about Curtain Call, our all-day café and lounge perfect for a morning coffee, lunch meeting, or intimate pre- or post-show drink.

Since its creation in 1900, The Philadelphia Orchestra has been a global symbol of artistic excellence. From the bold vision of our pioneering founding members to the development of the iconic "Philadelphia Sound" to the unmatched talent of the musicians of today, our legacy has been shaped by the power of music to inspire and connect. Music remains our guiding light, and every moment of this anniversary reflects our ongoing commitment to innovation and community.

Best regards,

Ryan Fleur
President and CEO

Music and Artistic Director



Landen Nordeman

Canadian-born conductor and pianist **Yannick Nézet-Séguin** is currently in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick 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 *Philadelphia Inquirer* has said that under his baton the Orchestra is “at the top of its considerable form”; the Associated Press has called it “a premier orchestra at its peak”; and the *New York Times* wrote, “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 and recording the music of underappreciated composers of the past, including Florence Price, Clara Schumann, William Dawson, Lili Boulanger, Louise Farrenc, and William Grant Still. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 15 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.

The Philadelphia Orchestra

2025–2026 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 Nicastrò

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

Eugene Lin

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*
Victoria Knudtson
Christopher Dwyer
Chelsea McFarland
Ernesto Tovar Torres

Trumpets

(position vacant)
*Marguerite and Gerry
Lenfest Chair*
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

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

Marian Anderson Hall

Adrian Segel 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.

Witness to History: Mimi O'Malley

Part of a season-long series of oral histories

By Judith Kurnick

Mary ("Mimi") Read O'Malley started at The Philadelphia Orchestra Association in 1958, as an assistant bookkeeper. She soon moved up to become the secretary to Assistant Manager Joseph H. Santarlasci. Now a spry 90 years old, Mimi vividly remembers those early days. "It was like a family, very Mom and Pop," she says. "There were 15 of us who did everything: We sold tickets, put out press releases, you name it. Everything was done by hand. There was a file card for each subscriber, and we stuffed each renewal envelope ourselves." The performances were also meticulously recorded—also on file cards, by hand.

Mimi often went to concerts. "Listening to the music was such a treat," she recalls. "I lived very close to a train station, so I could go to the evening concerts, get off the train, and be home. It was harder after I got married, but when our offices moved to the Academy House, they

MIMI O'MALLEY

For over three decades, Mimi O'Malley has been a deeply valued member of The Philadelphia Orchestra's family. A native Philadelphian, Mrs. O'Malley began her career with the Orchestra in 1960 in the accounting department, preparing the weekly Philadelphia Orchestra/Academy of Music payrolls and general ledger entries. In 1961 she became Secretary to the Assistant Manager, where her duties included assisting with Orchestra travel arrangements, sales of subscription tickets for the Orchestra's series in Baltimore and New York, and general secretarial work, which included determining artists' availabilities and soliciting repertoire.



In 1978 Mrs. O'Malley was promoted to the position of Secretary to the Executive Director (now President) with its attendant duties, including responsibilities for various Board committees. She currently also serves as Assistant Secretary of the Philadelphia Orchestra Association. In addition, since 1978 she has been responsible for the day-to-day operations of the Philadelphia Orchestra Federal Credit Union, founded by the Orchestra members themselves in 1958. Upon the retirement of Eugene Ormandy's long-time assistant in 1978, Mimi assumed the duties of Secretary to the Music Director, a position she has held throughout the tenures of Riccardo Muti and Wolfgang Sawallisch. Prior to her work with the Orchestra, she was a registered nurse at Bryn Mawr Hospital. She is a great lover of animals and birds and is an avid golfer. "To be part of the support structure of this fantastic organization is something most people can only dream of. I have been most fortunate."

THE PHILADELPHIA ORCHESTRA AWARD

The Philadelphia Orchestra Award is given by the Board of Directors of the Philadelphia Orchestra Association to one or more persons in the Orchestra family of Board members, volunteers, musicians, staff, and friends, or to an organization that has made exemplary contributions to the Philadelphia Orchestra Association.

The recipient may be recognized for their musicianship, artistic leadership, philanthropy, fundraising, innovation, management, education, governance, or dedicated service.

Tonight is the seventh presentation of the Philadelphia Orchestra Award. The recipient of the Award receives the magnificent crystal Trillium bowl, made by Steuben. The bowl is mounted on a base inscribed with the honoree's name and the date of the ceremony. Previous recipients were Mrs. Eugene Ormandy, Norman Carol, Doris Frankel, Polly Newbold, Joseph de Pasquale, Anthony Gigliotti, the Honorable and Mrs. Walter H. Annenberg, CIGNA Corporation, and David P. Eastburn.

The program book insert created when Mimi O'Malley was given the Philadelphia Orchestra Award in 2002

set up a PA system where anything being played on stage in the Academy came into the office, which was really neat. One year I heard 16 performances of *The Nutcracker*!”

Santarlaschi was “a lovely man who took care of his people,” Mimi recalls. One day an angry subscriber became abusive to the staff member responsible for ticket sales. “Get out,” he told her. “And she left.” Santarlaschi’s regular bridge games with musicians came in handy on tour, Mimi says. “In those days the Orchestra traveled by train, in sleeper cars. There were upper and lower bunks, and not everyone was happy with their assignments. But when they came after him to complain, the other bridge players said ‘Go away. He’s busy.’ They protected him.”

Part of Mimi’s job was to take minutes at meetings of The Philadelphia Orchestra Association’s Board of Directors. In the early days “everyone was afraid of the 3 Bs,” she remembers. Orville Bullitt, Charles G. Berwind, and C. Wanton Balis were tough and imperious. “But at the end of the year, if the finances were a few thousand dollars short, one of them would write a check.”

After Eugene Ormandy’s secretary died, Mimi was asked to handle his correspondence. Every morning, she would go to his home in the Barclay Hotel and take his dictation. “Then when I got it all typed up, I would take it back up to him because he always wanted to sign it himself.” At first, she had a manual typewriter and was thrilled when they gave her an IBM Selectric, and eventually an Executive typewriter. “But because of the proportional spacing, if you made a mistake you had to start all over again.” ➤



In Ormandy's later years, he sometimes wasn't well. "He called me all the time," Mimi remembers. "My number was 1911, but he would dial 911 and get the emergency response operators. They would say, 'No, Mr. Ormandy, this is not the right number.' They knew him well."

Mimi left the organization in 1968 but returned a decade later at Mr. Santarlasci's request. When he retired, she worked for Executive Directors Seymour Rosen and Stephen Sell. By then, her title was assistant to the executive director and music director.

Riccardo Muti became music director in 1980. "Maestro Muti is a wonderful, wonderful man. Extremely kind. It was a pleasure to work with him. When he first came in the 1970s, he was always sure of himself in music, but he spoke very little English. Esther Klein, the wife of Orchestra Board member Philip Klein, took him around and showed him the nice places to eat, things like that," Mimi remembers. "When his third child was born, his wife was in Italy, and he was here conducting. That was a hard time for him." She remembers shopping for a crib when the young family came to visit.

A high point for Mimi was when Muti was given an award in New Jersey. "He invited my husband, Frank, and me to go with him in the car. It was very laid back, not a formal occasion by any stretch, and it was fun, a lovely time."

She notes that, as executive director, Steve Sell "was very good at what he did and knew exactly what he wanted. He wasn't afraid of anything. Steve was his own man, and he did a wonderful job. It was a shame he got sick [with cancer]. He came into the office until two weeks before he died in 1989." General Manager Joseph H. Kluger became executive director, and later president, and Mimi's boss until she retired in 2004.

Meanwhile, Wolfgang Sawallisch had succeeded Muti as music director. Once again, Mimi had a front-row seat. "I worked with him for a long time," she says. "He was a fabulous musician, a fabulous pianist, and a wonderful man. He was very business-like, very Germanic, as makes sense. He and his wife were the perfect husband and wife, and when she died, he really took it hard. Every death is sad, of course, but he really suffered."

When Mimi retired, she received the Philadelphia Orchestra Award, given to a Board member, volunteer, musician, employee, "friend," or organization for extraordinary service to the Association. "It was a big honor, but I had to get up and make a speech. That didn't please me at all. But it was very nice."

The best part, says Mimi, was when "people would ask, 'What do you do?' And they would go, 'Oh, you work for the Orchestra!!' That was something I could be proud of. They say if you like your work, you never work a day in your life. I think that's very true."

Judith Kurnick has written about music for the New York Times, the Philadelphia Inquirer, and media outlets in Europe. She was The Philadelphia Orchestra's vice president for communications from 1983 to 1989 and 2000 to 2005, and held the same role at the League of American Orchestras from 2008 to 2013.

Scan the QR code to visit the Orchestra's special 125th anniversary website, including more oral histories.



Music Director Wolfgang
Sawallisch and his wife,
Mechthild, at the
Academy of Music



New Orchestra Recording



The Philadelphia Orchestra's newest recording on the Deutsche Grammophon (DG) label, released digitally in August, features William Grant Still's Second and Fourth symphonies and Margaret Bonds's *The Montgomery Variations*, all under the baton of Music and Artistic Director Yannick Nézet-Séguin. Still's Symphony No. 2 ("Song of a New Race") was given its world premiere in 1937 by the Philadelphians and Leopold Stokowski, who said of Still, "He is one of our greatest American composers." The Symphony, as Still wrote, depicts "the American colored man of today, in so many instances a totally

new individual produced through the fusion of White, Indian and Negro bloods." The Symphony No. 4 from 1947 "is subtitled 'Autochthonous,' to explain that the music has its roots in our own soil," Still wrote, "and portrays—in a sense—the spirit of the American people." Margaret Bonds's *The Montgomery Variations*, from 1964, is the only purely orchestral work of hers to have survived. The genesis of the piece lies in the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, that killed four young girls and was a turning point in the Civil Rights Movement. The work draws upon key historical moments in the 1950s and '60s.

All three works on this new release were taken from live performances: Still's Fourth Symphony from October 2023 and the Second Symphony and *The Montgomery Variations* from January 2025. In his review for Bachtrack, Cameron Kelsall said of Still's Symphony No. 2, "the music feels tailor-made to this orchestra's strengths, with a luscious, vibrato-laden string complement that envelopes gossamer woodwinds and stormy percussive elements." Of the Bonds he wrote: "The Orchestra traced a historical timeline across the work's seven movements, from the triumphantly defiant attitude of March to the soulful suspension in Lament... The concluding Benediction contained spiritual resolution and earthly resolve." Kelsall continued by writing that the "two works by 20th-century American composers ... deserve a wider hearing and that he [Yannick] and the ensemble delivered with conviction and panache." On Concerto.net Linda Holt called Still's Fourth Symphony "a work of scope, originality, and vitality." And Kelsall from Bachtrack wrote, "Nézet-Séguin drew the best out of every section in the Orchestra."

Noted in Passing

The Philadelphia Orchestra mourns the passing of former Principal Bassoon Bernard Garfield on April 29 at the age of 100.



Born in Brooklyn, New York, Mr. Garfield served in the United States Army from 1943 to 1946. He received an associate diploma from the Royal College of Music in 1945, a bachelor's degree in English literature from New York University in 1948, and a master's in composition from Columbia University in 1950. In 1946 he organized the New York Woodwind Quintet, of which he was director until 1957. He was principal bassoon of the Little Orchestra Society of New York from 1949 to 1957 and principal bassoon of the New York City Ballet Orchestra from 1950 to 1957. He joined The Philadelphia Orchestra as principal bassoon in 1957 and held the position until his retirement in 2000.

Mr. Garfield appeared numerous times as soloist with The Philadelphia Orchestra, performing a wide range of works by such composers as Vivaldi, Haydn, Mozart, Richard Strauss, Karl-Heinz Köper, and the world premiere of Ezra Laderman's Concerto for Flute, Bassoon, and Orchestra with his colleague Murray Panitz. He also appeared as soloist with the San Francisco Symphony and the Little Orchestra Society of New York. His solo recordings with The Philadelphia Orchestra include Mozart's Bassoon Concerto and Sinfonia concertante, and Weber's Hungarian Rondo; he also made numerous recordings with the New York Woodwind Quintet. An influential teacher, he was on the faculties of the Yale School of Music, the Aspen Institute, the Curtis Institute of Music, and Temple University's Esther Boyer College of Music. Many of his students occupy positions in some of the world's finest orchestras, including Philadelphia Orchestra Principal Bassoon Daniel Matsukawa, Co-Principal Bassoon Mark Gigliotti, and contrabassoonist Holly Blake.

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, September 25, at 7:00

Opening Night Celebration

Yannick Nézet-Séguin Conductor

Yuja Wang Piano

Márquez Danzón No. 2

Ravel Piano Concerto in G major /●

I. Allegramente

II. Adagio assai

III. Presto

Wolfe *Pretty*

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

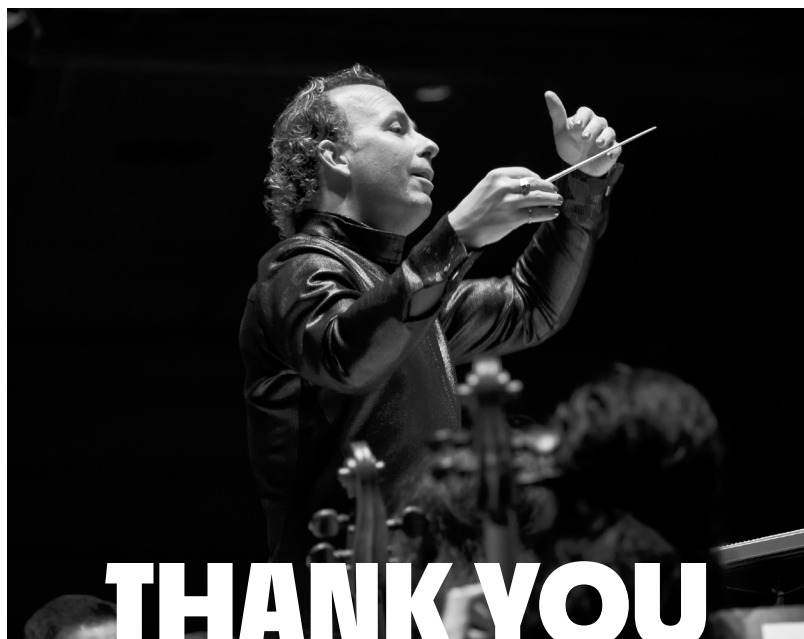
We thank the musicians of The Philadelphia Orchestra and Music and Artistic Director Yannick Nézet-Séguin for graciously donating their services in support of this event and The Philadelphia Orchestra.

Yuja Wang's appearance is generously sponsored by **Lee F. Shlifer**.

/● designates a work that was given its world or United States premiere by The Philadelphia Orchestra, part of the Orchestra's 125th anniversary celebration.

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.

Opening Night Celebration



The Philadelphia Orchestra extends a very special thank you to 2025 Opening Night Co-Chairs Julia Haller, Nicole Jordan, and Bonnie Young; Vice Chair Irina Sipe; Volunteer Committees President Richelle Rabenou; Volunteer Committees Vice President Deborah Ledley; Board Chair Ralph W. Muller; Early Benefactor Party underwriters Josephine and Sam Switzenbaum; and our many generous benefactors and volunteers for their hard work, support, and dedication in creating a spectacular evening to celebrate 125 years of magic!

Photo by Jeff Fusco



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. 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 14th 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 esteemed 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, throughout 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 programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 celebrated releases on the Deutsche Grammophon label, including the GRAMMY[®] Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Soloist

Norbert Kniat



Pianist **Yuja Wang** is celebrated for her charismatic artistry, emotional honesty, and captivating stage presence. She has performed with the world's most venerated conductors, musicians, and ensembles and is renowned not only for her virtuosity but also for her spontaneous and lively performances, famously telling the *New York Times*, "I firmly believe every program should have its own life and be a representation of how I feel at the moment." She made her Philadelphia Orchestra debut in 2008 at the Saratoga

Performing Arts Center and her subscription debut the following year. Her skill and charisma were recently demonstrated in a marathon Rachmaninoff performance at Carnegie Hall alongside conductor Yannick Nézet-Séguin and the Orchestra. This historic event celebrating 150 years since the birth of Rachmaninoff included performances of all four of his concertos plus the Rhapsody on a Theme of Paganini in one afternoon. Other recent performance highlights include the world premiere of Magnus Lindberg's Piano Concerto No. 3 with the San Francisco Symphony with further performances of the work throughout North America and Europe. Recent appointments include artistic partner with the Mahler Chamber Orchestra and artist-in-residence with the New York Philharmonic.

Ms. Wang was born into a musical family in Beijing and began studying the piano at the age of six. She received advanced training in Canada and at the Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007 when she replaced Martha Argerich as soloist with the Boston Symphony. Two years later she signed an exclusive contract with Deutsche Grammophon and has since established her place among the world's leading artists, with a succession of critically acclaimed performances and albums. Her recordings have garnered multiple awards, including five GRAMMY nominations and her first GRAMMY win, for Best Classical Instrumental Solo with her 2023 release of *The American Project*, which also won an Opus Klassik Award in the Concerto category. In 2021 she received an Opus Klassik Award for her world-premiere recording of John Adams's *Must the Devil Have All the Good Tunes?* with the Los Angeles Philharmonic under the baton of Gustavo Dudamel. In 2017 she was named *Musical America's* Artist of the Year.

As a chamber musician Ms. Wang has developed long-lasting partnerships with several leading artists. She recently embarked on a highly anticipated international duo recital tour with pianist Víkingur Ólafsson with performances in world-class venues across North America and Europe, which once again showcased her flair, technical ability, and exceptional artistry in a wide-ranging program. Next month she will open Carnegie Hall's 2025–26 season, play-directing Tchaikovsky's Piano Concerto No. 1.

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1929

Ravel

Piano Concerto
in G major

Music

Walton

Viola Concerto

Literature

Hemingway

A Farewell

to Arms

Art

Feininger

Sailing Boats

History

The Great

Depression

1994

Márquez

Danzón No. 2

Music

Glass

Symphony No. 2

Literature

Sedaris

Barrel Fever

Art

Frankenthaler

All About Blue

History

End of apartheid

in South Africa

This festive Opening Night concert begins with Mexican composer Arturo Márquez's *Danzón* No. 2. The sparkling piece, which offers a symphonic exploration of a Latin-American dance form, brought the composer international fame.

Maurice Ravel was at the height of his international fame in 1928 when he toured America, where he deepened his enthusiasm for jazz. Upon his return to France, he began composing the Piano Concerto in G major, which he interrupted to write the Piano Concerto in D major for the Left Hand, both pieces jazz-inspired.

The concert concludes with *Pretty* by Pulitzer Prize-winning composer Julia Wolfe. She characterizes the piece, co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra, as “a raucous celebration, embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll.”

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The Music

Danzón No. 2

Arturo Márquez

Born in Álamos, Sonora, Mexico, December 20, 1950

Now living in Mexico City



Mexican composer Arturo Márquez was born to a deeply musical family. His father played in mariachi ensembles and his paternal grandfather was a folk musician in Sonora and Chihuahua. Due to his father's activities, the young Márquez was surrounded by the idiosyncratic styles and genres of the Mexican music played in dance halls known as "salons," as well as for events such as weddings, quinceañeras (parties celebrating a girl's 15th birthday), and the Feast of Our Lady of Guadalupe every December.

Márquez's family moved to La Puente, California, where he attended high school. When his family returned to Mexico a few years later, 16-year-old Márquez began to compose. He studied piano, violin, and trombone, and later concentrated on piano, music theory, and composition at the Conservatorio Nacional de Música in Mexico City. He then received a scholarship from the French government to study in Paris. He later won a Fulbright Fellowship that enabled him to matriculate at the California Institute of the Arts, where his teachers included Mel Powell and Morton Subotnick. Initially attracted to electro-acoustical music, Márquez gradually moved away from the avant-garde in the mid-1990s and embarked on a series of compositions based on traditional Mexican genres. He became an immensely respected composer throughout North and Latin America, so much so that the Mexican government has given him the Gold Medal of Mexican Fine Arts and the National Prize for Arts and Sciences. In the United States, the California Institute of the Arts gave him its Distinguished Alumnus Award.

The *Danzón* Márquez rose to international fame largely due to the success of his *Danzón* No. 2 for orchestra, which is a symphonic exploration of a Latin-American dance form. Derived from 19th-century dances such as the habanera, the *danzón* first appeared in elegant Cuban mansions and the glittering ballrooms of Havana. On New Year's Day 1879, Cuban bandleader Miguel Failde (1852–1921) premiered the first *danzón*, his composition *Las alturas de Simpson*. Failde combined French contradances imported from Haiti with African percussion and syncopated cross-rhythms. During the fin de siècle, and especially after the 1898 Spanish-American War, a distinctive Afro-Cubanism was cultivated by younger composers such as Amadeo Roldán (1900–39), who further refined the *danzón*. The formal structure of the *danzón* is a modified rondo in which cyclical musical material recurs within an overarching binary form. In many *danzónes*, the second part of the

binary form features a contrast with the first through thematic variation and expanded orchestration. Variants of this dignified dance quickly spread into Mexican salons. In 1942, the American composer Aaron Copland (1900–90) composed an homage to the genre with his *Danzón Cubano* for two pianos, which he orchestrated six years later.

A Closer Look Like Copland's piece, Márquez's *Danzón* No. 2 is an evocation of the danzón for the concert hall in the same way that Maurice Ravel's *Valses nobles et sentimentales* is predicated on the waltz. As Márquez writes, "The *Danzón* no. 2 is a tribute to the environment that nourishes the genre. It is a very personal way of paying my respects and expressing my emotions towards truly popular music." In 1993, the composer visited Malinalco, an ancient town in the southwestern portion of Mexico famed as a locus for magic and sorcery. Márquez was accompanied on this trip by his friends the painter Andrés Fonseca and the dancer Irene Martínez. He describes them both as "experts in the salon dances with a special passion for the danzón." As a result of their enthusiasm, Márquez made a detailed study of this dance form, composing a series of eight danzónes for various instrumental combinations.

In 1994, the National Autonomous University of Mexico commissioned *Danzón* No. 2, which has become the most celebrated of Márquez's pieces. It was premiered that same year in Mexico City by Francisco Savín conducting the Orquesta Filarmónica de la UNAM. The work opens quietly with a nostalgic clarinet solo supported by piano, pizzicato strings, and claves, a percussion instrument whose sonority is characteristic of danzónes. After a transitional passage featuring both clarinet and oboe, this solo material is voluptuously restated by the strings. This episode is succeeded by an increasingly boisterous and impassioned section. A solo violin then reprises the opening, signaling that the second part of the score's binary form has begun and earlier material returns transformed with expanded orchestral timbres. In this latter half, the music rises to a positively Bacchic ardor and the piece concludes with an exultant coda.

—Byron Adams

Byron Adams is Emeritus Distinguished Professor of Musicology at the University of California, Riverside. Both composer and musicologist, he specializes in French and British music of the 19th and 20th centuries. Among his publications are two edited volumes, Edward Elgar and His World (2007) and Vaughan Williams and His World (2023), which he co-edited with Daniel M. Grimley.

The Danzón No. 2 was composed in 1994.

The Philadelphia Orchestra's first performance of the piece was on a Neighborhood Concert in Clark Park in July 2007; Rossen Milanov conducted. Most recently it was performed in Saratoga in August 2024 with Miguel Harth-Bedoya.

The score calls for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, claves, güiro, snare drum, tom-toms), piano, and strings.

Performance time is approximately eight minutes.

The Music

Piano Concerto in G major

Maurice Ravel

Born in Ciboure, Lower Pyrenees, March 7, 1875

Died in Paris, December 28, 1937



In a 1932 interview with an English newspaper, Maurice Ravel declared: “I frankly admit that I am an admirer of jazz, and I think it is bound to influence modern music. It is not just some passing phase, but has come to stay. It is thrilling and inspiring, and I spend many hours listening to it in night clubs and over the wireless.” The composition prompting the observation was his recent Piano Concerto in G major, each movement of which, he commented, “has jazz in it.”

A Pair of Piano Concertos Ravel’s interest in jazz had grown during a successful 1928 tour of America, where he had chances to hear more of it in New Orleans and New York, where he met George Gershwin. Soon after returning to Paris he began writing the G-major Concerto, some ideas for which date back more than a decade. The project was interrupted, however, by an attractive commission from the Viennese pianist Paul Wittgenstein (older brother of the great philosopher), who had lost his right hand in the First World War and sought out leading composers, including Strauss, Prokofiev, Hindemith, and Britten, to write pieces for left hand alone. In this way Ravel found himself composing two concertos, both jazz influenced.

Ravel intended the G-major Concerto as a vehicle for his own performances as a pianist and announced plans to take it on an extended tour across Europe, to North and South America, and Asia. Ultimately health problems forced him to cede the solo spotlight to Marguerite Long, to whom he dedicated the piece. Ravel assumed instead the role of conductor at the very successful premiere in Paris in January 1932, part of a festival of his music. Against the recommendations of his doctors, the two then took the Concerto on a four-month tour to 20 cities, and also recorded it.

Ravel felt the genre of the concerto “should be lighthearted and brilliant and not aim at profundity or at dramatic effects.” On several occasions he alluded to a famous review of Brahms, saying that the great German’s “principle about a symphonic concerto was wrong, and the critic who said that he had written a ‘concerto against the piano’ was right.” (Actually, the quip seems to have been made about Brahms’s Violin Concerto and come from conductor Hans von Bülow, who remarked that while Max Bruch had composed his concerto *for* the violin, Brahms had written his *against* it.)

A Closer Look Ravel acknowledged finding his models in concertos by Mozart and Camille Saint-Saëns: “This is why the [G-major] Concerto, which I originally thought of entitling *Divertissement*, contains the three customary parts: the initial Allegro, a compact classical structure, is followed by an Adagio ... [and] to conclude, a lively movement in Rondo form.”

The first movement (**Allegrement**) begins with a sparkling, vaguely bitonal, orchestral section before things slow down when the piano enters. Hints of the blues and of Gershwin’s *Rhapsody in Blue* point to jazz, as do the soloistic use of woodwind and brass instruments. Near the end Ravel includes a cadenza for harp that is passed on to the woodwinds and horn before the piano gets the spotlight.

Ravel said the utterly contrasting **Adagio** was inspired by the slow movement of Mozart’s Clarinet Quintet. An extended solo for piano starts what is an unusually lyrical and heartfelt movement, especially so for a mid-20th-century concerto. The brief and rousing **Presto** finale has been a favorite ever since the premiere—Ravel and Long frequently had to repeat it at concerts—and projects infectious perpetual-motion energy.

—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.

Ravel composed his G-major Piano Concerto from 1929 to 1931.

The United States premiere of the Concerto was given simultaneously by The Philadelphia Orchestra and the Boston Symphony, in April 1932; Sylvan Levin was the soloist and Leopold Stokowski conducted. The most recent subscription performances were in May/June 2024, with Mitsuko Uchida and Yannick Nézet-Séguin. Some of the other pianists who have performed the work here include Eugene List, Jean Casadesus, Leonard Bernstein (who conducted from the keyboard), Philippe Entremont, Peter Serkin, Louis Lortie, Martha Argerich, and Jean-Yves Thibaudet.

The Philadelphians recorded the G-major Concerto in 1964 with Entremont and Eugene Ormandy for CBS.

The score calls for solo piano, piccolo, flute, oboe, English horn, clarinet, E-flat clarinet, two bassoons, two horns, trumpet, trombone, timpani, percussion (bass drum, cymbals, slapstick, snare drum, tam-tam, triangle, wood block), harp, and strings.

The Concerto runs approximately 23 minutes in performance.

The Music

Pretty

Julia Wolfe

Born in Philadelphia, December 18, 1958

Now living in New York



“The word ‘pretty’ has had a complicated relationship to women,” Julia Wolfe writes in her own program note for this work. The word also has a complicated relationship with contemporary music, following a century where sweetness and euphony were not much valued in academic and critical circles. Many women feel a desire or expectation to be pretty in appearance, while many composers, regardless of gender, may feel pressure to avoid it in their music. In both cases, the adjective can also be used to dismiss or damn with faint praise—suggesting mildness or preciousness coming short

of beauty. “It implies an attractiveness without any rough edges, without strength or power,” the composer says. “And it has served as a measure of worth in strange, limited, and destructive ways.”

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

In addition to her work with Bang on a Can, which continues to thrive after four decades, Wolfe has become particularly known for a series of large-scale oratorios written for major orchestras and choruses. Through these so-called “docu-torios,” she has addressed American social movements and labor history: The Pulitzer Prize-winning *Anthracite Fields* (Mendelssohn Chorus of Philadelphia with Bang on a Can All-Stars, 2014) chronicles the Pennsylvania Coal Region; *Fire in my mouth* (New York Philharmonic, 2019) tells the story of the Triangle Shirtwaist Factory fire; and *Her Story* (Nashville Symphony and Boston Symphony, among other co-commissioners, 2022) is about the suffrage movement and ongoing struggle for women’s rights. Most recently, she wrote *unEarth* (New York Philharmonic, 2023), focused on the climate crisis. Wolfe is the recipient of a 2016 MacArthur Fellowship, a 2024 Guggenheim Fellowship, and currently directs the composition program at the NYU Steinhardt School, where she is a professor of music.

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

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

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

—Benjamin Pesetsky

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

Pretty was composed in 2023.

The Philadelphia Orchestra’s first performances of the piece were in February/March 2025.

The score calls for two flutes (11 doubling piccolo), two oboes, two clarinets, two bassoons (11 doubling contrabassoon), four horns, two trumpets, two trombones, timpani, percussion (bass drum, cymbals, drum set, drum stick [mounted], glockenspiel, hi-hat, large güiro, low tom-tom, marimba, snare drum, vibraphone, xylophone), harp, and strings.

Performance time is approximately 20 minutes.

Musical Terms

GENERAL TERMS

Binary form: A musical structure organized into two contrasting sections, typically labeled A and B

Bitonality: The simultaneous, superimposed presence of two distinct tonalities

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

Chord: The simultaneous sounding of three or more tones

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

Contredanse: The most popular French dance of the 18th century, in which couples face each other in two lines or a square, similar to a quadrille

Cross-rhythm: The simultaneous use of conflicting rhythmic patterns or accents

Divertimento: A piece of entertaining music in several movements

Glissando: A glide from one note to the next

Habancera: A dance of Cuban origin having a slow duple meter and a rhythm similar to that of a tango

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

Meter: The symmetrical grouping of musical rhythms

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

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

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

Pizzicato: Plucked

Quadrille: Late 18th- and 19th-century dance for four couples in square formation

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

Syncopation: A shift of rhythmic emphasis off the beat

Tango: A Latin-American partner dance and musical style originating in the late 19th century, characterized by long, gliding steps, pauses, and stylized body movements

Timbre: Tone color or tone quality

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

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Cheerfully

Allegro: Bright, fast

Presto: Very fast

TEMPO MODIFIERS

Assai: Much

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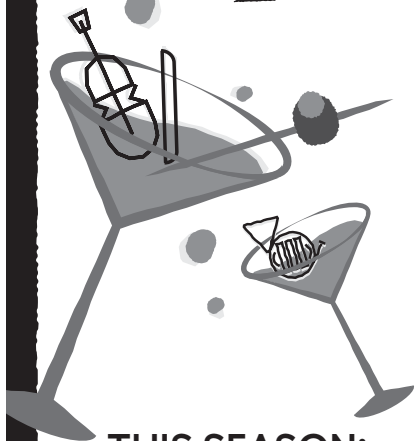
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The Volunteer Committees for The Philadelphia Orchestra are dedicated to supporting the Orchestra through audience development, educational programs, fundraising, community relations, and special events. The Committees were first formed in 1904 and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

For more information about the Volunteer Committees for The Philadelphia Orchestra, please contact Samantha Noll, assistant director of development events and volunteer relations, at 215.893.1956 or snoll@philorch.org.

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

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

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Helen Escaravage

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“ I included The Philadelphia Orchestra in my estate plans because it is the cultural gem of Philadelphia, and I want to assure that future generations enjoy what I have been privileged to enjoy.”

— Joel Beaver,
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Christopher Hanes, Head Carpenter
Ryan Morris, Head Electrician

Kenneth Nash, Head Audio

Walter Bass, Assistant Head Audio
Walter Brown, Sr., Assistant Head Audio

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Amber Faulhaber, Assistant Head Electrician

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Miller Theater

Bridget Brennan, Head Wardrobe
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300 South Broad Street
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Phone: 215.893.1900
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