

**PHILADELPHIA
/ORCHESTRA**

Yannick Nézet-Séguin
Music & Artistic Director

OF MAGIC

125 YEARS

1900

2025

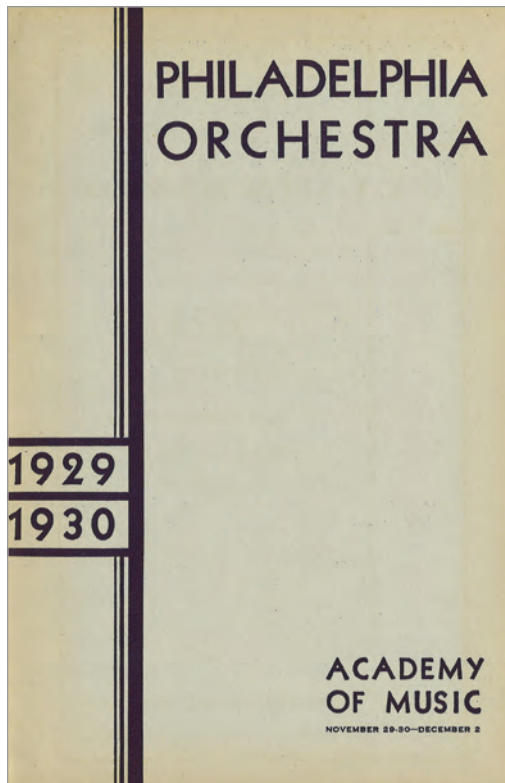
Inspired by a 1929–30 Orchestra program cover

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SEPTEMBER/OCTOBER 2025

Contents

September/October 2025



Page 4

From the
President and CEO

Page 8

Marian Anderson Hall

Page 10

Witness to History:
Mimi O'Malley

Part of a season-long series
of oral histories

Page 14

New Orchestra
Recording

Page 16

Noted in Passing

Page 19

The Program

On the Cover:

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

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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,

A handwritten signature in black ink, appearing to read "Ryan Fleur". The signature is fluid and cursive, written over a white background.

Ryan Fleur
President and CEO

Music and Artistic Director



London 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. Benoiel Chair

Paul Roby, Associate

Principal

Sandra and David

Marshall Chair

Dara Morales, Assistant

Principal

Anne M. Buxton Chair

Philip Kates

Peter A. Benoiel Chair

Davyd Booth

Paul Arnold

Joseph Brodo Chair, given

by Peter A. Benoiel

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.” ➤

Music Director Riccardo Muti greets Esther Klein, cofounder of the Rittenhouse Square Volunteer Committee and long-time Orchestra supporter, during the 1991 European Tour.



James Malle

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



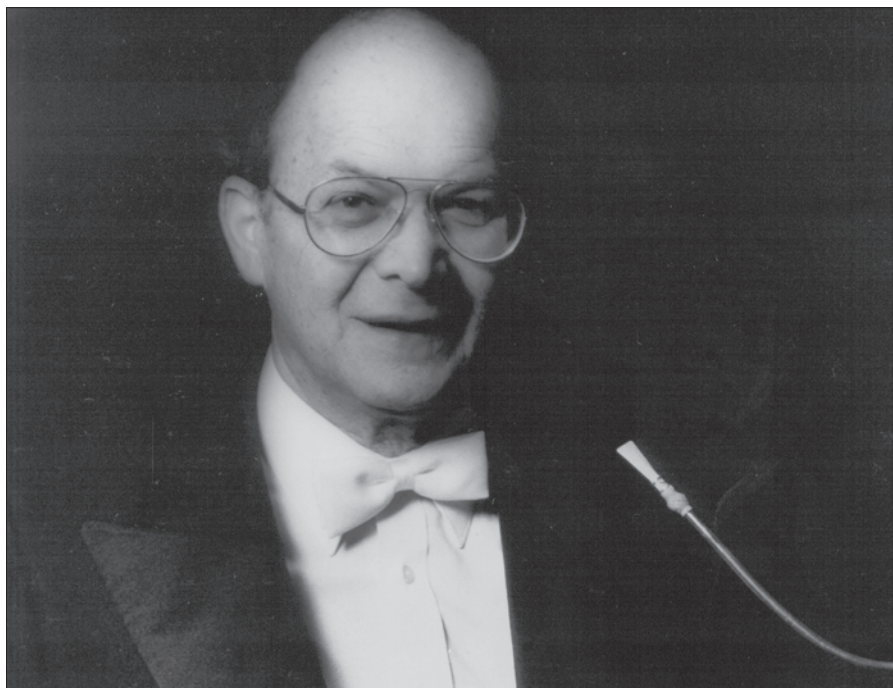
The Philadelphia Orchestra's newest recording on the Deutsche Grammophon (DG) label, released digitally in August, features William Grant Still's Second and Fourth symphonies and Margaret Bonds's *The Montgomery Variations*, all under the baton of Music and Artistic Director Yannick Nézet-Séguin. Still's 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

Friday, September 26, at 7:00

Saturday, September 27, at 2:00

Sunday, September 28, at 2:00

Justin Freer Conductor



The logo for the Harry Potter and the Chamber of Secrets concert. It features the title "Harry Potter" in a large, stylized, black gothic font. Below it, "AND THE CHAMBER OF SECRETS" is written in a smaller, all-caps, serif font. At the bottom, "IN CONCERT" is written in a simple, all-caps, sans-serif font, flanked by two horizontal lines.

Cars fly, trees fight back, and a mysterious house-elf comes to warn Harry Potter™ at the start of his second year at Hogwarts™. Adventure and danger await when bloody writing on a wall announces: The Chamber of Secrets has been opened. To save Hogwarts will require all of Harry, Ron, and Hermione's magical abilities and courage.

This program runs approximately 3 hours, including one intermission.

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Produced by CineConcerts

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.

Harry Potter and the Chamber of Secrets

Directed by Chris Columbus

Produced by David Heyman

Written by Steve Kloves

Based on *Harry Potter and the Chamber of Secrets* by J.K. Rowling

Starring:

Daniel Radcliffe

Rupert Grint

Emma Watson

Kenneth Branagh

John Cleese

Robbie Coltrane

Warwick Davis

Richard Griffiths

Richard Harris

Jason Isaacs

Alan Rickman

Fiona Shaw

Maggie Smith

Julie Walters

Music by John Williams

Cinematography by Roger Pratt

Edited by Peter Honess

Produced by Heyday Films, 1492 Pictures

Distributed by Warner Bros. Pictures



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.

Composer



In a career spanning more than six decades, **John Williams** has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. He has composed the music and served as music director for more than 100 films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, and *The Book Thief*.

His 50-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, *The Adventures of Tintin*, *War Horse*, *Lincoln*, *The BFG*, *The Post*, and *The Fabelmans*. His contributions to television music include scores for more than 200 films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*, as well as themes for *NBC Nightly News* ("The Mission"), NBC's *Meet the Press*, and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. He has received five Academy Awards and 54 Oscar nominations, making him the Academy's most nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), 26 GRAMMYS, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003 he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December 2004. In 2009 he was inducted into the American Academy of Arts & Sciences and received the National Medal of Arts, the highest award given to artists by the United States Government. In 2016 he received the 44th Life Achievement Award from the American Film Institute—the first time this honor was bestowed upon a composer. In 2020 he received Spain's Princess of Asturias Award for the Arts as well as the Gold Medal from the prestigious Royal Philharmonic Society in the United Kingdom and was awarded an honorary knighthood of the British Empire, one of the final awards approved by Her Majesty Queen Elizabeth II.

In January 1980 Mr. Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler; he currently holds the title of laureate conductor, which he assumed following his retirement in December 1993 after 14 highly successful seasons. He also holds the title of artist-in-residence at Tanglewood. He has composed numerous works for the concert stage, among them two symphonies, and concertos

commissioned by several of the world's leading orchestras, including a cello concerto for the Boston Symphony, a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony. In 2009 the Boston Symphony premiered his harp concerto, *On Willows and Birches*, and in the same year, he composed and arranged *Air and Simple Gifts* especially for the first inaugural ceremony of President Barack Obama.

In 2021 Mr. Williams premiered his Second Violin Concerto with the Boston Symphony at Tanglewood with soloist Anne-Sophie Mutter, for whom he composed the work.

Conductor



American composer/conductor **Justin Freer** was born and raised in Huntington Beach, California. He has established himself as one of the West Coast's most exciting musical voices and is a highly sought-after conductor and producer of film music concerts around the world. He began his formal studies on trumpet, but quickly turned to piano and composition, composing his first work at 11 and giving his professional conducting debut at 16.

Continually composing for various different mediums, Mr. Freer has written music for world-renowned trumpeters Doc Severinsen and Jens Lindemann and continues to be in demand as a composer and conductor for everything from orchestral literature to chamber music around the world.

Mr. Freer has served as composer for several independent films and has written motion picture advertising music for some of 20th Century Fox Studios' biggest campaigns including *Avatar*, *The Day the Earth Stood Still*, and *Aliens in the Attic*. As a conductor he has appeared with some of the most well-known orchestras in the world including the Chicago Symphony, the Cleveland Orchestra, the London Philharmonic, the Los Angeles Philharmonic, and the New York Philharmonic; he made his Philadelphia Orchestra debut in 2014. He is also one of the only conductors to have ever conducted in both the ancient Colosseum and Circus Maximus in Rome.

Renowned wind conductor and Oxford Round Table Scholar Dr. Rikard Hansen has noted that, "In totality, Freer's exploration in musical sound evoke moments of highly charged drama, alarming strife and serene reflection."

Mr. Freer has been recognized with numerous grants and awards from organizations including ASCAP, BMI, the Society of Composers and Lyricists, and the Henry Mancini Estate. He is the founder and president of CineConcerts, a company dedicated to the preservation and concert presentation of film, curating and conducting hundreds of full length music score performances live with film for such wide ranging titles as *Rudy*, *Gladiator*, *The Godfather*, *Breakfast at Tiffany's*, *It's A Wonderful Life*, and the entire *Harry Potter* film franchise.

Mr. Freer earned both his B.A. and M.A. degrees in music composition from UCLA, where his principal composition teachers included Paul Chihara and Ian Krouse. In addition, he was mentored by legendary composer/conductor Jerry Goldsmith.

Harry Potter and the Chamber of Secrets in Concert, Produced by CineConcerts

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About CineConcerts

CineConcerts is one of the leading producers of live and digital music experiences performed with visual media and continues to redefine entertainment. Founded by Producer/Conductor Justin Freer and Producer/Writer Brady Beaubien, CineConcerts will engage over 4.8 million people worldwide in concert presentations in over 3,000 scheduled performances in 48 countries through 2025, and recently launched CineConcerts +PLUS, a global digital network and app suite with hundreds of exclusive podcast episodes and produced content. Cineconcerts continues to work with some of the most prestigious orchestras and venues in the world including the Chicago Symphony; the Philadelphia, Cleveland, and Philharmonia orchestras; and the London, Los Angeles, and New York philharmonics. Recent and current live and digital concert experiences include *Elf in Concert*, *The Pinball Concert (Digital)*, *The Polar Express in Concert*, *Rudy in Concert*, *The Passion of the Christ in Concert*, *the Da Vinci Code in Concert*, *the Harry Potter Film Concert Series*, *Gladiator Live*, *The Godfather Live*, *It's a Wonderful Life in Concert*, *DreamWorks Animation in Concert*, *Star Trek: The Ultimate Voyage 50th Anniversary Concert Tour*, *Breakfast at Tiffany's in Concert*, and *A Christmas Dream Live*.

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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 hesc@philorch.org.

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