

**PHILADELPHIA
/ORCHESTRA**

Yannick Nézet-Séguin
Music & Artistic Director

OF MAGIC

125 YEARS

1900

2025

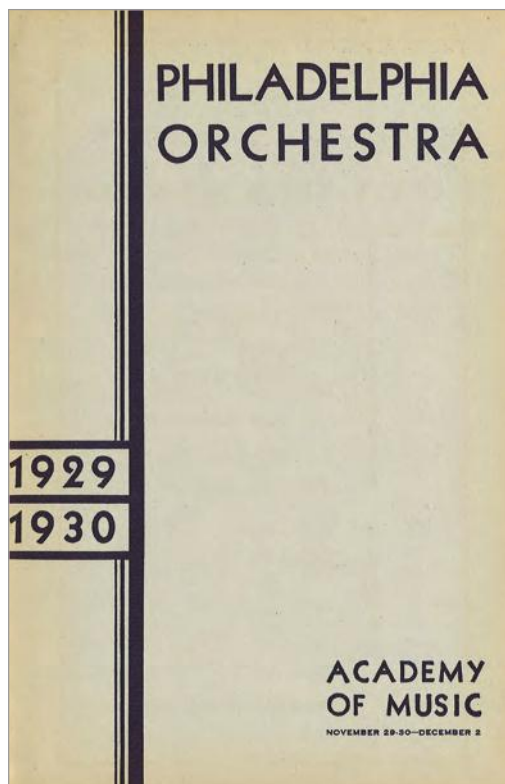
Inspired by a 1929–30 Orchestra program cover

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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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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.” ➤



Marcus 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 Gagliotti, and contrabassoonist Holly Blake.

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, October 24, at 2:00

Saturday, October 25, at 8:00

Sunday, October 26, at 2:00

Yannick Nézet-Séguin Conductor

Lisa Batiashvili Violin

Sibelius Violin Concerto in D minor, Op. 47

I. Allegro moderato—Allegro molto

II. Adagio di molto

III. Allegro ma non tanto

Intermission

Higdon Concerto for Orchestra /

I.

II.

III.

IV.

V.

Tchaikovsky *Francesca da Rimini*, symphonic fantasia after Dante, Op. 32

This program runs approximately 2 hours.

These concerts are part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

/O 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.

**PHILADELPHIA
ORCHESTRA/125**

The Brodsky Star

SPOTLIGHT SERIES

The biggest stars take center stage for recitals in Marian Anderson Hall



HILARY HAHN AND LANG LANG

Thursday, December 4

An extraordinary musical experience as two of the world's most celebrated musicians join forces for a one-night-only recital.

VIKINGUR ÓLAFSSON

Thursday, March 19

One of today's most sought-after pianists whose recordings have drawn nearly a billion streams and won many awards including *BBC Music Magazine* Album of the Year.



ITZHAK PERLMAN: IN THE FIDDLER'S HOUSE

Sunday, May 3

Itzhak Perlman brings a live presentation of his Emmy® Award-winning special of klezmer music to Marian Anderson Hall.

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philorch.org/spotlight

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Photos: Chris Lee, Olaf Heine, Ari Magg / Deutsche Grammophon, Masterclass.com,

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The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music. 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

Sunny Hart | Deutsche Grammophon



Georgian-born German violinist **Lisa Batiashvili** is praised by audiences and fellow musicians for her virtuosity. An award-winning artist, she has developed long-standing relationships with the world's leading orchestras, conductors, and musicians. She made her Philadelphia Orchestra debut in 2005 and toured Europe with the ensemble and Yannick Nézet-Séguin in 2015 and again in 2022. In 2021 she formed, and continues to lead, the Lisa Batiashvili Foundation, which serves her lifelong dream and commitment to supporting young, highly talented Georgian musicians to thrive in their musical careers.

Ms. Batiashvili continues her successful collaboration with Mr. Nézet-Séguin in the 2025–26 season with these current performances and in Montreal. Other season highlights include a tour with the Munich Philharmonic and Lahav Shani; a tour with the Oslo Philharmonic and Klaus Mäkelä; projects with the Filarmonica della Scala, the Kammerakademie Potsdam, the City of Birmingham Symphony, the BBC and Swedish Radio symphonies, London's Philharmonia, and the Los Angeles Philharmonic; and her passion project "City Lights" with the Lucerne Symphony. As a chamber musician, she is set to tour extensively with pianist Jean-Yves Thibaudet and cellist Gautier Capuçon. She is an exclusive recording artist for Deutsche Grammophon. Her latest album, *Secret Love Letters* with Yannick Nézet-Séguin and The Philadelphia Orchestra, was released in August 2022 and features Szymanowski's First Violin Concerto and Chausson's *Poème*. Her previous recording, *City Lights*, was released in 2020 and marks a musical journey that takes listeners around the world to 11 cities with an autobiographical connection with music ranging from Bach to Morricone, Dvořák, and Charlie Chaplin. A 12th city was added in 2022 with the release of her single *Desafinado*, celebrating Rio de Janeiro.

Among Ms. Batiashvili's many awards are the MIDEM Classical Award, the Accademia Musicale Chigiana International Prize, the Schleswig-Holstein Music Festival's Leonard Bernstein Award, and the Beethoven Ring. She was named *Musical America's* Instrumentalist of the Year in 2015 and was awarded an Honorary Doctorate from the Sibelius Academy (University of Arts, Helsinki) in 2018. This year she was honored with the Kaiser Otto Prize of the City of Magdeburg for her commitment against war and antisemitism and for promoting European unity. She lives in Berlin and plays a Joseph Guarneri del Gesù violin from 1739, generously loaned by a private collector.

Peter A. Benoliel Violin Concerts

A passionate violinist from early childhood, Peter A. Benoliel joined the Philadelphia Orchestra Board of Directors in 1980 and served as chair from 1995 to 2000. His huge contributions to the Orchestra as a leader and philanthropist are paralleled only by his deep love for the violinists who help bring the famous Philadelphia Sound to the world.

Framing the Program

Parallel Events

1876

Tchakovsky

Francesca da

Rimini

Music

Ponchielli

La Gioconda

Literature

Alcott

Rose in Bloom

Art

Manet

Before the Mirror

History

Bell invents

telephone

1905

Sibelius

Violin

Concerto

Music

Strauss

Salome

Literature

Wharton

House of Mirth

Art

Picasso

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Einstein

formulates

Theory of

Relativity

2001

Higdon

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Orchestra

Music

Saariaho

Nymphéa

Reflection

Literature

Franzen

The Corrections

Art

Freud

Portrait of Queen

Elizabeth II

History

September 11

terrorist attacks

Jean Sibelius composed what is probably the most beloved violin concerto of the 20th century. Despite its eventual popularity, the work initially caused the Finnish composer some trouble and he struggled to mold it into the form we know today. So much of Sibelius's music is connected to the history, mythology, and landscape of his native country. Even in abstract pieces without titles or programs, such as this Concerto, one senses an uncanny evocation of his homeland.

Jennifer Higdon is one of the most frequently performed composers of our time, widely admired for writing music that connects with contemporary audiences. She composed her five-movement Concerto for Orchestra 25 years ago to mark the centennial of The Philadelphia Orchestra. In this work, Higdon capitalized on her close personal relationships with many of the Orchestra's members, some of whom were also colleagues at the Curtis Institute of Music, where she taught at the time.

Tchaikovsky often visited Italy and the country inspired some of his compositions. He considered writing an opera on the theme of Paolo and Francesca, the doomed lovers assigned to the Second Circle of Hell in Dante's *Divine Comedy* and fated to remember happier times for eternity. In the end, Tchaikovsky diverted the project to the symphonic poem *Francesca da Rimini* that concludes the concert today.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Violin Concerto

Jean Sibelius

Born in Hämeenlinna, Finland, December 8, 1865

Died in Järvenpää, September 20, 1957



Between 1903 and 1904, Lars Sonck, a young Finnish architect, completed Jean and Aino Sibelius's beloved country home called Ainola. Situated near Lake Tuusula, some 30 miles north of busy Helsinki, the home had no running water or electricity, although it did have a telephone. Sibelius's study was next to the dining room, separated by a solid wall. "Look at this scenery," Sibelius once told a friend, "I like it; it's so restful, the best possible milieu for my work: these vast peaceful fields going right down to the lake."

Sibelius worked on his architecturally remarkable Violin Concerto in D minor while Ainola was being built. The grand master of music criticism, Donald Francis Tovey, wrote, "I have not met with a more original, a more masterly and a more exhilarating work than the Sibelius Violin Concerto." He particularly noted the composer's nimble conception, noting, "Sibelius does not design motor cars with a box seat or build reinforced concrete skyscrapers in the form of the Parthenon." In this violin concerto, the soloist, not the orchestra, introduces its iconic themes. Imagine the hero brandishing a violin while he surveys the Nordic landscape, passionate about its sonorous possibilities.

Creating a New Musical Tradition As a young man Jean Sibelius dreamt of becoming a violin virtuoso. Born in Hämeenlinna, in southern Finland, his earliest dated composition was for violin in 1875. He began formal lessons on the instrument with a military bandleader in 1881. In 1885 he moved to Helsinki to study violin and composition at the Music Institute (now called the Sibelius Academy). While living in Vienna (1890–91), Sibelius auditioned for the Vienna Philharmonic, whose jury judged him "not at all bad." Unable to secure a position in the violin section, he pivoted toward composition. Upon his return to Finland he became involved with a local cultural society that embraced Karelianism, Finnish romantic traditions, and he set out to develop a distinctly Finnish classical-music tradition. City life, however, proved tedious to Sibelius, and Aino became increasingly concerned about his excessive drinking.

Sibelius entered a period of great productivity in 1903 when the family decided to purchase land near the village of Järvenpää, where Aino's brother lived. She recounted, "Janne [Jean] was so enthusiastic that he was jumping up and down and demanding that I should take the train on my own to Järvenpää and decide." An early sketch of the Violin Concerto included Sibelius's doodles of two slurs forming a seagull and a long phrase line tracing a sunset. At the beginning of 1904, Aino recounted that Sibelius composed the Concerto with furious

inspiration, “Janne has been on fire all the time (and so have I!) and this time there has once again been an ‘embarras de richesse.’ He has such a multitude of themes in his head that he has been literally quite dizzy.”

A Closer Look Sibelius’s 35-minute Concerto begins with breathless strings supporting a gorgeous modal melody (**Allegro moderato**). From the start, the soloist expresses empathy and grace, bravado and courage, while the orchestra accompanies, rather than confronts or pesters. Sibelius had initially written two cadenzas for the movement but thought better of it when he revised the Concerto in 1905, where it only has one. In a stroke of genius, he replaced the development section with a cadenza to maintain the movement’s dramatic intensity. The opening returns at the end, the violin completing difficult parallel octave scales.

The second movement, **Adagio di molto**, opens in woodwind thirds, which suggest a pastoral landscape. The violin plays a melody in its low register representing sagacity. It seems that during the revision process, Sibelius became uncertain of whether the violinist Willy Burmester, to whom Sibelius had first promised the Concerto, could play the difficult work. He opted instead for Karel Halíř, who premiered the revised version in Berlin under the baton of Richard Strauss. The Concerto received respectable reviews until the 1930s when Jascha Heifetz propelled it to fame. A morendo fittingly ends the movement.

A dance ensues, the violinist firmly at the helm of the third movement (**Allegro ma non tanto**). The fireworks begin at once and the audience is left to marvel and hold on for dear life. Tovey dubbed this major-keyed movement a “polonaise for polar bears.” The opening theme returns to charm the audience throughout, playfully, with ease and a freedom not yet heard in the piece. Sibelius masterfully merges his Violin Concerto’s three movements into one cogent story—the lonely hero struggles, shows a sensitive side, and delights in virtuosic victory.

—Aaron Beck

Aaron Beck is a professor emeritus of musicology at Lewis & Clark College in Portland, Oregon. He has published widely on the subject of Italian medieval and Renaissance music and art, including his latest book, Boccaccio and the Invention of Musical Narrative.

Sibelius composed his Violin Concerto from 1903 to 1904 and revised it in 1905.

Thaddeus Rich, concertmaster of The Philadelphia Orchestra from 1906 to 1926, was soloist in the Orchestra’s first performances of the Concerto, in February 1914; Leopold Stokowski was on the podium. Most recently on subscription, Augustin Hadelich performed the work in January 2023, with Roderick Cox conducting.

The Orchestra has recorded the Concerto three times, all with Eugene Ormandy: in 1959 with David Oistrakh for CBS; in 1969 with Isaac Stern for CBS; and in 1980 with Dylana Jenson for RCA. The Orchestra’s previously unreleased 1934 recording of the work with Jascha Heifetz and Stokowski is included in the 12-CD boxed set The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998).

Sibelius’s score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings, in addition to the solo violin.

The Concerto runs approximately 35 minutes in performance.

The Music

Concerto for Orchestra

Jennifer Higdon

Born in Brooklyn, New York, December 31, 1962

Now living in Chapel Hill, North Carolina



Jennifer Higdon needs little introduction to audiences of The Philadelphia Orchestra, which during the past quarter century has performed her music more often than that of any other living composer, including giving four world premieres, among them the Concerto for Orchestra we hear today.

Born in Brooklyn to artistic parents, Higdon grew up in Atlanta before moving to Tennessee at age 10. She initially played percussion (something that leaves clear traces on many of her compositions) before teaching herself the flute. She

went on to major in flute performance at Bowling Green State University and then, with the encouragement of one of her teachers, began to compose. Her somewhat late start led to graduate training at the Curtis Institute of Music and the University of Pennsylvania, where she earned her Ph.D. Among her teachers were Wallace DePue, George Crumb, and Ned Rorem.

Higdon is one of the most often performed American composers of our time. Her many honors include a GRAMMY Award in 2010 for Best Contemporary Classical Composition for her Percussion Concerto, which was co-commissioned by The Philadelphia Orchestra, and a Pulitzer Prize the same year for her Violin Concerto. Two additional GRAMMYS followed for her Viola Concerto and Harp Concerto. Higdon has received further awards from the Guggenheim Foundation, the American Academy of Arts and Letters, the Pew Fellowship, Meet the Composer, the National Endowment for the Arts, and other organizations.

Writing for The Philadelphia Orchestra's Centennial When Higdon was commissioned to write a work for The Philadelphia Orchestra's Centennial celebrations, the inspiration for her piece came directly from the musicians themselves. Higdon has enjoyed a long and fruitful professional relationship with many Philadelphia Orchestra members. Some of them were her colleagues on the faculty at Curtis, some in her classes there, while others have known her through their performances of Higdon's works, or in performances with her. The commission wasn't so much an assignment as an opportunity to celebrate these years of collaborations and friendships in music.

The generic title of Concerto for Orchestra has been a popular one with composers of the last 75 years. Bartók's Concerto is widely regarded as a masterpiece. Many other composers have also written Concertos for Orchestra, including Witold Lutoslawski, Zoltán Kodály,

Michael Tippett, Elliott Carter, Roger Sessions, and Joan Tower. Most of these works are understandably written in the shadow of Bartók, just as any symphonist works in the shadow of Beethoven. Higdon, however, makes no allusion to Bartók at all. Rather, her work is a concerto in the Baroque sense of the word, in that many soloists from within the orchestra are given an opportunity to shine. In addition to soloists from each of the instrumental families, the work also features different sections of the orchestra, so that the title is more literally applicable than in many works so named.

Higdon decided that the work should highlight not only the principal players in the orchestra, but also their own particular musical personalities. This idea seemed obvious to her in retrospect, but it came only after several years of contemplating the commission. Most of Higdon's works carry descriptive titles or movement subtitles, and these have often functioned as inspirations for her, but the motivation in this work came from the players themselves. As a flutist, Higdon's first point of contact was naturally the Orchestra's principal flute, Jeffrey Khaner, who asked her for "a really nice flute solo." The idea expanded to include a passage that highlighted the flute section as a whole, then all the woodwinds. (This would eventually become the Concerto's third movement). Other requests from Orchestra personnel helped Higdon channel her inspiration into fashioning the work as a showcase for the entire ensemble.

A Closer Look Higdon refrained from giving either the work or the individual movements descriptive titles and they are referred to only by their Roman-numeral indicators. The **first movement** highlights the entire orchestra. Higdon's extensive interactions with members from the Orchestra allowed her to be able to tailor the movement to suit the musical personalities of the players. The rhythmically active movement builds gradually to a climax but ends softly with held tones in the winds and brass. This conclusion provides a necessary moment of contrast, as the second movement, which had already been written before the first movement (actually the last one to be composed), is also energetic.

The **second movement** is scored for strings alone. Like so many others, Higdon had long known of the reputation of The Philadelphia Orchestra's string section, and she wrote exploring that sound and its possibilities. Gradually moving from pizzicato to bowed strings, the movement investigates contrasts in timbre, tempo, and rhythmic activity. The **third movement** was the first to be composed, emerging directly from Khaner's request for a flute solo. After the flutes, the oboe, clarinet, and bassoon sections each have their turn in the limelight before moving to string solos followed by brass solos.

Percussion and keyboard dominate the **fourth movement**, which begins with bowed pitched percussion (crotales and vibraphone) in an extremely slow tempo marking. For this movement the timpanist is required to leave the timpani and join the rest of the percussion section: another personal request from the Orchestra that Higdon willingly worked into the piece. The movement steadily accelerates as it proceeds, and the emphasis shifts to non-pitched percussion. The acceleration continues in the **fifth movement**, which follows without a break but is indicated clearly by the entrance of the orchestral strings. The quickening tempo speeds headlong through the final movement toward a frenzied fortissimo conclusion.

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.

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

Jennifer Higdon composed her Concerto for Orchestra in 2001.

The Concerto for Orchestra was one of eight works commissioned by The Philadelphia Orchestra in celebration of its centennial and the ensemble gave the world premiere in June 2002, with Wolfgang Sawallisch conducting. The most recent appearance on subscription concerts was in December 2011, with Yannick Nézet-Séguin on the podium.

The score calls for an orchestra of three flutes (III doubling piccolo), three clarinets, two oboes, English horn, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongos, castanets, chimes, Chinese cymbal, crotales, flexatone, floor tom, glockenspiel, güiro, maracas, marimba, sandpaper blocks, roto-tom, sizzle cymbal, slapstick, snare drum, suspended cymbal, tam-tam, temple blocks, tom-toms, triangles, vibraphone, vibraslap, wood blocks), harp, piano (doubling celesta), and strings.

Performance time is approximately 35 minutes.

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The Music

Francesca da Rimini

Pyotr Ilyich Tchaikovsky

Born in Kamsko-Votkinsk, Russia, May 7, 1840

Died in St. Petersburg, November 6, 1893



Always on the lookout for subject matter for new theatrical works, Tchaikovsky was fascinated by the critic Henry Laroche's suggestion of an opera on the story of Paolo and Francesca, as told by Dante in the *Divine Comedy*. Early in 1876 Laroche passed on to Tchaikovsky a libretto by Konstantin Zvantsov on the subject of these doomed lovers, whose carnal indiscretions have landed them in the Second Circle of the 14th-century poet's famous *Inferno*. Although other projects intervened, most notably the ballet *Swan Lake*, which made a full-scale opera untenable at this time, Tchaikovsky's

imagination was piqued by this famous love story. During a train trip in August 1876—en route to the new Bayreuth Festspielhaus to hear the first complete performance of Richard Wagner's *Ring*—the composer re-read the Fifth Canto of Dante's *Inferno* and immediately "became fired to write a symphonic poem," as he wrote to his brother Modest, "on the subject of Francesca da Rimini." That autumn he plunged into the work, completing both composition and orchestration by mid-November. "I completed it *con amore*," he wrote to Modest, "and the *amore* has, it seems, turned out pretty well." He spoke here of the work's slow middle section, which represents Francesca's melancholic narration of her own tale.

A Number of Musical Influences "This is from Dante, the Second Circle of Hell," Tchaikovsky wrote in his preface to the printed score of his symphonic fantasia. "There one sees sensuality chastised, the punishment for which is to be tormented continually by the most brutal whirlwinds, in deep darkness. Among the tortured ones whom one recognizes is Francesca da Rimini, who proceeds to tell her story." The work that resulted is one of the composer's most full-voiced and subjective tone poems, full of thrilling modulatory disorientation and an obsessive working-out of themes that borders on bombast. Some have heard the influence of Liszt in the piece, and the composer's own contemporaries commented on (and in general, disapproved of) the use of a folk-like melody for the first theme.

But the primary musical influence here might be Wagner. Tchaikovsky did not emerge from Bayreuth unscathed; although expressing distaste for the *Ring*, he later admitted, in fact, that "the observation that I wrote [*Francesca da Rimini*] under the influence of the *Ring* is very true. I myself felt this while I was working on it; and unless I am mistaken this is especially noticeable in the introduction. Isn't it strange that I should have fallen under the influence of a work of art for which I feel, on the whole, a marked antipathy?" *Francesca* received its premiere in Moscow on February 25, 1877, less than a week after the first

performance of *Swan Lake*; Nikolai Rubinstein was the conductor, and in general the work was a success. But it was received even more warmly at its St. Petersburg premiere the following year.

In Dante's Words In addition to the statement cited above, the composer printed in the score the following passage from Dante, in which Francesca's story is recounted, with the poet's follow-up commentary:

"There is no greater sorrow
than to remember happy days
in times of misery," [Francesca said],
"and this your Teacher knows;
but if you have such a great desire
to learn the first root of our love,
I shall do it as one who weeps and tells.
One day, for pleasure, we read
of Lancelot—how love enslaved him.
We were alone, and without any ill intent.
Time and again that reading drew our eyes together
and drained the color from our faces;

but it was only one point that overcame us—
when, reading of the longed-for smile
being kissed by so great a lover,
this one [i.e., Paolo], who will never be parted
from me,
kissed my all-trembling mouth.
Galeotto was the book and he who wrote it.
That day we read no further."
And all the while the one spirit told this story,
the other one wept so much that I fainted away
from sheer pity, as if I were dying,
and fell, just as a dead body falls.

The work's brooding introduction (*Andante lugubre*) sets a scene of desperation, which is taken up in the fervent *Allegro vivo*, with its graphic depiction of the lashing torments of hell; this segment contains some of Tchaikovsky's most vivid and colorful orchestral writing. The storm subsides momentarily, and Francesca's narrative begins with a plaintive clarinet solo (*Andante cantabile non troppo*), accompanied by muted strings. The tale builds to a climax in the telling, and soon enough the couple is tossed back into the black storm, their fate sealed by a return to the frenetic *Allegro vivo tempo*.

—Paul J. Horsley

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

Tchaikovsky composed Francesca da Rimini in 1876.

The Philadelphia Orchestra's first performance of the work took place in November 1916, with Leopold Stokowski on the podium. The most recent subscription performances were in November 2011, with Yannick Nézet-Séguin.

The Orchestra has recorded Francesca da Rimini four times: in 1955 with Eugene Ormandy for CBS, in 1976 with Ormandy for RCA, in 1991 with Riccardo Muti for EMI, and in 2008 with Christoph Eschenbach for Ondine.

Tchaikovsky scored the work for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two cornets, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam), harp, and strings.

Francesca da Rimini runs approximately 25 minutes in performance.

Musical Terms

GENERAL TERMS

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

Chromatic: Relating to tones foreign to a given key (scale) or chord

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

Development: See sonata form

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Fantasia: A composition free in form and more or less fantastic in character

Meter: The symmetrical grouping of musical rhythms

Mode: Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

Morendo: Fading away

Mute: A mechanical device used on musical instruments to muffle the tone

Octave: The interval between any two notes that are seven diatonic (nonchromatic) scale degrees apart

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

Pizzicato: Plucked

Polonaise: A Polish national dance in moderate triple meter

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Symphonic poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

Third: An interval of three diatonic degrees

Timbre: Tone color or tone quality

Tone poem: See symphonic poem

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Cantabile: In a singing style, lyrical, melodious, flowing

Lugubre: Mournful, gloomy

Moderato: A moderate tempo, neither fast nor slow

Vivo: Lively, intense

TEMPO MODIFIERS

Di molto: Very, extremely

Ma non tanto: But not too much so

Molto: Very

Non troppo: Not too much

DYNAMIC MARKS

Fortissimo (ff): Very loud

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 Mia Lowry, Security Supervisor
 Anthony Williams, Security Supervisor
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 Clarence Cottman, Security Officer
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 Taebrea Lewis, Security Officer
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 David Sisco, Security Officer

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 Ashley Wilcox, Senior Accounting Manager
 Laura DiGiambattista, Accounting Manager
 Jennifer Walker, Payroll Manager
 Kristoffer Domingo, Senior Accountant
 Jonelle Kelly, Senior Accountant, Payroll and Benefits
 Bridget Morgan, Senior Accountant
 Jennifer Munster, Senior Accountant
 Lauren Tighe, Senior Accountant
 Jessica Kerler, Staff Accountant, Budget
 Zachary Miller, Staff Accountant
 Mona Song, Staff Accountant
 Matthew Demetrides, Accounts Payable Accountant
 Jamie Zorrilla-Gray, Staff Accountant/Accounts Payable
 Julrena Outen, Payroll Coordinator

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Infrastructure
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Engineer
Mohammed Djaballah, Manager,
Business Intelligence
Khalil Et Tkhyly, Business
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Mpho Reed, IT Support Engineer

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Orchestra
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Marketing
Ashley Ryan, Senior Director,
Marketing, Ensemble Arts
Presentations

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Publications and Content
Development
Lauren Hall, Director, Program
Public Relations, Ensemble Arts
Presentations
Victoria McCabe, Director,
Marketing, Philadelphia Orchestra
Stephanie Williams, Director,
Communications, Philadelphia
Orchestra
Travis Wurgess, Video Producer
Roberta Gorin-Paracka, Associate
Director, Digital Asset
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Ana Thomas, Senior Manager, Brand
Strategy and Creative Services
Erica Barry, Manager, Marketing,
Philadelphia Orchestra
Kacy Hofstetter, Manager, Marketing
Taylor Martin, Manager, Marketing
Manisha Modi-Davis, Manager,
Audience Development, Ensemble
Arts Presentations
Alec Newell, Manager, Audience
Development, Philadelphia
Orchestra
Matthew Nicolosi, Senior Data
Analyst
Carrie Williams, Manager, Marketing,
Ensemble Arts Presentations
Zoe King, Data Analyst
Doménica Castro, Marketing
Content Associate
Alison Hopkins, Marketing Associate
Emma Noel, Marketing Associate
Erin Witman, Marketing Associate
Rachel Bennett, Graphic Designer

Remy Perez, Graphic Designer
Jake Rogan, Coordinator,
Communications
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Digital Marketing Strategy and
Web
Shakerra Grays, Director, Digital
Marketing—Web
Sarah Biddle, Manager
Brooke Grant, Manager, Web
Content and UX Manager
Rachael Micucci, Marketing Manager,
Customer Journey
Lindsay Goldschmidt, Digital
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Christopher Shaw, Director, Talent
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Indonesia Young, Talent
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