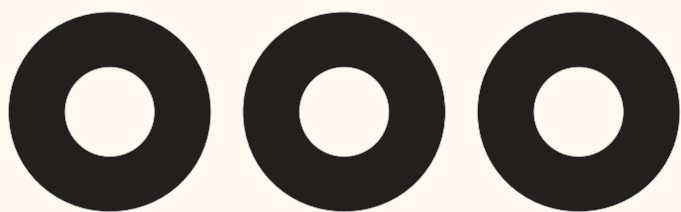


PHILADELPHIA/ORCHESTRA

Yannick Nézet-Séguin · Music & Artistic Director



Inspired by a 1932–33 Orchestra program cover

PLAYBILL®

NOVEMBER 2025

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A program book cover from the 1932–33 season that
was the inspiration for this month's program cover

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From the President and CEO



Jeffrey

Dear Friends:

The Philadelphia Orchestra celebrates its 125th anniversary on November 16, an incredible milestone that has us reflecting on our rich history. Who better to help us recall the key memories and milestones than the artists, patrons, staff, and supporters who were part of these seminal moments? We have embarked on an oral history project to help us capture, for posterity, the stories of our history. These video anecdotes and blog posts will be featured on a special 125th anniversary section of our website, on social media, and in *Playbill*. It's been fascinating to hear

directly from so many people who had front-row seats to the magic, from stories about Leopold Stokowski to the 9/11 Tribute Concert to the creation of the Kimmel Center. I hope you will find them as enjoyable and eye-opening as I have.

Another topic addressed in the oral histories is the Orchestra's role as a global cultural ambassador, which has been an important part of our identity from the earliest days. This season the ensemble undertakes three tours of America—beginning this month in North Carolina and continuing throughout the season in Florida and the Midwest—not only to celebrate our own birthday but also in honor of the country's upcoming 250th anniversary.

And last month several Orchestra musicians traveled to China for our 2025 Residency, continuing the unique relationship we have built with the people of China for over half a century, starting in 1973 when we became the first American orchestra to perform there. I first traveled to China with the Orchestra in 2012, shortly after joining the staff. The visit marked the start of our residency program there, a concerted effort to connect more deeply with the people of China in their communities, through music lessons in schools, performances in hospitals, master classes, events with diplomats and business leaders, and pop-up performances. It was a tremendous success and has informed every return visit since.

The Orchestra's activities on tour are just a microcosm of everything we do at home through both The Philadelphia Orchestra and Ensemble Arts, from world-class performances that span genres and interests to education and community programs that nurture the next generation of artists and audiences. As we celebrate the diversity of our vibrant community, we are proud to be a convener of creativity and a hub for civic participation—roles that are vital to our existence and our identity.

At the heart of what we do is our mission to share the transformative power of the performing arts with the widest possible audience. We are committed to ensuring that everyone feels welcome, inspired, and connected to the magic that happens here as we build a bright future for Philadelphia and shape the next 125 years of The Philadelphia Orchestra.

Best regards,

A handwritten signature in dark ink, appearing to read "Ryan Fleur".

Ryan Fleur
President and CEO

The Philadelphia Orchestra

2025–2026 Season

Yannick Nézet-Séguin

Music and Artistic
Director

*Walter and Leonore
Amnenberg Chair*

Marin Alsop

Principal Guest Conductor
*Ralph and Beth Johnston
Muller Chair*

Joe Hisaishi

Composer-in-Residence

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 Nicastro

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, Assistant
Principal
Christopher Dwyer
Chelsea McFarland
Ernesto Tovar Torres

Trumpets

(position vacant)
Principal
*Marguerite and Gerry
Lenfest Chair*
Anthony Prisk
Sam Huss

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

Music and Artistic Director



London Neudeman

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.

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: Carole Haas Gravagno

Part of a season-long series of oral histories

By Judith Kurnick



Kelly & Massa

Carole Haas Gravagno at the opening of the Kimmel Center on December 15, 2001, with Philadelphia Orchestra Music Director Wolfgang Sawallisch (left) and her husband, Philadelphia Orchestra bass player Emilio Gravagno

It would be tough to find someone who has worn more hats at The Philadelphia Orchestra than Carole Haas Gravagno. Officially, she has been a Board member, a major philanthropic supporter, and a tireless advocate for music education. But it was Gravagno's unofficial role as "harmonizer" that led to her least expected hat: that of Orchestra spouse.

Growing up in Philadelphia and North Carolina, music was ever present, Gravagno remembers. Her parents, who sang in a chorus, kept their five kids quiet on long car trips by singing in harmony. Her surgeon father would come home at night, put on the latest recording by Eugene Ormandy and The Philadelphia Orchestra, and conduct along with the music. "He was so excited, the happiest you ever saw," she recalls. A piano student, Gravagno was thrilled when her mother's twin cousins came to visit. "They were concert pianists. They would play our piano and they'd play together and then one would get up and they'd swap places; they'd play the other part. It was such fun. I always got inspired to practice more when they would come to town."

Most important to her later work, "When I lived in Philadelphia, from the first to the fourth grade," she continues, "we had music in school every day. We weren't doing instrumental music, but we sang every single day. There was a piano in the classroom. They would open all the doors between the different classrooms, and we'd all sing together."

When Gravagno married and moved back to Pennsylvania in 1965, she attended Orchestra concerts until children and work kept her too busy. Fast forward to 1989, when a request from a friend set her on a path toward the orchestra world. She was asked to help with a presentation of the American Soviet Youth Orchestra. “They were bringing 50 Soviets and 50 American musicians,” Gravagno explains, “to play together on the Mann Music Center stage. [First ladies] Mrs. Bush and Mrs. Gorbachev were the honorary sponsors. My job was to help raise money and to find placements; they were going to stay in homes, one Soviet and one American in each of the homes. I thought, how am I going to do this? So I called The Philadelphia Orchestra. I don’t even remember who I talked to. I just said, ‘I need somebody to help me.’”

The Orchestra lent a staff member, and the event was successful on multiple levels. “There were 5,000 people in the audience, from all walks of life. It was just the kind of place that I enjoyed being. It was wonderful to see these musicians, Soviets and Americans. Even though they didn’t speak each other’s language, they did speak the music. And you could tell how they used the music to help them communicate.”

After this success, Philadelphia Orchestra Board Chair Peter Benoliel invited Gravagno to join the Board. Unfortunately, her husband, Otto Haas, had recently been diagnosed with prostate cancer, so the answer was “yes, but not now.” Meanwhile, Gravagno had become a performing arts champion. An early project helped create what became the Kimmel Center. “I was asked by Tony Checchia to help the Chamber Music Society buy the Prince Theater. There had been a big fire across the street and that whole block was a mess. So I went to [Philadelphia’s then-mayor] Ed Rendell and said, ‘I’m interested in doing something on Chestnut Street because there is no performing space for a small group, like chamber music, in the city.’ That was just important. And he said, ‘Well, if you’ll give us that money so we can buy the property at Broad and Spruce, I’ll assure you that we will build a space for chamber music.’” After discussing it with her husband, Gravagno went ahead with the gift for the land.

Otto Haas died in January 1994. In 1995, Benoliel repeated his invitation. “He was such a persuasive gentleman,” Gravagno recalls. “And I said, ‘Sure, I’d be happy to do that.’” Naturally, she was asked to serve on the New Hall Committee. But her heart lay in her second assignment. “The Artistic Committee was fascinating,” she recalls. “It was really the Artistic and Education Committee because they were all in one. I did not understand why there weren’t two committees, because artistic took up the whole time and a very little bit of time was devoted to education. Finally, after many years, I convinced [Orchestra President] Joe Kluger that it would be better to have two different committees, one for each. It was a long process to get that moving. Today, I’m so glad that that attitude has changed.”

Gravagno threw herself into developing and supporting music education projects. A major one was a collaboration among the Orchestra, Settlement Music School, and the School District of Philadelphia. The goal was to bring musicians to certain schools four times a year to show students what was possible with instruments. If students then wanted lessons, the school music teachers would teach them. When Orchestra musicians hesitated based on past concerns, Gravagno convened a



Students at a Jane H. Kesson School Concert in 2023



Carole Haas Gravagno with Philadelphia Orchestra Music and Artistic Director Yannick Nézet-Séguin following a rehearsal with students led by Yannick at KIPP West Philadelphia Preparatory Charter School

lunch and pleaded with them. “We used to have one of the most phenomenal music programs in the country,” she said. “A lot of you came from our schools, and then those programs were dismantled because of money. Some places still have music, but the places that really need it do not. You are the star musicians in the city, and if you aren’t doing something to help the people here learn about music, who is?”

The musicians agreed to participate, and the program had some wonderful response but kept facing challenges in the public schools. Gravagno eventually moved it to St. Francis de Sales, a Catholic school, where it thrived for several years.

So, what about that Orchestra spouse hat? It all started in 1996, when the Orchestra musicians were on strike, a miserable experience for everyone involved. After a contentious Board meeting, Gravagno went downstairs to leave and saw the picket line. “It was freezing cold, and these musicians were out there in their parkas. They had their signs, and this nice man walked up to me and said, ‘Would you sign my petition?’” She later learned he was Emilio “Lee” Gravagno, one of the bass players.

It wasn’t until months later that the encounter took on new meaning. “After the strike was over, the tension among the musicians, the staff, and the Board was awful.” Gravagno decided to travel on the upcoming tour and try to “figure out what I could do as a Board member to help heal some of these wounds.” She planned to “just listen,” and ask for any ideas people thought could bring positive change. “I got a tap on my shoulder, and it was Emilio. He said, ‘Would you have lunch with me? There are a few things I could tell you about the Orchestra that I think would be helpful.’ So I had lunch with him. Years later he told me, ‘I had ulterior motives.’”

When they got home, Gravagno debriefed with the musicians after a rehearsal. Emilio was distressed because his car was missing. “I gave him a lift home, and we went to dinner. That was the beginning. After we got married, we had a reception for everybody in the Academy Ballroom: musicians and their spouses, Board members, ushers, staff, everybody connected with the Orchestra. We had dinner, we had a band, we had a wonderful time, all together. We tried to show how opposites could attract, how we could all work and be constructive together.”

Thirty years on, Emilio has passed, but Carole Haas Gravagno is still harmonizing.

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.

I Knew a Man Who Knew Brahms

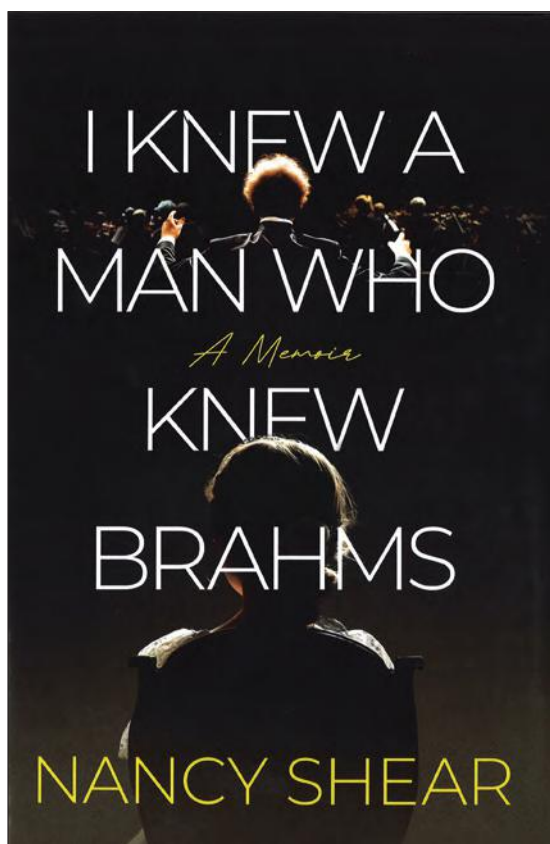
Nancy Shear's new memoir provides a rare, behind-the-scenes look at the inner workings of The Philadelphia Orchestra and her time as Leopold Stokowski's musical assistant

Nancy Shear was only 15 when she began sneaking into Philadelphia Orchestra concerts through the stage door, and 17 when she was hired as a member of the Orchestra's library staff to help prepare the music; one year later, she became Leopold Stokowski's musical assistant. Being young and female, she was a pioneer in both positions.

Her new memoir, *I Knew a Man Who Knew Brahms*, published by Regalo Press this past May, is a vivid personal account of a Golden Age in classical music—the 2nd half of the 20th century. It takes readers into the homes, studios, and minds of legendary artists with whom Shear shared close personal relationships, including Mstislav Rostropovich, Eugene Ormandy, and members of The Philadelphia Orchestra.

"A fascinating, superbly written coming-of-age saga."—Words and Music blog, B.A. Nilsson

"Shear contributes many a keen personal anecdote... [Her] book is as honest and unassuming as [Leopold] Stokowski was evasive and flamboyant."
—*The Wall Street Journal*



Noted in Passing

The Philadelphia Orchestra mourns the passing of former assistant head usher Antoinette DuBiel on September 8, former Orchestra violinist Yumi Ninomiya Scott on September 10, and former Orchestra violinist Vladimir Shapiro on August 19.



Antoinette DuBiel was born into a music-loving Italian-American family in South Philadelphia and grew up in Chestnut Hill. She started taking piano lessons at a young age and said that “music was like part of breathing.” She first attended a Philadelphia Orchestra concert around the age of 12. Life took her down a non-musical path for a time, working in real estate, getting married, and having a family. But music continued to be a big part of her life, and she decided to enroll at Chestnut Hill College where she graduated with a performance degree. The opportunity to usher presented itself in 1994. Both her husband and daughter were ushers at the Academy of Music. One day she went with them to hear a Philadelphia Orchestra concert and it turned out they were hiring. With her love of music and her people skills, it was a natural fit.

With over 30 years of dedicated service first at the Academy of Music and then at the Kimmel Center, Antoinette was a fixture at concerts. She took her job seriously, not wanting anything to interfere with the audience’s enjoyment of the performance. Over the course of her long tenure, she became friends with audience members, musicians, and staff. Her devotion to her job and to the Orchestra was unparalleled. As she said back in 2018 when asked how she felt about being an usher: “It makes my heart wiggle just talking about it; it’s just where I need to be!”

Yumi Ninomiya Scott began playing the violin at the age of four in her native Japan. After several years of study at the Toho Conservatory in Tokyo, she was accepted, in 1961, as a pupil of Ivan Galamian at the Curtis Institute of Music. She made her solo debut with The Philadelphia Orchestra as a winner of its Senior Student Competition (later renamed the Albert M. Greenfield Competition) in 1966, playing Bruch's First Violin Concerto. She joined The Philadelphia Orchestra in 1984 and performed frequently on its chamber music series before retiring in 2016. She was concertmaster of the Main Line Symphony from 1981 to 2013 and was a participant in the Casals Festival for many years starting in 1994. She was also a member of the Chamber Symphony of Philadelphia, the Curtis String Quartet, and the Concerto Soloists of Philadelphia (now the Chamber Orchestra of Philadelphia). She was on the faculties of the Curtis Institute of Music, Temple University, and Temple Music Prep.

Yumi was a beloved member of the second violin section. She was married to former Orchestra bass player Henry Scott, with whom she had two sons, Kenji and Kohji.

Vladimir Shapiro was born in Odesa, Soviet Union (now Ukraine), in 1952, and received his training at the Leningrad State Conservatory. He played with the Leningrad State Philharmonic Orchestra under Chief Conductor Evgeny Mravinsky from 1974 to 1978 and with the Leningrad Chamber Orchestra from 1974 to 1977. He emigrated to the United States in 1978 and joined The Philadelphia Orchestra the following year. He left the Orchestra in 2006.



Justin Griffin



Joan Brenkner

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, November 7, at 7:00

David Kim Leader and Violin

Hai-Ye Ni Cello

Priscilla Lee Cello

Bach Brandenburg Concerto No. 3 in G major, BWV 1048

I. [no tempo indicated]

II. Adagio

III. Allegro

Vivaldi Concerto for Two Cellos in G minor, RV 531

I. Allegro

II. Largo

III. Allegro

Vivaldi *The Four Seasons*

1. *Autumn*, Concerto in F major, RV 293

a. Allegro

b. Adagio molto

c. Allegro

2. *Winter*, Concerto in F minor, RV 297

a. Allegro non molto

b. Largo

c. Allegro

3. *Spring*, Concerto in E major, RV 269

a. Allegro

b. Largo

c. Allegro

4. *Summer*, Concerto in G minor, RV 315

a. Allegro non molto

b. Adagio *alternating with* Presto

c. Presto

This program runs approximately one hour, 15 minutes, and will be performed without an intermission.

This concert is part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

This concert is part of the Peter A. Benoliel Violin Concerts, established in his honor by **Dr. Richard M. Klein**.

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

Yannick Nézet-Séguin
Music & Artistic Director

125 YEARS. COUNTLESS MOMENTS.

Share Yours.



@philorch

#PhilOrch125



Photo: Pete Checchia



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.

Leader and Soloist



Violinist **David Kim** (James and Agnes Kim Foundation Chair) was named concertmaster of The Philadelphia Orchestra in 1999 and made his solo debut with the ensemble at the Mann Center in 2000. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from the Juilliard School of Music. His 2025–26 season includes solo and guest concertmaster engagements in Korea and Hong Kong; performances of the Tchaikovsky Concerto with The Philadelphia Orchestra during a subscription week

under guest conductor Rafael Payare, and concerto, recital, and chamber music appearances throughout North and South America. In the summer he returns to the Aspen Music Festival and School as both faculty and concertmaster, and he serves as concertmaster of the Mainly Mozart Festival All-Star Orchestra in San Diego.

Mr. Kim serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. Each year he presents master classes around the world at conservatories and schools such as the Australian National Academy of Music, the Curtis Institute of Music, the Juilliard School, the Shanghai Conservatory, and the Shepherd School of Music at Rice University. He also serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate. Mr. Kim will continue to appear as concertmaster of the nine-time Emmy Award–winning All-Star Orchestra on PBS stations across the United States and online at the Khan Academy. His first book, *The Audition Method for Violin*, was published by GIA Publications in 2022. This long-awaited collection of standard orchestral excerpts walks the reader through each work with his suggestions on execution, audition strategy, bowings, and fingerings. Mr. Kim has frequently appeared with famed modern hymn writers Keith and Kristyn Getty at venues such as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts, and Carnegie Hall. He is also a regular performer around the nation at events for ministries such as the Gathering, Illuminations, Missionary Athletes International, and Young Life.

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Gofriller from Venice, ca. 1735. He exclusively performs on and endorses Larsen Strings from Denmark. He is an avid golfer and outdoorsman.

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.

Soloist

Pete Checchia



Hai-Ye Ni joined The Philadelphia Orchestra as principal cello at the beginning of the 2006–07 season after having served as associate principal cello of the New York Philharmonic since 1999. She first came into prominence after her critically praised New York debut at Alice Tully Hall in 1991, a result of her winning First Prize at the Naumburg International Cello Competition. Other awards include First Prize in the 1996 International Paulo Cello Competition in Finland, Second Prize in the 1997 Rostropovich Competition in Paris, and a 2001 Avery Fisher Career Grant.

In the summer of 2025, Ms. Ni performed at the Kingston Chamber Music Festival and the National Orchestral Institute at the University of Maryland. She also played Tchaikovsky's Roco variations with The Philadelphia Orchestra in Saratoga Springs. She made her solo debut with The Philadelphia Orchestra in 2010 and has appeared numerous times as soloist with the ensemble. Among the other ensembles with which Ms. Ni has appeared as soloist are the Chicago, San Francisco, Vancouver, Shanghai, Singapore, and Finnish Radio symphonies; the New York, Hong Kong, and China philharmonies; the Orchestre National de Paris; and the Vienna Chamber Orchestra. Her recital credits include the Kennedy Center for the Performing Arts, the Smithsonian Institute, Weill Recital Hall at Carnegie Hall, and the Wallace Collection in London. She has performed at festivals such as Ravinia, Marlboro, La Jolla SummerFest, Sarasota, Chamber Music Dolomiti (Italy), Kuhmo (Finland), Spoleto (Italy), and Aspen.

Ms. Ni's recent and upcoming performances include *The Lonely Camel Calf*, a new cello concerto by Yu Mengshi, at Bard College and Jazz of Lincoln Center and a trio concert at Zankel Hall at Carnegie Hall. Highlights of past performances include an all-Baroque concertos program with the Philadelphia Chamber Orchestra as soloist and conductor. She has been featured in *Strad* magazine, *Strings* magazine, and on NPR. Her 1998 debut solo CD on the Naxos label was named CD of the week by Classic FM London, and her CD *Spirit of Chimes* (Delos) featured music by Zhou Long. Ms. Ni served on the jury of Finland's V International Paulo Cello Competition in 2013 and has given master classes at the Curtis Institute of Music, the Mannes College of Music, the Manhattan School of Music, the Shanghai Conservatory, the Central Conservatory in Beijing, and Yong Siew Toh Conservatory in Singapore. Born in Shanghai, she began cello studies with her mother and at the Shanghai Conservatory. She continued her musical education with Irene Sharp at the San Francisco Conservatory, Joel Krosnick at the Juilliard School, and William Pleeth in London.

Soloist

Jessica Griffin



Associate Principal Cello **Priscilla Lee** joined The Philadelphia Orchestra at the start of the 2016–17 season. A 2005 Avery Fisher Career Grant recipient, she began studying at the age of five and made her solo debut in 1998 with the Los Angeles Philharmonic. A native of California, she studied with Ronald Leonard at the Colburn School of Performing Arts and in 1998 went on to the Curtis Institute of Music to study with David Soyer. In 2005 she received a Master of Music degree from the Mannes College of Music, where she studied with Timothy Eddy.

Ms. Lee has participated in the festivals of Marlboro, Santa Fe, Seattle, Delaware, St. Denis in Paris, Kingston, Lexington, and Taos. She was a member of Lincoln Center's Chamber Music Society Two from 2006 to 2009. She was a founding member of Trio Cavatina, a piano trio that won the Grand Prize at the 2009 Naumburg International Competition. The Trio made its debut at the New School and on Merkin Hall's Rising Star Series, along with Boston's famed Jordan Hall and Carnegie's Weill Recital Hall.

Ms. Lee was the principal cello of both Opera Philadelphia (2014–16) and the Chamber Orchestra of Philadelphia (2015–16). She resides in Bryn Mawr, Pennsylvania, with her husband, Philadelphia Orchestra violist Burchard Tang, and their two daughters. Tonight's concert marks her Philadelphia Orchestra solo debut.

Framing the Program

Parallel Events

1720

Vivaldi

Concerto for
Two Cellos

Music

A. Scarlatti
Concerto
grosso No. 1

Literature

Defoe
*Memoirs of a
Cavalier*

Art

Carriera
*Maria Josepha
of Austria*

History

Great Plague of
Marseille begins

1721

Bach

Brandenburg
Concerto No. 3

Music

Handel
Acis and Galatea

Literature

Montesquieu
Lettres persanes

Art

Watteau
*Pilgrimage to
Cythera*

History

Regular mail
service between
London and
New England

1725

Vivaldi

The Four Seasons

Music

Bach
*Anna Magdalena
Notebook*

Literature

Ramsay
*The Gentle
Shepherd*

Art

Canaletto
*Four Views of
Venice*

History

Peter the
Great dies

In 1721 J.S. Bach assembled six recent concertos in a handsome manuscript copy that he prefaced with an elaborate dedication to Christian Ludwig, the Margrave of Brandenburg, an enthusiastic music patron and collector. Bach had a good situation at the time, but he evidently was open to getting a better job. Although the margrave got some measure of immortality due to these concertos, Bach did not get a job from him. We hear the Third Concerto, the only one scored for strings and continuo alone.

Antonio Vivaldi was phenomenally prolific, composing in many genres, including dozens of operas, and writing more than 500 concertos. Only one of the concertos is scored for two cellos, which we hear tonight.

Among Vivaldi's wealth of music, four violin concertos stand out as his signature compositions: the collection published in 1725 as *The Four Seasons*. Unlike most nicknames applied to pieces that are later inventions unsanctioned by the composer, Vivaldi not only provided the titles himself but also poems running alongside the music that serve as a guide through the changes of the year.

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

Brandenburg Concerto No. 3

Johann Sebastian Bach

Born in Eisenach, March 21, 1685

Died in Leipzig, July 28, 1750



It is a great irony in Baroque music history that one of the most famous sets of instrumental concertos, the so-called Brandenburg Concertos by J.S. Bach, were never performed at the court in Brandenburg, nor were they originally written for that court. In 1721 Bach dedicated a very ornate and elaborately presented score of six concerto grossos to Christian Ludwig, the Margrave of Brandenburg, who, two years earlier, had made a vague request of Bach to see some of his music. It is quite probable that Bach intended this

collection of scores as a kind of job application, hoping to gain a position at the margrave's court in Berlin. But the score was never opened and sat unperformed on the margrave's shelf until his death. Bach was never offered a position in Berlin.

Works in Several Versions But this doesn't mean that the Brandenburg Concertos weren't performed during Bach's lifetime. In fact each of the six concertos in the set had been performed by the orchestra in Cöthen, where Bach was court composer and director of the orchestra from 1717 to 1723. Several of them are based on earlier works, and after he moved to Leipzig in 1723 he reworked a number of the concertos into cantata movements and other vocal and instrumental pieces. With several different versions of the concerto scores extant, each performed during Bach's lifetime, there are a variety of arrangements with legitimate claims to being "authentic." To make matters more interesting, the score sent to the Margrave of Brandenburg is riddled with errors and includes parts for instruments that were not part of the margrave's band of musicians, so even that famous score cannot be considered definitive.

Since these works emerged for the most part from Bach's years in Cöthen and were almost certainly all played there as courtly entertainments for the prince during his Sunday evening concerts, these six concertos give a very accurate picture of the musical performances and practices at Cöthen during Bach's tenure. Detailed records were kept regarding musician payments, and so it is possible to reconstruct the make-up and instrumentation of that ensemble from week to week, and even to speculate when they may have performed each of the concertos.

While in Cöthen, Bach had at his disposal a relatively large orchestra of up to 18 musicians. The ensemble did not include horn players, but on numerous occasions traveling horn players were hired to play the horn parts in Bach's compositions. Most of the full-time

musicians were trained in Berlin and were performers of the highest order. Bach himself played lead viola in the ensemble and directed the group from the viola desk.

The size and variety of the orchestra at Cöthen is reflected in the instrumentation of these six concertos, each of which is scored for a different ensemble. They are all concerto grossos in the sense that the music juxtaposes a small ensemble of soloists (or concertino) against a larger group (the ripieno), but Bach's scoring is so chamberistic that the division between soloist and ensemble is very fluid, and at times almost moot. These are not the same kind of concerto grossos as, for example, those written by Vivaldi or Corelli, where the division is much clearer. It seems to have been Bach's purpose to demonstrate the remarkable variety of instrumental combinations, timbres, and textures possible within the chamber concerto genre.

A Closer Look The Concerto No. 3 in G major (BWV 1048) is scored entirely for strings and continuo, with three violins, three violas, three cellos, and harpsichord. Each of the string groups functions as a concertino or solo group, but also combine to constitute the complete ripieno. This demonstrates perfectly Bach's blurring of the division between groups, allowing each instrument to perform multiple functions in the texture.

The first movement (without tempo indication but performed *Allegro*) blends concerto form with a rondo principle. In Baroque concerto form, the ripieno main theme alternates with contrasting episodes for the concertino. It is the persistent return of the main theme (or fragments of it) that creates a resemblance to rondo form, but the rondo elements are obscured behind a sophisticated surface texture and archaic antiphonal writing. The strongest suggestion of rondo influence is the appearance of a new tutti theme in the middle of the movement.

The slow movement (*Adagio*) is notated in the score as nothing more than a two-chord Phrygian cadence, a common final cadence in minor-key works of the Baroque period. Some scholars suggest that Bach meant this as an opportunity to improvise a slow movement by providing the last two chords as a suggested conclusion. Others treat it as simply a break in momentum between two fast movements, and not something to be elaborated upon too extensively. For the *Allegro* finale, which also blends rondo and concertante techniques, Bach writes a lively perpetuum mobile with the triplet feel of a gigue.

—Luke Howard

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

Bach composed his Brandenburg Concerto No. 3 around 1721.

The first Philadelphia Orchestra performances of the Concerto No. 3 were in October 1913 with Leopold Stokowski. Most recently on subscription it was heard in November 2022 with Nicholas McGegan.

The Third Concerto is scored for harpsichord and strings.

Performance time for the Third Concerto is approximately 11 minutes.

The Music

Concerto for Two Cellos *The Four Seasons*

Antonio Vivaldi

Born in Venice, March 4, 1678

Died in Vienna, July 28, 1741



The way to have good ideas, as the Nobel Prize chemist Linus Pauling used to say, is to have lots of ideas. Few composers can begin to match the sheer volume of Antonio Vivaldi's oeuvre, much less its peerlessly consistent quality. In addition to 50 operas, 150 vocal works, and more than 100 solo sonatas, the Venetian cleric and composer known as the "Red Priest" (because of his hair) wrote more than 500 concertos, for all manner of solo instruments. Considering the lightning speed at which they must have been written, it is amazing

that so many are absolutely first-rate pieces of music. Despite the fact that even during his lifetime Vivaldi was criticized for assembly-line-style composition (the same trait that gave rise, more recently, to the quip that he "wrote the same concerto 500 times"), a large percentage of these works have stood the test of time. Like his younger contemporary Handel, Vivaldi was born with an extraordinary facility: He could compose a piece faster than others could copy it.

But this is not to denigrate the abundance of felicities in his output. The variety of instrumental ensembles is fascinating enough: In addition to 250 concertos for solo violin, there are works for oboe, bassoon, flute, recorder, cello, viola d'amore, mandolin, lute, and sundry other instruments. There are also some 80 ensemble concertos for two or more soloists, cast in various combinations. Vivaldi was one of the founders of the concerto genre itself—not least because his works exerted such a profound influence on contemporaries such as Handel and J.S. Bach.

A Closer Look: Concerto for Two Cellos Among his 52 known double concertos (which include pieces for violins, oboes, mandolins, even horns), there is only one for two cellos. The work known today as RV 531 ("R" stands for Ryom, the cataloguer of Vivaldi's works) probably arose during the composer's most productive decades (1710–30), during which he taught music at a girl's school, traveled as a concert violinist, and composed like crazy.

This G-minor Concerto is a dynamic, solidly built work in three movements that features two vigorous and completely equal solo parts. The first movement (**Allegro**) begins with the soloists, accompanied only by continuo instruments; tension is built through the conventional Baroque means of alternating ripieno (full orchestra) with passages for the soloists. The central slow movement is a brief (16 measures) duet for soloists and continuo

whose cantabile lyricism reminds us of the central importance that opera always played in the life of a composer such as Vivaldi. The triple-meter **Allegro**, serious and motoric, brings the work to a dashing, driving close.

A Closer Look: *The Four Seasons* The idea of depicting the seasons through music did not originate with Vivaldi. Spring's sensuous languor and winter's icy chill had been favorite topics of the Renaissance madrigalists centuries earlier. But the notion reached one of its most eloquent expressions in the four concertos that constitute what Vivaldi called *The Four Seasons*. Since 1725, when these works first appeared in print in Amsterdam, dozens of composers have followed suit, not only in works intended to depict all four seasons (an oratorio by Haydn, a piano suite by Tchaikovsky, a ballet by Glazunov), but also in compositions that characterize the mood or activities of a single season (Berlioz's *Les Nuits d'été*, Schumann's "Spring" Symphony, Stravinsky's *The Rite of Spring*, Copland's *Appalachian Spring*, Grieg's *In Autumn Overture*).

Vivaldi's set of four concertos remains among the most popular of these—indeed, among the most celebrated programmatic music of all time. They were initially published as part of the composer's Op. 8, a set of 12 concertos released in 1725 as *The Contest of Harmony and Invention*. The provocative title hinted at the composer's challenge of creating works that were musically powerful but also poetically interesting. The concertos bore colorful titles, including not only the names of the four seasons (for the first four concertos), but others such as "The Hunt," "The Storm at Sea," and "Pleasure." Dedicated to Count Václav Morzin of Bohemia, a frequent visitor to Venice, Op. 8 contains some of the most dazzling instrumental music of the Baroque era.

For the publication of *The Four Seasons*, Vivaldi appended a poem for each of the concertos; though the verses are not signed, many scholars have assumed that they are from Vivaldi's own pen, largely because of the meticulous detail with which the programmatic elements of the poetry follow the musical events of the concertos. Vivaldi's expression of the mood of each season is quite ingenious, in fact, and even led him to a new approach to the ritornello concerto (a term chosen to describe the manner in which full-orchestra material returns again and again, lending cohesiveness to an otherwise fairly fluid design). The orchestral tutti are often used to depict the overall mood of the season (such as the frozen landscape at the beginning of "Winter," or the melting heat of "Summer"), while the soloistic passages evoke more specific elements, such as the bird songs at the opening of "Spring," or the Bacchic harvest-revelry at the opening of new wine, as expressed in the opening solo passagework of "Autumn."

—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.

“Autumn”

The peasant celebrates with song and dance
his joy in a fine harvest
and with generous draughts of Bacchus’ cup
his efforts end in sleep.

Song and dance are done,
the gentle, pleasant air
and the season invite one and all
to the delights of sweetest sleep.

At first light a huntsman sets out
with horns, guns, and dogs,
putting his prey to flight and following its tracks;
terrified and exhausted by the great clamor
of guns and dogs, wounded and afraid,
the prey tries to flee but is caught and dies.

“Spring”

Spring has come, and joyfully
the birds welcome it with cheerful song,
and the streams, at the breath of zephyrs,
flow swiftly with sweet murmurings.
But now the sky is cloaked in black
and thunder and lightning announce themselves;
when they die away, the little birds
turn afresh to their sweet song.

Then on the pleasant flower-strewn meadow,
to the gentle rustle of the leaves and branches
the goatherd rests, his faithful dog at his side.

To the rustic bagpipe’s gay sound,
nymph and shepherd dance beneath
the fair spring sky in all its glory.

“Winter”

To shiver icily in the freezing dark
in the teeth of a cruel wind,
to stamp your feet continually,
so chilled that your teeth chatter.

To remain in quiet contentment by the fireside
while outside the rain soaks people by the hundreds.

To walk on the ice, with slow steps
in fear of falling, advance with care.
Then to step forth strongly, fall to the ground,
and again run boldly on the ice until it cracks
and breaks;
to listen as from the iron portals
winds rush from south and north,
and all the winds in contest;
such is winter, such the joys it brings.

“Summer”

In the torrid heat of the blazing sun,
man and beast alike languish, and even the pine
trees scorch;
the cuckoo raises his voice, and soon after
the turtledove and finch join in song.
Sweet zephyrs blow, but then
the fierce north wind intervenes;
the shepherd weeps, anxious for his fate
from the harsh, menacing gusts.

He rouses his weary limbs from rest
in fear of the lightning, the fierce thunder
and the angry swarms of gnats and flies.

Alas! his fears are justified,
for furious thunder irradiates the heavens,
bowing down the trees and flattening the crops.

The Concerto for Two Cellos was composed around 1720 and The Four Seasons was published in 1725.

The first, and only other, appearance of the Concerto on an Orchestra program was in June 1996 at the Mann Center, with Principal Cello William Stokking and Bobby McFerrin, who not only conducted the piece but also performed the second cello part as a vocalist. Carlo Maria Giulini led the first Philadelphia Orchestra performances of the complete Four Seasons in December 1973; Norman Carol was the soloist. Eugene Ormandy and violinist Anshel Brusilow premiered three of the four movements with the Orchestra: “Spring” in March 1960, “Summer” in April 1960, and “Autumn” in December 1959. “Winter” was first performed in January 1958, with Ormandy and Jacob Krachmalnick. Most recently on subscription the complete piece was performed in February 2024, with Concertmaster David Kim and Xian Zhang.

Ormandy, Brusilow, and the Orchestra recorded the complete Four Seasons in 1959 for CBS.

The score for the Concerto for Two Cellos calls for solo cellos, harpsichord, and strings, and the score for The Four Seasons calls for solo violin, harpsichord, strings.

The Concerto runs approximately 10 minutes and The Four Seasons runs approximately 40 minutes in performance.

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Musical Terms

GENERAL TERMS

Antiphonal: Works in which an ensemble is divided into distinct groups, performing in alternation and together

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio
BWV: The thematic catalogue of all the works of J.S. Bach. The initials stand for Bach-Werke-Verzeichnis (Bach-Works-Catalogue).

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Cantata: A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

Chord: The simultaneous sounding of three or more tones

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

Concertante: A work featuring one or more solo instruments

Concerto grosso: A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

Contrapuntal: See counterpoint

Counterpoint: The combination of simultaneously sounding musical lines

Dissonance: A combination of two or more tones requiring resolution

Gigue: A Baroque instrumental dance, written in a moderate or fast tempo

Harmonic: Pertaining to chords and to the theory and practice of harmony

Madrigal: A vocal setting of a short lyric poem, in from three to eight parts, contrapuntal

Meter: The symmetrical grouping of musical rhythms

Op.: Abbreviation for *opus*, a term used to indicate the chronological position of a composition within a composer's output

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

Perpetuum mobile: A title sometimes given to a piece in which rapid figuration is persistently maintained

Phrygian mode: One of the musical scales of the Medieval and Renaissance periods, before the major and minor scales came to prominence

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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

RV: The thematic catalogue of all the works of Vivaldi, first compiled by Peter Ryom

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

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Ternary: A musical form in three sections, ABA, in which the middle section is different than the outer sections

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

Triplet: A group of three equal notes performed in the time of two

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

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

Largo: Broad

Presto: Very fast

TEMPO MODIFIERS

Molto: Very

Non molto: Not very

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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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 Nahema Rivers, Administrative Services Manager

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 Henri Byrd, Security Supervisor
 Mia Lowry, Security Supervisor
 Anthony Williams, Security Supervisor
 Roland Carbonetta, Jr., Security Officer
 Clifford Cook, Security Officer
 Clarence Cottman, Security Officer
 Kenneth L. Gilliard, Security Officer
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 Taebrea Lewis, Security Officer
 Sara Mahan, Security Officer
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 Randall Monte, Security Officer
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 David Sisco, Security Officer

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 Laura DiGiambattista, Accounting Manager
 Jennifer Walker, Payroll Manager
 Kristoffer Domingo, Senior Accountant
 Jonelle Kelly, Senior Accountant, Payroll and Benefits
 Bridget Morgan, Senior Accountant
 Jennifer Munster, Senior Accountant
 Lauren Tighe, Senior Accountant
 Jessica Kerler, Staff Accountant, Budget
 Zachary Miller, Staff Accountant
 Mona Song, Staff Accountant
 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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Khalil Et Tkhyly, Business
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Orchestra
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Ashley Ryan, Senior Director,
Marketing, Ensemble Arts
Presentations

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Lauren Hall, Director, Program
Public Relations, Ensemble Arts
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Marketing, Philadelphia Orchestra
Stephanie Williams, Director,
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Travis Wurgess, Video Producer
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Taylor Martin, Manager, Marketing
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Audience Development, Ensemble
Arts Presentations
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Carrie Williams, Manager, Marketing,
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Doménica Castro, Marketing
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Alison Hopkins, Marketing Associate
Emma Noel, Marketing Associate
Erin Witman, Marketing Associate
Rachel Bennett, Graphic Designer
Remy Perez, Graphic Designer

Jake Rogan, Coordinator,
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Shakerra Grays, Director, Digital
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Sarah Biddle, Manager
Brooke Grant, Manager, Web
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Rachael Micucci, Marketing Manager,
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Lindsay Goldschmidt, Digital
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Christopher Shaw, Director, Talent
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Indonesia Young, Talent
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