

PHILADELPHIA/ORCHESTRA

Yannick Nézet-Séguin · Music & Artistic Director



Inspired by a 1932–33 Orchestra program cover

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NOVEMBER 2025

Contents

November 2025



Page 2

From the
President and CEO

Page 9

Marian Anderson Hall

Page 10

Witness to History:
Carole Haas Gravagno

Part of a season-long series
of oral histories

Page 13

*I Knew a Man
Who Knew Brahms*

Page 16

Noted in Passing

Page 19

The Program

On the Cover:

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



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 black ink, appearing to read "Ryan Fleur". The signature is fluid and cursive, written over a light blue horizontal line.

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

Eлина Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

Second Violins

Kimberly Fisher, Principal

Peter A. Benoiel Chair

Paul Roby, Associate

Principal

Sandra and David

Marshall Chair

Dara Morales, Assistant

Principal

Anne M. Buxton Chair

Philip Kates

Peter A. Benoiel Chair

Davyd Booth

Paul Arnold

Joseph Brodo Chair, given

by Peter A. Benoiel

Boris Balter

Amy Oshiro-Morales

Volunteer Committees

Chair

Yu-Ting Chen

Jeoung-Yin Kim

Willa Finck

John Bian

MuChen Hsieh

Eliot Heaton

Violas

Choong-Jin Chang,

Principal

Ruth and A. Morris

Williams, Jr., Chair

Kirsten Johnson,

Associate Principal

Kerri Ryan, Assistant

Principal

Burchard Tang

Renard Edwards

Anna Marie Ahn

Petersen

Piasecki Family Chair

David 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



Landon 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.

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



Reilly & 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 Benioliel 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, Benioliel 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

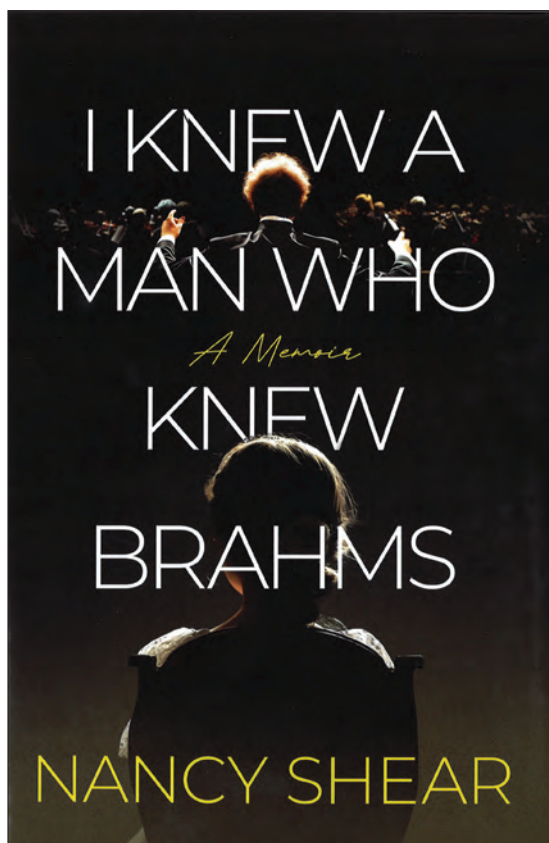
Nancy Shear's new memoir provides a rare, behind-the-scenes look at the inner workings of The Philadelphia Orchestra and her time as Leopold Stokowski's musical assistant

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.



Jessica Orshin



Jean Brubaker

2025–2026
Perelman Theater

Calilee Chamber Orchestra

Wednesday, November 19, at 7:30

Salcem Ashkar Conductor
Bruce Liu Piano

Elkhater *Nocturnal Whispers*

Mozart Piano Concerto No. 23 in A major, K. 488
I. Allegro
II. Adagio
III. Allegro assai

Intermission

Mendelssohn Symphony No. 3 in A minor, Op. 56 (“Scottish”)
I. Andante con moto—Allegro un poco agitato—Assai animato—Andante come I—
II. Vivace non troppo—
III. Adagio—
IV. Allegro vivacissimo—Allegro maestoso assai

This program runs approximately 2 hours.

This concert is sponsored by **Dean S. Adler and Susanna Lachs Adler**.



Galilee Chamber Orchestra

Founded by Polyphony Education in 2012, the Galilee Chamber Orchestra broke ground as the first professional orchestra in Israel composed of Arab and Jewish musicians. The ensemble integrates exceptional young musicians with leading members of Israeli orchestras to provide a fresh sound and a unique energy to its audience. The orchestra performs often in Israel. It has also completed tours in Europe and America, with performances in prestigious venues including Carnegie Hall, Koerner Hall in Toronto, the Konzerthaus Berlin, and the Christuskirche in Hannover, as well as at the Osnabrück Music Festival and the Rheingau Music Festival. The ensemble has performed with world-renowned musicians including violinist Joshua Bell, cellist Lynn Harrell, and pianist Andrés Schiff. Intending to bring classical music to peripheral areas, the orchestra and its members participate in the educational programs of Polyphony—a non-profit that aims to bridge the divide between Arab and Jewish communities in Israel through classical music—and perform in schools and kindergartens throughout the year. The Galilee Chamber Orchestra is making its first appearance in Philadelphia.

Polyphony Education

Polyphony Education seeks to transcend entrenched cultural and social barriers between Arab and Jewish communities in Israel through classical music and other related art forms. We are committed to building a common future based on empathy, equality, mutual respect, and partnership. In our work we strive to exemplify—if only on a small scale—the everyday and enduring value of coexistence. We aspire for our message to resonate both locally and internationally, reinforcing faith in the possibility of peace.

Over the past 12 years, we have developed a pioneering, multi-tiered program that engages diverse age groups and communities. Our initiatives include the Alhan K–6 music appreciation curriculum, the Polyphony Conservatory in Nazareth, the Music and Society Seminar, the Galilee Chamber Orchestra, and the Liturgical Festival in Nazareth.

Galilee Chamber Orchestra Statement

We, the members of the Galilee Chamber Orchestra, Arab and Jewish Israelis alike, stand united on this stage as our region endures continued tragedy and relentless suffering that impact all our lives. As individuals, representing no political entity, and only representing ourselves, we strive to continue the work we began over a decade ago, even in moments that may make us feel helpless.

Our collective endeavor serves a higher purpose: music. We believe that music is both transformative and intrinsically humane, embodying the essence of humanistic values.

Tonight, and at every performance, we steadfastly reaffirm the values that have defined our mission and brought us together from the beginning. We are committed to building a common future based on empathy, equality, mutual respect, and partnership. In our work together we strive to exemplify—if only on a small scale—the everyday and enduring value of coexistence.

We refuse to accept a reality of unending war and we believe in the viability of a peaceful resolution where Israelis and Palestinians can live side by side in dignity, security, and prosperity.

Galilee Chamber Orchestra

First Violins

Guy Figer[^]
Hisham Khoury+
Eesa Khoury
Ibrahim Boulos
Elias Elias
Yanal Khoury
Yuval Shem-Tov
Dana Ilcimi

Second Violins

Etien Meneri*
Nasif Francis
Daniel Pukach
Shaden Nahra
Adi Ivgi
Nabeeh Bawardi
Jerjes Saleh

Violas

Doron Alperin*
Alla Frimstein
Yoav Yatskan
Phoebe Kamhawi
Idan Hayat
Maria Saleh

Cellos

Hila Karni*
Udi Bar-David
Genwa Khazin
Botrus Saleh

Basses

Maayan Beider*
Yuval Atlas

Flutes

Philipp Jundt*
Nardin Ballan

Oboes

Svetlin Doychinov*
Shahem Barhum

Clarinets

Moran Katz*
Samir Graieb

Bassoons

Oleksiy Zakharov*
Daniel Meridor

Horns

Kyle Hoyt*
Gaia Reemy
Itamar Leshem
Ruth Varon

Trumpets

Raz Arad*
Dan Varon

Timpani

Omri Blau

+Concertmaster for Elkhater
and Mozart

[^]Concertmaster for Mendelssohn
*Principal Player

Conductor

Neda Anarce



Saleem Ashkar made his Carnegie Hall debut at the age of 22 and has since gone on to establish an exciting international career. In the 2025–26 season he returns to the Württembergische Philharmonie Reutlingen with Ariane Matiakh; appears in recital at Queen’s Hall in Copenhagen for the second of a two-part Schumann Cycle and at the Rudolfinum Dvořák Hall in Prague; and continues his collaboration with Ms. Matiakh, making his debut with the Philharmonie Zuidnederland. Recent concerto highlights include appearances with the Orchestre National de Lyon; the

Milwaukee, St. Louis, Bamberg, Gävle, and Polish National Radio symphonies; the Orquesta de Valencia; the Konzerthausorchester Berlin; and the Brussels and Copenhagen philharmonics.

In parallel with his career as a pianist, Mr. Ashkar has developed a growing presence as a conductor. He led the Salzburg Camerata and the Kammerakademie Potsdam on a tour of Germany and conducted the Bergen Philharmonic and the Norwegian Chamber Orchestra in programs featuring works by Mozart and Schumann. He works regularly with the Jerusalem Symphony, where he has conducted major symphonic repertoire including Mahler’s Symphony No. 1, Berlioz’s *Symphonie fantastique*, and the complete works for piano and orchestra by Liszt. Other engagements include the Leipzig Radio Orchestra in a Shostakovich program; the Berlin Konzerthaus Chamber Orchestra; the Württemberg Philharmonic for a Beethoven program; and a joint concert with the Orchestre National de Lyon and the Galilee Chamber Orchestra.

Mr. Ashkar has worked extensively as a conductor and soloist with the Galilee Chamber Orchestra, formed of young and professional musicians to encourage collaboration between the Arab and Jewish communities in Israel. In addition to tonight’s performance, he and the orchestra, along with pianist Bruce Liu, return to Carnegie Hall and perform in Gainesville, Florida, on this tour, which follows their debut United States tour in March 2022 with violinist Joshua Bell as soloist. Other recent engagements include a highly acclaimed European tour, with performances at the Konzerthaus Berlin, the Rheingau Music Festival, Bachfest Leipzig, the Elbphilharmonie Hamburg, and in Madrid. Mr. Ashkar’s most recent recording for Decca Records is the complete Beethoven piano sonata cycle, which spans six discs. Previous recordings include the Mendelssohn piano concertos with the Leipzig Gewandhaus and Riccardo Chailly and Beethoven’s First and Fourth Concertos with the NDR Elbphilharmonie and Ivor Bolton. Mr. Ashkar is professor of piano and director of the keyboard program at Brown University.

Soloist

Barrek Barezak



Pianist **Bruce Liu** is First Prize winner of the 18th International Chopin Piano Competition held in 2021 in Warsaw. High in demand, he has performed with many of the world's finest ensembles including The Philadelphia Orchestra and the Boston, London, and Vienna symphonies with conductors including Yannick Nézet-Séguin, Manfred Honeck, Paavo Järvi, Antonio Pappano, Lahav Shani, and Dalia Stasevska. Recent performance highlights include his BBC Proms debut with the Philharmonia Orchestra and Santtu-Matias Rouvali, the Chicago Symphony with Marin Alsop

at Ravinia, and European tours with the China National Centre for the Performing Arts Orchestra and Myung-Whun Chung and the Royal Philharmonic with Vasily Petrenko.

In addition to tonight's performance, highlights of Mr. Liu's 2025–26 season include several major international tours including Japan with the Bavarian State Opera Orchestra and Vladimir Jurowski, China with the Staatskapelle Dresden and Daniele Gatti, and Germany, Austria, Belgium, and Paris with the City of Birmingham Symphony and Kazuki Yamada. As a spotlight artist with the Toronto Symphony, he appears multiple times in the season to collaborate with Franz Welser-Möst and Gustavo Gimeno. As an active recitalist, he has performed at major concert halls such as the Concertgebouw in Amsterdam, Wigmore Hall in London, and the Philharmonie in Paris. This season he gives recital debuts at Berlin's Philharmonie and the Lyon Opera House and returns to Carnegie Hall, the Musikverein in Vienna, and major venues in Italy and Japan. He appears at various international festivals, including Edinburgh, Ruhr, Verbier, La Roque-d'Anthéron, Rheingau, Aspen, and Tanglewood.

An exclusive recording artist with Deutsche Grammophon, Mr. Liu was awarded Opus Klassik's "Young Talent of the Year" prize in 2024 for his debut studio album, *Waves*. His second studio album, featuring Tchaikovsky's *Seasons*, was released in November 2024 to rave reviews. Born in Paris and raised in Montreal, his artistry reflects his multicultural heritage, blending European refinement, North American dynamism, and the long tradition of Chinese culture. He studied with Richard Raymond and Dang Thai Son.

Framing the Program

Parallel Events

1786

Mozart

Piano Concerto
No. 23

Music

Dittersdorf

Doktor und

Apotheker

Literature

Bourgoyne

The Heiress

Art

Goya

The Seasons

History

Daniel Shays

Rebellion in

Massachusetts

1842

Mendelssohn

Symphony No. 3

Music

Glinka

Ruslan and

Lyudmila

Literature

Longfellow

Poems of Slavery

Art

Turner

Snowstorm

History

Treaty of

Nanking ends

Opium War

The Galilee Chamber Orchestra is a groundbreaking ensemble, the first professional orchestra in Israel comprising Jewish and Arab musicians. The concert tonight opens with a work that the ensemble commissioned from Nizar Elkhatir. The composer remarks that “*Nocturnal Whispers* is a contemporary symphonic poem that explores fleeting nighttime impressions—scenes without drama, where emotion hovers in stillness.”

Even if Mozart did not invent the piano concerto, he was without doubt the composer who made the genre matter and whose prodigious works remain at the center of the standard repertoire. In early 1786, while writing *The Marriage of Figaro*, Mozart rapidly composed three piano concertos to perform at a series of Lenten concerts. Tonight, we hear the second of them, the radiant Concerto in A major, K. 488.

Mendelssohn’s Symphony No. 3 is known as the “Scottish,” which is how the composer referred to it in letters, although not in the actual score. In fact, it is the last of his five symphonies; because two others were published later, the chronology is confused. The Symphony offers a brilliant musical travelogue of Mendelssohn’s long-lasting impressions of Scotland, where he visited as a young man.

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The Music

Nocturnal Whispers

Nizar Elkhater

Born in Lod, Israel, January 1, 1985

Now living in Frankfurt



Nizar Elkhater has devoted his career to the idea that music can be a unifying force. “The beauty and power of music is that it overcomes borders and differences,” said the pianist, composer, conductor, and educator. “It brings people together to appreciate what we have in common, and to use that to build networks and bridges between all people—toward making the world a more accepting place.”

Elkhater was born in Lod, a culturally diverse town southeast of Tel Aviv that includes Jewish, Arabic, Christian, and Bedouin populations. He is the eldest of six children; his father was a craftsman, his mother a teacher. The boy showed exceptional early promise at the piano and began study with Lotfi Elhisain and later with Malka Mevorach at the Israel Conservatory of Music. By age 12 he was composing short pieces for piano. He studied composition with Ronen Shapiro and at age 16 presented the premiere of his First Piano Concerto with a youth orchestra. He earned his bachelor’s and master’s degrees at the Jerusalem Academy of Music and Dance and in 2021 began a Ph.D. program at Bar-Ilan University.

A Musical Entrepreneur Elkhater has shown himself to be a motivated organizer and musical entrepreneur. In 2012 he founded Abaad, a chamber ensemble that sought to explore the intersection of classical music and various Eastern styles. “I hope to continue to build on this ensemble and construct an orchestra,” he said, “and to create opportunities for talented musicians to actually have a career in music and further develop their musical talents.”

In 2014 he established the Harmonika Association, a nonprofit organization devoted to making music education more accessible to Israel’s underserved populations. “Communities in the north, as well as Bedouin communities ... lack access to important resources,” Elkhater has said. “I am working to bring them music, through lessons or recitals, basically any way I can.” This initiative offers instruction in violin, oud, percussion, and other instruments, and it has given life to orchestras, choirs, and other community ensembles.

From 2018 to 2020 Elkhater was director of the Abdaa branch of the Jerusalem Academy’s Conservatory, and from 2019 to 2021 he served as musical coordinator for the Ministry of Culture’s initiative Culture for the Periphery. He has hosted a podcast, *Alhan*, exploring narratives behind Arabic music, and he has taught at the Jerusalem Academy of Music and Dance, Ono Academic College, and the Alsheikh Center for Traditional Music.

Elkhater is active as a conductor, pianist, and arranger—in the classical world and in collaboration with popular and folkloric musicians. He has performed at events and festivals throughout Israel and has conducted orchestras at festivals and venues in Italy, Spain, Germany, England, Croatia, Lithuania, Cyprus, and Austria.

Among his prizes are the Musician Excellence Award from the Jerusalem Academy and the 2021 Prime Minister's Prize for Composers. In 2022 his music was included in a program of the Jerusalem International Dance Festival. His compositions have begun to gain traction internationally. In 2022 the *Mediterranean Suite* received its premiere at the Vatican, and the following year the Jerusalem Symphony Orchestra recorded his *Gift to Vietnam*.

A Closer Look Elkhater's music is characterized by an accessible harmonic style, a strong structural sensibility, and an approach to melody that seeks to join classical and Arabic musical traditions. His works appear in a variety of contexts: *Libayrout*, for example, is an arrangement of Joaquín Rodrigo's music, with lyrics by Joseph Harb; it was performed in 2021 by vocalist Maria Jubran and the Jerusalem Symphony Orchestra.

Other orchestral works include *Spring in the East* for string orchestra and four pianos (2020), *Concertino: The Duke and Others* (2021), and *Psalm: Zabour* (2021). He has also written chamber works (*Mowashah Andalusian*, 2016; *Samai Hijaz*, 2018; Woodwind Trio, 2018), song cycles (*Journey to Chaos*, 2019; *Soft Rain*, 2020), and piano music (*A Night with Cleopatra*, 2010; *Waltz Andalus*, 2014; *Intermezzo*, 2021).

Nocturnal Whispers was commissioned by the Galilee Chamber Orchestra as part of the Tsadik Prize for Composers, awarded to Elkhater. The composer has written the following about the piece:

Nocturnal Whispers is a contemporary symphonic poem that explores fleeting nighttime impressions—scenes without drama, where emotion hovers in stillness. Subtle echoes of Mediterranean heritage emerge through texture and mood rather than direct reference. Romantic and modernist languages intertwine as the music drifts between shadow and reflection, eventually dissolving into a quiet emotional convergence. It is less a narrative and more a sonic meditation on memory, presence, and the elusive nature of meaning.

—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.

Nocturnal Whispers was composed in 2024.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion (drum set, ride cymbal), and strings.

Performance time is approximately nine minutes.

The Music

Piano Concerto No. 23

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791



Mozart's mature piano concertos are often characterized as "operatic," for their approach to melody and texture seems to borrow from principles the composer learned in writing stage music. Since the Classical concerto is partly a historical descendant of the concertante aria of the Baroque, an 18th-century concerto movement often resembles an aria—with the soloist in the role of protagonist, and with the interplay of solo and ensemble akin to the dramatic unfolding and "character development" found in operatic scenes. Mozart's piano

concertos of the 1785–86 season illustrate this analogy neatly, and perhaps for this reason his operas and mature concertos are often discussed together. Both genres seemed to have brought out the very best in him: dazzling cantabile, dense wit, and a sharp sense of drama.

Three Masterful Works At the same time that he was working on *The Marriage of Figaro* (from late 1785 to April 1786), Mozart was also writing three masterly piano concertos, now known as K. 482, 488, and 491. Each of these three works contains the same melodic sophistication and harmonic subtlety that make *Figaro* the composer's most rewarding opera. "They are compositions which I keep for myself, or for a small circle of music-lovers and connoisseurs," wrote the composer to one of his patrons, in a letter accompanying gift-copies of the three concertos, "who promise not to let them out of their hands." Indeed, these were works for sophisticates, for music-lovers of refined tastes and sensibilities.

Mozart wrote the concertos to play in Vienna on his own series of Lenten subscription concerts during the spring of 1786. What a treat for the handful of connoisseurs fortunate enough to get tickets to these: the chance to hear one of the great piano virtuosos of his era performing premieres of his own works. Though we are uncertain which of these concerts contained which particular concertos, we are amply informed, through contemporary accounts, as to Mozart's artistry at the keyboard. "I had never heard anything so great or so wonderful," wrote the music-lover Ambros Rieder. "Such bold flights of fancy, which seemed to attain the highest regions, were like a marvel and a delight to even the most experienced of musicians. Even to this day, although a very old man, I can still hear those heavenly harmonies, and I die in the firm conviction that there has only been one Mozart."

The A-major Concerto, K. 488—the manuscript of which the composer dated March 2, 1786—remains one of Mozart's most deservedly popular works, partly because of its amazing abundance of themes. His choice of the "soft" key of A major, uncommon for

piano concertos, facilitates the use of clarinets in A to fill the lines normally reserved for oboes—lending the texture a rich, burnished sound.

A Closer Look The first three chords of the Concerto establish a surprising harmonic interest that immediately sparks the listener’s curiosity; this sense of suspense hardly lets up during the entire length of the delicately crafted **Allegro**. The piano, entering with a presentation of the same piquant opening subject, leads the proceedings with a virtuosity that is rarely showy, but instead poised and tranquil. The second movement **Adagio** is a passionate siciliano-style dance, cast in the unusually serious key of F-sharp minor; its dramatic, long-breathed opening theme is one of Mozart’s most genuinely tragic melodies. A similarly fecund array of melodies tumbles out in the **Allegro assai** finale, a dashing sonata-rondo with enough insouciant wit to dispel most of the Allegro’s ponderous uncertainty and the Adagio’s obscurity.

—Paul J. Horsley

Mozart’s A-major Concerto, K. 488, was composed in 1786.

The score calls for solo piano, flute, two clarinets, two bassoons, two horns, and strings.

Performance time is approximately 25 minutes.

The Music

Symphony No. 3 (“Scottish”)

Felix Mendelssohn

Born in Hamburg, February 3, 1809

Died in Leipzig, November 4, 1847



In the mid-19th-century musical “War of the Romantics,” the “progressive” composers, notably Berlioz, Liszt, and Wagner, championed programmatic approaches. The “conservatives,” preeminently Mendelssohn, Schumann, and Brahms, were content to further develop Classical traditions. In large measure this opposition related to genre and form, somewhat less to music’s relationship to the extra-musical. No one denied that music was connected to life or that it could convey emotions. But while the “New German” camp concentrated on writing operas and single-movement program music, their opponents produced multi-movement orchestral and chamber works, usually without titles or realistic effects. They were inclined to Beethoven’s famous declaration concerning his “Pastoral” Symphony, that it was “more an expression of feeling than painting.”

Mendelssohn’s Symphonies After dispatching 12 youthful string symphonies by the age of 14, Mendelssohn composed five mature ones for full orchestra. (The numbering does not reflect their chronology due to the posthumous publication of two of them.) These symphonies are less “absolute” than Brahms’s austere four, which give few clues to any extra-musical connections. Mendelssohn wrote his Symphony No. 1 in C minor (1824) at age 15, initially labeling it *Sinfonia XIII*. His Second Symphony, the “Lobgesang” (Hymn of Praise, 1840), descends from Beethoven’s Ninth by employing an extended choral finale setting biblical verses. The Third Symphony (1842) we hear tonight was actually the last one that Mendelssohn completed and was connected with early travels to Scotland, just as the Fourth (1833) related to time he spent soon thereafter in Italy. The Fifth Symphony (1830) is known as the “Reformation,” inspired by the 300th anniversary of the Augsburg Confession, a crucial document connected to the founding of the Lutheran Church.

When Mendelssohn, who was a great pioneering conductor, led the 1842 premiere of the Third Symphony in Leipzig with his Gewandhaus Orchestra he did not divulge a title, nor did he indicate one in the manuscript or published score, although he referred to it as the “Scottish” in letters. Schumann, a good friend, wrote an infamous review in which he confused the piece with the unpublished “Italian” Symphony, finding in the opening “ancient melodies sung in lovely Italy” and that Mendelssohn “places us under the heaven of Italy.”

Fruits of a Grand Tour In 1829 the 20-year-old Mendelssohn was already a greatly accomplished artist when he embarked on a nearly five-year “Grand Tour” of Europe. In addition to being a virtuosic piano prodigy, the precocious youth had already composed dramatic pieces, symphonies, and concertos; chamber and piano music; and such staggering masterpieces as the Octet and *A Midsummer Night’s Dream Overture*. His financially

comfortable parents insisted that he make an extended tour of the Continent, during which time he rubbed shoulders with Europe's leading artistic and intellectual figures. Just as important as whom he met and what he heard were the impressions of the sights he saw. Mendelssohn recorded those impressions in a variety of artistic media: in marvelously vivid letters, in accomplished drawings, and, of course, in music.

The exact chronology of the “Scottish,” generally considered his symphonic masterpiece, is unclear as it dates back to near the start of his tour, with his first trip to England, a country that embraced him and to which he returned many times. After giving several concerts, conducting his First Symphony among other works, the 20-year-old embarked on a vacation to Scotland in July. He visited Holyrood Palace in Edinburgh, where Mary, Queen of Scots, had lived, and remarked in a letter to his parents: “I believe I found today the beginning of my ‘Scottish’ Symphony.” He lost the thread, however, when he moved on to sunny Italy, remarking “Who can blame me if I am unable to put myself back into the foggy mood of Scotland?” He returned to the project in Berlin over a decade later, completing the score in January 1842. A couple of months after conducting the Leipzig premiere, he led a performance in London during his seventh trip to England. He dedicated the score to his great admirer Queen Victoria.

A Closer Look R. Larry Todd, a leading Mendelssohn biographer, has observed some similarities with the *Hebrides* Overture, also inspired by the initial Scottish sojourn and alternatively known as *Fingal's Cave*, in its “open spaced chords, dronelike fifths, rough hewn harmonic progressions, darkly hued scorings, and sequential repetitions.”

Mendelssohn indicates in the score that “the movements of this symphony must follow one another immediately, and must not be separated by the customary long pauses.” The brooding introduction (**Andante con moto**), which presents the principal theme that will appear in various guises over the course of the entire Symphony, leads to a lively **Allegro un poco agitato** with a sea-storm section near the end. A return of the somber opening Andante serves as the bridge to a brilliant scherzo—a Mendelssohnian specialty (**Vivace non troppo**). The slow movement (**Adagio**) offers one of Mendelssohn's characteristic “songs without words,” although here perhaps more a hymn. The composer initially marked the energetic finale (**Allegro vivacissimo**) as “guerriero” (warlike)—a rather unusual indication that Max Bruch used for his Scottish Fantasy. The Symphony is capped with a majestic and hopeful major-key conclusion in 6/8 meter (**Allegro maestoso assai**) that Mendelssohn once remarked should sound like a men's chorus.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Mendelssohn composed his Symphony No. 3 in 1842.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. Performance time is approximately 40 minutes.

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Musical Terms

GENERAL TERMS

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

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

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

Concertante: A work featuring one or more solo instruments

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

Fifth: An interval of five diatonic degrees

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

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Meter: The symmetrical grouping of musical rhythms

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

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.

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.).

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

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo, vigorous rhythm, and humorous contrasts.

Siciliano: A Sicilian dance in 6/8 meter and fairly slow

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

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

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Agitato: Excited

Allegro: Bright, fast

Andante: Walking speed

Animato: Lively, animated

Con moto: With motion

Maestoso: Majestic

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Non troppo: Not too much

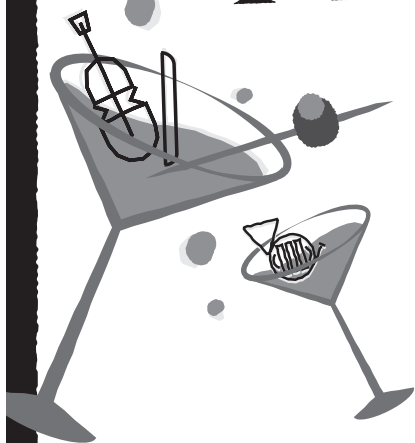
Un poco: A little

MODIFYING SUFFIXES

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For more information, please contact Ruth Auslander, managing director of institutional giving, at 215.790.5829 or rauslander@ensembleartsphilly.org.

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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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 Mona Song, Staff Accountant
 Matthew Demetrides, Accounts Payable Accountant
 Jamie Zorrilla-Gray, Staff Accountant/Accounts Payable
 Julrena Outen, Payroll Coordinator

INFORMATION

TECHNOLOGY

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John Callinan, Director, Technology Infrastructure
Pari Dasmuth, Director, Business Applications and Project Management
John Jardel, Senior Network Engineer
Tristian Gay, Cloud/Systems Engineer
Mohammed Djaballah, Manager, Business Intelligence
Khalil Et Tkhyly, Business Intelligence Developer
Mark Macalanda, Quality Assurance/Testing Analyst
Leo Konkel, IT Support Engineer
Mpho Reed, IT Support Engineer

MARKETING AND COMMUNICATIONS

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Elizabeth Hess, Vice President, Marketing
Leslie Patterson-Tyler, Vice President, Program Communications and Partnerships
Geoff Cohen, Associate Vice President, Marketing, Philadelphia Orchestra
Karina Kacala, Senior Director, Marketing
Ashley Ryan, Senior Director, Marketing, Ensemble Arts Presentations

Darrin T. Britting, Director, 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 Wurges, Video Producer
Roberta Gorin-Paracka, Associate Director, Digital Asset Management
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

DIGITAL MARKETING

Daniel Christiansen, Senior Director, 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 Marketing Associate

PEOPLE AND CULTURE

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Jessica Rivera, Director, Compensation and Benefits
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