THE PHILADELPHIA ORCHESTRA

Thursday, October 22, at 7:30
Friday, October 23, at 2:00
Saturday, October 24, at 8:00
Sunday, October 25, at 2:00

Yannick Nézet-Séguin Conductor
Janai Brugger Soprano
Jonah Hoskins Tenor
Will Liverman Baritone
Philadelphia Symphonic Choir
Joe Miller Director
Commonwealth Youth Choir
Dominique DeSilva Artistic Director
Philadelphia Boys Choir
Jeffrey R. Smith Artistic Director
Philadelphia Girls Choir
Nathan Wadley Artistic Director

Coleridge-Taylor Ballade in A minor, Op. 33

Ortiz *Clara*
I. Clara—
II. Robert—
III. My Response—
IV. Robert's Subconscious—
V. Always Clara
First Philadelphia Orchestra performances

Intermission

Orff *Carmina burana*

Fortuna Imperatrix Mundi:
1. O Fortuna (chorus)
2. Fortune plango vulnera (chorus)

I. Primo vere:
3. Veris leta facies (small chorus)
4. Omnia Sol temperat (baritone)
5. Ecce gratum (chorus)

Uf dem Anger:
6. Tanz (orchestra)
7. Floret silva (chorus)
8. Chramer, gip die varwe mir (soprano and chorus)
9. (a.) Reie (orchestra)
   (b.) Swaz hie gat umbe (chorus)
   (c.) Chume, chum geselle min (small chorus)
   (d.) Swaz hie gat umbe (chorus)
10. Were diu werlt alle min (chorus)

II. In Taberna:
11. Estuans interius (baritone)
12. Olim lacus colueram (tenor and tenor/bass chorus)
13. Ego sum abbas (baritone and tenor/bass chorus)
14. In taberna quando sumus (tenor/bass chorus)

III. Cour d'amours:
15. Amor volat undique (soprano and children's chorus)
16. Dies, nox et omnia (baritone)
17. Stetit puella (soprano)
18. Circa mea pectora (baritone and chorus)
19. Si puer com puellula (tenor/bass chorus)
20. Veni, veni, venias (double chorus)
21. In trutina (soprano)
22. Tempus est iocundum (soprano, baritone, chorus, children's chorus)
23. Dulcissime (soprano)

Blanziflor et Helena:
24. Ave formosissima (chorus)

Fortuna Imperatrix Mundi:
25. O Fortuna (chorus)

This program runs approximately 2 hours.

These concerts are part of the **Dianne and Jeffrey Rotwitt Choral Fund**.

The October 23 concert is sponsored by **Judith W. Whellan**.

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.



Jessica Griffin

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.

The 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.

Yannick Nézet-Séguin is now in his 15th 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.

The Philadelphia Orchestra believes deeply in the power of music to connect people and the role cultural diplomacy can play in affecting change. Through concerts, national and international tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest cultural exports. It performs annually at Carnegie Hall, the Highmark 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.

MUSIC AND ARTISTIC DIRECTOR



Landon Nordeman

Canadian-born conductor and pianist Yannick Nézet-Séguin is currently in his 15th 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 at Westminster Choir College in Princeton, New Jersey. 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.

SOLOIST



Dario Acosta

Soprano **Janai Brugger** made her Philadelphia Orchestra debut in 2013 at Longwood Gardens and her subscription debut in 2018. In addition to these current performances, highlights of her 2026–27 season include her Edinburgh International Festival debut as Donna Elvira in Mozart's *Don Giovanni* at Usher Hall with the Scottish Chamber Orchestra, Mrs. Hodge in the world premiere of Missy Mazzoli's *Lincoln in the Bardo* at the Metropolitan Opera, Pamina in Mozart's *The Magic Flute* in her return to Houston Grand Opera, Wife in Glass's *The Juniper Tree* at Chicago Opera Theater, Beethoven's Ninth Symphony at the Cincinnati May Festival, and her role debut as the Countess in Mozart's *The Marriage of Figaro* at Cincinnati Opera. Last season she made her debut as Donna Elvira at the Metropolitan Opera followed by her debut as Mimì in Puccini's *La bohème* at Los Angeles Opera. She returned to the Met for Micaëla in Bizet's *Carmen*; made her Seattle Symphony debut with Poulenc's Stabat Mater, and traveled to Minneapolis to appear in a specially curated program of Florence Price songs, *The Heart of a Woman*, which she also took to Great Britain to sing with the City of Birmingham Symphony under the baton of Kazuki Yamada to celebrate America's 250th anniversary on July 4. She also sang Beethoven's Ninth Symphony with the Sacramento Philharmonic and returned to the Grant Park Music Festival for the Mozart and Fauré requiems.

Ms. Brugger's recent engagements include Pip the cabin boy in Jake Heggie's *Moby-Dick* at the Metropolitan Opera and Tovah Odesska in Aaron Zigman's *Émigré* conducted by Long Yu with the Deutsches Symphonie-Orchester Berlin and the Hong Kong Philharmonic. She returned to the Ravinia Festival for Mahler's Symphony No. 2 with Marin Alsop, sang Bruckner's Psalm 150 and Margaret Bonds's Credo at Grant Park, and participated in the Metropolitan Opera's 2025 Summer Park Series. Career highlights include her debut in the title role of Carlisle Floyd's *Susannah* at the Opera Theatre of St. Louis; Servilia in Mozart's *La clemenza di Tito*, Zerlina in *Don Giovanni,* and Pamina in *The Magic Flute* at Ravinia, and Mary Jane Bower in Houston Grand Opera's world premiere of Heggie's *Intelligence*, for which she won a GRAMMY Award. She sang the role of Glauce in Cherubini's *Medea* at the Metropolitan Opera and at Canadian Opera Company, Susanna in *The Marriage of Figaro* at Los Angeles Opera, and Liù in Puccini's *Turandot* at the Lyric Opera of Chicago. She made her Glyndebourne Festival and BBC Proms debuts as Micaëla in *Carmen*.

A native of Chicago, Ms. Brugger earned her master's degree from the University of Michigan where she studied with Shirley Verrett and her bachelor's degree from DePaul University where she studied with Elsa Charlston. In 2010 Ms. Brugger was a participant in the Merola Opera Program at San Francisco Opera. She was also a young artist at Los Angeles Opera for two seasons. She is a 2012 winner of both Operalia (Beijing) and the Metropolitan Opera National Council Auditions.

SOLOIST



Tenor **Jonah Hoskins** is making his Philadelphia Orchestra debut. In addition to these current performances, highlights of his 2026–27 season include the world premiere of Missy Mazzoli's *Lincoln in the Bardo* at the Metropolitan Opera, in which he creates the role of Bevins under Music Director Yannick Nézet-Séguin. He returns to the Berlin State Opera as Belmonte in Mozart's *The Abduction from the Seraglio,* performs the role of Florestano in Ferdinando Paer's *Leonora* at the Semperoper Dresden, debuts at the Festival de Música de Maó in Menorca as Nemorino in Donizetti's *The Elixir of Love,* and returns to Santa Fe Opera as Almaviva in Rossini's *The Barber of Seville.* A member of Hamburg State Opera's ensemble, he also appears there as Beppe in Leoncavallo's *Pagliacci* and Almaviva.

Mr. Hoskins's recent highlights include his company debut at the Berlin State Opera as Arbace in Mozart's *Idomeneo* followed by Fenton in Verdi's *Falstaff*. He sang Lindoro in Rossini's *The Italian Girl in Algiers* for his Deutsche Oper Berlin debut, made his house and role debut at London's Royal Opera as Tonio in Donizetti's *The Daughter of the Regiment,* and debuted at the Bavarian State Opera as Ramiro in Rossini's *Cinderella*. He has performed Nemorino in *The Elixir of Love* with the Metropolitan Opera, San Francisco Opera, Santa Fe Opera, and Florida Grand Opera. He made his role debut as Nadir in Bizet's *The Pearl Fishers* with the Théâtre des Champs-Élysées and the Opéra National de Bordeaux, was heard as Arnold in Rossini's *William Tell* at the Theater St. Gallen, performed Almaviva in *The Barber of Seville* at the Semperoper Dresden and the Glyndebourne Festival, and sang Ernesto in Donizetti's *Don Pasquale* at the Festival Napa Valley and the Opera de Toulon.

In concert, Mr. Hoskins has performed Mozart's Requiem with Camerata Salzburg, starred in the annual New Year's Concert of the Sächsische Staatskapelle Dresden and German broadcaster ZDF under Karina Canellakis, gave a solo recital with pianist William Woodard for DC Vocal Arts at the Kennedy Center, and was the tenor soloist in Orff's *Carmina burana* at Theater St. Gallen.

SOLOIST



Jaelyn Simpson

GRAMMY Award–winning baritone **Will Liverman** makes his Philadelphia Orchestra debut with these performances. Known internationally for his dedication and vision as a composer, artist, and advisor, he embarks this season on a five-year tenure as a Wigmore Hall Associate Artist and gives a featured recital at Wigmore Hall in spring 2027. His season also includes the New York premiere of his own *Songs of Humanity & Peace* at Lincoln Center, the world premiere of Sarah Kirkland Snider's *Urge* with Teddy Abrams and the National Symphony, concerts with the Los Angeles Philharmonic and John Adams, a recital of Mahler's *Kindertotenlieder* and art songs at the Royal Concertgebouw, appearances at the Metropolitan Opera for its Diamond Jubilee and Mahler's Symphony No. 8 with Yannick Nézet-Séguin, and a portrait performance and recital with Opera Omaha. Upcoming performance highlights also include Rossini's *Cinderella* at Opera San Antonio, Orff's *Carmina burana* with the Pittsburgh Symphony, Puccini's *Madame Butterfly* at Washington National Opera, Puccini's *La bohème* with the Detroit Symphony, Handel's *Messiah* with the North Carolina Symphony, Walton's *Belshazzar's Feast* with the Milwaukee Symphony, and Britten's *Curlew River* in the inaugural season of Chicago's 3000Hz Opera Lab.

In 2023 Lyric Opera of Chicago presented the world premiere of Mr. Liverman's new opera, *The Factotum*, which he starred in and composed with DJ King Rico. Inspired by Rossini's *The Barber of Seville*, the story is set in a present-day Black barbershop on Chicago's South Side, celebrating the strength of community and power of the human spirit in a soul opera. In May 2026 Mr. Liverman and Mr. Rico—both alumni of the Governor's School for the Arts (GSA)—presented a new version of the opera called *Factotum: Groom & Glow Lounge*, specially reworked for the students of GSA, and provided high-level mentorship to the students in an extended residency.

In recent seasons Mr. Liverman's operatic engagements have included Mozart's *The Marriage of Figaro* at Washington National Opera, *The Barber of Seville* with Houston Grand Opera, Mozart's *The Magic Flute* at the Metropolitan Opera's holiday presentation and at Santa Fe Opera, Puccini's *La bohème* at Lyric Opera of Chicago, and Britten's *Peter Grimes* at Dutch National Opera. On the concert stage he performed Janáček's *Jenůfa* with the Cleveland Orchestra, Bizet's *The Pearl Fishers* with Washington Concert Opera, *The Magic Flute* with the St. Louis Symphony, Handel's *Messiah* with the San Francisco Symphony and Music of the Baroque, Orff's *Carmina burana* with the San Francisco Symphony, and Bernstein's MASS with the Hamburg Philharmonic. He also appeared with the London Symphony at the Edinburgh International Festival and again under Antonio Pappano. Mr. Liverman won the GRAMMY Award for Best Opera Recording as a soloist on the Metropolitan Opera's recording of Terence Blanchard's *Fire Shut Up in My Bones*.

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CHOIR



Jeff Fusco

The Philadelphia Symphonic Choir made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary "Philadelphia Sound." Performance highlights with the Orchestra include the world premiere of the concert version of Kevin Puts's opera *The Hours* and Beethoven's *Missa solemnis* in Philadelphia and at Carnegie Hall. The ensemble has also sung in performances of Haydn's *The Seasons,* Puccini's *Tosca,* Mozart's Requiem, Bernstein's Symphony No. 3 ("Kaddish"), Rossini's Stabat Mater, Bruckner's "Christus factus est" and Te Deum, Brahms's *A German Requiem,* and Gabriela Lena Frank's *Pachamama Meets and Ode*, as well as holiday performances of Menotti's *Amahl and the Night Visitors* and multiple season performances of Handel's *Messiah.*

The Philadelphia Symphonic Choir is directed by Joe Miller, music director of the Vocal Arts Ensemble of Cincinnati, who has conducted and prepared choruses for leading orchestras, opera companies, festivals, and concert venues throughout the United States and abroad. A passionate educator and mentor, he has also maintained a strong connection to the University of Cincinnati College-Conservatory of Music, where his work combines performance, teaching, and the development of the next generation of choral musicians. He has served as conductor of the Philadelphia Symphonic Choir since 2016 and made his conducting debut with The Philadelphia Orchestra in 2021 leading *Messiah.* In addition to these current performances, featured concerts with the Philadelphia Symphonic Choir in the 2026–27 season include Beethoven's Symphony No. 9, Joe Hisaishi's *Orbis*, Bach's *Christmas Oratorio*, and Wagner's *Lohengrin*.

In the 2025–26 season, the Philadelphia Symphonic Choir joined The Philadelphia Orchestra for performances of Mozart's Requiem, Mahler's Symphony No. 2, and Handel's *Messiah*. Highlights of the 2024–25 season included *Messiah,* Mahler's Symphony No. 3, Beethoven's Symphony No. 9, and Wagner's *Tristan and Isolde* with Yannick Nézet-Séguin; Verdi's Requiem with Riccardo Muti; and Holst's *The Planets* with Daniele Rustioni. The 2023–24 season marked the premiere of the film *Maestro,* a collaboration with Bradley Cooper and Netflix featuring the Philadelphia Symphonic Choir and the music of Leonard Bernstein. The movie received a Best Picture nomination for the Academy Awards. Music from the film has been released on Deutsche Grammophon. The American Guild of Musical Artists, AFL-CIO, the union of professional singers, dancers, and production personnel in opera, ballet, and concert, represents the choral artists in these performances.

Philadelphia Symphonic Choir
Joe Miller Director

Sopranos
Lily Carmichael
Ting-Ting Chang
Abigail Chapman
Lauren Cohen
Ryan Colbert
Maria Palombo Costa
Natalie Esler
Laura Fishman
Alexandra Gilliam
Julie-Ann Green
Jina Jang
Erica Johnson
Colleen Kinderman
Jessica Moreno
Hannah Penzner
Blythe Quelin
Rebecca Shimer
Rachel Sigman
Nathania Sigmund
Kristen Swenson

Altos
Serafina Belletini
Christine Browne-Munz
Marissa Chalker
Alyson Harvey
Monica Isomura
Jessica Kerler
Shannon Lally
Renee Macdonald
Kimberly Martinez
Megan McFadden
Meghan McGinty
Heather Mitchell
Christine Nass
Natasha Nelson
Sarah Robbins
Rebecca Roy
Sarah Sensenig
Kaitlyn Tierney
Kathryn Whitaker

Tenors
Aldo A. Aranzulla
Brendan Barker
Nathaniel Bear
Greg Boatman
Roberto Guevara, Jr.
Jonathan Hartwell
Bryan Umberto Hoyos
George Johnson III
Tom Leighton
William B. Lim, Jr.
Max Marques
Timothy Morrow
Jacob Nelson
Kev Schneider
Ned Sieverts
Royce Strider
David Taylor
Maxwell Trombley
Knox Van Horn
Mike Williams

Basses
Christopher D. Aldrich
Maxwell Brey
Even Brock
Roy DeMarco
Sam Duffey
Dicky Dutton
Nicholas Fahrenkrug
Loren Greer
Robert James Lamb
Daniel Laverriere
Matthew Marinelli
Bryan McClary
Ethan Neal
Max Parsons
Carlos Pedroza
Erik Potteiger
Scott Purcell
John T.K. Scherch
Sergey Tkachenko
Kirby Traylor

Cris Frisco, Collaborative Pianist

CHOIR



The **Commonwealth Youth Choir** (**CYC**) was founded in 2001 and is a Chestnut Hill–based program serving young singers from across the Greater Philadelphia region. For many years, the organization operated through two principal programs, the Keystone State Boychoir and the Pennsylvania Girlchoir. In 2024 these programs joined with the Philadelphia Boys Choir & Chorale and the Philadelphia Girls Choir to form the all-gender Commonwealth Youth Choir under the umbrella of the Philadelphia Youth Choral Ensembles (PYCE).

Today, CYC empowers nearly 150 young singers ages 6–18 to find their voices, express themselves boldly, and strive for excellence in rehearsal, on stage, and as members of their communities. Each week, young people from throughout the region come together to make music, build relationships, and share experiences under the guidance of highly skilled and experienced music educators, under the direction of Artistic Director Dominique DeSilva. CYC carries forward the rich legacy of both the Keystone State Boychoir and Pennsylvania Girlchoir. Collectively, the ensembles have performed for popes, presidents, and Nobel Prize winners and have appeared on all seven continents. Their performance history includes collaborations with distinguished organizations such as The Philadelphia Orchestra, Opera Philadelphia, Lyric Fest, WHYY, and the Mendelssohn Chorus, as well as performances at prominent venues including Verizon Hall at the Kimmel Center for the Performing Arts, the Academy of Music, the Mann Center for the Performing Arts, Broadway, and Carnegie Hall.

International travel has also been central to the program's history, providing young singers with opportunities to perform, experience other cultures, and build connections across borders. Past tours have included Brazil, Vietnam, Malaysia, Canada, South Africa, Japan, Thailand, Monaco, Cambodia, Australia, France, Germany, Austria, Bulgaria, Norway, England, India, New Zealand, and Tasmania. CYC has recently traveled to South Africa and South Korea and will embark on a tour of Peru in 2027. Together, the three programs of Philadelphia Youth Choral Ensembles offer young people an extraordinary pathway from foundational music education to advanced performance, leadership, cultural exchange, and lifelong engagement with the arts. Across PYCE, young singers are challenged to pursue musical excellence while developing confidence, discipline, collaboration, and a deeper connection to their communities and the world.

Maeve Astheimer
Hannah Binkley
Lucie Castello
Madelyn Diamondstein
Mikayla Hsu
Adriana Jacobs
Amelia Krivda
Alexandra Rackow
Hazel Rhoades
Annaliese Smith
Delia Rose Torday

CHOIR



The **Philadelphia Boys Choir & Chorale** (**PBCC**) is an Emmy-winning and GRAMMY-nominated ensemble with a distinguished history of musical excellence and international acclaim. Known as "America's Ambassadors of Song," the Choir has toured nearly 60 countries, performed with internationally renowned orchestras and soloists, appeared on national and international television, and earned the praise of critics and audiences around the world.

The Choir's roots can be traced to the Philadelphia public school system of the 1960s. In 1968 Dr. Robert G. Hamilton assumed leadership of the All-Philadelphia Elementary School Boys Choir, founded by Dr. Carlton Jones Lake, and transformed it into an independent organization. Through his commitment to musical excellence, mentorship, and the power of music to foster goodwill across cultures, Dr. Hamilton established the Philadelphia Boys Choir & Chorale as an internationally recognized musical institution. He served as artistic director for 37 years. Today, PBCC is led by Artistic Director and conductor Jeffrey R. Smith, an alumnus of both the Choir and Chorale, who assumed leadership in 2004. A hallmark of the Choir's programming is its annual international goodwill tour. Under Dr. Hamilton's leadership, the Choir traveled to Mexico in 1968 for its first international tour. Since then, PBCC has represented Philadelphia and the United States in countries including Russia, China, England, France, Cuba, Ecuador, Kenya, Australia, India, Ghana, Bulgaria, and Romania. In December the Choir will embark on a tour of China.

PBCC made its Philadelphia Orchestra debut in 1973 and has performed with many of the region's leading cultural institutions, including Philadelphia Ballet, Opera Philadelphia, the Curtis Institute of Music, and the Philly POPS. Its performances have taken place at some of the nation's most prestigious venues, including Marian Anderson Hall, the Academy of Music, and Carnegie Hall. The Choir has performed under renowned conductors including Eugene Ormandy, Riccardo Muti, Zubin Mehta, Klaus Tennstedt, Wolfgang Sawallisch, and Yannick Nézet-Séguin. Its national and international television appearances have included *Good Morning America*, *Saturday Night Live*, and *The Today Show*, among many others. The Choir is also a frequent featured performer at Philadelphia Phillies and Philadelphia Eagles games.

Atharv Andea
Sam Dowling
Jayden Carter Green
Parker Heery
Jayden Hubbard
Victor Jeannot
Joseph Li
Lincoln Maslany
Owen McGovern
Tyeem Abdul Norris
Greyson Nwokomah
Nathan J. Scudder
Junchi Wang
Evan Zhang

CHOIR



The **Philadelphia Girls Choir** (**PGC**) is a highly selective music education program for girls ages six and older that uses musical achievement as a vehicle for developing confidence, responsibility, creativity, and a lifelong appreciation for the arts. The program takes a holistic approach to choral education, connecting musicianship and performance with the broader human experience. Cultural diversity, personal development, and community are integral to the PGC experience.

PGC's curriculum incorporates the Kodály Method, an internationally recognized approach to music education based on the belief that every child should first experience music as a source of joy, human connection, and lifelong enrichment. Founded in 2012 with just 18 singers, PGC has grown to more than 200 young musicians across four ensembles: Prelude, Etude, Cantata, and Concerto. Following an audition process, singers are placed in age-appropriate ensembles where they receive progressively advanced instruction through rehearsals and lessons. Beginning with music theory, ear training, and foundational performance skills, singers develop their musicianship and vocal technique while engaging with increasingly challenging repertoire. PGC is led by Artistic Director Nathan Wadley and Music Director Laura Harmon.

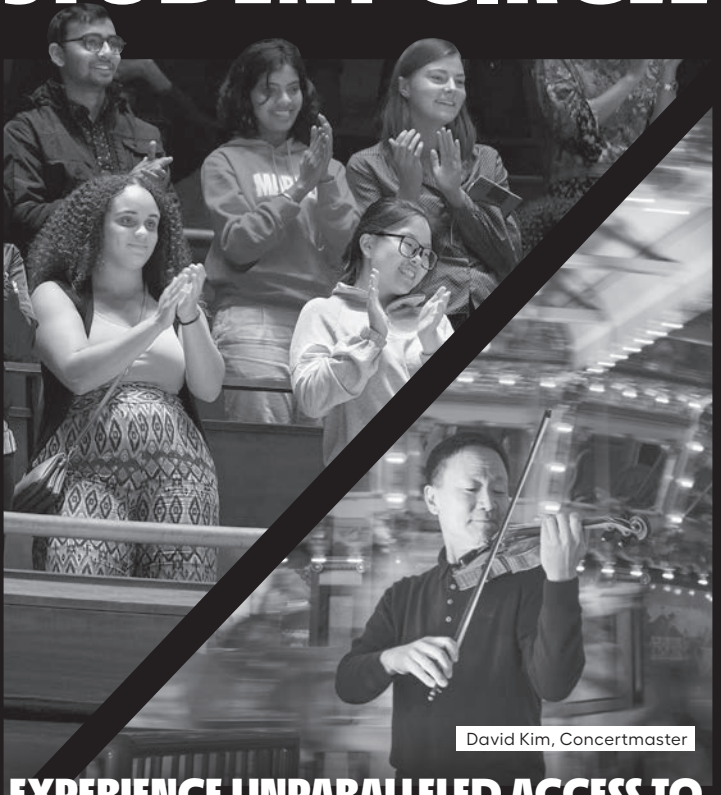
PGC singers perform throughout the Philadelphia region and beyond at venues and events including the National Constitution Center, the Metropolitan Opera House, the Kimmel Center, and the Academy of Music. The performing ensembles also participate annually in Philadelphia Ballet's production of *The Nutcracker* and Franklin Square's *Electrical Spectacle*. The Choir made its Philadelphia Orchestra debut in 2024. International travel is an important component of the PGC experience. Members of the Cantata and Concerto ensembles participate in an annual summer goodwill tour that combines high-level performance with cultural exploration and exchange. Previous tours have taken singers to Italy, Austria, Ireland, the Czech Republic, Poland, Wales, Belgium, the Netherlands, Hungary, Germany, Morocco, and Japan. In 2027 PGC will travel to Italy with performances and cultural experiences planned in Florence, Rome, Pisa, and Lucca. Through these experiences, singers develop not only as musicians but also as confident young people with a deeper understanding of themselves, their communities, and the wider world.

Joplin Andrews-Nua
Olivia DiOrio
Maddie Fox
Ellora Fung
Sylvie Gross
Juniper Jesson
Anne Elizabeth Kutufaris
Zoe Svea Maser
Aanya Suyash Mohan
Ahana Paul
Harper Phillips
Isabella Adelise Ponton
Emma Warren
Katherine Yu

PHILADELPHIA/ORCHESTRA

Yannick Nézet-Séguin · Music & Artistic Director

STUDENT CIRCLE



David Kim, Concertmaster

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The Student Circle program is funded in part by the Lillian Goldman Charitable Trust and an anonymous donor.
*Must be at least 14 years of age to register
Photos: Chris Kendig, Neal Santos

FRAMING THE PROGRAM

PARALLEL EVENTS

1898 **Coleridge-Taylor** Ballade in A minor	**Music** Strauss *Ein Heldenleben* **Literature** Wells *War of the Worlds* **Art** Cézanne *The Bibemus Quarry* **History** The Curies discover radium and polonium
1935 **Orff** *Carmina burana*	**Music** Shostakovich Symphony No. 4 **Literature** Auden *On this Island* **Art** Epstein *Ecce Homo* **History** Spanish Civil War begins

Samuel Coleridge-Taylor was born to an English mother and a Creole father from Sierra Leone, a doctor whom he never knew. His extraordinary musical talents as a teenager led him to the Royal College of Music and to studies and support from major composers, including Edward Elgar. The Ballade in A minor helped to establish his international fame.

The contemporary Mexican composer Gabriela Ortiz composed *Clara* in honor of Clara Wieck Schumann. She calls the five-movement work "an imaginary dialog across time. I was not interested in portraying Clara and Robert Schumann literally, but rather in imagining their inner worlds and bringing them into conversation with my own musical language."

Carl Orff's rousing *Carmina burana* is among a handful of 20th-century compositions both firmly established in the concert repertory and enthusiastically embraced by popular culture. This grand choral extravaganza, based on medieval Latin poems, encompasses a wide range of themes, from the bawdy to the elevated, beginning with the famous opening invocation: "O Fortune! Like the moon ever-changing."

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 66, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

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THE MUSIC

Ballade in A minor

Samuel Coleridge-Taylor
Born in London, August 15, 1875
Died in Croydon, England, September 1, 1912



History is filled with composers who burn bright and die tragically young, often leaving a legacy for the ages. Mozart only lived to see 35, Schubert died at 31; Pergolesi was 26 when he died of tuberculosis in 1736. Samuel Coleridge-Taylor was healthy for most of his life but died of pneumonia at 37.

A Child Prodigy Despite the obstacles associated with being Black during the Victorian era, already in his early 20s this extraordinary composer began to emerge as one of the leading musical voices of the late 19th and early 20th centuries. He was born in London of an English mother, Alice Martin, and a Creole father from Sierra Leone, Dr. Daniel Peter Hughes Taylor. Samuel never knew his father, who returned to Africa before the boy was born, evidently without knowing Alice was pregnant. But his mother's family included several musicians, and his maternal grandfather, Benjamin Holmans, gave him his first violin. Samuel showed remarkable gifts both on the violin and as a singer. He was barely 15 when he enrolled in the Royal College of Music, as a violin student of Henry Holmes. Members of the faculty (and especially the school's director, George Grove, who was the founding editor of *Grove's Dictionary of Music and Musicians*) were so impressed with his compositions that they immediately suggested that he switch to composition.

A student of Charles Villiers Stanford, Coleridge-Taylor quickly produced a Clarinet Sonata, a Piano Quintet, and several songs. Upon graduation, he took up a career as a professional musician, conducting and assuming a post as professor at the Crystal Palace School of Music. He would later teach at Trinity College of Music as well.

Influences from America By the late 1890s Coleridge-Taylor's music was drawing attention, and in 1898 the Royal College organized a performance of *Hiawatha's Wedding Feast,* a cantata for soloists, choir, and orchestra set to poetry of Henry Wadsworth Longfellow; no less than Stanford himself was on the podium. In 1900 the Royal Choral Society performed the composer's full *Hiawatha* trilogy, which also included *The Death of Minnehaha* and *Hiawatha's Departure.* During the first half of the 20th century this trilogy became almost as popular in Britain as Handel's *Messiah* and Mendelssohn's *Elijah.*

Coleridge-Taylor's music attracted the attention of Edward Elgar, an early admirer, and of Elgar's friend, August Jaeger—whose publishing house, Novello, would in the ensuing years issue a number of the composer's works. The music was also making headway in the New

World, and in 1904, 1906, and 1910 the composer accepted invitations to the United States, where he was received with acclaim, especially in Washington, D.C., Boston, and New York. He met W.E.B. Du Bois and other important figures in the early fight for equality, and he was invited to the White House by President Theodore Roosevelt.

Coleridge-Taylor became friends with the poet and playwright Paul Laurence Dunbar, whose poetry he had set in 1897 as the *African Romances* for voice and piano. During his United States tours, in fact, he began to be aware of African American and African-inspired melodies, as expressed in works such as his Twenty-Four Negro Melodies (1905)—dedicated to Du Bois and aimed at bringing elements of this music into the classical tradition. Among Coleridge-Taylor's works are an opera, *Thelma* (rediscovered in 2003); incidental music (*Ulysses, Faust, Othello*); ballet scores; a Symphony in A minor; a Violin Concerto; orchestral suites; cantatas; sacred choral music; chamber works; and a great many songs.

A Closer Look The Ballade in A minor, Op. 33, came about when Elgar—having received a commission from the celebrated Three Choirs Festival that he was too busy to complete—recommended that they ask Coleridge-Taylor instead. "He is far and away the cleverest fellow going amongst the young men," the elder composer wrote. "Please don't let your committee throw away the chance of doing a good act."

The brilliant Ballade that resulted, first performed in Gloucester in November 1898, helped establish a name internationally for the 23-year-old. This powerfully Romantic tone picture combines Mendelssohnian clarity with a sort of operatic, even Verdian, melodrama. Yet there is something unmistakably English in the work's dignified while mercurial character, and the majestic principal theme heard in the strings about three minutes in lends a nod to Elgar's elevated manner. The themes are masterfully crafted and developed; the command of texture, idiom, and structure is second to none. The winds enter to indicate, in a decidedly self-conscious fashion, that this is not going to be as simple as one might have imagined; the drama continues in such an episodic manner that some have likened the piece to a poetic "ballad."

—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.

Coleridge-Taylor composed the Ballade in A minor in 1898.

The first Philadelphia Orchestra performance of the piece was on the Orchestra's Martin Luther King, Jr., Tribute Concert in January 2001, with Raymond Harvey on the podium. Since then it's been played only once, at the Saratoga Performing Arts Center in August 2025, with Naomi Woo conducting.

The score calls for piccolo, two flutes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

Performance time is approximately 12 minutes.

THE MUSIC

Clara

Gabriela Ortiz
Born in Mexico City, December 20, 1964
Now living there



The composer and music educator Gabriela Ortiz has always claimed that she didn't choose music—music chose her. Born to a musical family in Mexico City, she describes her hometown as having "no quiet place. Everyone has something to say, and music is how we say it." Her parents were founding members of Los Folkloristas, a band dedicated to Latin American music and research. Ortiz grew up with a basement full of instruments, learning guitar and the mandolin-like charango side-by-side with Mahler, Mozart, and Beethoven. She began piano lessons by age eight, studying with a teacher she describes as a "Mexican version of Nadia Boulanger." Ortiz studied at L'École Normale de Musique de Paris and at Mexico City's Conservatorio Nacional de Música. Through her studies, she developed an immediate connection to the rhythms and modal vocabulary of Béla Bartók and switched her career focus from concert pianist to composer.

Ortiz earned a master's degree at London's Guildhall School of Music and Drama and a Ph.D. in composition and electronic music from the University of London. She is currently on the composition faculty at the National Autonomous University of Mexico City and has premiered at least 10 major orchestral works in the past decade. She recently completed a year-long residency at Carnegie Hall and has held residencies at the Curtis Institute of Music and Spain's Orquesta Sinfónica Castilla y León. Her 2025 ballet score *Revolución diamantina*, inspired by Mexico's 2019 "Glitter Revolution" feminist uprising and recorded by Gustavo Dudamel, won three GRAMMY awards, including Best Contemporary Classical Composition for its title track.

Transcending Musical Traditions Among the most recognized figures in contemporary Mexican music, Ortiz has opened doors for the "tapestry of sounds and culture" of other Latin American composers. She defines this music as "enormously wide in terms of its aesthetics," with both nationalistic composers and those influenced by European schools or technologies. She has found a particular champion in Dudamel, who has premiered seven of her works and has said that her "ability to bring colors, rhythm and harmonies that connect with you is something beautiful and unique." Rhythm plays a central role in Ortiz's music; when told by a teacher to take the rhythmic pulse out of a piece, she responded, "Asking me not to use rhythm is like asking me to cut off one of my arms."

Ortiz's scores speak to such contemporary themes as feminism and climate change through

stories of the natural world and how humans interact with it. "Music has the power to enrich the spirit of human beings," she writes. "I believe music has the power to change lives and to change the souls of other people." *Clara*, depicting the coming together of the two great artists Robert and Clara Schumann, was premiered on March 9, 2022, at New York's Alice Tully Hall by the New York Philharmonic, conducted by Dudamel.

A Closer Look A composer in her own right and one of the most important pianists of the 19th century, Clara Schumann was also her husband's muse and editor. The five-movement *Clara* is, as Ortiz explains, "an imaginary dialog across time. I was not interested in portraying Clara and Robert Schumann literally, but rather in imagining their inner worlds and bringing them into conversation with my own musical language." The score features two extensive percussion sections including crotales, cabasa, claves, güiro, and three triangles. Ortiz employs two principal musical tools: a recurring rhythmic motive threading among the sections related to Clara and Robert and a haunting melodic oboe theme representing Clara's intimate voice. Ortiz reiterates and transforms these elements throughout the work, "almost like memories." In the central movement, she brings the Schumanns into her own sound world "with the rhythmic energy and orchestral color that are very much part of my musical identity."

Clara also explores a direct quote from Clara: "I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—there has never yet been one able to do it. Should I expect to be the one?" To Ortiz, even more than a century later, the answer is "an absolute yes." She views *Clara* as not only "a tribute to an extraordinary woman and artist but also a reflection on memory, creativity and the voices of women who challenged the limitations imposed on them by their time. I like to think that through *Clara*, Clara Wieck Schumann is here, in this concert hall with us."

—Nancy Plum

Nancy Plum has been a program annotator for 30 years and has written notes for The Philadelphia Orchestra, the Kimmel Center, Carnegie Hall, and Philadelphia Singers, among others. She has been a music critic in Princeton for more than 35 years and is a member of the Philadelphia Chorale. She wrote a history of the U.S. Air Force Singing Sergeants and a book about an incident in the Cuban underground in the 1950s.

Clara *was composed in 2021.*

These are the first Philadelphia Orchestra performances of the work.

The score calls for two flutes (II doubling piccolo and alto flute), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, percussion (bass drum, cabasa, claves, crotales, cymbals, glockenspiel, gong, güiro, snare drum, suspended cymbal, tom-toms, triangles, vibraphone, whip, wood blocks, xylophone), and strings.

The piece runs approximately 17 minutes in performance.

THE MUSIC

Carmina burana

Carl Orff
Born in Munich, July 10, 1895
Died there, March 29, 1982



During the mid-1930s, Carl Orff's position in German culture was, like so many other artists and musicians, decidedly precarious. He had been singled out by the culture *Kampfbund* in 1933 as a Bolshevist because of the foreign influence (especially that of Stravinsky) in his music. Under the Third Reich, Orff spent much of his time pursuing "safe" musical activities that appeased the Party without necessarily supporting it. And after the war he lied about his associations in order to avoid a career-ending classification by the Allies. If, however, he felt guilt that his career had survived, if not exactly thrived, under Nazi rule, it was primarily guilt by association.

A Profane Cantata When Orff's "profane cantata" *Carmina burana* was premiered in 1937, some officials within the Nazi Party were very critical of the work and its vivid eroticism. But, although not a member of the Nazi Party himself, Orff had high-ranking connections within the government, including some who spoke glowingly of the new cantata as typifying a "radiant, strength-filled life-joy." And it was a popular success with German audiences right away.

Still, Orff was never really able to escape the fascist associations of *Carmina burana*. It remained his one popular composition, and the only significant musical work to emerge from Nazi Germany that is still in the performing repertory. From its fully staged Frankfurt premiere in 1937 until the 1950s, *Carmina burana* was performed only in the formerly Axis countries of Germany, Austria, and Italy. Its United States premiere was delayed precisely because it had been widely regarded as the fascist product of Hitler's Germany. But once it was heard in the United States, it was an instantaneous success, and *Carmina burana*—or at least its opening chorus—has become one of the most popular pieces of choral/orchestral music of all time.

The title refers to a collection of medieval poems uncovered in 1803 at the Benedictine monastery in the Bavarian village of Benediktbeuern, Germany; *Carmina burana* is Latin for "Songs of Beuern." The poems, mostly in Latin with some medieval German and French/Provençal texts included, were written by 11th- and 12th-century monks and students. But instead of producing devotional poems, these monks—"Goliards" who had largely abandoned their holy responsibilities—penned irreverent, satirical, bawdy verses in praise of women and alcohol, and humorous satires of the papacy and the Church. Orff selected

two dozen poems from the 1847 published edition of *Carmina burana* and organized them into a loose libretto on themes of love, lust, and springtime, framed by the ubiquitous "O Fortuna" chorus.

A Closer Look The visceral immediacy of Orff's musical language in *Carmina burana* is laid out in this powerful opening chorus, which combines pulsating rhythmic ostinatos with chanted choral melodies that parallel the text's medieval roots. The emphasis on percussion and the vivid orchestration throughout the cantata reflect Orff's focus on percussion instruments in his *Schulwerke* (school works) and his esteem for Stravinsky's ballet *Les Noces*.

After the opening chorus, the piece lingers briefly on the painful wounds inflicted by Fate before subtly shifting to the emerging joys of Spring. The April sun begins to warm and soften the cold heartlessness of Fortune, and a baritone solo ("Omnia Sol temperat") turns to thoughts of love, which the chorus enthusiastically affirms ("Ecce gratum").

In "Uf dem Anger" (On the Green), the lyrics and instrumental interludes paint images of pastoral joy. As the chorus sings of the hope that love will bloom with a fecundity to rival the freshly renewed forest, the overt flirting in these verses suggests that it is not so much "worthy love" but earthly pleasure being sought. Royal brass fanfares ("Were diu werlt alle min") then announce that no worldly wealth could surpass the pleasure of sleeping with the Queen of England.

With a twist of Fate's wheel, that elevated aspiration comes crashing down as the scene shifts to the tavern, and the painful laments ("Estuans interius") of a lowlife vagrant who has given himself over entirely to vice. A roasting swan—turning on a spit in symbolic imitation of the turning of Fortune's wheel—similarly laments its miserable fate in mostly falsetto tenor solos ("Olim lacus colueram"). But this roast bird will soon become a gluttonous feast for the tavern's other patrons. They collectively sing a tribute to the endless rounds of drinking and gambling ("In taberna quando sumus") in a chorus that parodies the "oom-pah" accompaniment of a traditional Bavarian drinking song.

Another sudden shift moves the action to the perfumed "Court of Love" where a chorus of cupids ("Amor volat undique") encourage the amorous coupling. But the baritone continues to lament his fate ("Dies, nox et omnia"), resorting, as did the roast swan, to a falsetto voice to express the anguish of his pain. The appearance of a young maiden at first exacerbates his misery, but then develops into a real opportunity to fulfill his desires ("Veni, veni, venias"). In a gentle, pastoral serenade by the soprano soloist ("In trutina"), the maiden decides, too, to give in to pleasure. The joyful chorus that follows ("Tempus est iocundum") confirms that, as hoped, love has indeed flowered into rapturous bliss, complete with an ecstatic high-D from the soprano. But the hymn to Venus that follows ("Ave formosissima") is callously interrupted by a verbatim reprise of "O Fortuna," a pitiless reminder that when one feels at the pinnacle of joy, Fate decrees that the only way is down.

—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.

Carmina burana *was composed from 1935 to 1936.*

Thor Johnson conducted the first Philadelphia Orchestra performance of Carmina burana, *in Ann Arbor, Michigan, in May 1955, with soprano Lois Marshall, tenor Leslie Chabay, baritone Morley Meredith, and the University Choral Union. The piece was then presented on a regular subscription program in April 1960 under Eugene Ormandy's baton, with soprano Janice Harsanyi, tenor Rudolf Petrak, baritone Harve Presnell, and the Rutgers University Choir. Most recently on subscription, Fabio Luisi conducted it in March 2024 with soprano Audrey Luna, tenor Sunnyboy Dladla, baritone Sean Plum, the Mendelssohn Chorus of Philadelphia, the Philadelphia Boys Choir, and the Philadelphia Girls Choir.*

The Orchestra recorded the work for CBS in 1960 with Ormandy, Harsanyi, Petrak, Presnell, and the Rutgers University Choir.

The score calls for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), three clarinets (II doubling bass clarinet, III doubling E-flat clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (antique cymbals, bass drum, castanets, chimes, cymbals, glockenspiel, ratchet, sleigh bells, snare drum, suspended cymbal, tambourine, tam-tam, triangle), celesta, two pianos, strings, soprano, tenor, bass, mixed chorus, and children's chorus.

Running time is approximately one hour.

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MUSICAL TERMS

GENERAL TERMS

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

Ballade: A term applied to an instrumental (normally piano) piece in a narrative style

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

Counterpoint: The combination of simultaneously sounding musical lines

Dissonance: A combination of two or more tones requiring resolution

Dynamics: The varying and contrasting degrees of loudness

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Modal: A style of music that uses musical modes (such as Dorian, Mixolydian, or Aeolian) instead of traditional major or minor tonality to create melody and harmony

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

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.

Ostinato: A steady bass accompaniment, repeated over and over

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

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.

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

Tempo: The speed of music

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

Timbre: Tone color or tone quality

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

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