

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Friday, December 5, at 7:00

Saturday, December 6, at 1:00

Sunday, December 7, at 2:00

Ludwig Wicki Conductor

Kaitlyn Lusk Vocalist

Kieran Goh Boy Soprano

Singing City Choir

Rollo Dilworth Artistic and Music Director

Philadelphia Boys Choir

Jeffrey R. Smith Artistic Director



THE
LORD OF THE RINGS
THE FELLOWSHIP OF THE RING
In Concert

Howard Shore's Academy Award®-winning Score
Performed Live to the Epic Motion Picture

This program runs approximately three hours, 15 minutes, including one intermission.

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.

The Lord of the Rings: The Fellowship of the Ring

Part One

Prologue: One Ring to Rule Them All
The Shire
Bag End
Very Old Friends
Farewell Dear Bilbo
Keep It Secret, Keep It Safe
A Conspiracy Unmasked
Three Is Company
Saruman the White
A Shortcut to Mushrooms
Strider
The Nazgûl
Weathertop
The Caverns of Isengard
Give Up the Halfling
Orthanc
Rivendell
The Sword That Was Broken
The Council of Elrond Assembles
The Great Eye

Intermission

Part Two

The Pass of Caradhras
The Doors of Durin
Moria
Gollum
Balin's Tomb
Khazad-dûm
Caras Galadhon
The Mirror of Galadriel
The Fighting Uruk-hai
Parth Galen
The Departure of Boromir
The Road Goes Ever On ...

PHILADELPHIA ORCHESTRA / 125

Yannick Nézet-Séguin
Music & Artistic Director

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Photo: PeteCzechchia



The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is esteemed by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts, throughout the community, over the airwaves, and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary

contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 celebrated releases on the Deutsche Grammophon label, including the GRAMMY[®] Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Composer

Benjamin Falowega



Howard Shore is one of today's premier composers whose music is performed in concert halls around the world by the most prestigious orchestras and conductors. His work with Peter Jackson on *The Lord of the Rings* earned him three Academy Awards, four GRAMMYS, and two Golden Globes as well as numerous critic and festival awards. He has scored over 100 films including 17 films by David Cronenberg and six by Martin Scorsese. His concert works include a choral symphony, an opera, a Latin Mass, three concertos, and two song cycles.

Mr. Shore is an Officier de l'Ordre des Arts et des Lettres de la France, the recipient of Canada's Governor General's Performing Arts Award, and is an Officer of the Order of Canada. The National Board of Review of Motion Pictures honored him with an award for Career Achievement for Music Composition, the City of Vienna bestowed him with the Max Steiner Award, and in 2017 he received the Wojciech Kilar Award established by the mayors of Kraków and Katowice. In 2004 ASCAP awarded him the Henry Mancini Award. Mr. Shore has received numerous other awards for his career achievements.

Mr. Shore has been invited to speak at many prestigious institutions, including a master class at the Cannes Film Festival sponsored by SACEM in 2023 with the participation of Martin Scorsese on their collaboration and in 2019 at La Fémis in Paris with Michel Hazanavicius. Other notable talks have been at Oxford Union, the Royal Conservatory, Yale University, NYU, the Juilliard School, UCLA, the University of Toronto, the Berklee School of Music, Berlinale, the Cinémathèque in Paris, and at Trinity College Dublin where he received the Gold Medal of Honorary Patronage.

In 2003 Mr. Shore conducted the New Zealand Symphony and Chorus in the world premiere of *The Lord of the Rings Symphony* in Wellington. Since then, the *Symphony* and *The Lord of the Rings—Live to Projection* concerts have had over 500 performances by the world's most prestigious orchestras.

Conductor

Jacqueline Lipp Photography



A native of Lucerne, Switzerland, conductor **Ludwig Wicki** grew up in a musical environment influenced by church and folk music. As a child and young adult, he studied trombone and became a member of the Lucerne Symphony, eventually expanding his studies to include orchestral and choral conducting. He continued his education in Dresden with Martin Flämig and in Pescara with Donato Renzetti. During this period he also devoted much of his time to chamber music and founded the Lucerne Philharmonic Brass Quintet. He was

invited to play with the Empire Brass Quintet at the Tanglewood Academy in Boston. As a Baroque trombonist, he frequently performed with various period instrument orchestras and ensembles, which further informed his approach to conducting. He was fortunate to collaborate with such luminaries as Andrew Parrott, Nikolaus Harnoncourt, Jeremy West, and Simon Standage. Mr. Wicki made his Philadelphia Orchestra debut at the Mann Center in July 2015, also conducting Howard Shore's *The Lord of the Rings: The Fellowship of the Ring*, complete with film.

In 2008 Mr. Wicki led the 21st Century Orchestra and Chorus in the world premiere of *The Fellowship of the Ring* at the KKL in Lucerne. This was the first-ever screening of the first part of *The Lord of the Rings Trilogy* with a live performance of the original soundtrack. In the following years he performed the work in Munich, Washington D.C. (Wolf Trap), London, Chicago, Amsterdam, Lyon, Sydney, and other major metropolitan areas. Performances at Royal Albert Hall in London with the London Philharmonic and at Radio City Music Hall in New York with the 21st Century Orchestra were the highlights of this highly successful project, which went on to include the world premieres of *The Two Towers* in 2009 and *The Return of the King* in 2010 under Mr. Wicki's baton. He directed the world premieres of *Pirates of the Caribbean: The Curse of the Black Pearl*, *Dead Man's Chest*, *At World's End*, and *On Stranger Tides*. He also conducted the world premieres of *Gladiator*, *Fantasia*, *Star Trek*, *Star Trek Into Darkness*, *The Perfume*, and *Alice in Wonderland*. In April 2015, and for the first time ever in the United States, he conducted the entire *The Lord of the Rings Trilogy* in seven concerts at the David H. Koch Theater at Lincoln Center in New York. In the summer of 2020 he conducted the recording for Mr. Shore's score for the film *Pieces of a Woman* at Teldex Studio Berlin.

Mr. Wicki has conducted the Cleveland Orchestra and the Chicago, St. Louis, and Pittsburgh symphonies. In 2007 he was honored by the city of Lucerne for his accomplishments as a musician and educator. In 2013 he received the Award for Excellence in Cultural Creativity from the Global Thinkers Forum.

Vocalist



For more than two decades the otherworldly vocals of **Kaitlyn Lusk** have transported audiences and garnered rave reviews across the globe for her extraordinary versatility and musical depth. Since her debut at the age of 14, her powerhouse voice has defined her career. The youngest guest artist ever to be featured with the Boston Pops, she signed to ICM and continues today as the highlighted voice in one of the most successful live-to-projection shows to date. Recently reviewed as the “silver-tongued soloist” with the Cleveland

Orchestra, her “transcendent aura” has stolen the hearts of audiences all over the world as part of Howard Shore’s *The Lord of the Rings Live*.

Ms. Lusk made her Philadelphia Orchestra debut in July 2005 at the Mann Center in *The Lord of the Rings Symphony*. Her voice has been featured alongside the finest orchestras in legendary concert halls such as Radio City Music Hall in New York, the Concertgebouw in Amsterdam, Royal Albert Hall in London, the Maggio Musicale in Florence, and the Sydney Opera House. She appears on multiple albums including *Lord of the Rings Symphony* released on BR-Klassik and *Movie Classics in Concert: Western Music* on Chaos, both recorded with the 21st Century Symphony Orchestra and Ludwig Wicki.

Furthering her global reputation as one of the most flexible artists in the industry, Ms. Lusk has performed the music of Ennio Morricone, James Horner, and Hans Zimmer in *Gladiator Live* and *Titanic Live*. Other performances include her tour-de-force show *FilmSong* and *Dreams Really Do Come True*, an ode to the music of Judy Garland. With a background in mixed pedagogy, her undeniable range and flexibility are multi-ethnic and genre-bending. A proud Penn State alumna, she spoke and performed as Berklee School of Music’s keynote guest artist for its annual gala. She continues teaching master classes, advocating her passion for diverse vocal-centric implementation for stage and the studio alike.

Choir



Founded in 1948 out of Philadelphia's Fellowship House movement, **Singing City** began as an experiment in democracy—a choir where people of all races and religions could come together as equals to make music. Its founders believed that choirs could do more than create beauty; they could help change distrust and hate into understanding and respect, using music as a bridge across divides. At the heart of that vision was Elaine Brown, a remarkable conductor, educator, and civic leader who transformed Singing City

from a social experiment into one of America's most respected musical and moral voices. Through her leadership, Singing City became a model for how the arts could advance unity, justice, and dialogue—performing in concert halls and community spaces, prisons and schools, throughout Philadelphia and around the world.

Now in its eighth decade, Singing City remains an artistically driven, socially conscious, and civically engaged vocal movement—a living expression of Ms. Brown's founding vision. Under the artistic direction of Dr. Rollo A. Dilworth and the leadership of executive director Michael J. Bolton, the 100-voice ensemble continues to educate, motivate, and empower communities by bringing people together to lift the human spirit through the artistry of choral music. Dr. Dilworth, who joined Singing City in July 2023, is the Elaine Brown Choral Chair, Vocal Arts Department Chair, and professor of choral music education at Temple University's Center for the Performing and Cinematic Arts. He has served on the faculty since 2009 and also serves as artistic director and conductor for the Temple University Singing Owls Campus/Community Chorus and as conductor for the School District of Philadelphia High School All City Chorus. Before teaching at the college level, he taught choral and general music at the middle school level in his hometown of St. Louis, Missouri. A prolific composer and arranger, much of his creative output focuses on themes of social justice and social change. Most recently, a consortium of 20 universities and arts organizations commissioned him to set Claudia Rankine's social justice poem *Weather* to music for chorus, narrator, and wind ensemble—a work performed by Singing City in May for the fifth anniversary of George Floyd's murder in Minneapolis.

Singing City has collaborated with The Philadelphia Orchestra (with which it made its debut in 1961), the Chamber Orchestra of Philadelphia, and international partners across Europe, Asia, and the Middle East. Its thematic projects this season—Democracy in Song, Dream Keeper: Langston Hughes, and With Liberty and Justice for All—affirm its belief that choral music can be a voice for inclusion, compassion, and change. More than a choir, Singing City remains what it has always been: a movement—a living experiment in democracy and a reminder that when people sing together, they can transform the world.

Sopranos

Wendy Browder
 Sara Harris Brown
 Sharon Chestnut
 Deb Clarke
 Seirah Davis
 Bailey Dean
 Carly DeCock
 Susan Domingos
 Dana Fiero
 Jennifer Gottschalk
 Melissa Graf-Evans
 Marlene Graham
 Anne Hess
 Rebecca Horowitz
 Lauren James
 Rebekah James
 Beth Johnson
 Naomi R. Klayman
 Aleksandra Koroza
 Rebecca Lipstein
 Fay Manicke
 Kelsey Matherne
 M. Rachael
 McDaniel
 Maddie McDonald
 Bonnie Motel
 Barbara Powell
 Dolores Redmond
 Gili Ronen
 Jenny Stafford
 Kristin Maguire
 Stitt
 Rachell Tillman
 Danielle Traitz
 Janet Yamron

Altos

Eleanor Anderson
 Lauren Anderson
 Jeannine Baldomero
 Abigail Bautista
 Elizabeth Childs
 Peggy Curchack
 Jennifer
 Diaz-Arrastia
 Lisa Dillman
 Kelly Anne Dolan
 Alexy Fitzmeyer
 Kathleen Flaherty
 Ellie Kaplan
 Yuko Martin
 Chrystelle
 Masciantonio
 Wendy Pfeffer
 Susie Pieper
 Diana Porter
 Valerie Rushmere
 Rachelle Seney
 Ellen L. Sleeter
 Willan Spiccia
 Fran Surkin
 LaVerne Wood
 Celia Wu-Hacohen
 Kira Wu-Hacohen
 Olya Zhugayevich

Tenors

Brian Auerbach
 Luke Brown
 Connor Crymble
 Paul Diaz-Arrastia
 Olivia Forney
 Justin Gaiski
 Jeffrey Harlan
 Wayne Houk
 Amy Krauss
 Scott Poindexter
 Stephan Potts
 Eddie Rubeiz
 Michael Sakel
 Michael Severson
 Andrew Shaw
 Jeffery Thyer
 Jared Williams

Basses

Conor Anderson
 Peter J. Boyer
 Ethan Cohen
 Malcolm Coolidge
 Mark Curchack
 Wen Darr
 Geovanni Diaz
 Timothy Flaherty
 Mark Kaplan
 Zeke Landes
 Edward Nace
 Alexander Nguyen
 Nathaniel Olin
 Daniel Rader
 Ken Schoenholz
 Zachary Smith
 Robert Thuener
 Leonard Webb

Rollo A. Dilworth, Artistic and Music Director
 Michael J. Bolton, Executive Director
 Liv Forney, Programs and Operations Manager
 B. Lauren Thomas-Moyett, Associate Conductor
 Alexander Nguyen, Assistant Conductor
 Kim Barosso, Collaborative Pianist

Choir



Renowned for its musicianship, intelligence, and interpretive abilities, the Emmy-winning and GRAMMY-nominated **Philadelphia Boys Choir & Chorale** (PBCC) has cultivated a devoted worldwide following for its highly acclaimed concerts and performances. Established in 1968 and under the baton of artistic director Jeffrey R. Smith since 2004, the Choir is known as “America’s Ambassadors of Song,” proudly representing both the City of Philadelphia and the United States on its many concert tours across the globe, most recently in Ghana in July 2025. PBCC’s achievements include recordings

with internationally renowned orchestras and soloists such as Luciano Pavarotti, television appearances, and praise from critics and audiences worldwide. PBCC has collaborated with many ensembles including The Philadelphia Orchestra (with which it debuted in 1973), the Philly POPS, Philadelphia Ballet, Opera Philadelphia, the Curtis Institute of Music, the Academy of Vocal Arts, Mendelssohn Chorus of Philadelphia, Pig Iron Theater, Vox Ama Deus, and the Chamber Orchestra of Philadelphia. National television appearances have included *Good Morning America*, *Saturday Night Live*, and *The Today Show*. The Philadelphia Boys Choir is the representative boys choir of the Philadelphia Youth Choral Ensembles, which also includes the Philadelphia Girls Choir and Commonwealth Youth Choir.

Samir Abbas	Jordan George	Benjamin Linares	Ishan Ratheesh
Atharv Andea	Brendan Gilbert	Liam Linville	Elijah Reader
Aiden Arkainno	William J. Glaeser, Jr.	Samuel Lopez	Griffin Reilly
Ben Arthur	Kieran Goh	Edward Luan	Charlie Rodgers
Samuel Balne	Gabriel Gomes	Lincoln Maslany	Benjamin Rosenfeld
Pierce Barsanti	Jayden Carter Green	Owen McGovern	Daniel S. Rosta
Enrico Barse	Parker Heery	Genaro Tsina	Ari Salzberg
Harrison A. Bean	Landon Hilaman	Medina	Campbell Schumann
Samiron	Elija Horst	Matteo Mendez	Nathan J. Scudder
Bhattacharjee	Jayden Hubbard	Wyatt Middleton	Raphael Shashaty
Karl Burkhardt	Antonio Jackson, Jr.	Aaron W. Moore, Jr.	Mikyah Shrestha
Nathaniel Chletsos	Victor Jeannot	Giovanni	Mateo Truitt
Owen John Coats	Akshay Kutchibhotla	Murray-Joseph	Lincoln Tsao
Spandan Raji Das	Alden Kincel	Darien Nelson	Gabriel Vazquez
Rudra Deepa	Noah Leaman	Cole Nemer	Junchi Wang
John Dillon	Caleb Leichter	Tyceem A. Norris	Noah Washington
Sam Dowling	Edward	Greyson Nwokomah	Jayden Wu
Maxum Edgar	Lewis-Smith	Aryan Pai	Benjamin Yong
Maximilian Fournier	Joseph Li	Javier Peña Cohen	Evan Zhang

Jeffrey R. Smith, Artistic Director and Conductor, Philadelphia Boys Choir and Chorale
 Nathan Wadley, Artistic Director and Conductor, Philadelphia Girls Choir
 Daniel Jackson, Associate Music Director
 Michelle Frank, Executive Director

***The Lord of the Rings: The Fellowship of the Ring* Original Score Composed by Howard Shore**

Composer Howard Shore brings J.R.R. Tolkien's literary imagination to vivid life with his Academy®- and GRAMMY Award-winning score to *The Lord of the Rings: The Fellowship of the Ring*. Shore's music expresses Peter Jackson's film as an immense symphonic work—a uniquely developed vision drawn from centuries of stylistic tendencies.

The music of *The Lord of the Rings* is counted among film music's most complex and comprehensive works. This unique performance sets the score to the film, but allows the music to bear the narrative weight, creating a wholly new and dramatic live concert experience.

Shore's score not only captures *Fellowship's* sweeping emotion, thrilling vistas and grand journeys, but also echoes the very construction of Tolkien's Middle-earth. Styles, instruments, and performers from around the world provide each of Tolkien's cultures with a unique musical imprint. The rural and simple hobbits are rooted in a dulcet weave of Celtic tones. The mystical Elves merit ethereal Eastern colors. The Dwarves, Tolkien's abrasive stonecutters, receive columns of parallel harmonies and a rough, guttural male chorus. The industrialized hordes of Orcs claim Shore's most violent and percussive sounds, including Japanese taiko drums, metal bell plates, and chains beaten upon piano wires, while the world of Men, flawed yet noble heirs of Middle-earth, is introduced with stern and searching brass figures. In operatic fashion, these musical worlds commingle, sometimes combining forces for a culminated power, other times violently clashing ... and always bending to the will of the One Ring and its own ominous family of themes.

The music's vast scope calls for symphony orchestra, mixed chorus, boys chorus, and instrumental and vocal soloists singing in the Tolkien-crafted languages Quenya, Sindarin, Khuzdul, Adûnaic, Black Speech, as well as English. Original folk songs stand alongside diatonic hymns, knots of polyphony, complex tone clusters, and seething, dissonant aleatoric passages. It is purposeful, knowing writing, as contained in execution as it is far-reaching in influence; for within this broad framework resides a remarkably concise musical vision. Shore's writing assumes an earthy, grounded tone built on sturdy orchestral structures and a sense of line that is at once fluid yet stripped of frivolous ornamentation.

Says Howard Shore, "This is the first time that the complete score to *The Fellowship of the Ring* will be performed live to projection in Marian Anderson Hall. My first score for *The Lord of the Rings* trilogy, *The Fellowship of the Ring*, was the beginning of my journey into the world of Tolkien and I will always hold a special fondness for the music and the experience."

—Doug Adams

Doug Adams is a Chicago-based musician and writer. He is the author of the book The Music of the Lord of the Rings Films.

**“One Ring to rule them all, One Ring to find them,
One Ring to bring them all and in the darkness bind them”**

For decades, the words above have ignited the imaginations of more than 100 million readers around the globe. They were first read in 1954, when J.R.R. Tolkien’s *The Fellowship of the Ring*, the first volume in his towering three-part epic, *The Lord of the Rings*, was published.

Tolkien’s work was to have a profound effect on generations of readers, defining for many the archetypal struggle between good and evil, and was voted in worldwide polls the “Book of the Century.” It set the benchmark for the modern epic in its creation of an entirely new and thrillingly vital universe. It introduced an unforgettable hero—the Hobbit Frodo Baggins—caught up in a war of mythic proportions in Middle-earth, a world full of magic and lore. Most of all, it celebrated the power of loyal friendship and individual courage, a power that may hold at bay even the most devastating forces of darkness.

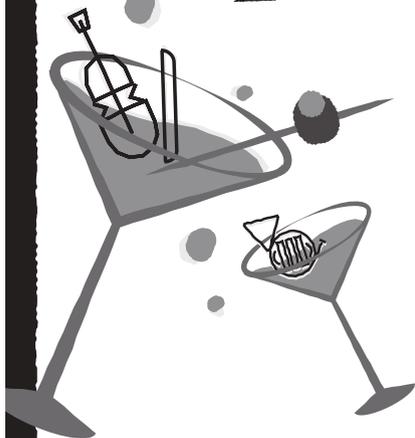
Now, the legend that Tolkien imagined has finally been brought to life on the motion picture screen, an undertaking that has required nothing less than one of the most colossal movie productions ever embarked upon. The mythos, landscapes, and creatures Tolkien created are so vast and detailed in scope that it has taken more than four decades for cinema technology to reach the necessary level of sophistication to bring his universe to powerful and palpable life. Such a project would require nothing less than a visionary to take it on, and a first-ever experiment in filmmaking to make the simultaneous production of all three films possible. Tolkien’s epic found a passionate and dedicated shepherd in director/writer/producer Peter Jackson.

Jackson and his devoted production team of over 2400 filmed all over the spectacular landscapes of New Zealand. The result was the deployment of a logistical operation on par with an intricate and wide-reaching military campaign. An army of artists—including digital experts, medieval weapons designers, stone sculptors, linguists, costumers, make-up artists, blacksmiths, and model builders—as well as an internationally-renowned cast of actors and over 26,000 extras gathered to make this ambitious dream come true.

In *The Fellowship of the Ring*, the young Hobbit Frodo Baggins inherits a ring; but this ring is no mere trinket. It is the One Ring, an instrument of absolute power that could allow Sauron, the dark Lord of Mordor, to rule Middle-earth and enslave its peoples. Frodo, together with a Fellowship that includes his loyal Hobbit friends, Humans, a Wizard, a Dwarf, and an Elf, must take the One Ring across Middle-earth to Mount Doom, where it first was forged, and destroy it forever. Such a journey means venturing deep into territory manned by Sauron, where he is amassing his army of Orcs. And it is not only external evils that the Fellowship must combat, but also internal dissension and the corrupting influence of the One Ring itself. The course of future history is entwined with the fate of the Fellowship.

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Thursday, January 15

Postcards from Spain

Thursday, May 14



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All Compositions by Howard Shore (ASCAP) except:

“Aníron (Theme for Aragorn and Arwen)” and “May It Be,” music by Enya/Nicky Ryan, lyrics by Roma Ryan featured in “The Council of Elrond Assembles” and “The Road Goes Ever On ...” respectively.

“Flaming Red Hair” composed by Janet Roddick, David Donaldson, Stephen Roche, and David Long; performed by Janet Roddick, David Donaldson, Stephen Roche, and David Long with Chris O’Connor, Peter Daly, Ruairidh Morrison, and Grant Shearer.

The song “The Road Goes Ever On” featured in “Bag End” performed by Ian McKellen and reprised in “Keep It Secret, Keep It Safe” performed by Ian Holm: music composed by Fran Walsh, lyrics by J.R.R. Tolkien.

“Lament for Gandalf” featured in “Caras Galadhon,” music by Howard Shore, lyrics by Philippa Boyens.

“In Dreams” featured in “The Road Goes Ever On ...,” music by Howard Shore, lyrics by Fran Walsh.

Choral text by J.R.R. Tolkien, Philippa Boyens, and Fran Walsh.

Published by New Line Tunes (ASCAP)

Except for “Gandalf’s Lament” and “In Dreams,” which are co-published by New Line Tunes (ASCAP) and South Fifth Avenue Publishing (ASCAP). “Aníron (Theme for Aragorn and Arwen)” and “May It Be” published by EMI Music Publishing Ltd. c/o EMI Blackwood Music Inc. (BMI). © 2001 All Rights Reserved.

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feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg–Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

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