

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Wednesday, December 31, at 7:00

Anthony Parnther Conductor
Juliette Kang Violin
Anna Schubert Soprano

Newman 20th Century Fox Fanfare

Whiting/arr. Williams “Hooray for Hollywood”

Waxman/orch. Raab Suite from *Sunset Boulevard*
First Philadelphia Orchestra performance

Herrmann “Love Scene,” from *Vertigo*

Herrmann *Psycho*, a suite for strings
I. Prelude
II. The Murder
III. Finale

Massenet “Meditation,” from *Thaïs*, for violin and orchestra

Herrmann “Ah, cruel,” from *Salammbô* (from the film *Citizen Kane*)

Bradley/arr. Barry *Tom and Jerry at MGM*
First Philadelphia Orchestra performance

Intermission

R. Strauss “Dawn,” from *Also sprach Zarathustra*, Op. 30

J. Strauss, Jr. “On the Beautiful Blue Danube” Waltz, Op. 314

Debussy/orch. Stokowski “Clair de lune,” from *Suite bergamasque*

Arlen “Over the Rainbow,” from *The Wizard of Oz*

Shire/orch. Spencer Finale and End Credits, from *Return to Oz*

Priscilla Lee, cello

First Philadelphia Orchestra performance

Göransson/arr. Hersh Main Theme, from *The Mandalorian*

First Philadelphia Orchestra performance

Williams “Where Dreams Are Born,” from *A.I. Artificial Intelligence*

First Philadelphia Orchestra performance

Williams “Adventures on Earth,” from *E.T. the Extra-Terrestrial*

This program runs approximately 2 hours.

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 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.

Conductor



Dario Acosta

Conductor **Anthony Parnter** is in his seventh season as music director of California's San Bernardino Symphony. He made his Philadelphia Orchestra debut in 2023. In addition to tonight's performance, 2025–26 highlights include the New York Philharmonic's season-opening gala, a world premiere with the Royal Scottish National Orchestra, and residencies at Canada's Calgary Philharmonic and the Cleveland Institute of Music. A master of multiple genres, he has conducted many of the world's preeminent artists, from Joshua Bell and Jessye

Norman to Rihanna and John Legend, as well as many major ensembles. Recent conducting engagements include the Atlanta, Baltimore, Chicago, Detroit, National, Pittsburgh, San Francisco, Seattle, St. Louis, Sydney, and Vancouver symphonies; the Cleveland Orchestra; the Los Angeles Philharmonic; London's Chineke! Orchestra, with which he made his BBC Proms debut; and Gateways Festival Orchestra, at concerts including the orchestra's sold-out Carnegie Hall debut.

Dedicated to amplifying traditionally underrepresented voices, Mr. Parnter has reconstructed and performed orchestral works by Margaret Bonds, Duke Ellington, Zenobia Powell Perry, Florence Price, William Grant Still, and Samuel Coleridge-Taylor. As well as leading LA Opera's world premiere of Tamar-kali Brown's oratorio *We Hold These Truths* and revivals of Anthony Davis's Pulitzer Prize-winning opera *The Central Park Five* at Long Beach and Detroit operas, Mr. Parnter has premiered and recorded works by Jon Batiste, Kris Bowers, Chanda Dancy, Mr. Davis, Marian Harrison, Philip Herbert, Daniel Kidane, Gary Powell Nash, James Newton, George Walker, Errollyn Wallen, James Wilson, and John Wineglass.

As one of today's foremost film conductors, Mr. Parnter helms recording sessions for many of the world's top international feature films and television series, working in close collaboration with some of the most decorated media composers on the scoring stages of Los Angeles, San Francisco, Nashville, Budapest, Glasgow, and London. Recent projects include *Avatar: The Way of Water*, *Black Panther: Wakanda Forever*, *Encanto*, *Transformers: Rise of the Beasts*, *Nope*, *Creed III*, *Diary of a Wimpy Kid: Rodrick Rules*, *Sinners*, *Tenet*, *American Dad!*, *Turning Red*, *Star Wars: The Mandalorian*, *Star Wars: The Book of Boba Fett*, *League of Legends*, and the Oscar- and GRAMMY-winning *Oppenheimer* soundtrack.

Soloist



Appointed first associate concertmaster of The Philadelphia Orchestra in 2005, Canadian violinist **Juliette Kang** enjoys an active and varied career. Previously assistant concertmaster of the Boston Symphony and a member of the Metropolitan Opera Orchestra, Ms. Kang's solo engagements have included the San Francisco Symphony, l'Orchestre National de France, the Baltimore Symphony, the Boston Pops, the Omaha Symphony, the Syracuse Symphony, and every major orchestra in Canada. Internationally she has performed with the Czech

Philharmonic, the Vienna Chamber Orchestra, the Singapore Symphony, the Hong Kong Philharmonic, and the KBS Symphony in Seoul. She has given recitals in Philadelphia, Paris, Tokyo, and Boston. In 1994 she won first prize of the 1994 International Violin Competition of Indianapolis and was presented at New York's Carnegie Hall in a recital that was recorded live and released on CD. She has also recorded the Schumann and Wieniawski violin concertos with the Vancouver Symphony for CBC Records.

In 2012 Ms. Kang was again a featured soloist at Carnegie Hall for the visit of her hometown orchestra, the Edmonton Symphony, and that season she made her Philadelphia Orchestra subscription debut with guest conductor Gianandrea Noseda.

Ms. Kang has been involved with chamber music since studying at the Curtis Institute of Music. Festivals she has participated in include Bravo! Vail, Bridgehampton (Long Island, NY), Kingston (RI), Marlboro, Moab (UT), Skaneateles (NY), and Spoleto USA. In New York she has performed with the Chamber Music Society of Lincoln Center; at the Mostly Mozart Festival with her husband, cellist Thomas Kraines; and at the Bard Music Festival. With Philadelphia Orchestra colleague violist Che-Hung Chen, pianist Natalie Zhu, and cellist Clancy Newman she is a member of the Clarosa Quartet, dedicated to exploring and enriching the piano quartet repertoire.

After receiving a Bachelor of Music degree at age 15 from Curtis as a student of Jascha Brodsky, Ms. Kang earned a Master of Music degree at the Juilliard School under the tutelage of Dorothy DeLay and Robert Mann. She was a winner of the 1989 Young Concert Artists Auditions, and she subsequently received first prize at the Menuhin Violin Competition of Paris in 1992. She lives in Queen Village with her husband and two daughters.

Soloist



JD Rienes

Soprano **Anna Schubert** makes her Philadelphia Orchestra debut with this performance. She enjoys an eclectic career that takes her all over the world, premiering new works, performing old favorites, and recording a wide variety of sounds for film and television. She discovered a passion for contemporary music while an undergraduate and has since made it a specialty. Over the past few years she has performed in several world premieres, most notably creating the role of Bibi in Ellen Reid's Pulitzer Prize-winning opera

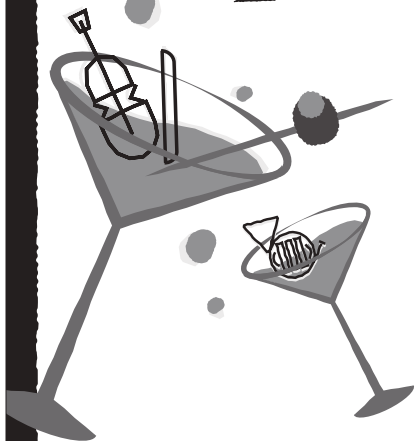
p r i s m with LA Opera and Beth Morrison Projects, a production that also had a successful run at the Teatro Municipal de São Paulo. Ms. Schubert also premiered the roles of L in Anne LeBaron's *LSD: The Opera*, Klara in Vera Ivanova's chamber opera *The Double*, and Lady Reason in Kate Soper's acclaimed opera *The Romance of the Rose*. Most recently she performed the soprano role in Ms. Soper's "philosophy-opera" *Ipsa Dixit*, which earned glowing reviews. Both *p r i s m* and *The Romance of the Rose* have since been released as albums.

Ms. Schubert's additional highlights from the last few years include the role of Controller in Jonathan Dove's *Flight* with Opera Omaha; Lise in the Philip Glass opera *Les Enfants terribles* and Arianna in Handel's *Giustino* with Long Beach Opera; Haydn's *The Creation* and several Handel oratorios with the LA Master Chorale; Bernstein's MASS with the Los Angeles Philharmonic; and Orff's *Carmina burana* with Berkshire Choral International. In the 2024–25 season she debuted with the Cincinnati Symphony in Aureliano Cattaneo's *La Nuit sombre*. She has sung *Carmina burana* with both the LA Master Chorale and the Portland Symphony, Bach's St. John Passion with Concordia University, and Mahler's Symphony No. 4 with the Claremont Concert Orchestra. She made her role debut as Florinda in Handel's *Rodrigo* with UCLA Opera and performed as a guest soprano in Huang Ruo's *Book of Mountains and Seas* at the Edinburgh Festival.

Outside the world of classical vocals, Ms. Schubert enjoys a stimulating and versatile career as a session singer. Her solo soprano vocals and extended techniques can be heard dramatically soaring over the orchestra and choir in the films *Birds of Prey* (2020) and *Guardians of the Galaxy, Vol. 3* (2023), as well as the Netflix series *Midnight Mass* and the HBO series *Raised by Wolves*.

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PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket holders,

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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Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

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Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Electronic Devices: All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode.