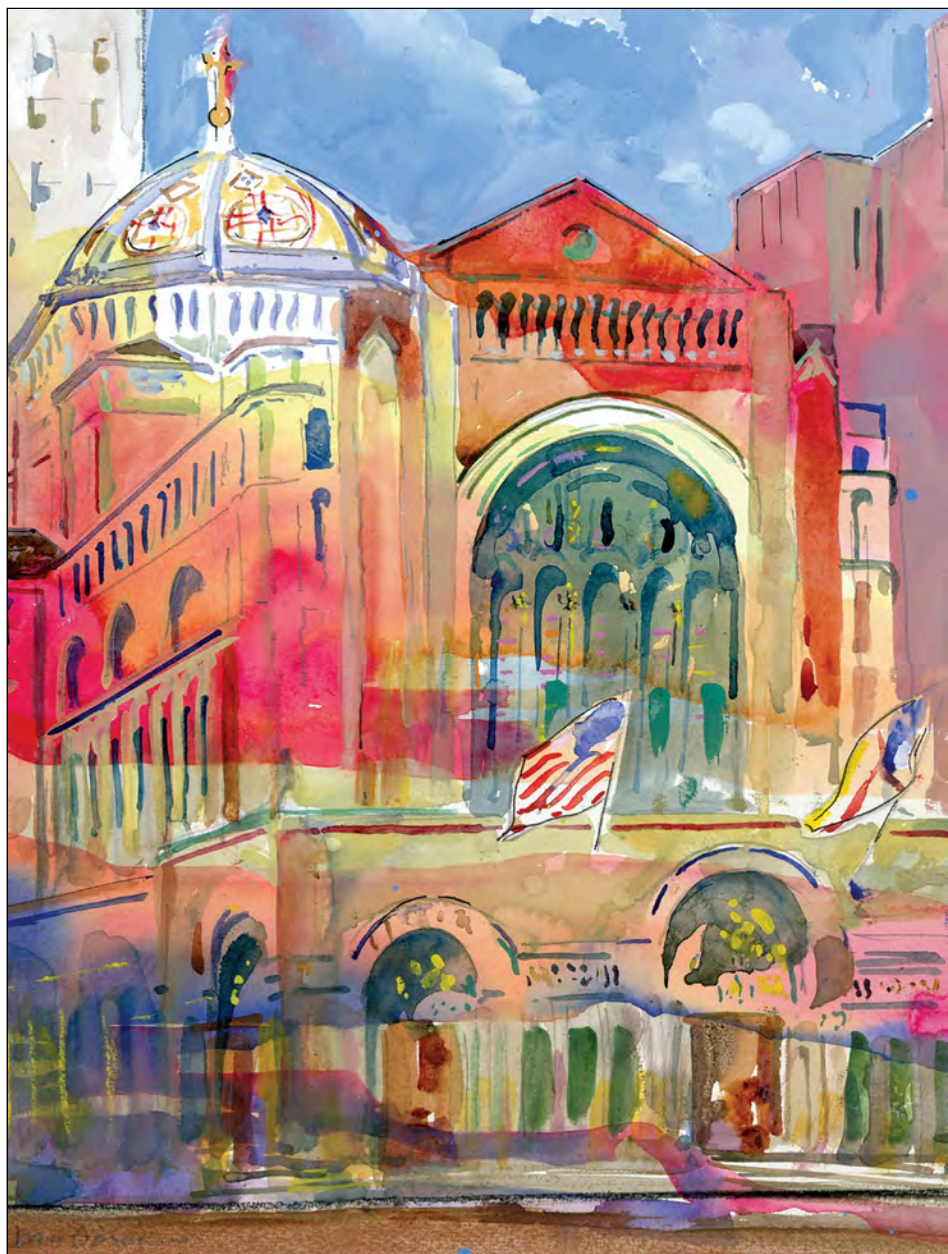


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**THE PHILADELPHIA ORCHESTRA
ORGAN CONCERT**



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THE PHILADELPHIA ORCHESTRA

Yannick Nézet-Séguin, Music Director

ORGAN CONCERT
David Robertson, Conductor
Paolo Bordignon, Organist
Anthony Roth Costanzo, Contertenor

MAY 24, 2022
ST. BARTHOLOMEW'S CHURCH
New York



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PROGRAM



The organ of St. Bartholomew's Church, New York

PROGRAM

Gigout	<i>Grand choeur dialogué</i>
Jongen	Toccata from <i>Symphonie concertante</i>
Bach / Stokowski	“Little” Fugue in G minor
Bach	Sinfonia from Cantata No. 29
Fauré	“Pie Jesu” from Requiem – Anthony Roth Costanzo
Durufié	Scherzo
Gabrieli	Canzon in Double Echo
Beach	Prelude on an Old Folk Tune (“The Fair Hills of Eire, O!”) [arr. Jim Gray, World Premiere]
Handel	“Vivi, tiranno!” from Rodelinda – Anthony Roth Costanzo
Saint-Saëns	Finale from Symphony No. 3, “Organ”

Mr. Costanzo appears courtesy of The Metropolitan Opera.

THE ORGAN OF ST. BARTHOLOMEW'S CHURCH

St. Bartholomew's 12,422 pipe Aeolian-Skinner organ, installed in the walls and throughout the building, with its Celestial Division housed in the recently restored Great Dome, is a superb example of the American Classic Organ. It is the largest in New York City and among the largest in the world.

Please silence mobile phones and electronic devices.

Cover: Adam Van Doren, watercolor, 2020

PROGRAM NOTES

THE CONCERT: THE MONUMENTAL ORGAN OF ST. BARTHOLOMEW'S CHURCH

Rebecca Winzenried

To take a seat for a concert in St. Bartholomew's means more than anticipating the music to come. Before a single note sounds, you are immersed in an instrument that is part of the church's rich musical history, and indeed, is part and parcel of the building itself—the 12,422-pipe Aeolian-Skinner organ. Glance around the perimeter of the sanctuary, where the organ's pipes and mechanicals are literally built into the walls. Lift your gaze upward to the Great Dome above the Nave, which houses the organ's Celestial Division behind decorative grillwork. The five keyboard organ with 168 stops, is the largest in New York City, and among the largest in the world.

So it is fitting that the organ plays a central role in this gala concert celebrating the St. Bartholomew's Conservancy's restoration efforts for this National Historic Landmark building. The program spotlights composers/organists who have made significant contributions to the repertoire over centuries, and by 20th century musical influencers with direct connections to St. Bartholomew's—pioneering composer (and parishioner) Amy Beach, and legendary conductor Leopold Stokowski, whose career in the United States began with his appointment as the church's organist and choirmaster in 1905. The Philadelphia Orchestra, which Stokowski led to worldwide fame as music director, brings his symphonic spirit back to St. Bartholomew's in this performance conducted by David Robertson.

Current St. Bartholomew's Organist and Choirmaster Paolo Bordignon opens the program with a fanfare that displays the organ's full range, *Grand choeur dialogué*. Composer Eugène Gigout (1844-1925) came of age in a time when the design and study of organs was flourishing in France. Gigout was only 19 when he was appointed as organist of Saint-Augustin in Paris, and he went on to play that church's celebrated instrument for 62 years, while also becoming a professor of organ and composition at the Paris Conservatoire. *Grand choeur dialogué*, written in 1881, exploits the capabilities of a grand organ, with its title referencing the dialogue possible among the instrument's many voices, or as here, with Philadelphia Orchestra brass and percussion.

The Philadelphia Orchestra is more than familiar with the Toccata from *Symphonie concertante*, Op.81, by Joseph Jongen (1873-1953). It was intended to premiere the work, commissioned in 1926 by department store magnate Rodman Wanamaker to spotlight the mammoth organ that graced his downtown Philadelphia store (and does to this day, under the Macy's moniker). Wanamaker's death interrupted those plans and the premiere eventually took place in Brussels, Jongen's native land. The Orchestra did record the work in 2008, in a performance featuring the Wanamaker organ. Jongen described *Symphonie concertante*, as not an organ concerto "but rather an orchestral work in which the organ is another orchestra that takes the leading role it richly deserves." The final movement of Toccata calls for virtuosic playing by the organist, with swirling figurations in near perpetual motion.

Leopold Stokowski's musical studies in his native England began with the organ, no doubt involving lots of practice on works by Johann Sebastian Bach (1685-1750). Later, as he moved into conducting, Stokowski became fascinated with orchestrating versions of Bach's music, aiming to express the tone and color of an organ through purely symphonic forces. He created this famous transcription of Bach's "Little" Fugue in G minor, BWV 578 (ca. 1770) in 1930, during his tenure as music director of The Philadelphia Orchestra, writing in *Etude* magazine that the "melody pursues itself throughout the orchestra at different levels and on different instruments." Thus, the fugue's melody line is passed among solo instruments before being woven into a full orchestral climax.

PROGRAM NOTES

J.S. Bach's Cantata No. 29, BWV 29, was written for the inauguration of a new Leipzig town council in 1731. Similar festivities regularly coincided with St. Bartholomew's Day (August 24). The Sinfonia, scored for trumpets, timpani, strings and organ, opens the work. In performances of the full eight movements, it is followed by a choral section with text by which the work is also known: "*Wir danken dir, Gott, wir danken dir.*" ("We thank you, God, we thank you.") This joyous piece shows off the Positiv Division of the St. Bartholomew organ, which was designed to provide the clarity and lightness needed for Baroque works; its uncased pipes can be seen above the altar, to the right.

The crystalline tones of the "Pie Jesu" from Fauré's Requiem seem to ascend straight to the heavens. Gabriel Fauré (1845-1924) was the organist at L'église de la Madeleine in Paris when he worked on the composition from 1887 to 1890. Wanting his Requiem to project a sense of peaceful contemplation for the departed, he replaced the traditional Dies irae (Day of Wrath) of the funeral Mass with simple, contemplative vocal lines:

Dona eis requiem
Dona, Dona
Dona eis requiem,
Sempiternam requiem.

Merciful Jesus, Lord,
Grant unto them rest.
Grant them, grant them,
Grant unto them rest.
Eternal rest.

Originally scored for soprano soloist, it is performed here by countertenor Anthony Roth Costanzo.

Scherzo, Op. 2, by Maurice Duruflé (1902-86), does not reflect the playful "joke" associated with that musical term. The piece, written in 1926, has a mysterious feel from the opening chord. It has been suggested that this very aspect was the composer's own private joke, which may be true, as Duruflé was a student at the Paris Conservatoire when it was written. This exploration of color and textures was one of only a handful of works he wrote for organ, even though he was himself a virtuoso.

As principal organist and composer for the Basilica di San Marco in Venice, Giovanni Gabrieli (1557-1612) experimented with the venue's multiple lofts, creating settings for choristers and musicians that played with echo and antiphonal effects. *Canzon in Double Echo*, written around 1608, is a prime example of this early surround-sound. The piece has been scored for various groups of vocalists and instruments, and is here performed by three choirs of brass in a call-and-response with each other and the organ.

Amy Beach (1864-1944) lived much of her life in the Boston area, earning acclaim as a pianist and that rarest of creatures—a woman composer. But she had relocated to New York and been in the city some two decades by 1943, when she revised an earlier piano work, *The Fair Hills of Eire, O!* as *Prelude on an Old Folk Tune*, for organ. She was inspired to write for the organ of St. Bartholomew's, where she was a parish member and composed numerous pieces for the choir. Folk music was a lifelong interest for Beach and her compositions drew from traditional sounds of Ireland, Scotland, and the Americas. This performance features the world premiere of an orchestral arrangement by Jim Gray.

PROGRAM NOTES

The finale of Camille Saint-Saëns' (1835-1921) *Symphony No. 3 in C minor, Op. 78*, leaves no doubt as to how the work earned its nickname, the "Organ Symphony." An emphatic, seat-rattling C-major chord by the organ announces the beginning of the final movement, *Maestoso*. That bold entrance leads into majestic orchestral exploration of themes introduced in the symphony's earlier movements (including some sparkling piano four-hand work). Prominent use of organ is uncommon in symphonic works since few concert halls have one, so the Organ Symphony has the privilege of often being heard in church settings. Composers such as Saint-Saëns, who was the organist at L'église de la Madeleine in Paris for 20 years, understood the dramatic effect.

Rebecca Winzenried is a New York-based arts writer, former New York Philharmonic program editor, and former editor in chief of *Symphony Magazine*.

AMY BEACH AT ST. BARTHOLOMEW'S

St. Bartholomew's remarkable musical legacy includes one of the first American women to achieve renown as a composer—Amy Beach. She was already known internationally when she became a part of the church congregation. Beach was the first American woman to have a large-scale symphonic work performed when her *Gaelic Symphony* was premiered by the Boston Symphony Orchestra in 1896.

Scores for that work bore the name Mrs. H.H.A. Beach. While difficult to imagine today, using her husband's name was a perfectly reasonable choice in Beach's time; it was considered honor enough for a woman to have her music published.

It was also a nod to her husband, Henry Harris Anthony Beach, a surgeon, musical enthusiast, and arts patron. He was supportive of her composing, and his connections in the Boston musical world opened doors. Yet, their marriage had come with some conditions; she was only to perform as a solo pianist in public once a year, and she would not pursue formal composition training.

Only after his death in 1910 did she begin publishing under her own name. Many of those works originated at St. Bartholomew's, where she became the de facto composer-in-residence, contributing sacred and choral works until her death in 1944. Beach's music has been rediscovered in recent years, but it was never absent from St. Bartholomew's, where pieces she wrote for services are still heard regularly.

Learn more about Amy Beach in *Prodigious Pairings: Past and Present*, a St. Bartholomew's Conservancy video series, at stbconservancy.org/prodigious-pairings-past-and-present.

RW

PROGRAM NOTES

THE STOKOWSKI CONNECTION

Long before he became a household name as the dramatic maestro of the flowing hair, creator of the lush Philadelphia Sound, and star conductor of Walt Disney's *Fantasia*, Leopold Stokowski was a young choir director and organist at St. Bartholomew's. The London native (despite the surname and vaguely Eastern European accent, Stokowski was born in England) was invited to New York in 1905 by St. Bartholomew's Rector Leighton Parks.

Stokowski was only 24 when he arrived, but he had definite ideas about the musical mark he hoped to achieve. In addition to church services, he instituted a series of popular Sunday afternoon concerts of secular works at St. Bartholomew's, and presented the choir in Bach's St. Matthew Passion. At the time, the church was located on Madison Avenue at 44th Street, although a section of the organ that Stokowski played is incorporated in the current organ.

He had no formal training as a conductor, but that did not keep Stokowski from pursuing an orchestral post. He left St. Bartholomew's in 1908, and after a short stint conducting the Cincinnati Symphony Orchestra, landed the position with which he would be most identified, music director of The Philadelphia Orchestra.

Stokowski set about improving the orchestra's standards, creating what came to be known as the Philadelphia Sound, and programmed new works such as Amy Beach's *Gaelic Symphony*. He continued a lifelong interest in transcribing Bach works, including the Toccata and Fugue in D minor played by The Philadelphia Orchestra in *Fantasia*. Before that, he made his film debut conducting Bach's "Little" Fugue in G minor with the "Philharmonic Symphonic Orchestra" in *The Big Broadcast of 1937*.

Learn more about Leopold Stokowski and his years at St. Bartholomew's in *Prodigious Pairings: Past and Present*, a St. Bartholomew's Conservancy video series, at stbconservancy.org/prodigious-pairings-past-and-present.

RW

A CHANGING PUBLIC MUSICAL LIFE IN NEW YORK

In 1905, when St. Bartholomew's brought Leopold Stokowski to the United States to be its Organist and Choirmaster, there were no radios and few phonographs. It was a time when the only way to hear music was to listen to live musicians. Wealthy families often had organs in their palatial residences and entertained with private musicales featuring moonlighting church organists – organ recitals in churches were also well attended, and at the time the St. Bartholomew's pipe organ was the largest in the world.

Almost immediately, Stokowski began to make changes in St. Bartholomew's traditional music programs. Previously, most recitals at the church had been given by invited artists. Now they would be given by the church's own "artist in residence." Stokowski also began to introduce secular music into church services by his choice of preludes and postludes. In early November, 1905, he presented William Sterndale Bennett's *Barcarolle*, and the following Sunday he played Handel's *Largo* for the morning prelude. Subsequently, he presented, as either prelude or postlude, works by Kullak, Rachmaninoff, Beethoven, Bach (The "Little" *Fugue in G minor*), Schubert and Wagner. On April 16, 1972, 50 years ago, Leopold Stokowski conducted his last Concert for Choir and Organ at St. Bartholomew's.

Carole Bailey French

Carole Bailey French is President of the St. Bartholomew's Conservancy Board of Directors

PROGRAM NOTES

A GIFT OF BEAUTY

Americans of the 19th Century believed strongly in individualism and the ability to connect directly with the Divine through nature, great music and beauty. When St. Bartholomew's was built as a gift of beauty for the people of New York, uplifting music was part of its mission. The acoustics were uniquely tailored to the mammoth organ it housed and from earliest times secular as well as spiritual music could be heard floating over Park Avenue. The tradition continues today, as the organ is played bringing music both spiritual and secular to the people of New York.

Elbrun Kimmelman

Elbrun Kimmelman is a member of the St. Bartholomew's Conservancy Board of Directors

A SPACE FOR ORGAN AND ORCHESTRA

Some of the world's most noted concert halls feature large pipe organs: The Concertgebouw in Amsterdam, Walt Disney Concert Hall in Los Angeles – and the Philadelphia Orchestra's home at the Kimmel Center. But these concert halls with world-class organs are relatively rare, making the use of electronic instruments common in the performance of orchestral repertoire that feature the organ—Saint-Saëns's famous "Organ Symphony," organ concertos by Poulenc and Jongen, and even pieces like Holst's *The Planets*. Programming this music, for many orchestras, calls for creative collaborations with local churches, where the majority of American pipe organs are housed and maintained.

The organ at St Bartholomew's is widely celebrated as a preeminent example of the American Classic style in organ building. Created over many decades, some of its oldest pipes were brought from the second St. Bartholomew's location on Madison Avenue, constructed in 1882. Now grouped into five Divisions, including the Celestial Division installed in the Great Dome, the last pipes were added to the Park Avenue building in 1971. With 12,422 pipes, it is the largest in New York City, one of the largest in the world, and more than a match for any concert-hall organ in size and power.

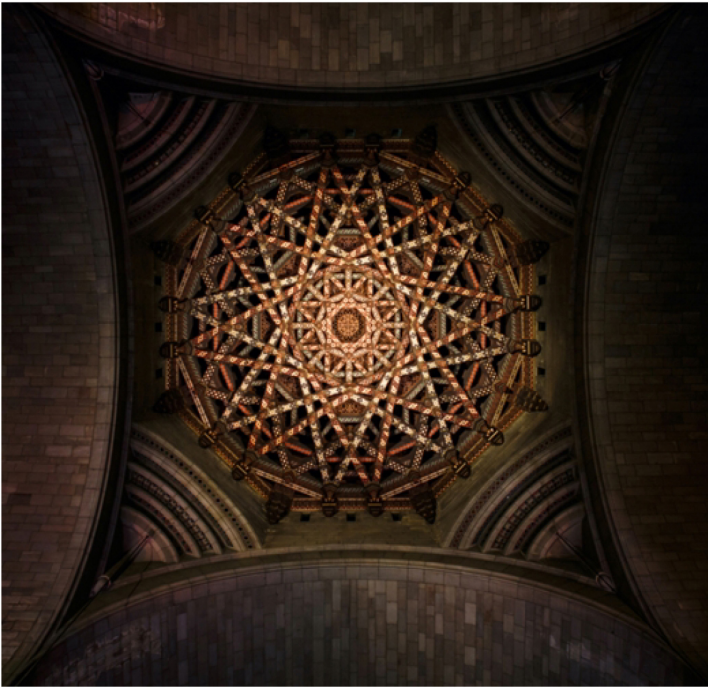
The rich history of music-making at St Bart's makes it an especially evocative space to hear orchestral music; this is a place where some of America's leading church musicians have played and conducted since the time of Leopold Stokowski. With the renowned architecture of the church sanctuary, the unique acoustic created by the Great Dome, and the sense of occasion that comes with a concert held in the large and magnificent space, a performance here sounds and feels naturally elevated from one held in a concert hall.

As the restoration of this landmark historic building continues, and the prominence of its monumental organ increases, St. Bartholomew's Church on Park Avenue, takes on a new and distinctive presence in the cultural life of the city.

Aaron James

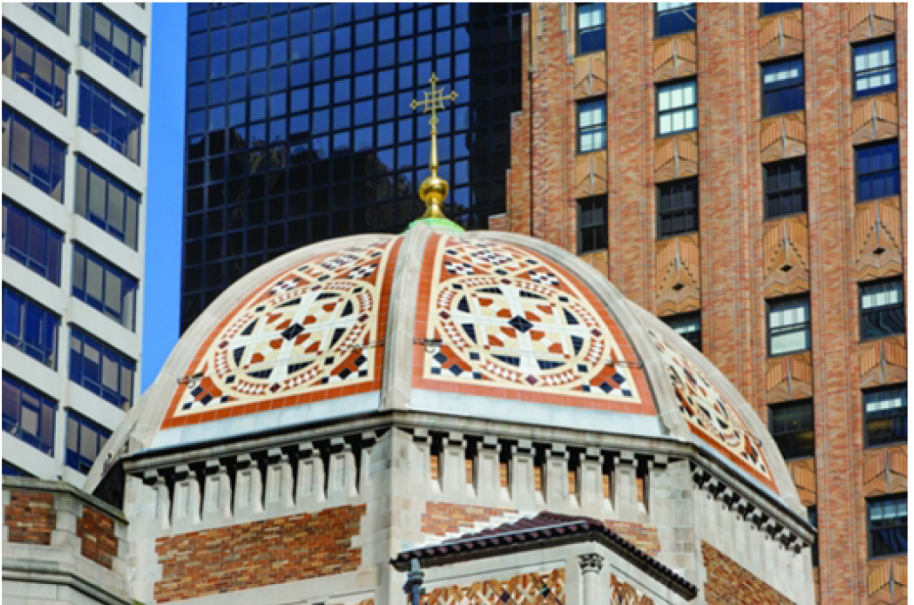
Aaron James is director of music for the Toronto Oratory and a sessional lecturer at the University of Toronto

PROGRAM NOTES



The organ's Celestial Division in the Great Dome, St. Bartholomew's Church, and the Dome exterior

Photos: Kara Flannery



THE ARTISTS

DAVID ROBERTSON

David Robertson – conductor, artist, thinker, and American musical visionary – occupies some of the most prominent platforms, internationally, in opera, orchestral music, and new music.

In the 2021-22 season, Robertson makes his Rome Opera debut conducting Janacek's *Kát'a Kabanová*, and, building upon his prolific association with The Metropolitan Opera, conducts encore performances of the lauded 2019 production of The Gershwins' *Porgy and Bess*, for which his musical leadership was honored at the 63rd Grammy Awards, Best Opera Recording. His breathtaking range of Met endeavors include the celebrated 2018 production of *Così fan tutte*, and since his 1996 Met debut, *The Makropulos Case*, the Met premiere of John Adams' *The Death of Klinghoffer*, revival of Janacek's *Jenufa*, premiere production of Nico Muhly's *Two Boys*, and many favorites.

In 2018, Robertson completed his transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, creating fruitful relationships with a spectrum of artists, and solidifying its status as among the nation's most innovative. He garnered a 2014 Grammy Award, Best Orchestral Performance, for John Adams' *City Noir* (Nonesuch), with two final SLSO collaborations released in 2019: Wynton Marsalis' *Swing Symphony*, with the Jazz at Lincoln Center Orchestra (Blue Engine), and Mozart Piano Concertos, with Orli Shaham (Canary Classics). As Robertson's 2019 valedictory season as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra culminated, he joined the Tianjin Juilliard Advisory Council, complementing his role as Director of Conducting Studies, Distinguished Visiting Faculty of The Juilliard School, New York.

He appears regularly in Europe with the Royal Concertgebouw Orchestra, Czech Philharmonic, Wiener Symphoniker, Staatskapelle Dresden, and in London, Paris, Munich and more. In addition to his longstanding relationship with the New York Philharmonic, frequent North American musical destinations include Boston, Philadelphia, Houston, Seattle. He conducts the New Japan Philharmonic, China NCPA Orchestra, and, in 2022, debuts with the Sao Paulo State Symphony Orchestra. Robertson has served in numerous artistic leadership positions: with the Orchestre National de Lyon; the Ensemble InterContemporain as a protégé of Pierre Boulez; Principal Guest Conductor, BBC Symphony Orchestra. Robertson has been a Carnegie Hall Perspectives Artist, where he has conducted The Met Orchestra, Lucerne Festival Orchestra, SLSO, The Juilliard Orchestra, and Carnegie Hall's National Youth Orchestra of the USA.

In 2010, David Robertson became a Chevalier de l'Ordre des Arts et des Lettres of France, and is the recipient of numerous artistic awards. Beyond Juilliard, he is devoted to supporting young musicians and works with teaching festivals from Aspen to Lucerne. In 2020, he helped form the international digital electric guitar ensemble Another Night on Earth. Born in Santa Monica, California, Robertson was educated at London's Royal Academy of Music. He is married to pianist Orli Shaham, and lives in New York.

THE ARTISTS



David Robertson

Photo: CHris Lee

THE ARTISTS

PAOLO BORDIGNON

Paolo Bordignon is Organist and Choirmaster at St. Bartholomew's Church, Park Avenue, and harpsichordist of the New York Philharmonic.

Appearances in 2022-23 include performances with the Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, Camerata Pacifica, Orpheus Chamber Orchestra, Mark Morris Dance Company, and the Philadelphia Orchestra. He has recently performed with Lincoln Center's Mostly Mozart Festival Orchestra, the All-Star Orchestra, American Symphony Orchestra, Boston Symphony Chamber Players, St. Paul Chamber Orchestra, English Chamber Orchestra, the Knights, as well as a Trans-Siberian Arts Festival tour with the Sejong Soloists.

Festival appearances include Aspen, Bard, Bay Chamber, Bridgehampton, Jackson Hole, Palm Beach, Parlance, and Vail. He has appeared on NBC, CBS, PBS, CNN, NPR, the CBC, and on Korean and Japanese national television.

He has collaborated with Sir James Galway, Itzhak Perlman, Reinhard Goebel, Paul Hillier, Bobby McFerrin, Midori, Renée Fleming, and Wynton Marsalis. For the inauguration of Carnegie Hall's Zankel Hall, he gave the east coast premiere of Philip Glass's *Concerto for Harpsichord and Orchestra*.

As Organist and Choirmaster at St. Bartholomew's Church, Park Avenue, Paolo oversees one of the nation's pre-eminent church music programs and performs on one of the world's largest pipe organs. He has performed organ recitals at venues such as St. Thomas Church Fifth Avenue (New York) and St. Eustache (Paris), and he has been a frequent recitalist at the Metropolitan Museum of Art, including a 10-recital residency.

Born in Toronto of Italian heritage, Paolo attended St. Michael's Cathedral Choir School before attending the Curtis Institute of Music in Philadelphia. He is an Associate of the Royal Conservatory of Music, a Fellow of the Royal Canadian College of Organists, and he earned Master's and Doctoral degrees from the Juilliard School.

THE ARTISTS



Paolo Bordignon

Photo: Carrie Larson Teardo

THE ARTISTS

ANTHONY ROTH COSTANZO

Countertenor Anthony Roth Costanzo began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. He is a GRAMMY nominee, a recipient of the 2020 Beverly Sills Award from the Metropolitan Opera, a winner of the 2020 Opera News Award, and Musical America's 2019 Vocalist of the Year.

This coming season, he returns to the Metropolitan Opera in his acclaimed performance of the title role in *Akhnaten*, as well as in *Rodelinda*. He reopens St. Ann's Warehouse in a staged concert, will be the New York Philharmonic artist-in-residence, and will make his debut at the Santa Fe Opera in the title role of the world premiere of John Corigliano's *The Lord of Cries*. He will also appear with Madrid's Teatro Real, Philharmonia Baroque, Stanford Live, and Boston Baroque, among others. His second album, a collaboration with Justin Vivian Bond, will be released this winter on Decca Gold. Costanzo recently created and produced the New York Philharmonic's *Bandwagon* initiative, the orchestra's innovative and ongoing response to the pandemic.

Costanzo has appeared with many of the world's leading opera houses including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, English National Opera, Houston Grand Opera, Opera Philadelphia, Los Angeles Opera, Canadian Opera Company, Glyndebourne Opera Festival, Dallas Opera, Teatro Real Madrid, Spoleto Festival USA, Glimmerglass Festival, and Finnish National Opera. In concert he has sung with the New York Philharmonic, The Cleveland Orchestra, National Symphony Orchestra, San Francisco Symphony, Berlin Philharmonic, NDR at the Elbphilharmonie in Hamburg, and the London Symphony Orchestra, among others.

He has performed at a wide-ranging variety of venues including Carnegie Hall, Versailles, The Kennedy Center, The Metropolitan Museum of Art, National Sawdust, Minamiza Kyoto, Joe's Pub, The Guggenheim, The Park Avenue Armory, and Madison Square Garden.

Costanzo has begun working as a producer and curator in addition to his singing, creating shows for Opera Philadelphia, National Sawdust, Philharmonia Baroque, The Barnes Foundation, St. John The Divine, Princeton University, WQXR, The State Theater in Salzburg, Master Voices and Kabuki-Za Tokyo. In film, he played Francis in the Merchant Ivory film, *A Soldier's Daughter Never Cries*, for which he was nominated for an Independent Spirit Award.

Mr. Costanzo's many other awards include first place in the Operalia competition, a Grand Finals Winner of the 2009 Metropolitan Opera National Council Auditions, a George London Award, a career grant from the Richard Tucker Foundation, and the first countertenor to win First Place in the Houston Grand Opera Eleanor McCullom competition, where he also won the audience choice prize. He has also received a Sullivan Foundation Award, and won First Place in the Opera Index Competition, the National Opera Association Vocal Competition, and the Jensen Foundation Competition.

He graduated Magna Cum Laude and Phi Beta Kappa from Princeton University, where he has returned to teach, and received his Masters of Music from the Manhattan School of Music, where he now serves on the board of Trustees.

THE ARTISTS



Anthony Roth Costanzo

Photo: Matthew Placek

THE ARTISTS

THE PHILADELPHIA ORCHESTRA

The Philadelphia Orchestra is one of the world's preeminent orchestras. It 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 educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, 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 was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services. Under Yannick's leadership, the Orchestra returned to recording, with 10 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.

THE ARTISTS



The Philadelphia Orchestra

Photo: Jessica Griffin



Photo: Jeff Fusco

The Philadelphia Orchestra

2021-2022 Season

Yannick Nézet-Séguin

Music Director

Walter and Leonore Annenberg Chair

Nathalie Stutzmann

Principal Guest Conductor

Ralph and Beth Johnston Muller Chair

Gabriela Lena Frank

Composer-in-Residence

Erina Yashima

Assistant Conductor

Lina Gonzalez-Granados

Conducting Fellow

Charlotte Blake Alston

Storyteller, Narrator, and Host

Frederick R. Haas

Artistic Advisor

Fred J. Cooper Memorial Organ Experience

First Violins

David Kim, Concertmaster

Juliette Kang, First Associate Concertmaster

Joseph and Marie Field Chair

Christine Lim, Associate Concertmaster

Marc Rovetti, Assistant Concertmaster

Barbara Govatos

Robert E. Mortensen Chair

Jonathan Beiler

Hirono Oka

Richard Amoroso

Robert and Lynne Pollack Chair

Yayoi Numazawa

Jason DePue

Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

THE ARTISTS

Second Violins

Kimberly Fisher, Principal

Peter A. Benoiel Chair

Paul Roby, Associate Principal

Sandra and David Marshall Chair

Dara Morales, Assistant Principal

Anne M. Buxton Chair

Philip Kates

Davyd Booth

Paul Arnold

Joseph Brodo Chair; given by Peter A. Benoiel

Dmitri Levin

Boris Balter

Amy Oshiro-Morales

Yu-Ting Chen

Jeoung-Yin Kim

Violas

Choong-Jin Chang, Principal

Ruth and A. Morris Williams, Jr., Chair

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen

Piasecki Family Chair

David Nicastro

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal

Elaine Woo Camarda and A. Morris Williams, Jr., Chair

Richard Harlow

Gloria dePasquale

Orton P. and Noël S. Jackson Chair

Kathryn Picht Read

Robert Cafaro

Volunteer Committees Chair

Ohad Bar-David

John Koen

Derek Barnes

Alex Veltman

Basses

Harold Robinson, Principal

Carole and Emilio Gravagno Chair

Joseph Conyers, Acting Associate Principal

Tobey and Mark Dichter Chair

Nathaniel West, Acting Assistant Principal

David Fay

Duane Rosengard

Some members of the string sections voluntarily rotate seating on a periodic basis.

THE ARTISTS

Flutes

Jeffrey Khaner, Principal

Paul and Barbara Henkels Chair

Patrick Williams, Associate Principal

Rachelle and Ronald Kaiserman Chair

Olivia Staton

Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal

Samuel S. Fels Chair

Peter Smith, Associate Principal

Jonathan Blumenfeld

Edwin Tuttle Chair

Elizabeth Starr Masoudnia, English Horn

Joanne T. Greenspun Chair

Clarinets

Ricardo Morales, Principal

Leslie Miller and Richard Worley Chair

Samuel Caviezel, Associate Principal

Sarah and Frank Coulson Chair

Socrates Villegas

Paul R. Demers, Bass Clarinet

Peter M. Joseph and Susan Rittenhouse Joseph Chair

Bassoons

Daniel Matsukawa, Principal

Richard M. Klein Chair

Mark Gigliotti, Co-Principal

Angela Anderson Smith

Holly Blake, Contrabassoon

Horns

Jennifer Montone, Principal

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Trombones

Nitzan Haroz, Principal

Neubauer Family Foundation Chair

Matthew Vaughn, Co-Principal

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Drs. Bong and Mi Wha Lee Chair

THE ARTISTS

Tuba

Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson, Associate Principal

Percussion

Christopher Deviney, Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

Librarians

Nicole Jordan, Principal
Steven K. Glanzmann

Stage Personnel

James J. Sweeney, Jr., Manager
Dennis Moore, Jr.
Francis “Chip” O’Shea

ST. BARTHOLOMEW'S CONSERVANCY



The St. Bartholomew's site was designated a New York City Landmark in 1967, listed on the National Register of Historic Places in 1980, and designated a National Historic Landmark on October 31, 2016.



Constance Evans, Executive Director, St. Bartholomew's Conservancy; Percy Preston, Jr., Chair, St. Bartholomew's Church Properties Committee; Alexcy Romero, National Park Service; Carole Bailey French, Board President, St. Bartholomew's Conservancy.

ST. BARTHOLOMEW'S CONSERVANCY

THE CONSERVANCY

St. Bartholomew's Conservancy is a tax-exempt, nonprofit organization. Its mission is to help fund restoring and preserving the exterior and gardens of the St. Bartholomew's site, long a celebrated New York City Landmark and one of the City's recently designated National Historic Landmarks. The Conservancy has contributed over \$3 million to essential restoration and preservation projects, including Great Dome and North Façade restoration, drainage and roof replacement, waterproofing the Park Avenue Terrace, and restoring stone and iron work. With the recent completion of the North Façade, the Conservancy has shifted its fundraising focus to the West Façade. By helping renew this remarkable architectural gem, the Conservancy seeks to enhance the beauty of Park Avenue while heightening public awareness of the importance of preserving historic buildings and open space in densely populated urban areas. For more information please visit <https://www.stbconservancy.org/>.

THE ST. BARTHOLOMEW'S SITE

Recognized the world over for their masterful integration of architecture and art, St. Bartholomew's Church and Community House were completed in 1930. Romanesque in form with rich Byzantine decoration, the two stylistically akin structures and their abutting gardens sit astride a full block of Park Avenue between 50th and 51st Streets in midtown Manhattan. So situated, they create an airy oasis amidst an otherwise dense corridor of soaring office towers. The site was designated a New York City Landmark in 1967, listed on the National Register of Historic Places in 1980, and designated a National Historic Landmark on October 31, 2016. St. Bartholomew's Church is an outstanding example of the work of architect Bertram G. Goodhue. The building's main entrance is through the renowned Triple Portal, designed in 1903 by Stanford White of McKim, Mead & White, and inspired by the porch of France's Abbey Church of St. Gilles-du-Gard, one of Medieval Europe's grandest pilgrimage destinations. Its bronze doors and friezes are the work of distinguished American sculptors Philip Martiny, Herbert Adams, and Andrew O'Connor, the last in collaboration with sculptor Daniel Chester French. The interior contains works by architectural sculptor Lee Lawrie and mosaicist and muralist Hildreth Meière, whose work can also be seen at Rockefeller Center and Temple Emanu-El, among numerous locations throughout the United States.



Construction of St. Bartholomew's Church on Park Avenue, 1918

— ST. BARTHOLOMEW'S CONSERVANCY —

**ST. BARTHOLOMEW'S CONSERVANCY
CONGRATULATES THE HONOREES
OF THE GALA ORGAN CONCERT
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THE CONSERVANCY'S WORK AND
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ST. BARTHOLOMEW'S CONSERVANCY

PRODIGIOUS PAIRINGS: PAST AND PRESENT

A six-part video series, *Prodigious Parings: Past and Present*, hosted by Philippe de Montebello, explores and illuminates St. Bartholomew's role in the career of legendary Philadelphia Orchestra Conductor Leopold Stokowski, the organ of St. Bartholomew's, Concert repertoire, French cultural influences on organ music in America and architecture and decoration of the Landmark building. The series is available free, on the St. Bartholomew's Conservancy Website, at <https://www.stbconservancy.org/prodigious-pairings-past-and-present>.

Episode 1: The Spirit of Leopold Stokowski Returns to New York

Presented by Leon Botstein

Episode 2: The Monumental St. Bartholomew's Pipe Organ

Presented by Paolo Bordignon

Episode 3: The Parisian Belle Epoque and Gilded Age New York

Presented by Bénédicte de Montlaur

Episode 4: Composer Amy Beach

Presented by Angel Blue

Episode 5: Muralist Hildreth Meière

Presented by Kathleen Murphy Skolnik

Episode 6: St. Bartholomew's Church in New York City

Presented by Paul Goldberger

OUR THANKS

St. Bartholomew's Conservancy extends its appreciation and gratitude to the following:

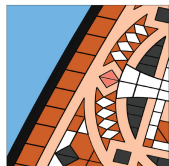
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Proceeds of this event will directly support restoring and preserving the exterior and gardens of the
St. Bartholomew's Site, a National Historic Landmark

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ST. BARTHOLOMEW'S CONSERVANCY



Photo: Kara Flannery



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