

Season 2018-2019

Thursday, December 6,
at 7:30
Saturday, December 8,
at 8:00
Sunday, December 9,
at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Carolyn Sampson Soprano
Christophe Dumaux Countertenor
Jonas Hacker Tenor
Philippe Sly Bass-baritone
Westminster Symphonic Choir
Joe Miller Director

Handel *Messiah*

Part I

Overture

Tenor Accompagnato: "Comfort ye my people"

Tenor Air: "Ev'ry valley shall be exalted"

Chorus: "And the glory of the Lord"

Bass Accompagnato: "Thus saith the Lord of Hosts"

Countertenor Air: "But who may abide the day of His coming?"

Chorus: "And He shall purify"

Countertenor Recitative: "Behold, a virgin shall conceive"

Countertenor Air and Chorus: "O thou that tellest good tidings to Zion"

Bass Accompagnato: "For behold, darkness shall cover the earth"

Bass Air: "The people that walked in darkness"

Chorus: "For unto us a Child is born"

Pastoral Symphony

Soprano Recitative: "There were shepherds abiding in the field"

Soprano Accompagnato: "And lo, the angel of the Lord came upon them"

Soprano Recitative: "And the angel said unto them"

Soprano Accompagnato: "And suddenly there was with the angel"

Chorus: "Glory to God in the highest"

Soprano Air: "Rejoice greatly, O daughter of Zion"

Countertenor Recitative: "Then shall the eyes of the blind be open'd"

Countertenor and Soprano Duet: "He shall feed His flock"

Chorus: "His yoke is easy"

Intermission

Part II

Chorus: "Behold the Lamb of God"

Countertenor Air: "He was despised"

Chorus: "Surely He hath borne our griefs"

Chorus: "And with His stripes we are healed"

Chorus: "All we like sheep have gone astray"

Tenor Accompagnato: "All they that see Him, laugh Him to scorn"

Chorus: "He trusted in God"

Tenor Accompagnato: "Thy rebuke hath broken His heart"

Tenor Arioso: "Behold, and see if there be any sorrow"

Tenor Accompagnato: "He was cut off out of the land of the living"

Tenor Air: "But Thou didst not leave His soul in hell"

Chorus: "Lift up your heads, o ye gates"

Tenor Recitative: "Unto which of the angels said He at any time"

Chorus: "Let all the angels of God worship Him"

Countertenor Air: "Thou art gone up on high"

Chorus: "The Lord gave the word"

Soprano Air: "How beautiful are the feet of Him"

Chorus: "Their sound is gone out into all lands"

Bass Air: "Why do the nations so furiously rage together?"

Chorus: "Let us break their bonds asunder"

Tenor Recitative: "He that dwelleth in heaven"

Tenor Air: "Thou shalt break them with a rod of iron"

Chorus: "Hallelujah"

Part III

Soprano Air: "I know that my Redeemer liveth"

Chorus: "Since by man came death"

Bass Accompagnato: "Behold, I tell you a mystery"

Bass Air: "The trumpet shall sound"

David Bilger, trumpet

Soprano Air: "If God be for us, who can be against us?"

Chorus: "Worthy is the Lamb that was slain"

Peter Richard Conte, organ; Davyd Booth, portative organ;

Hai-Ye Ni, cello; Harold Robinson, bass

This program runs approximately 2 hours, 30 minutes.

These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “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 talents of his generation. He has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was 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 has conducted critically acclaimed performances at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with three CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; *Musical America’s* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania.

To read Yannick’s full bio, please visit philorch.org/conductor.

Soloist

Marco Borggreve



Equally at home on concert and opera stages, soprano **Carolyn Sampson** has enjoyed notable successes in the UK as well as throughout Europe and the US. On the opera stage her roles for English National Opera have included Pamina in Mozart's *The Magic Flute* and the title role in Handel's *Semele*. For Glyndebourne Festival Opera she sang various roles in Purcell's *The Fairy Queen*, now released on DVD. She also sang the title role in Lully's *Psyché* for the Boston Early Music Festival, which was released on CD and subsequently nominated for a Grammy Award in 2008. On the concert stage she has performed as soloist with the San Francisco, Boston, Detroit, and Cincinnati symphonies and the St. Paul Chamber Orchestra. She is a regular guest at the Mostly Mozart Festival and made her Carnegie Hall recital debut in Weill Recital Hall in 2013. She recently performed and recorded Mahler's Symphony No. 4 with Osmo Vänskä and the Minnesota Orchestra. Ms. Sampson made her Philadelphia Orchestra debut in Bach's St. Matthew Passion in 2015 with Yannick Nézet-Séguin and makes her subscription debut with these performances.

Ms. Sampson's numerous concert engagements in the UK have included regular appearances at the BBC Proms and with such ensembles as the Orchestra of the Age of Enlightenment, the English Concert, the Britten Sinfonia, the Sixteen, the Royal Liverpool Philharmonic, the City of Birmingham Symphony, and the Hallé and Scottish Chamber orchestras. Appearances in Europe have included concerts with the Bergen and Rotterdam philharmonics; the Royal Concertgebouw, Leipzig Gewandhaus, and Freiburg Baroque orchestras; the Vienna, Bavarian Radio, and WDR symphonies; the Orchestra dell'Accademia Nazionale di Santa Cecilia; and the Mozarteum Orchestra Salzburg. She appears regularly in recital at Wigmore Hall, where she was a featured artist in the 2014-15 season, and recently made her debut recital tour of Japan.

Ms. Sampson's recording with Ex Cathedra on the Hyperion label, *A French Baroque Diva*—celebrating soprano Marie Fel—won the recital award in the 2015 *Gramophone* awards. Her recent disc of Bach cantatas, on Harmonia Mundi, was awarded a Diapason D'Or.

Soloist



French countertenor **Christophe Dumaux** made his professional debut at the age of 22 singing Eustazio in Handel's *Rinaldo* at the Festival de Radio France, co-produced by the Innsbruck Festival and the Berlin State Opera, and released on CD by Harmonia Mundi. Since then he has been invited for engagements at such major opera houses and festivals as the Metropolitan and Paris operas, the Salzburg and Glyndebourne festivals, and the BBC Proms. He has given concerts around the globe with renowned orchestras, including the Los Angeles Philharmonic. He has also performed solo recitals at Carnegie Hall. He made his Philadelphia Orchestra debut in 2015 in performances of Handel's *Messiah* with Yannick Nézet-Séguin.

In his teens Mr. Dumaux took part in master classes with James Bowman and Noelle Barker, and he continued his studies at the Paris Conservatory. He made his Metropolitan Opera debut in 2006 singing Unulfo in Handel's *Rodelinda* and debuted at the Salzburg Festival in 2012 in a new production of Handel's *Julius Caesar*. He returned to the Met in 2013 for the title role in Handel's *Tolomeo*. In 2014 he debuted his first Mozart role when he sang Farnace in *Mitridate* at the Drottningholms Opera Festival in Sweden, a role he has since performed to acclaim at the Théâtre des Champs-Élysées. He has sung Tolomeo in Paris, London, Vienna, Chicago, and Madrid, and at Glyndebourne. He has also sung the title role of *Julius Caesar* at Versailles.

Mr. Dumaux's recent engagements include his debuts at the Vienna and Hamburg state operas, his return to Glyndebourne, and European concert tours with Les Arts Florissants and La Cetra Barockorchester Basel. Current season highlights include returns to the Theater an der Wien in Vienna to sing the title role in Handel's *Orlando* and Egeo in Handel's *Teseo*. He also returns to Zurich for two productions, including Handel's *Semele*, and makes his debut at the Monte-Carlo Opera as Polinesso in Handel's *Ariodante*. Mr. Dumaux has recorded with Naïve and Harmonia Mundi. His numerous DVD appearances include *Julius Caesar* from the Glyndebourne Festival and from Paris Opera; Cavalli's *Giasona* from Vlaamse Opera; Handel's *Partenope* at Copenhagen Opera; and *Mitridate* from the Théâtre des Champs-Élysées.

Soloist



Kristin Hoebnermann

A 2016 Grand Finalist of the Metropolitan Opera National Council Auditions, tenor **Jonas Hacker** made his Philadelphia Orchestra subscription debut in 2017. In the 2018-19 season he makes debuts with Dallas Opera as Edmondo in Puccini's *Manon Lescaut*, Music of the Baroque in Mozart's Requiem with Jane Glover, and the Cleveland Orchestra as the Dancing Master in Strauss's *Ariadne auf Naxos* with Franz Welser-Möst. Other performances include his role debut as Almaviva in Rossini's *The Barber of Seville* with Annapolis Opera and Handel's *Messiah* with the Columbus Symphony. Recent performances include his Lyric Opera of Chicago debut as Timothy Laughlin in Gregory Spears's *Fellow Travelers* and his Opera San José debut in *Cinderella* by Alma Deutscher, the 13-year-old British prodigy.

Last season Mr. Hacker appeared as Theodore "Laurie" Lawrence in Mark Adamo's *Little Women* at Annapolis Opera, returning to the company with which he made his professional debut in 2015 as Ferrando in Mozart's *Così fan tutte*. He also returned to Washington Concert Opera, where he was heard in the role of Osburgo in Bellini's *La straniera*. In the summer of 2018 he joined the prestigious Mozart Residency at the Aix-en-Provence Festival. In the summers of 2016 and 2017 he appeared as a Filene Young Artist with Wolf Trap Opera. Other recent performances include George Gibbs in Ned Rorem's *Our Town* with Fresno Grand Opera and Townsend Opera, and Jaquino in Beethoven's *Leonore* (the original version of *Fidelio*) with Washington Concert Opera. He made his debut with the Columbus Symphony in 2016 singing Obadiah in Mendelssohn's *Elijah* under the baton of Rossen Milanov, returning in the summer of 2017 as the tenor soloist in Beethoven's Symphony No. 9. In 2015 he appeared as soloist in Part I of Handel's *Messiah* for The Philadelphia Orchestra's SingIN event in Verizon Hall.

A native of Wisconsin, Mr. Hacker recently completed his studies at the Academy of Vocal Arts in Philadelphia, where his performances included Tamino in Mozart's *The Magic Flute*, Ferrando in *Così fan tutte*, Don Ottavio in Mozart's *Don Giovanni*, and Lindoro in Rossini's *The Italian Girl in Algiers*. He received his master's degree from the University of Michigan.

Soloist



Matthew Sly

French-Canadian bass-baritone **Philippe Sly** is a first-prize winner of the Concours Musical International de Montréal and a grand-prize winner of the Metropolitan Opera National Council Auditions, for which he sang a varied repertoire of works by Mozart, Bach, Handel, Stravinsky, and Wagner. He was recently awarded Concert of the Year in Romantic, Post-Romantic, and Impressionist Music at the 16th annual ceremony of the Prix Opus in Quebec. He made his Philadelphia Orchestra debut in 2014 with Fauré's Requiem.

This season Mr. Sly returns to the Paris Opera for his first performances of the role of Leporello in a new production of Mozart's *Don Giovanni* conducted by Philippe Jordan and will be heard in Handel's *Messiah* with the Handel & Haydn Society conducted by Bernard Labadie. Additional concert engagements include Haydn's *Lord Nelson Mass* and Mozart's Requiem with the Orchestra of St. Luke's and Mr. Labadie, and Bach's St. Matthew Passion with the National Arts Centre Orchestra in Ottawa. In recital he performs Schubert's *Winterreise* with pianist Michael McMahon in numerous cities. He also appears with the Chimera Project in special performances of *Winterreise* arranged for Klezmer quartet.

A native of Montreal, Mr. Sly frequently appears with the Montreal Symphony and Kent Nagano. As a soloist with Yannick Nézet-Séguin, he has sung performances of Mozart's Mass in C minor with The Philadelphia Orchestra and Bach's St. Matthew Passion with both The Philadelphia Orchestra and the Orchestre Métropolitain in Montreal. He is featured as Antonio in a recording of Mozart's *The Marriage of Figaro* with Mr. Nézet-Séguin from the Baden-Baden Festival on the Deutsche Grammophon label. He recently recorded "Phantom of the Dance Floor," including a music video, with Canadian singer-songwriter Kiesza. His solo recordings are available on Analekta Records. Mr. Sly holds a Bachelor of Music degree in voice performance from McGill University's Schulich School of Music. After winning the Met National Council Auditions, he became a member of the ensemble at the Canadian Opera Company, followed by the San Francisco Opera's Merola Program and Adler Fellowship.

Chorus



Peter Borg

Recognized as one of the world's leading choral ensembles, the **Westminster Symphonic Choir** has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 84 years. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski in Bach's Mass in B minor. In recent seasons the ensemble has been featured in performances of Bach's St. Matthew Passion, Verdi's Requiem, Beethoven's Symphony No. 9, Bernstein's MASS, and Mahler's "Symphony of a Thousand" under the baton of Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College.

In addition to these current performances, highlights of the 2018-19 season include Handel's *Messiah* with the New York Philharmonic conducted by Jonathan Cohen; Mozart's Requiem with the New York Philharmonic conducted by Manfred Honek; and an evening of opera choruses with the Westminster Festival Orchestra conducted by Joe Miller. The choir also returns to Verizon Hall in April for Mozart's Requiem with The Philadelphia Orchestra conducted by Bernard Labadie. Recent seasons have included Berg's *Wozzeck* with the London Philharmonia and Esa-Pekka Salonen; Villa-Lobos's *Choros* No. 10 and Estévez's *Cantata criolla* with the Simón Bolívar Symphony of Venezuela and Gustavo Dudamel; Beethoven's Symphony No. 9 with the West-Eastern Divan Orchestra and Daniel Barenboim; and Rouse's Requiem with the New York Philharmonic and Alan Gilbert.

The ensemble is composed of juniors, seniors, and graduate students at Westminster Choir College. The Choir is led by Joe Miller, director of choral activities at the College and artistic director for choral activities at the Spoleto Festival USA. Dr. Miller has made four recordings with the 40-voice Westminster Choir, which is part of the larger Symphonic Choir. The most recent, *Martin: Mass for Double Choir*, includes Anders Öhrwall's arrangement of the Swedish folk tune *Fäbodpsalm från Dalarna* with Philadelphia Orchestra Concertmaster David Kim and Acting Associate Principal Bass Joseph Conyers. Westminster Choir College is a division of Rider University's Westminster College of the Arts in New Jersey.

The Music

Messiah



George Frideric Handel
Born in Halle, Germany,
February 23, 1685
Died in London, April 14,
1759

To enter the National Portrait Gallery in London is to take a stroll through the annals of British history, art, drama, and music. Upon reaching the galleries devoted to 18th-century worthies, visitors are often drawn to the large portrait of George Frideric Handel (left) by the great British artist Thomas Hudson (1701-79). Hudson painted Handel dressed in elaborate finery with a copy of his famous oratorio *Messiah*. Viewers who are familiar with other paintings of the composer will notice a marked difference between those portrayals and this one, however. Earlier portraits invariably emphasize the expressiveness of his eyes, but in Hudson's grand portrait Handel's eyes are staring, blank, and inert. Beneath the grandeur of this painting lies a poignant tragedy. Upon closer inspection, it dawns gradually upon the viewer that Hudson has painted a subject the lavishness of whose attire cannot distract from his blindness. Commissioned by Handel's librettist Charles Jennens (1700-73), this "court portrait" was painted after 1753, by which time Handel's eyesight had been extinguished completely after he had endured a fruitless series of unsuccessful operations.

Drawing upon a remarkable reserve of inner courage, Handel continued to play the organ in public despite his blindness, most notably at the annual benefit performances of *Messiah* that took place in the chapel of the Foundling Hospital, a London orphanage. These concerts, which had begun in 1750, decisively altered the way in which *Messiah* was received by the public, the press, and, especially, the Anglican clergy. During this period, oratorios were advertised as "entertainments," and their presentation was usually restricted to theaters. Indeed, the performances of *Messiah* at the Foundling Hospital's chapel were considered exceptions to the rule, exempt from criticism only because of their charitable purpose.

Initial Controversy Indeed, the first London appearance of *Messiah* in 1743 was highly controversial. An article appeared in the *Universal Spectator* that sharply queried the propriety of taking Christ's life as the subject for a musical "entertainment." At that time, Jennens, the wealthy High Church Anglican clergyman who had compiled the text of *Messiah*, reported "a clamour about Town, said to

The Philadelphia Orchestra
Yannick Nézet-Séguin
Music Director

2018-19
SPECIAL EVENTS

Bugs Bunny at
the Symphony II

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Saturday, January 5 7 PM

Sunday, January 6 2 PM

Conducted by George Daugherty

Created by George Daugherty
and David Ka Lik Wong

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Photo: Pete Checchia

arise from the B[isho]ps, against performing it." To avoid further protests, *Messiah* was advertised simply as "A New Sacred Oratorio." Jennens was well aware that he risked charges of blasphemy by creating an oratorio text based on the life and ministry of the Christian Savior. He sought to deflect such pious opprobrium by intermingling passages drawn from 14 books of the King James Version of the Bible with selections from the Book of Common Prayer, the principal service book of the Church of England. Through his selections, Jennens cunningly unfolded the narrative in a manner at once oblique and reverent. Despite his caution and Handel's sublime music, *Messiah* ran for only three performances, a chilly reception that one contemporary writer attributed to "Scruples, some Persons had entertained, against carrying on such a Performance in a Play House."

No such finicky scruples had been evident the year before, however, when *Messiah* was premiered to enormous success in Dublin on April 13. Indeed, a member of the audience in the "New Musick-Hall in Fishamble-street" on that occasion was Edward Synge, the Anglican Bishop of Elphin, who wrote approvingly that the listeners "Seemed indeed thoroughly engag'd from one end to the other. . . . Many, I hope were instructed by it and Proper Sentiments inspir'd in a Stronger manner in their Minds." Handel himself may have echoed Synge's comments in his reported reply to Lord Kinnoull, who had complimented him on *Messiah* as a "noble entertainment": "My lord," replied the composer, "I should be sorry if I only entertained them, I wish to make them better."

A Closer Look Following Jennens's text, Handel divided his oratorio into three parts. After a dignified Overture, Part I presents prophecies of the coming of the Messiah and the birth and ministry of Jesus Christ. Part II deals with His passion, death, resurrection, and ascension, concluding with a jubilant chorus, the stirring "Hallelujah." Part III looks forward to the second coming of Christ, the resurrection of the dead, and the life of the world to come. As Christopher Hogwood observes, "Most important of all is the clarity and confidence with which Jennens displays the divine scheme, a coherent progress from Prophecy, through Nativity, Crucifixion, Resurrection, and Ascension to the promise of Redemption (Part III is based largely on the Anglican Burial Service)." Although now a regular feature of the Christmas season, *Messiah* encompasses all of the festivals of the Christian liturgical year. (Both Jennens and Handel associated *Messiah* with Holy Week and Eastertide.)

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Handel composed Messiah in 1741.

Eugene Ormandy conducted the first official Philadelphia Orchestra performances of Messiah, in October and November of 1958; the soloists were Leontyne Price, Martha Lipton, Davis Cunningham, William Warfield, and the Mormon Tabernacle Choir. The series opened on Halloween (!) and was so popular the first year that an extra performance was added. (Actually the Orchestra had performed Messiah much earlier, as far back as 1902, with the now-defunct Choral Society of Philadelphia, but not on its own concert series.) Since 1961, the Orchestra has performed Messiah every year.

The Philadelphians recorded Messiah in 1958 for CBS with the above forces, except Eileen Farrell replaced Ms. Price. This recording earned the Orchestra one of its three gold records. The Orchestra also recorded excerpts from the work twice: the Pastoral Symphony was recorded in 1929 for RCA with Leopold Stokowski, and "For unto us a Child is born" and the "Hallelujah" Chorus were recorded in 1964 for CBS with Ormandy and the Temple University Concert Choir.

The instrumentation in this performance calls for two oboes, bassoon, two trumpets, timpani, organ, strings, mixed chorus, and four vocal soloists.

These performances of Messiah run approximately two hours and 30 minutes.

To express the sacred text fully, Handel drew upon a wide range of European musical styles for *Messiah*. The severe dotted rhythms of the opening measures proclaim an overture in the French style. The gentle swaying of the *siciliana*, a dance that originated among Sicilian shepherds, permeates both the radiant Pastoral Symphony and "He shall feed his flock." In Part II the tenor soloist becomes a narrator in a manner reminiscent of the Evangelists—also sung by tenors—that play a crucial role in the Lutheran Passions, most famously in Johann Sebastian Bach's St. Matthew Passion.

Given its iconic status, it is not surprising that legends have accrued around *Messiah*, such as the unsubstantiated tale of an inspired King George II leaping to his feet at the beginning of the "Hallelujah" Chorus. Equally dubious is the story that Handel once exclaimed, "I did think I did see all Heaven before me, and the great God Himself," words which, in Hogwood's trenchant phrase, "ring so false." What is miraculous, however, is the speed with which Handel composed *Messiah*—24 days in August and September of 1741. As was his practice, he drew upon his own works, as well as "borrowing" themes from such contemporaries as Georg Philipp Telemann, Giovanni Porta, and Arcangelo Corelli, to enable him to complete his task on time. In the case of *Messiah*, however, Handel surely made such "borrowings" in the service of a larger purpose: "I wish to make them better."

—Byron Adams

The Philadelphia Orchestra

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Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote® performances. Please visit philorch.org/livenote for more information.

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