

2022–2023 | 123rd Season

# The Philadelphia Orchestra

Thursday, December 15, at 7:00

Friday, December 16, at 7:00

**Jeannette Sorrell** Conductor

**Sonya Headlam** Soprano

**Sasha Cooke** Mezzo-soprano

**Nicholas Phan** Tenor

**Douglas Williams** Bass-baritone

**Philadelphia 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"

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

Chorus: "And He shall purify"

Alto Recitative: "Behold, a virgin shall conceive"

Alto 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"

Chorus: "His yoke is easy"

**Intermission**

Part II

Chorus: "Surely He hath borne our griefs"

Chorus: "And with His stripes we are healed"

Chorus: "All we like sheep have gone astray"

Alto Air: "He was despised"

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"

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

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"

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

Bass Air: "The trumpet shall sound"

*Caleb Hudson, trumpet*

Chorus: "Worthy is the Lamb that was slain"

*Matthew Glandorf, portative organ; Peter Bennett, harpsichord; David Kim, violin; Hai-Ye Ni, cello*

This program runs approximately 2 hours, 20 minutes.

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](http://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 future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 11th 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, in Verizon Hall and community centers, in classrooms and hospitals, and over the airwaves and online. In response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Digital Stage, providing access to high-quality online performances, keeping music alive at a time when it was needed most. It also inaugurated free offerings: HearTOGETHER, a podcast

on racial and social justice, and creative equity and inclusion, through the lens of the world of orchestral music, and Our City, Your Orchestra, a series of digital performances that connects the Orchestra with communities through music and dialog while celebrating the diversity and vibrancy of the Philadelphia region.

The Philadelphia Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as Play!N's; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; 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 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 was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 12 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](http://www.philorch.org).

# Conductor

Roger Mastrolanni



GRAMMY-winning conductor **Jeannette Sorrell** is recognized internationally as one of today's most compelling interpreters of Baroque and Classical repertoire. The daughter of a European immigrant father and an American mother, she grew up as a musician and dancer; studied conducting under Leonard Bernstein, Roger Norrington, and Robert Spano at the Tanglewood and Aspen music festivals; and studied harpsichord with Gustav Leonhardt

in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the United States, and the Soviet Union. As the founder and artistic director of Apollo's Fire, she has led the renowned period ensemble in sold-out concerts from Carnegie Hall and London's BBC Proms to the Tanglewood and Ravinia festivals. With over 10 million views of their YouTube videos, Ms. Sorrell and Apollo's Fire have released 29 commercial CDs, including 10 bestsellers on the Billboard classical chart and a 2019 GRAMMY winner.

Ms. Sorrell makes her Philadelphia Orchestra debut with these performances. This season she also debuts with the Orquesta Sinfónica de Castilla y León in Spain and returns to the Seattle and New World symphonies and Philharmonia Baroque. She is the subject of the 2019 documentary *Playing with Fire* by Academy Award-winning director Allan Miller and has also been featured on *Living the Classical Life*. She has won national awards for her creative programming and her storytelling approach to early music, which has attracted many new listeners through the use of contextual and dramatic elements. Her recordings of Bach's St. John Passion, Vivaldi's *The Four Seasons*, and the Monteverdi Vespers have been chosen as best in the field by the *Sunday Times* of London (2020 and 2021) and *BBC Music Magazine* (2022). Her discography also includes Bach's complete Brandenburg Concertos and harpsichord concertos (Billboard Classical Top 10 in 2012); four discs of works by Mozart; Handel's *Messiah*; and five creative crossover projects, including *Sephardic Journey—Wanderings of the Spanish Jews* (Billboard World Music #2, Classical #7) and *Christmas on Sugarloaf Mountain* (Billboard Classical #3 and named "Festive Disc of the Year" by *Gramophone*).

Ms. Sorrell holds an honorary doctorate from Case Western University and an award from the American Musicological Society. She is the architect of Apollo's Fire's Young Artist Apprentice program, which has produced many of the nation's leading young professional Baroque players.

# Soloist

Fotoplicity



Soprano **Sonya Headlam** makes her Philadelphia Orchestra debut with these performances. Praised for her expressive singing, she delights audiences in repertoire ranging from the Baroque period to the 21st century. She has performed across the United States and in South America, the Caribbean, Europe, and Asia. She is also active in the New Jersey area as a music educator.

Ms. Headlam is a member of the Choir of Trinity Wall Street and performs regularly with the Raritan Players, including an appearance on its recently released recording, *In the Salon of Madame Brillon* on the Acis label. Her recent engagements include appearances with Apollo's Fire, the Bang on a Can All-Stars, Beth Morrison Projects, the Grand Rapids Symphony, the New World Symphony, the North Carolina Symphony, and TENET Vocal Artists, among others. She has been a featured soloist at summer festivals such as the 2018 Prototype Festival and the LOUD Weekend 2022. She has also been presented by Bang on a Can and MASS MoCA as well as at the 2022 Chelsea Music Festival. Additional recent performance highlights include a recital of art songs, folksongs, and spirituals by African-American and Caribbean composers; the role of Fiordiligi in Mozart's *Così fan tutte* with Light Opera of New Jersey; and soprano soloist on the Choir of Trinity Wall Street's recording of *Dreams of the New World* by Los Angeles-based composer Ellen Reid. Ms. Headlam's upcoming projects include returning to the recording studio with the Raritan Players and performing as the soprano soloist in Handel's *Messiah* with the Washington Bach Consort.

Ms. Headlam holds a Doctor of Musical Arts degree in Vocal Performance from the Mason Gross School of the Arts at Rutgers, the State University of New Jersey, where she has also held a visiting scholar appointment conducting research on the 18th-century abolitionist, writer, and composer Ignatius Sancho. In addition, she holds performance degrees from Miami University of Ohio, and she received additional training at the Mannes College of Music in New York City.

# Soloist

Stephanie Girard



Two-time GRAMMY Award-winning mezzo-soprano **Sasha Cooke** has sung at the Metropolitan Opera, the San Francisco Opera, English National Opera, Seattle Opera, the Opéra National de Bordeaux, and the Gran Teatre del Liceu, among others, and with over 80 symphony orchestras worldwide, frequently in the works of Mahler. This season marks her appointment at the Music Academy of the West as co-director of the Lehrer Vocal Institute. She made her Philadelphia

Orchestra debut in Handel's *Messiah* in 2013 and her subscription debut in 2017. In addition to these current performances, highlights of the 2022–23 season include a return to Houston Grand Opera in her role debut as Thirza in Ethel Smyth's *The Wreckers* conducted by Patrick Summers. On the concert stage she performs throughout the United States and abroad: in Mahler's *Das Lied von der Erde* with the Houston Symphony conducted by Juraj Valčuha, Elgar's *The Dream of Gerontius* at the Vienna Konzerthaus, Michael Tilson Thomas's *Meditations on Rilke* with the New York Philharmonic conducted by the composer, Mahler's Symphony No. 3 with the New Zealand Symphony and Gemma New, and Mozart's Requiem with the Concertgebouw Orchestra conducted by Klaus Mäkelä.

Ms. Cooke's special collaborations on the recital stage this season include Jake Heggie's *Intonations: Songs for the Violins of Hope* with Music of Remembrance; recitals with guitarist Jason Vieaux at San Francisco Performances and the Round Top Festival; and a recital at the Kaufman Music Center alongside pianist Kirill Kuzmin. During the 2021–22 season she returned to the Metropolitan Opera for her role debut as Cherubino in Mozart's *The Marriage of Figaro* conducted by James Gaffigan and as Eudige in Handel's *Rodelinda* conducted by Harry Bicket. She joined the Minnesota Orchestra for Mahler's *Songs of a Wayfarer* and subsequently for Mahler's Symphony No. 8, the latter conducted by Osmo Vänskä. Additionally, she performed Mr. Tilson Thomas's *Meditations on Rilke* under his baton with the Los Angeles Philharmonic. She gave a solo recital at the Tucson Desert Song Festival, joined by pianist Myra Huang, including the world premiere of Jennifer Higdon's song cycle *Summer Music*.

In January 2022 Ms. Cooke's new album, entitled *how do I find you*, was released on the Pentatone label. Featuring songs by Caroline Shaw, Nico Muhly, Missy Mazzoli, and Jimmy López, among others, the recording is intended as a tribute to both the struggles and hopes of those affected by the pandemic. All 17 songs were written in 2020.

# Soloist



American tenor **Nicholas Phan** made his Philadelphia Orchestra debut in 2011 and performs regularly with the world's leading orchestras and opera companies. Also an avid recitalist, he is artistic director of the Collaborative Arts Institute of Chicago (CAIC), which he co-founded in 2010 to promote art song and vocal chamber music. He began the 2022–23 season curating and performing in CAIC's 11th annual Collaborative Works Festival. This year's theme, *The Song of*

*Chicago*, celebrates the city's rich and diverse musical history through song. In addition to these current performances, other highlights this season include returns to the New York Philharmonic for the role of the Evangelist in Bach's St. Matthew Passion and to the Dallas Symphony for Mendelssohn's *Lobgesang*. He also returns to the Seattle Symphony and Boston Baroque. On the new music front, he performs two song cycles that were composed recently for him: Aaron Jay Kernis's *Earth* with Santa Fe Pro Musica and Nico Muhly's *Stranger* in a newly commissioned orchestration with New Century Chamber Orchestra. Mr. Phan also joins the Baroque ensemble Il Pomo d'Oro as Lurcanio in Handel's *Ariodante* on a tour that includes stops at the Philharmonie Essen, the Palau de la Música in Barcelona, and the Théâtre Champs-Élysées in Paris.

A celebrated recording artist, Mr. Phan's most recent album, *Stranger: Works for Tenor by Nico Muhly*, was released to critical acclaim in the summer of 2022 on the Avie label. His album *Clairières*, a recording of songs by Lili and Nadia Boulanger, was nominated for a 2020 GRAMMY Award for Best Classical Solo Vocal Album. His album *Gods and Monsters* was nominated for the same award in 2017 and made him the first singer of Asian descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959. Other solo albums include *Still Falls the Rain*, which was named one of the best classical recordings of 2012 by the *New York Times* and also features Philadelphia Orchestra Principal Horn Jennifer Montone.

Mr. Phan served on the voice faculty of the DePaul University School of Music from 2018 to 2020. He has taught (as a voice teacher and coach) at the Eastman School of Music; the University of Michigan School of Music, Theater, and Dance; and the Lindemann Young Artist Development Program at the Metropolitan Opera. He currently serves as a coach on the faculty of the San Francisco Opera Center, where he works with the Adler Fellows. He is a graduate of the University of Michigan and an alumnus of the Houston Grand Opera Studio.

# Soloist

Jeremy Knowles



Bass-baritone **Douglas Williams** makes his Philadelphia Orchestra debut with these performances. Born in Farmington, Connecticut, he trained in voice at the New England Conservatory, the Yale School of Music, and the Tanglewood Music Center. His repertoire spans many centuries: This season alone he will sing Cavalli's *La Calisto* at the Bavarian State Opera, Thomas's *Hamlet* at the Opéra de Tours, and a new work by Matthew Barnson with the Orchestre Philharmonique

de Radio France. He has collaborated with leading conductors including Simon Rattle, Nicholas McGegan, Helmut Rilling, Neville Marriner, John Nelson, and Christoph Rousset in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal, and the Frankfurt Alte Oper.

Mr. Williams has appeared as a soloist with many of the great orchestras including the Berlin and Munich philharmonics and the Boston, Houston, Detroit, and St. Louis symphonies. He recently debuted with the Portland Baroque Orchestra. On the opera stage he has distinguished himself in leading roles including Figaro in Mozart's *The Marriage of Figaro* with Edo de Waart and the Milwaukee Symphony, the title role in Mozart's *Don Giovanni* with Opera Atelier conducted by David Fallis, and Nick Shadow in Stravinsky's *The Rake's Progress* led by Barbara Hannigan with the Munich Philharmonic. He continued his collaboration with Ms. Hannigan in Stravinsky's *Pulcinella* with L'Orchestre Philharmonique de Radio France. Always up for a challenge on stage, he has created new opera productions with distinguished choreographers, including Mark Morris for a production of Handel's *Acis and Galatea* for Lincoln Center and Sasha Waltz for Monteverdi's *Orfeo* for Dutch National Opera. He also appeared as Pluto in Jonathan Dove's *The Other Euridice* last season with Ars Lyrica Houston.

In chamber music Mr. Williams has appeared with pianist Igor Levitt and the JACK Quartet at the Tanglewood Festival for Schoenberg's *Ode to Napoleon*, with the Signal Ensemble in the world premiere of Charles Wuorinen's *It Happens Like This*, and as a guest recitalist with the Philadelphia Chamber Music Society. He is also a writer and during the pandemic lockdowns created an audio play called *The Compound*, which takes place in the Great Basin of the Intermountain West—another passion of his. He lives in the Berkshires of western Massachusetts.



# Choir



Jessica Griffin

The **Philadelphia Symphonic Choir** made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary Philadelphia Sound. In the 2017–18 season, the Choir appeared in The Philadelphia Orchestra's performances of Haydn's *The Seasons* and Puccini's

*Tosca*. In the 2018–19 season the ensemble sang in performances of Bernstein's Symphony No. 3 ("Kaddish") and Rossini's *Stabat Mater*, as well as holiday performances of Menotti's *Amahl and the Night Visitors*. In the 2019–20 season the choir joined the Philadelphians for Handel's *Messiah*. More recent performance highlights with the Orchestra include the world premiere of the concert version of Kevin Puts's opera *The Hours* in Verizon Hall and performances of Beethoven's *Missa solemnis* in Philadelphia and at Carnegie Hall.

The Philadelphia Symphonic Choir is directed by Joe Miller, professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music (CCM). He is also artistic director of choral activities for the Spoleto Festival USA in Charleston, South Carolina. He has served as conductor of the Philadelphia Symphonic Choir since 2016 and made his conducting debut with The Philadelphia Orchestra in 2021 leading Handel's *Messiah*. Other past engagements include Beethoven's Ninth Symphony with the Spoleto Festival USA Orchestra and Chorus and Poulenc's *Stabat Mater* with the CCM Choirs and Philharmonia. Featured concerts in the 2022–23 CCM season include performances for the American Choral Directors Association National Conference, Joby Talbot's *Path of Miracles*, and a collaboration with the Cincinnati Ballet and choreographer Taylor Carrasco featuring the CCM Chamber Choir. Mr. Miller has collaborated with some of the world's leading orchestras and conductors, and his ensembles have performed throughout the world. His choirs have toured extensively throughout the United States, including groundbreaking performances of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* at the historic Roebling Wire Works as part of Westminster Choir College's Transforming Space project. His debut recording with the Westminster Choir, *Flower of Beauty*, received four stars from *Choir & Organ* magazine and earned critical praise from *American Record Guide*.

The Philadelphia Symphonic Choir joins The Philadelphia Orchestra later this season for performances of Bruckner's "Christus factus est" and Te Deum.

# 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 arise from the B[isho]ps, against performing it." To avoid further

2022-23  
SEASON



Yuja  
Wang



Leonidas  
Kavakos



Emanuel  
Ax

Yo-Yo  
Ma



Incredible artists and  
sensational programs await!

**Rachmaninoff 150**  
featuring **Yuja Wang**  
January 26–February 5

**Marvel Studios'**  
**Black Panther**  
March 17–19

**Beethoven for Three**  
March 18

**Symphonie fantastique**  
May 11–13

Subscriptions and  
individual tickets for  
these performances  
are on sale now!

[philorch.org](http://philorch.org) | 215.893.1999

The  
Philadelphia  
Orchestra

Yannick Nézet-Séguin Music Director

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.)

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.



The  
Philadelphia  
Orchestra

Yannick Nézet-Séguin Music Director

**Follow us on social media!**



@philorch

Photo: Jeff Fusco

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

*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, harpsichord, organ, strings, mixed chorus, and four vocal soloists.*

*These performances of Messiah run approximately two hours and 20 minutes.*



OUR CITY.  
OUR ORCHESTRA.

Your Philadelphia Orchestra is more than music on the stage ... we are a community connected through music. Together with Philadelphia partners and thinkers from far and wide, programs like HearTOGETHER and Our City, Your Orchestra share stories that inspire, connect, challenge, and unite us through the power of music.

HearTOGETHER is available for free to listen to on Apple Podcasts, Spotify, and [philorch.org/hearttogether](https://philorch.org/hearttogether).

Our City, Your Orchestra is available to watch online for free at [philorch.org/ocyo](https://philorch.org/ocyo).

Photos: Jeff Fusco, Bowie Verschuuren



HEAR  
TOGETHER



# Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at [philorch.org/ContactPatronServices](http://philorch.org/ContactPatronServices).

**Subscriber Services:**  
215.893.1955, Mon.–Fri., 9 AM–5 PM

**Patron Services:**  
215.893.1999  
Mon.–Fri., 10 AM–6 PM  
Sat.–Sun., 11 AM–6 PM  
Performance nights open until 8 PM

**Ticket Office:**  
Mon.–Sun, 10 AM–6 PM  
The Academy of Music  
Broad and Locust Streets  
Philadelphia, PA 19102  
Tickets: 215.893.1999

**Concert dates (two hours before concert time):**  
The Kimmel Center  
Broad and Spruce Streets  
Philadelphia, PA 19102

**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [philorch.org](http://philorch.org).

**Individual Tickets:** Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Visit us online at [philorch.org](http://philorch.org) or call us at 215.893.1999 and ask for assistance.

**Subscriptions:** The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at [philorch.org](http://philorch.org).

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

**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.

**Lost and Found:** Please call 215.670.2321.

**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 who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

**Accessible Seating:** Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit [philorch.org](http://philorch.org) for more information.

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

**Large-Print Programs:** Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

**Fire Notice:** The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

**No Smoking:** All public space on the Kimmel Cultural Campus is smoke-free.

**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.

**Phones and Paging Devices:** All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.