2022-2023 | 123rd Season

The Philadelphia Orchestra

Saturday, December 31, at 7:00

Thomas Wilkins Conductor Charlotte Blake Alston Speaker Nikki Renée Daniels Vocalist

Gershwin/arr. Rose Overture to Girl Crazy

Johann Strauss, Jr. "Voices of Spring" Waltz, Op. 410

Ellington/orch. Collier from *The River:*III. Giggling Rapids
IV. Lake

Loewe/arr. Murillo "I Could Have Danced All Night," from My Fair Lady

Gershwin/arr. Warner "By Strauss"

Johann Strauss, Jr. "Tritsch-Tratsch" Polka, Op. 214

Josef Strauss "Music of the Spheres" Waltz, Op. 235

Intermission

Johann Strauss, Jr. "Thunder and Lightning" Polka, Op. 324

Gershwin "Summertime," from Porgy and Bess

Arlen/arr. Blank & Cumberland "Over the Rainbow," from The Wizard of Oz

Ellington/arr. Gould "Solitude"

Gershwin An American in Paris

This program runs approximately 2 hours.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.



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!

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Photos: Pete Checchia, Julia Wesely, Nigel Parry



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 PlayINs; sideby-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.

Conductor



Devoted to promoting a life-long enthusiasm for music, **Thomas Wilkins** brings energy and commitment to performances and is hailed as a master at communicating and connecting with audiences of all ages. He is principal conductor of the Hollywood Bowl Orchestra; artistic advisor/education to the Boston Symphony; principal guest conductor of the Virginia Symphony; and he holds Indiana University's Henry A. Upper Chair of Orchestral Conducting, established by

the late Barbara and David Jacobs as a part of the University's "Matching the Promise" campaign. He completed his long and successful tenure as music director of the Omaha Symphony at the close of the 2020–21 season. Other past positions have included resident conductor of the Detroit Symphony and the Florida Orchestra in Tampa Bay, and associate conductor of the Richmond Symphony. He has also served on the music faculties of North Park University in Chicago, the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. He made his Philadelphia Orchestra debut in 2003 at the Marian Anderson Award Gala and his subscription debut in 2006.

Following his highly successful first season with the Boston Symphony, the Boston Globe named Mr. Wilkins among the "Best People and Ideas of 2011." His awards include Outstanding Artist at the Nebraska Governor's Arts Awards for his significant contribution to music in the state (2014); the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society conferred by Boston's Longy School of Music (2018); and the Virginia Symphony's Dreamer Award (2019). In 2022 he received the League of American Orchestras' Gold Baton Award. His commitment to community has been demonstrated by his participation on several boards, including the Greater Omaha Chamber of Commerce; the Charles Drew Health Center in Omaha; the Center Against Spouse Abuse in Tampa Bay; and the Museum of Fine Arts and the Academy Preparatory Center in St. Petersburg, Florida. He serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project headquartered in Richmond, Virginia, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, Virginia, Mr. Wilkins is a graduate of the Shenandoah Conservatory of Music in Winchester, Virginia, and the New England Conservatory of Music in Boston. He and his wife, Sheri-Lee, are the proud parents of twin daughters, Erica and Nicole.

Speaker



Charlotte Blake Alston is an internationally acclaimed storyteller, narrator, and librettist and is The Philadelphia Orchestra's Imasogie Storyteller, Narrator, and Host. She has appeared as host and narrator on the Orchestra's School and Family concerts since 1991 and has been the host of Sound All Around, the Orchestra's preschool concert series, since 1994. She has also appeared on each of the Orchestra's Martin Luther King, Jr., Tribute Concerts since 2003.

Committed to keeping alive African and African-American oral traditions, Ms. Alston has performed on national and regional stages including the Smithsonian Institution, the National Museum of Women in the Arts, and the John F. Kennedy Center for the Performing Arts. She has been a featured artist at the National Storytelling Festival; the National Festival of Black Storytelling; and festivals in Ireland, Switzerland, South Africa, and Brazil. She has performed at Presidential inaugural festivities in Washington, D.C., and the Pennsylvania Gubernatorial Children's Inaugural Celebrations in Harrisburg, Pennsylvania. She was also one of two storytellers selected to present at the opening of the National Museum of African American History and Culture in Washington, D.C. She has been guest narrator for several orchestras including the Cleveland Orchestra, the Boston Symphony, and the Los Angeles Philharmonic. During a 20-year association with Carnegie Hall, she was the featured preconcert artist, host, and narrator on the Family, School, and Global Encounters concert series and represented the Hall in Miyazaki, Japan. She has also performed as a touring artist for Lincoln Center Institute.

Ms. Alston has produced several commissioned works for orchestras and opera companies including original narrative texts for Saint-Saëns's *Carnival of the Animals* and Rimsky-Korsakov's *Sheherazade*. Her honors include two honorary Ph.Ds, a Pew Fellowship in the Arts, and the Circle of Excellence Award from the National Storytelling Association. She is the recipient of the Commonwealth of Pennsylvania's Artist of the Year Award and the Zora Neale Hurston Award, the highest award bestowed by the National Association of Black Storytellers.

Soloist



Nikki Renée Daniels is an acclaimed Broadway actress and concert soloist. She recently starred as Angelica Schuyler in the Chicago company of *Hamilton* and as Jenny in the Tony Award–winning Broadway revival of *Company*. Her other Broadway credits include Nabulungi in *The Book of Mormon*; Clara in *The Gershwins' Porgy and Bess*; Fantine in *Les Misérables*; *Anything Goes*; *Promises*, *Promises*; and *Lestat*. She recently played Martha Jefferson in 1776 at Encores!

and Rose Lennox in The Secret Garden at David Geffen Hall.

Ms. Daniels made her New York City Opera debut as Clara in *Porgy and Bess*. Her regional credits include Emmie in *Caroline or Change* at the Guthrie Theater, Sarah in *Ragtime* at the North Shore Music Theatre, Belle in *Beauty and the Beast* at Sacramento's Music Circus, and Hope in *Anything Goes* at the Williamstown Theatre Festival. She has also been seen on television in *Madam Secretary* and *The Sound of Music Live*

On the concert stage Ms. Daniels has performed as a soloist with symphony orchestras in the United States and Canada, including the Allentown, Atlanta, Arkansas, Baltimore, Detroit, Edmonton, Houston, Indianapolis, Kansas City, Modesto, National, Omaha, Pittsburgh, San Francisco, and Toronto symphonies; the Naples and Oklahoma City philharmonics; the National Arts Centre Orchestra in Ottawa; the Boston, New York, and Philly pops; and at the Grand Teton Music Festival. She made her solo Carnegie Hall debut in 2007. Tonight's concert marks her Philadelphia Orchestra debut.

Ms. Daniels's debut album, *Home*, is available on iTunes. For more information, please visit nikkireneedaniels.com.



Tickets&Patron Services

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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.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turnins and other special promotions can make last-minute tickets available. Visit us online at 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.

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 augrantee 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 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.