The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director

The St Matthew Passion

PLAYBILL
March 2013
The Inaugural Season
Season 2012-2013

Thursday, March 28, at 8:00
Friday, March 29, at 8:00
Saturday, March 30, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Malin Christensson Soprano
Karen Cargill Mezzo-soprano
Andrew Staples Tenor (Evangelist)
Andrew Foster-Williams Bass-baritone
Luca Pisaroni Bass-baritone (Jesus)
Westminster Symphonic Choir
Joe Miller Director
The American Boychoir
Fernando Malvar-Ruiz Music Director
James Alexander Director
Jon H. Weir Lighting Designer

Bach The Passion According to St. Matthew, BWV 244
Part I

Intermission

Part II
First complete Philadelphia Orchestra performances
Michael Stairs, Kiyoko Takeuti, Peter Conte, organ continuo
Beiliang Zhu, cello continuo
Richard Stone, theorbo
Brian Mextorf, Judas
Will Hughes, Peter
Gillian Hurst and Michael Smith, Witnesses
Ryan Brown, High Priest
Theresa Bonilla and Allie Faulkner, Maids
Ryan Brown and Andrew Skitko, Two Priests
Michael D’Emilio, Pilate
Sara Lloyd, Pilate’s Wife

This program runs approximately 3 hours, 15 minutes.
This concert is a Symphony V.0 production.
These concerts are made possible in part by John H. McFadden and Lisa D. Kabnick in honor of the Woodmere Art Museum.
English titles by David Gordon.
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The Philadelphia Orchestra

Renowned for its distinctive sound, beloved for its keen ability to capture the hearts and imaginations of audiences, and admired for an unrivaled legacy of “firsts” in music-making, The Philadelphia Orchestra is one of the preeminent orchestras in the world.

The Orchestra has cultivated an extraordinary history of artistic leaders in its 112 seasons, including music directors Fritz Scheel, Carl Pohlig, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Christoph Eschenbach, and Charles Dutoit, who served as chief conductor from 2008 to 2012. With the 2012-13 season, Yannick Nézet-Séguin becomes the eighth music director of The Philadelphia Orchestra. Named music director designate in 2010, Nézet-Séguin brings a vision that extends beyond symphonic music into the vivid world of opera and choral music.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center but also those who enjoy the Orchestra’s other area performances at the Mann Center, Penn’s Landing, and other venues. The Philadelphia Orchestra Association also continues to own the Academy of Music, a National Historic Landmark.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the U.S. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall and the Kennedy Center while also enjoying a three-week residency in Saratoga Springs, N.Y., and a strong partnership with the Bravo! Vail festival.

The ensemble maintains an important Philadelphia tradition of presenting educational programs for students of all ages. Today the Orchestra executes a myriad of education and community partnership programs serving nearly 50,000 annually, including its Neighborhood Concert Series, Sound All Around and Family Concerts, and eZseatU.

In February 2013 the Orchestra announced a recording project with Deutsche Grammophon, in which Yannick and the ensemble will record Stravinsky’s The Rite of Spring.

For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Yannick Nézet-Ségui

became the eighth music director of The Philadelphia Orchestra with the start of the 2012-13 season. Named music director designate in June 2010, he made his Orchestra debut in December 2008. Over the past decade, Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. He has appeared with such revered ensembles as the Vienna and Berlin philharmonics; the Boston Symphony; the Accademia Nazionale di Santa Cecilia; the Dresden Staatskapelle; the Chamber Orchestra of Europe; and the major Canadian orchestras. His talents extend beyond symphonic music into opera and choral music, leading acclaimed performances at the Metropolitan Opera, La Scala, London’s Royal Opera House, and the Salzburg Festival.

Highlights of Yannick’s inaugural season include his Carnegie Hall debut with the Verdi Requiem, one world premiere, and performances of The Rite of Spring in collaboration with New York-based Ridge Theater, complete with dancers, video projection, and theatrical lighting.

In July 2012 Yannick and Deutsche Grammophon announced a major long-term collaboration. His discography with the Rotterdam Philharmonic for BIS Records and EMI/Virgin includes an Edison Award-winning album of Ravel’s orchestral works. He has also recorded several award-winning albums with the Orchestre Métropolitain for ATMA Classique. In addition, his first recording with The Philadelphia Orchestra, Mahler’s Symphony No. 5, is available for download.

A native of Montreal, Yannick studied at that city’s Conservatory of Music and continued studies with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. In 2012 Yannick was appointed a Companion of the Order of Canada, one of the country’s highest civilian honors. His other honors include Canada’s National Arts Centre Award; a Royal Philharmonic Society Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec; and an honorary doctorate by the University of Quebec in Montreal.

To read Yannick’s full bio, please visit www.philorch.org/conductor.
Swedish soprano Malin Christensson studied at the Royal College of Music in London and is making her Philadelphia Orchestra debut with these current performances. Other highlights this season include her debut at the Houston Grand Opera as Zerlina in Mozart's *Don Giovanni*; Susanna in a staged performance of Mozart's *The Marriage of Figaro* with the Los Angeles Philharmonic and Gustavo Dudamel; and concert appearances with the London Philharmonic and Vladimir Jurowski, the Leipzig Gewandhaus Orchestra and Trevor Pinnock, the Swedish Radio Symphony and Herbert Blomstedt, and the Hallé Orchestra and Mark Elder. Ms. Christensson’s recent opera engagements have included *The Marriage of Figaro* as Susanna at the Aix-en-Provence Festival and in Santiago di Chile, and as Barbarina at the Salzburg Festival; Sophie in Massenet’s *Werther* in Baden-Baden; the Flower Maiden in Wagner’s *Parsifal* at Covent Garden; and Miss Wordsworth in Britten’s *Albert Herring* at the Glyndebourne Festival. In concert she has appeared with the London, BBC, and San Francisco symphonies; the Scottish National and Scottish Chamber orchestras; and at the Lucerne and Daytona festivals.

Scottish mezzo-soprano Karen Cargill studied at the Royal Scottish Academy of Music and Drama in Glasgow, the University of Toronto, and the National Opera Studio in London and was the joint winner of the 2002 Kathleen Ferrier Award. She has appeared at London’s Wigmore Hall in recital with pianist Simon Lepper, in concert with the Nash Ensemble, and in a duo recital with soprano Sally Matthews. Highlights of Ms. Cargill’s current engagements include Verdi’s *Requiem* with the Rotterdam Philharmonic and Yannick Nézet-Séguin; Schoenberg’s *Gurrelieder* with the Berlin Philharmonic and Simon Rattle; Stravinsky’s *Pulcinella* with the Boston Symphony; Mahler’s *Das Lied von der Erde* with the Scottish Chamber Orchestra; and Mahler’s Symphony No. 8 with the Frankfurt Radio Symphony. On the opera stage she returned to the Metropolitan Opera as Anna in Berlioz’s *Les Troyens* and will sing Waltraute in Wagner’s *Götterdämmerung* this spring and Magdalene in Wagner’s *Die Meistersinger von Nürnberg* in 2014. Regular appearances in the U.K. include concerts with the BBC Symphony and the London Philharmonic. These current performances mark her Philadelphia Orchestra debut.
Tenor **Andrew Staples**, who is making his Philadelphia Orchestra debut, sang as a chorister at St. Paul's Cathedral in London before winning a choral scholarship to King's College, Cambridge, where he earned a degree in music. He made his Royal Opera House debut as Jacquino in Beethoven's *Fidelio*, returning as the First Armed Man in Mozart's *The Magic Flute*, Artabenes in Arne's *Artaxerxes*, and Narraboth in Strauss's *Salome*. He also sang Belfiore in Mozart's *La finta giardiniera* at the National Theatre in Prague, a role he repeated in the same production for La Monnaie in Brussels. Highlights of his current performance schedule include Tamino in *The Magic Flute* for the Royal Opera House and Don Ottavio in Mozart's *Don Giovanni* for the Salzburg Festival. Other concert highlights include appearances with the Swedish Radio Symphony and the Bavarian Radio Symphony with Daniel Harding, the BBC Symphony with Semyon Bychkov, and the Vienna Philharmonic with Simon Rattle. Later in 2013 Mr. Staples and his new venture, Opera for Change, plan to take a production of *The Magic Flute* on a 10-country tour through Africa.

Bass-baritone **Andrew Foster-Williams** studied at, and is now a fellow of, the Royal Academy of Music in London. He made his Philadelphia Orchestra debut in 2009 singing Handel’s *Messiah* and returned in January 2011 for performances of Mozart’s Requiem with Yannick Nézet-Séguin. Concert highlights this season and beyond include Haydn’s *Creation* with the Orchestra of the Age of Enlightenment and Adam Fischer; Epaphus in Lully’s *Phaeton* on tour with Les Talens Lyriques and Christophe Rousset; Beethoven’s Cantata on the Death of Emperor Joseph II with the San Francisco Symphony and Michael Tilson Thomas; Verdi’s Requiem with the Orchestre Métropolitain and Mr. Nézet-Séguin; Mozart’s Requiem with the London Symphony; concerts with the Mozarteum Orchestra in Salzburg and Ivor Bolton; and a recital at London’s Wigmore Hall. On the opera stage Mr. Foster-Williams sings Telramund in Wagner’s *Lohengrin* at the 2013 Lanaudière Festival in Quebec and Hidraot, King of Damascus, in Gluck’s *Armide* for Netherlands Opera. Regular appearances at Washington National Opera have included Leone in Handel’s *Tamerlano* and Albert in Massenet’s *Werther*. 
Since making his debut at age 26 at the Salzburg Festival with the Vienna Philharmonic and Nikolaus Harnoncourt, Italian bass-baritone Luca Pisaroni has performed at many of the world’s top opera houses, music festivals, and concert halls. He made his Philadelphia Orchestra debut in 2007, performing Schumann’s Das Paradies und die Peri with Simon Rattle. Highlights of the current season include Mr. Pisaroni’s role debut as Maometto in Rossini’s Maometto II at the Santa Fe Opera; Count Almaviva in Mozart’s The Marriage of Figaro at the Opéra National de Paris; Enrico VIII in Donizetti’s Anna Bolena on tour with the Vienna State Opera in Japan; Paolo in Verdi’s Simon Boccanegra; and a concert performance of Haydn’s The Seasons with the Cleveland Orchestra and Franz Welser-Möst. This May Mr. Pisaroni reprises his signature role of Figaro in The Marriage of Figaro in Baden-Baden, and in June he returns to the Musikverein in Vienna to perform Bach cantatas under the direction of Mr. Harnoncourt. Mr. Pisaroni lives in Vienna with his wife, Catherine. Their golden retriever, Lenny 2.0, and miniature dachshund, Tristan, are the singer’s constant traveling companions.

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 77 years. Led by conductor Joe Miller, director of choral activities at Westminster Choir College of Rider University in Princeton, the ensemble is composed of all the juniors and seniors and half of the graduate students at the college. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski in Bach’s Mass in B minor. Recent performances with the Orchestra include Verdi’s Requiem in October 2012 and Brahms’s Requiem last season, both with Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College. The Choir has sung more than 350 performances with the New York Philharmonic. Recent seasons have also included concerts with the Berlin Philharmonic and Simon Rattle, the Dresden Staatskapelle and Daniel Harding, the Lucerne Festival Orchestra and David Robertson, the San Francisco Symphony and Michael Tilson Thomas, the Staatskapelle Berlin and Pierre Boulez, and the Bavarian Radio Symphony and Mariss Jansons.
Artists

The American Boychoir was founded in Columbus, Ohio, in 1937 and has been located in Princeton since 1950. Boys in grades four through eight from around the world pursue a rigorous musical and academic curriculum at the only non-sectarian boys' choir in the nation while also maintaining an active touring schedule. The Boychoir made its Philadelphia Orchestra debut in 1952 and has performed with such ensembles as the Boston Symphony, the New York Philharmonic, the Royal Concertgebouw Orchestra, and the Staatskapelle Berlin. They have also appeared at the Academy Awards, at Carnegie Hall with Paul McCartney, and with soprano Jessye Norman, trumpeter Wynton Marsalis, and Beyoncé. The American Boychoir is under the leadership of Litton-Lodal Music Director Fernando Malvar-Ruiz. A native of Spain, Mr. Malvar-Ruiz earned his undergraduate degree from the Madrid Royal Conservatory, holds a master's degree in Choral Conducting from Ohio State University, and has completed all coursework toward a doctoral degree in musical arts from the University of Illinois. The American Boychoir records extensively on its own label, Albemarle Records.

Stage Director James Alexander is the founding artistic director of Symphony V.0, the production company that partnered with The Philadelphia Orchestra for last year’s Stokowski Celebration at the Academy of Music. Using pioneering special effects, lighting, and sound technology, he works with symphony orchestras and opera companies to create revolutionary theatrical presentations. A long-time collaborator with Seiji Ozawa and the Boston Symphony, Mr. Alexander helped stage Strauss's Elektra and Salome, Tchaikovsky's The Queen of Spades, Mozart's Idomeneo, and the 50th anniversary production of Britten's Peter Grimes at Tanglewood. More recently he collaborated with Roger Norrington on Mozart's The Marriage of Figaro for Cincinnati Opera and created a new production, including new English dialogue, of Mozart's The Magic Flute at the Aspen Music Festival. Mr. Alexander's career also includes founding a music theater company in his native Scotland, managing the Boston Pops on international tours, serving on the artists and repertoire team at Decca, directing plays and musicals in London’s West End, and producing television and staged operas on three continents.
Artists

Lighting designer Jon Weir is vice president of Majestic Productions, a company he began working with while in college. He played a key role in the company’s growth and development and continues his work there today as senior designer and programmer. Specializing in lighting for live and live-for-television events, Mr. Weir has worked with a variety of clients in venues around the world lighting events that have set attendance records and pushed the boundaries of technology. Through the years he has also worked with manufacturers as a consultant for hardware and software development. Mr. Weir joined Symphony V.O in 2012 and enjoys the challenge of working with some of the world’s greatest orchestras and conductors to bring cutting-edge lighting, animated motion graphics, and other non-traditional production elements to live performances. In addition he designs and programs lighting for musicians on tour. He recently completed work on the Rock and Worship Roadshow and is currently traveling with Chris Tomlin in support of his Burning Lights tour, which is playing in cities throughout North America.
Framing the Program

Bach's St. Matthew Passion is one of the supreme monuments in Western music and the work that initiated the great rediscovery of Bach's accomplishment when the 20-year-old Felix Mendelssohn conducted it in Berlin in 1829.

The vast two-part Passion, which recounts the last days of Jesus leading to his Crucifixion, is impressively scored for vocal soloists with double chorus, boys choir, and double orchestra. A tenor sings the role of the Evangelist, who narrates the moving events with words drawn from two chapters of the Gospel According to St. Matthew. Bach supplemented this scriptural source with newly-added commentary, written by one of his close collaborators, which is sung in arias and by the chorus. Interspersed throughout, and drawing listeners ever more into the experience, are majestic four-part chorales, the congregational hymns of the Lutheran Church.

What emerges is an epic journey that comes close to being an opera, a genre Bach otherwise shunned. These Philadelphia Orchestra performances over Easter weekend, the first time the ensemble has presented the work uncut, underscore the inherent dramatic elements through gestures, lighting, and costumes.
Composers, even the very greatest ones, were for many centuries forgotten soon after their death, their music left unperformed. Unlike literature or the visual arts, where the names of luminaries such as Homer, Dante, Shakespeare, Giotto, and Michelangelo lived on, with their creations exerting lasting influence, the music of antiquity disappeared almost entirely and the accomplishments of most medieval and Renaissance masters were only dimly known within decades of their passing. Mozart and Beethoven probably never heard of Guillaume de Machaut or Josquin des Prez; they are hardly household names today.

Johann Sebastian Bach and George Frideric Handel, born just some hundred miles and a few weeks apart in 1685 (although they never met) were the first composers whose names and music remained in force. (The Italian Renaissance composer Palestrina was not entirely forgotten, but his fame endured not so much for specific pieces as for exemplifying a style of sacred composition.) Handel was a far more cosmopolitan figure than Bach and his oratorio Messiah, his most famous work, might be considered the first piece of so-called classical music that has never faded from sight. Bach's contemporaneous and posthumous reputation is more complicated and the St. Matthew Passion was particularly important both to him personally and to his legacy. The work is widely considered his supreme sacred utterance and one of the great monuments of Western music.

The Path to Leipzig Bach came from a long line of church musicians, a distinguished family tradition that he continued with his own children, four of whom (out of the 20 he fathered) went on to prominent careers. Notwithstanding his deep faith, Bach was also a practical, practicing musician who had to please both secular and religious employers at different phases of his life. He moved to Leipzig in 1723 to become the cantor for the city's principal Lutheran churches and remained there for the rest of his life. At the beginning of his tenure he produced an astounding quantity of religious music. For the Sunday service most weeks he wrote a cantata, which was akin to giving a musical sermon. Not only did
he compose, but he also had to rehearse and perform the music. It seems almost incomprehensible how he was able to do all this while fulfilling his additional duties, teaching, and tending to a large family.

The heaviest demands came during Holy Week, the musical highlight of the liturgical year. Bach's two biggest surviving pieces from the 1720s are Passions based on the Gospels of St. John and St. Matthew. The long tradition of musical settings of Jesus's Passion—his last days leading to his suffering on the Cross—goes back to the Middle Ages. Initially the story was simply chanted, but over time the format of presentation took on the character of a sung play, with one singer, usually a tenor, delivering the Gospel passages of the Evangelist, and others portraying particular figures such as Jesus, Pilate, and Judas. For many centuries this was all done in Latin, as it continued to be in the Roman Catholic Church. After the Reformation, in Bach's Lutheran faith, the words were translated into the German vernacular, using Martin Luther's translation of the Bible. This Gospel text was supplemented by newly-supplied commentary and reflections written by others. For the St. Matthew Passion Bach called upon Christian Friedrich Henrici (who wrote under the name Picander), with whom he collaborated on more than two dozen cantatas.

Over the course of his career discharging his various church positions Bach performed Passions by different composers and, according to his obituary, composed five settings himself. Only St. John and St. Matthew survive, with a few extant parts remaining for St. Mark. He wrote the first version of the St. John Passion for the Good Friday service in 1724. It was long thought that he composed the St. Matthew Passion for the 1729 service, but modern scholars have made a strong case that he had already performed the piece two years before.

The St. Matthew Passion was heard within a very lengthy Vespers service on Good Friday, the most solemn day in the Christian calendar. The service began with a hymn. After the first part of the Passion, there was a long sermon, and following the second part a motet, prayers, and concluding hymn. The magnificent manuscript of the St. Matthew Passion suggests Bach's unusual care and the special place the work held for him within his oeuvre. His meticulous calligraphy is written in two colors, the majority of it in dark brown ink but with most of the Gospel text in red.
Although Bach never composed an opera (Handel wrote more than three dozen in Italian), his Passion settings possess much of the drama and characterization one associates with the theater. (Often more so: Characters in Baroque operas tended to be rather one-dimensional and generic while Bach was very much concerned with the situation of a given moment.) Some of the arias demand an operatic virtuosity, which is often complemented by an astounding instrumental virtuosity as soloists from the orchestra enter into what might be considered duets with the singers. Many arias are cast in the standard operatic form of the day: da capo (repeated from the beginning), a structure in which an A section is followed by B, after which there is an ornamented repeat of A. Because the Passion text was sung in German, consistent with Luther’s belief that congregants should understand what they were hearing, there was a level of direct communication that most audiences attending Italian operas never experienced.

Many moments in the St. Matthew Passion draw the listener in, with the most direct appeal coming during the chorales, Lutheran congregational hymns that would have been well known to all worshippers. There are 15 of them interspersed throughout the work, using eight different melodies, some of them sacred, others popular secular tunes. To these melodies Bach provided marvelous four-part harmonizations. He and Picander act as theologians in what they decided to omit, add, and emphasize. Bach set the words with extraordinary care so as best to convey his interpretation. There are many instances of “word painting,” when the music directly illustrates the text.

The St. Matthew Passion is divided in two parts. The Evangelist, who sings passages drawn from chapters 26 and 27 of Matthew, narrates the story in a series of scenes that includes the Last Supper and Jesus’s betrayal, and ends with his arrest and another large chorus. The second part relates the questioning of Jesus, his appearance before Pilate, and the Crucifixion, and concludes with a calming chorus with the character of a lullaby.

The St. Matthew Passion is Bach’s longest composition and the most imposing in the performing forces required. The score calls for vocal soloists, a double chorus, and two orchestras. The grandeur is already evident in the famous opening chorus (“Come, ye daughters, share my mourning”), a lament alluding to Jesus carrying the Cross to Golgotha. Bach balances the two choirs, at points in a
direct question and answer, and eventually brings in yet another element, a third choir of boy sopranos singing the chorale tune “O Innocent Lamb of God.” Following this great opening the piece unfolds in a series of musical scenes, typically initiated by the recitative of the narrating Evangelist. The declamatory style of his delivery is deceptively simple and straightforward, but nonetheless supremely expressive because of Bach’s attention to the nuances of each word. The continuo accompaniment is minimal, which contrasts with the more substantive string section of the first orchestra that accompanies Jesus’s utterances. Commentators often talk of the “halo” effect this produces and that is only lacking for his final utterance “My God, My God, Why have your forsaken me?” After the Evangelist's scriptural narrative there often follows an aria or duet. Interspersed throughout are the choral sections, sometimes representing the people and at other points consisting of a chorale.

The Legacy of the St. Matthew Passion

After Bach introduced the St. Matthew Passion in 1727 he apparently used it again with various revisions for Good Friday services in 1729, 1736, and 1742. Following his death in 1750 at age 65 the piece fell into obscurity, as did most of his sacred music. Bach’s name lived on to some degree due to his most famous sons, Carl Philipp Emanuel and Johann Christian, and because some of his music, especially keyboard works like the Well-Tempered Clavier, grew in stature and influence. In the 19th century a Bach revival slowly took hold in Germany. An important biography was published in 1802 that promoted him as the ultimate musician and the embodiment of the German spirit in music. While it was too early yet to speak of the “3 Bs”—Bach, Beethoven, and Brahms—that later formation would prove central to the widespread view of music history as a story of great German composers with Johann Sebastian as its origin.

The decisive musical event in Bach’s posthumous reemergence came in 1829, in what was then thought to be the centennial year of the St. Matthew Passion, when the 20-year-old Felix Mendelssohn conducted the work in Berlin. The performance, in an abridged and re-orchestrated version fashioned by Mendelssohn, attracted a large and enthusiastic audience that included the poet Heinrich Heine and philosopher Georg Friedrich Hegel. Mendelssohn commented in a letter that “there was a crowd and a noise the like of which I have never
Bach composed the St. Matthew Passion in 1727.

These are the first Philadelphia Orchestra performances of the complete work. All performances prior to this, beginning with Leopold Stokowski’s in March 1917, involved various cuts to the score. Most recently on subscription, the piece was performed in March/April 1985, with Erich Leinsdorf conducting, soprano Kathleen Battle, mezzo-soprano Katherine Ciesinski, tenor John Aler, bass-baritone John Cheek, bass Terry Cook, the Philadelphia Singers, and the Philadelphia Boys Choir. At the time those performances were the most complete ever given by the Orchestra, omitting only eight of the 68 numbers.

Bach scored the work for four flutes (I and II doubling recorder); four oboe d’amores (I and II doubling oboe da caccia); two bassoons; organ continuo; strings; soprano, mezzo-soprano, tenor, and two bass vocal soloists; double chorus; and boys choir.

The Orchestra has recorded three choruses from the St. Matthew Passion: “Herzliebster Jesu” in an orchestration by Stokowski, in 1940 for RCA with Stokowski; “Wir setzen uns mit Tränen nieder” in 1958 for CBS, with Eugene Ormandy and the Mormon Tabernacle Choir; and “Wenn ich einmal soll scheiden” in an orchestration by Stokowski, in 1936 for RCA with Stokowski.

Performance time is approximately three hours, 15 minutes.

experienced at a concert of sacred music" and the influential critic A.B. Marx said the event would “open the gates of a long-closed temple.” This it did, inspiring compositions by Romantic composers, spurring the creation of choral societies and festivals, and leading to the creation of a Bach Society that initiated the first collected edition of the composer’s complete works. With the St. Matthew Passion Bach created a great monument to his incomparable art as well as to his deep faith.

—Christopher H. Gibbs
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