From the President

Dear Friends,

Our new mission statement says: “The Philadelphia Orchestra creates and shares music of the highest caliber for people of all ages and backgrounds. The Orchestra is committed to excellence, innovation, and creativity, onstage and off, and serves its many communities at home and abroad by performing music, encouraging music-making, and improving the quality of life.” The following infographic of numbers related to our footprint around the globe is a fascinating way to visualize the scope of what we do annually as an organization.

159 orchestra concerts worldwide

Extended Yannick’s contract for 10 more years!

700 Students engaged in Philadelphia schools every week

6,953 donors

9,000 household subscribers

The joy of music shared with 2,000,000

50 free instruments given out to date as part of the Buy One, Give One program

3 million ambassador miles traveled

3,100 young friends the largest in Philadelphia

50,000 community members engaged

Thank you for supporting the breadth of our work. It is only possible because of the dedication of our loyal friends who value the important role the Orchestra plays in their lives and in the culture of our region and the world. Please help us continue our mission of exceptional performances, offstage commitments to our community, and cultural diplomacy with a donation to the Annual Fund. If you are already a donor, we offer you our abiding thanks. Every gift and every dollar really does make a difference.

Yours in Music,

Allison Vulgamore
President & CEO
Music Director Yannick Nézet-Séguin is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm 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.” Highlights of his fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók's Bluebeard's Castle and Mozart’s C-minor Mass.

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 music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. He was also 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 Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick's inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

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, Musical America's 2016 Artist of the Year, Canada's National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick's full bio, please visit www.philorch.org/conductor.
The Philadelphia Orchestra  
2016–2017 Season

Yannick Nézet-Séguin  
Music Director  
Walter and Leonore Annenberg Chair

Stéphane Denève  
Principal Guest Conductor

Cristian Măcelaru  
Conductor-in-Residence

Kensho Watanabe  
Assistant Conductor

Charles Dutoit  
Conductor Laureate

First Violins
David Kim, Concertmaster  
Dr. Benjamin Rush Chair  
Juliette Kang, First Associate Concertmaster*

Joseph and Marie Field Chair  
Ying Fu, Associate Concertmaster

Marc Rovetti, Assistant Concertmaster

Barbara Govatos  
Jonathan Beiler

Hirono Oka  
Richard Amoroso

Robert and Lynne Pollack Chair

Yayoi Numazawa

Jason DePue

Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

William Polk

Yiying Li

Second Violins
Kimberly Fisher, Principal  
Peter A. Benoliel Chair

Paul Roby, Associate Principal

Sandra and David Marshall Chair

Dara Morales, Assistant Principal

Anne M. Buxton Chair

Philip Kates

Mitchell and Hilarie Morgan Family Foundation Chair

Booker Rowe

Davyd Booth

Paul Arnold

Lorraine and David Popowich Chair

Dmitri Levin

Boris Balter

Amy Oshiro-Morales

Mei Ching Huang

Violas
Choong-Jin Chang, Principal  
Ruth and A. Morris Williams Chair

Kirsten Johnson, Associate Principal

Keri Ryan, Assistant Principal

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen

Piasecki Family Chair

David Nicoastro

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos
Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal

Wendy and Derek Pew Foundation Chair

Richard Harlow

Gloria dePasquale

Orton P. and Noël S. Jackson Chair

Kathryn Picht Read

Robert Cafaro

Volunteer Committees Chair

Ohad Bar-David

John Koen

Derek Barnes

Mollie and Frank Slattery Chair

Alex Veltman

Basses
Harold Robinson, Principal  
Carole and Emilio Gravagno Chair

Michael Shahan, Associate Principal

Joseph Conyers, Assistant Principal

John Hood

David Fay*

Duane Rosengard

Robert Kesselman

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

Flutes
Jeffrey Khaner, Principal  
Paul and Barbara Henkels Chair

David Cramer, Associate Principal

Rachelle and Ronald Kaiserman Chair

Loren N. Lind

Oboes
Richard Woodhams, Principal  
Samuel S. Fels Chair

Peter Smith, Associate Principal

Jonathan Blumenfeld

Edwin Tuttle Chair

Elizabeth Starr Masoudnia, English Horn

Joanne T. Greenspun Chair

Clarinets
Ricardo Morales, Principal  
Leslie Miller and Richard Worley Chair

Samuel Caviezel, Associate Principal

Sarah and Frank Coulson Chair

Socrates Villegas

Paul R. Demers, Bass Clarinet

Peter M. Joseph and Susan Rittenhouse Joseph Chair

Bassoons
Daniel Matsukawa, Principal  
Richard M. Klein Chair

Mark Gigliotti, Co-Principal

Angela Anderson Smith

Holly Blake, Contrabassoon

Horns
Jennifer Montone, Principal  
Gray Charitable Trust Chair

Jeffrey Lang, Associate Principal

Daniel Williams

Jeffry Kirschen

Denise Tryon*

Shelley Showers

Angela Bilger, Acting Fourth Horn

Trumpets
David Bilger, Principal  
Marguerite and Gerry Lenfest Chair

Jeffrey Curnow, Associate Principal

Gary and Ruthanne Schlarbaum Chair

Anthony Prisk

Robert W. Earley

Roster continues on pg. 10
Where were you born? I was born in Tokyo, Japan.
What piece of music could you play over and over again? Bach solo sonatas and partitas.
What is your most treasured possession? My shoe collection.
What's your favorite Philadelphia restaurant? Lacroix.
Tell us about your instrument. It was made in 1627 by Nicolo Amati.
What's in your instrument case? In addition to my instrument and the usual supplies, I always have candy and surgical tape.
If you could ask one composer one question what would it be? I would ask Bach what his real hair looked like under that wig.
What piece of music never fails to move you? The second movement of Ravel's Piano Concerto in G major.
When did you join the Orchestra? In 1995, when I was 2...
Do you play any other instruments? I play the piano but people probably don't know I can also play the double bass.
What's your favorite type of food? Everything.
What books are on your nightstand? Cookbooks. Hard copies.
Do you speak any other languages? Just English and Japanese.
Do you follow any blogs? No.
Do you have any hobbies? I love cooking. And I'm crafty.

To read the full set of questions, please visit www.philorch.org/Numazawa.
The way to have good ideas, as Nobel Prize-winning scientist Linus Pauling used to say, is to have lots of ideas. In recent years The Philadelphia Orchestra has dramatically increased the range and scope of its activities both locally and globally, and the 2017-18 season just announced underscores an ever-expanding breadth of vision that reflects the Orchestra’s storied legacy, its ongoing commitment to deep community involvement, and its role as a global ambassador for the arts.

The new season will feature exceptional, dynamic interpretations of music from Broadway to the Baroque, oratorio to opera, under the artistic leadership of Music Director Yannick Nézet-Séguin, who in June extended his commitment to The Philadelphia Orchestra through at least 2025-26. The 2017-18 season features significant commissions (Jennifer Higdon’s Concerto for Low Brass,
Thomas Adès's Suite from *Powder Her Face*, Tod Machover’s *Philadelphia Voices*, Samuel Jones's Flute Concerto); another important chapter in the multi-season focus on the music of Haydn; and an array of residencies and community programs that span multiple years—including a concentration on opera in the concert hall. It also highlights the centenary of the birth of Leonard Bernstein, by offering a generous portion of the American master’s music, including *West Side Story in Concert*.

The commemoration of the Bernstein year will begin with the suites from *On the Waterfront* and *West Side Story*, and continue with *West Side Story in Concert* and performances of the Serenade for violin and orchestra (featuring Hilary Hahn), the *Chichester Psalms* with soloists and choir, and the second in a multi-season series of Bernstein's symphonies (the Symphony No. 2 for Piano and Orchestra, featuring Jean-Yves Thibaudet). The Family Concerts will also be devoted to the man whose dynamic Young People’s Concerts on CBS-TV ushered in a revolutionary approach to sparking youthful interest in music. ➤
“When we performed Bernstein’s MASS two seasons ago, it was one of the most life-changing experiences, personally, for me, to get so close to Bernstein’s music,” Yannick said. “And it got me inspired to keep exploring all that he wrote for orchestra, and also his theatrical music, which is obviously so important. To be able to have the Philadelphia Sound, with a great cast of Broadway singers … to relish in that [West Side Story] score … and have it performed in a complete version by The Philadelphia Orchestra will be a very special event for our community and for me personally.”

Opera will continue to be an important part of Yannick and the Orchestra’s legacy. In May 2018 the Orchestra presents a creatively staged performance of Puccini’s Tosca featuring Metropolitan Opera stars Sonya Yoncheva, Yusif Eyvazov, and Ambrogio Maestri, and staged by James Alexander of Symposium V. Tosca is part of an ongoing series of performances (which have already included Strauss’s Salome and Bartók’s Bluebeard’s Castle) led by Yannick, who becomes the Met’s next music director beginning with the 2020-21 season.

“To hear the Philadelphia Orchestra sound in the great operatic scores onstage in Verizon Hall is a treat,” Yannick said. “And we are committed to bringing, from time to time, these scores to life here in our hall. … Puccini has a unique and very rich way to orchestrate. … To hear the...
pure invention of the colors of the orchestra, influenced I would say by the French idea of writing at that time, we’ll be able to hear it with fresh ears.”

Yannick said he is also relishing a masterwork that has been dear to his heart since he sang in it as a 10-year-old chorister: Haydn’s The Seasons, performed with top vocal soloists and the Philadelphia Symphonic Choir. “It will be the realization of long-imagined dream of mine,” Yannick said. “I think this is one of his great masterpieces. He put everything he had into that score. … It has everything to do with thanking nature, thanking God for all that we see on earth … the beauty of nature, the sunset, the sunrise, the storms, the animals. It’s very descriptive music.”

Of special significance for the Orchestra’s season is Tod Machover’s Philadelphia Voices, the second in the Orchestra’s multi-season Community Commissions initiative. This program began in 2014-15 with Hannibal’s One Land, One River, One People and will continue with that same composer’s Healing Tones in 2019. Machover’s “crowd-sourced” work will involve multiple visits to schools, choirs, and local organizations—as well as social media solicitations—toward eliciting from the community a wide range of viewpoints, both musical and conceptual.

The concept was sparked, in part, by the spirit of collaboration and civic pride surrounding the visit of Pope Francis in September 2015, Yannick said. “We commissioned Tod Machover for a grand-scale piece about our city: It was, in a way, inspired by a truly magical moment where we were playing and singing, hundreds of thousands of people, on the Benjamin Franklin Parkway. … And this inspired us to think about our city—as the birthplace of democracy in this country—and about involving all the voices of our community, of our young people, of the talent that we have in our schools, of the passion that we have in our patrons. It’s about the larger community getting together and truly defining our city musically, but also spiritually.”

These Community Commissions, said Orchestra Vice President for Artistic Planning Jeremy Rothman, “represent the intersection of our community work, our collaborative learning HEAR initiative (focusing on Health, Education, Access, and Research), and our artistic product. It demonstrates truly that what we’re doing with the City of Philadelphia is not separate from our mission and our
The Orchestra performs two works by local favorite composer Jennifer Higdon: *On a Wire* featuring the ensemble Eighth Blackbird, and *Concerto for Low Brass* featuring Orchestra members Nitzan Haroz, Matthew Vaughn, Blair Bollinger, and Carol Jantsch.

artistry, but actually is quite key to it—in being featured in this way on our main season each year.”

The multi-year focus on music of Haydn serves as a sort of springboard to the Orchestra’s fifth annual January Winter Festival, now celebrating the music of a chosen city or region. “In January we all feel the need of getting warm in our hearts and in our ears by coming to the concerts,” Yannick said of this season’s British Isles Festival, “because we can’t be warm outside.” Having traversed St. Petersburg, Vienna, and Paris, for 2017-18 the Orchestra focuses on music of Handel, Elgar, Britten, and Maxwell Davies—and related works such as Haydn’s “London” Symphony and Mendelssohn’s “Scottish” Symphony.

The Festival also includes, as a bonus, performances of Elgar's Piano Quintet with Yannick himself at the piano. "I’ve played this since school, and I’m an advocate and champion of that piece," Yannick said. “So there will be, in that concert, not only me as a conductor but also as a chamber musician, and it’s a privilege of course for me to sit down and make music with my musicians that I admire so much.”

Another multi-season focus is American Sounds, aimed at presenting not just music by Americans but music that incorporates specifically American vernacular styles. Michael Tilson Thomas conducts his *Four Preludes on Playthings of the Wind* with its use of jazz, soul, and R&B; soloist Nicola Benedetti presents Wynton Marsalis’s jazz-infused Violin Concerto; Dvořák’s “American” Suite, which incorporates American folk tunes, will be led by James Gaffigan; noted Gershwin specialist Jon Kimura Parker plays the Piano Concerto in F; and the focus on music of Bernstein will bring elements of the popular and the American songbook into the mix.
Hilary Hahn will appear as artist-in-residence during the season, the first in a series, presenting two subscription-concert sets; the annual free College Concert, which kicks off each season’s eZseatU program; a Family Concert; and a series of community and educational activities.

The Orchestra will continue to feature the extraordinary gifts of Stéphane Denève, who recently renewed his contract as Philadelphia Orchestra Principal Guest Conductor through the 2019-20 season (for a total of six seasons). He will conduct four subscription weeks. In addition to masterworks by Mahler, Debussy, Saint-Saëns, Strauss, Prokofiev, Tchaikovsky, and Strauss, Denève presents the Orchestra premiere of Higdon’s *On a Wire* and three works by the French composer Guillaume Connesson. Other guest conductors include Christian Măcelaru, James Gaffigan, Donald Runnicles, Christoph Eschenbach, Bramwell Tovey, Pablo Heras-Casado, Fabio Luisi, Nicholas McGegan, and making their Orchestra debuts, Mirga Gražinytė-Tyla and Lahav Shani.

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The season also embraces a wide array of sophisticated, approachable works by living composers: In addition to the performances already mentioned, Janine Jansen presents the U.S. premiere of the Violin Concerto by Dutch composer Michel van de Aa, and Principal Trumpet David Bilger appears in Christian Lindberg’s Akbank Bunka. Moreover, the Orchestra will dig deep into the vibrant repertoire that has made it world-celebrated, including music of Rachmaninoff, Sibelius, Tchaikovsky, Ravel, Mahler, Shostakovich, Stravinsky, Prokofiev, Schumann, Brahms, and Beethoven, as well as continue to bring audiences the unique and richly rewarding experience of “two orchestras onstage together: the Fred J. Cooper Memorial Organ and The Philadelphia Orchestra.”

Paul Horsley is performing arts editor of the Independent (Kansas City) and writes for several publications nationwide. During the 1990s he was program annotator and musicologist for The Philadelphia Orchestra and subsequently music and dance critic for the Kansas City Star.

Violinist Hilary Hahn is artist-in-residence and performs multiple times during the 2017-18 season.
Bartók’s opera is a very dramatic and intense work.

Bluebeard! That legend inspired quite a bit of literature and artwork. And in music, I think the best-known work is *Bluebeard’s Castle* by Bartók. It’s his only opera, and it is a work that can be fully staged. But very uncharacteristically for opera, it has only two characters, Bluebeard and his new wife, Judith. That builds up the tension in the piece, which is also due to its length—it’s about an hour—so the drama is really concentrated. Bartók’s music is always so refined and very detailed and crafted, and that enables him to create tension in the drama and the music each time one of the seven doors is opened. For those of you who don’t know the story: Whatever happens that last door is bad, it shouldn’t be opened!

Tell us a little about the Philadelphia performances.

I’m excited to present this because we have truly fantastic singers—Michelle DeYoung and John Relyea—who I would say at the moment are the best performers worldwide of this piece. And they are both well known here in Philadelphia. We’ll be able to hear our Fred J. Cooper Memorial organ in the work, and it will be my first performances of the piece. I’ve always dreamed of conducting this. So to do this and under these circumstances with The Philadelphia Orchestra is special.

Bartók’s *Bluebeard’s Castle* will be performed March 2-4.

To read previous Beyond the Batons, please visit www.philorch.org/baton.
In his rich, immediately recognizable baritone, Gregg Whiteside insists he never had any intention of being a radio broadcaster, let alone the voice of The Philadelphia Orchestra (the first orchestra with a commercially-sponsored national radio series, starting in 1929).

But he may not have had a choice. He grew up a passionate lover of classical music. He collected the Orchestra’s LPs. He saved up his allowance so he could take the train from Wilmington to their concerts at the Academy of Music.

And there was more: He loved listening to the radio. “I think it stems to my days as a kid, growing up listening to Phillies games on a transistor radio under the pillow. Those broadcasts let me see everything: the grass, the field, even the smoke rising from all the cigarettes in the stands. Radio is an intimate medium, and it spoke directly to me.”

Still, Gregg didn’t plan on becoming a broadcaster. It’s just that one day, as a 28-year-old with a stint of newspapering behind him, he was listening to New York’s leading classical radio station, and realized he didn’t like it. “It was so boring! The announcers weren’t as passionate about music as I was. I told my wife, ‘I’m going to show them how classical music can be presented to an audience that cares about it.’”

He wangled an audition at that radio station. To the disdain of the audio engineer, he made his tryout broadcast conversational, relatable, and visual. The general manager called him the next day and offered him a job. His broadcasting career quickly went from adagio to vivace. Within a couple of years he was chief announcer and news director. Competing stations told their announcers to emulate his style. He became the voice of virtually every leading New York City cultural institution, including the New York Philharmonic, the Metropolitan Opera, and American Ballet Theatre.

“It was a great run; very exciting. But the greatest thing was when I ended up back in the Delaware Valley, with The Philadelphia Orchestra [in February 2013]. This is a great orchestra, doing great things. It needs to be spotlighted. It needs to shine. I can give it a setting that helps it shine!”

For more on Gregg’s story visit www.philorch.org/whiteside.
The Philadelphia Orchestra mourns the passing of former Orchestra flutist Robert Cole who passed away on Friday, December 23. A native of Erie, PA, he studied at the Curtis Institute of Music with William Kincaid, the Orchestra’s principal flute at that time, and with whom he alternated as flutist with the Philadelphia Woodwind Quintet. His schooling was interrupted by World War II. He joined the Coast Guard in 1943 and instead of staying stateside to play in a military band he chose to serve as a gunner aboard troop transports in the Pacific. He returned to Philadelphia and to his studies after the war. Before joining The Philadelphia Orchestra in 1950, he played with the Philadelphia Opera Company and the American Opera Company. For a brief period in 1952 he was associate principal flute of the Orchestra and from 1952 to 1962 he was assistant principal flute. During that time he was a soloist with both the Philadelphia Grand Opera and Norman Black's Arco-Art Sinfonietta. He left the Orchestra in 1962 to take on the new position of assistant professor of music at the University of Wisconsin-Madison’s School of Music. He was also a founder of the National Flute Association and its fifth president.