Dear Friends:

Welcome to The Philadelphia Orchestra’s 2013–14 season—Yannick’s second as music director. The musical partnership he has created with the Orchestra and his palpable connection with audiences is creating excitement in and out of the concert hall. As the Denver Post reported in a recent review, “When Nézet-Séguin conducts, you feel he is conducting and the orchestra is playing just for his baton, as if the music couldn’t go on without him. The audience swoons.”

Bookending the season are two projects that are near-and-dear to Yannick’s heart and that reflect two of his passions: the Philadelphia Commissions weekend (Oct. 31–Nov. 2) and Richard Strauss’s revolutionary opera Salome, in a co-production with Opera Philadelphia (May 8 and 10). The Commissions weekend is one of Yannick’s first new-music initiatives, in which three composers have created new works for three of our principal players. (You can read more about this on pg. 14 of this Playbill.) Yannick has conducted opera productions at many of the world’s great opera houses, and the performances of Salome will be the first time he has led an opera with the Orchestra. This demanding work, which Yannick has called “one of the greatest masterpieces written in the 20th century,” is sure to close out the season on the highest of highs.

The Orchestra’s new recording with Yannick of Stravinsky’s The Rite of Spring and Stokowski transcriptions of three works by Bach on Deutsche Grammophon has just been released. Recordings are important as they help brand an ensemble and its conductor, giving people around the globe the opportunity to witness the magical collaboration between Yannick and the Orchestra themselves, and they drive people back to live music. We are thrilled that Yannick’s relationship with Deutsche Grammophon resulted in this project, his first studio recording with the Orchestra.

I invite you to join us on the journey that will be our 2013–14 season, as we step backstage and take you behind-the-scenes. Visit our blog for Yannick’s Beyond the Baton questions and answers and for musician profiles, like us on Facebook, and sign up for eNews. There are so many ways to further your engagement with us.

Most of all, thank you for being here today and for your support of Yannick and the Orchestra—we couldn’t accomplish what we do without you. Spread the word—the Fabulous Philadelphians are not to be missed!

Yours in Music,

Allison Vulgamore
President & CEO
Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. His highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called Yannick “phenomenal,” adding that under his baton “the ensemble … has never sounded better.” In his first season he took the Orchestra to new musical heights. His second builds on that momentum with highlights that include a Philadelphia Commissions Micro-Festival, for which three leading composers have been commissioned to write solo works for three of the Orchestra’s principal players; the next installment in his multi-season focus on requiems with Fauré’s Requiem; and a unique, theatrically-staged presentation of Strauss’s revolutionary opera *Salome*, a first-ever co-production with Opera Philadelphia.

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. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. 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 Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s *Rite of Spring* and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, one of the country’s highest civilian honors; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

To read Yannick’s full bio, please visit www.philorch.org/conductor.
Yannick Nézet-Séguin  
Music Director  
Walter and Leonore Annenberg Chair  

Charles Dutoit  
Conductor Laureate  

Cristian Măcelaru  
Associate Conductor  

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  

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  

Yumi Ninomiya Scott  
Dmitri Levin  
Boris Balter  
William Polk  
Amy Oshiro-Morales  

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

Flutes  
Jeffrey Khaner, Principal  
Paul and Barbara Henkels Chair  
Paul Cramer, Associate Principal  
Rachel and Ronald Kaiserman Chair  

Oboes  
Richard Woodhams, Principal  
Samuel S. Fels Chair  
Peter Smith, Associate Principal  
Jonathan Blumenfeld  
Edwin Tuttle Chair  

Clarinets  
Ricardo Morales, Principal  
Leslie Miller and Richard Worley Chair  
Samuel Caviezel, Associate Principal  
Sarah and Frank Coulson Chair  
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  
Holly Blake, Contrabassoon  

Horns  
Jennifer Montone, Principal  
Gray Charitable Trust Chair  
Jeffrey Lang, Associate Principal  
Jeffry Kirschen  
Daniel Williams  
Denise Tryon  
Shelley Showers  

Roster continues on pg. 12
Musicians Behind the Scenes
Richard Woodhams Principal Oboe

Where were you born? Palo Alto, CA.

What piece of music could you play over and over again? Gurrelieder by Arnold Schoenberg.

What is your most treasured possession? A good oboe reed to play great music upon.

What’s your favorite Philadelphia restaurant? Right now, Su Xing House on Sansom St.

Tell us about your instrument.
I change instruments frequently, but my current oboe was made in England of Cocobolo wood.

What’s in your instrument case?
Cigarette papers, a small screwdriver, a single-edge razor blade, and a small vial of grease. Sounds bad, but these are tools of the trade common to all oboists.

If you could ask one composer one question what would it be? I would ask the great J.S. Bach, my favorite composer, to air his views on family planning.

What piece of music never fails to move you? Prelude to the Afternoon of a Faun by Debussy. Many others as well!

When did you join the Orchestra? September 1977.

To read the full set of questions, please visit www.philorch.org/richardwoodhams.
Masterpieces of Tomorrow

The Philadelphia Orchestra Presents a Micro-Festival of Three New Concertos

By Margie Smith Holt

Ever wonder how the first seeds of new music get planted? One was sown right here on stage at the Kimmel Center in 2010 as The Philadelphia Orchestra and guest artist Jean-Yves Thibaudet were performing a new piano concerto by Behzad Ranjbaran. The work inspired Principal Flute Jeffrey Khaner to make a request. “It was just a fantastic piece, and a fantastic performance,” says Khaner, “and after one of the concerts I ran into Behzad and was telling him what a wonderful work it was and I just sort of casually mentioned, ‘You should write a flute concerto.’ And he said, ‘Okay.’”

“It’s such a thrill. I can’t describe it,” says Ranjbaran, who grew up in Iran listening to the Philadelphians’ recordings and has long considered the ensemble the ideal orchestra.

With David Ludwig’s new bassoon concerto, Pictures from the Floating World, the genesis came about in a slightly different way. Principal Bassoon Daniel Matsukawa and Ludwig are good friends. (“He knows my personality,” says Matsukawa.) They know each other from the Marlboro Music Festival and the Curtis Institute of Music, which they both attended and where both now teach. For years Matsukawa has been asking Ludwig, “Where’s my piece?” But he also had a special request: that he not write a “typical” bassoon concerto with passages like those found in The Sorcerer’s Apprentice, what Matsukawa calls the “very humpty dumpty, cartoon-like” sound that makes the bassoon the clown of the orchestra. “I begged him. I said, ‘Please write a lyrical concerto.’” Ludwig adds, “Danny is really interested in playing music that brings out the most...
beautiful qualities of the instrument. What he's looking for here, and what I'm really interested in writing, is something that kind of lives in melodies and lyricism."

Tan Dun’s *Nu Shu: The Secret Songs of Women*, Symphony for Micro Films, Harp, and Orchestra had a bit of a longer gestation. It was a piece that he had wanted to compose for some time. When he was composer in residence at the Saratoga Chamber Music Festival in 2001 Principal Harp Elizabeth Hainen approached him and was “persistent,” in her words, in her desire to have him write a work for her. The piece is based on an ancient, dying language from Tan Dun’s native Hunan province in China. “He always has this very creative, amazing, genius way of taking history and weaving it into his music,” says Hainen. “There’s never been anything like it, I can tell you that.”

Years and countless hours of work later, these three new concertos commissioned by The Philadelphia Orchestra will have their premieres in Verizon Hall from October 31 to November 2, part of a Micro-Festival of new music, all conducted by Music Director Yannick Nézet-Séguin. With the date fast approaching, the anticipation is building. “This is the most magical moment for me,” says Ranjbaran, “because you work in your head for a number of months on a piece that no one can hear. No one can give you any suggestions. You cannot rely on any feedback. And it will all come to life—independent from you—at the first reading by the orchestra.”

“I’m so thrilled about this week,” says Yannick. “When I hear all of these stories, and hear musicians talking about their work, I just want to jump to the end of October!” He says the festival demonstrates the Orchestra’s commitment and responsibility to champion new music, while also showcasing what he calls the ensemble’s “genius” musicians. “They are among the most virtuosic and the best in their field,” he adds, and by partnering with 21st-century composers, they can develop a new language for their instruments.

To illustrate the creative process, he offers the example of Brahms’s Violin Concerto, written for Joseph Joachim. “It actually very much rocked their own friendship to collaborate on the Concerto,” says Nézet-Séguin, “but what happened in the end was that the language, and the possibilities, of the violin evolved tremendously through that exchange. … So this is what we’re hoping for—that
by creating this opportunity between composers and top players that the writing for harp, for bassoon, and for flute will evolve and keep growing."

While commissioning works is, inherently, a step into the future, the Micro-Festival also strives to look back on the Orchestra's rich history of presenting new music, a tradition rooted in the tenures of Leopold Stokowski (who premiered works by, to name a few, Rachmaninoff, Mahler, Schoenberg, Sibelius, Stravinsky, Elgar, and Copland) and Eugene Ormandy (Shostakovich, Barber, Britten, Bartók, Prokofiev, Ravel). Riccardo Muti commissioned several new works by American composers for the Bicentennial celebrations of the U.S. Constitution in 1987. And for the Orchestra's own centennial at the beginning of this millennium, Wolfgang Sawallisch commissioned eight new works, including Jennifer Higdon's Concerto for Orchestra, a tribute to the musicians themselves. Most recently, in October 2012, Nézet-Séguin gave the world premiere of Gabriela Lena Frank's Concertino Cusqueño, an Orchestra commission specifically for the beginning of his tenure as music director.

All of the premieres in the upcoming festival will be paired with Bernstein's Overture to Candide and Rachmaninoff's Symphonic Dances, which was composed for the Orchestra and given its world premiere by the Philadelphians in 1941. It's worth noting that a piece now billed as "one of the most cherished works of the 20th century" was, in its time, also considered "new music." "Now people love … the Rachmaninoff," says Nézet-Séguin, "but 60 years ago, 70 years ago, maybe they didn’t like it so much because it was new. New music has its place, of course. That’s a given. But I strongly believe that it’s all a question of context."

The key, says Nézet-Séguin, is to prepare the audience and try to explain what's in the composer's mind, and make sure new works are placed against a background of related masterpieces—thus the Bernstein and Rachmaninoff. The new concertos will be paired differently each night, so the audience has a chance to compare and contrast, maybe even hear some of the concertos twice, and get to know them better. And all three composers will be present and available for pre- and post-concert dialogue. "We wanted to design it so that it’s a real event," says Nézet-Séguin.

Vice President of Artistic Planning Jeremy Rothman adds, "We thought what better way to celebrate these works than to really make them the prime focus of an
entire weekend and give people the opportunity to hear them in different combinations, hear the contrast of different styles. There's no single aesthetic that governs composition nowadays. It's very much about a diversity of styles, drawing in from world influences, cultural influences."

Ranjbaran's concerto, for example, draws on influences of the Persian flute. Tan Dun's work is a multi-media composition based on a disappearing language created in Hunan, China, in the 13th century. The piece incorporates video and audio of the handful of remaining women who still speak the language with music for orchestra and solo harp, which the composer chose because it's "the most feminine instrument." "This language was passed on … always from a mother to daughter and always by singing," says Tan Dun. "I want the harp to serve as a very, very dramatic sound source to link this ancient tradition of the women's language—singing, and reading, and writing—to the future sounds of The Philadelphia Orchestra and modern orchestras."

Hainen equates the harp in this work to Sheherazade—the enchanting narrator of *The Arabian Nights*. And in a way, each of the soloists becomes a storyteller with these commissions, leaving an indelible mark on the work itself. Khaner calls it thrilling, daunting, and "really, kind of cool" to be the first person to interpret a new piece of music. Matsukawa likens the process to being an expectant father, waiting for the piece to be born. And Hainen says, "Your essence is part of the piece. It's a big responsibility. And it's an incredible honor."

All six composers and musicians describe the upcoming event as a career highlight, one they hope the audience will embrace with equal enthusiasm. "Just because something is new doesn’t mean that it's going to be scary," says Khaner. "I so would love to get back to the idea that a premiere of something would be really exciting in the way that it is in the theater. Music audiences tend to be frightened of what's being created today and not everything is that scary that's being written," Nézet-Séguin adds, laughing, "I hope our audiences will learn … maybe not to be too scared anymore about it!"

The audience will be the final judge. "We have the power, hopefully, to touch people, to move people," says Matsukawa. "Until that person out there listening gets goosebumps—one way or another, through joy or sorrow—then one shouldn’t call themselves an artist. And that is my goal."
Beyond the Baton
A Q&A with Yannick Nézet-Séguin

Which five recordings would you bring to a desert island?
Bruckner’s Ninth Symphony with Carlo Maria Giulini and the Vienna Philharmonic, Chopin Nocturnes with Claudio Arrau, J.S. Bach’s Cello Suites with Jean-Guihen Queyras, Tchaikovsky’s Sixth Symphony with Eugene Ormandy and The Philadelphia Orchestra.

If you had to pick any century to live in, which would it be and why?
Definitely early-20th-century Paris. I would love to have lived in the time of Debussy, Ravel, and Stravinsky, and also to have experienced the dancing of Nijinsky and the Ballets Russes—all of this, leading the way into the modern era, into the 1920s and Kurt Weill. That time was such an explosion of artistic innovation and creation!

How important is a baton to your conducting?
Do you have a lucky baton, or certain ones you use for certain pieces?
Actually I’m as comfortable with a baton as without. In fact, this season I intend to experiment a bit with the Orchestra, sometimes to use a baton and sometimes not. When I do use a baton I do not always use the same one, because for me there really is no connection between a baton and a conductor, it’s not personal.

What’s the most nervous you’ve ever been for a performance, and how did you shake those nerves?
Usually I’m nervous before the first rehearsal, more so than before a performance. When I made my debut with the Berlin Philharmonic, the rehearsals went very well. But 10 minutes before the performance I looked out at the stage and thought of Karajan and all the legendary conductors that had been on that podium and in that hall. And it really shook me! I just went out and began conducting, and the music brought me back and helped me shake those nerves.

If you could walk in someone else’s shoes for one day, whose would you choose?
I would like to be an orchestra musician. As a pianist it was never something I considered for a career. For me it is still a little bit of a mystery.

This season YOU ask the maestro! Send us your questions and while we can’t promise we’ll publish them all, we’ll do our best to include as many as possible. Please submit them on our Facebook page or at philadelphia_orchestra@philadelphiaorchestra.org. To read the questions from last season, please visit www.philorch.org/baton.
Longtime Philadelphia Orchestra subscriber Dr. Louis Keeler had recently switched his series from Thursday evenings to Friday afternoons and was enjoying a matinee performance of Schubert’s “Unfinished” Symphony and Bruckner’s Symphony No. 4 (“It was a great performance that day,” he remembers) when he observed something troubling: He didn’t see any young people in the audience.

“As I sat there I noticed all the empty seats up in the balcony,” says Keeler. “And I noticed that the preponderance of the crowd was all white hair!” He had been reading about the Orchestra’s financial troubles in the newspaper, and thought that bringing in a younger audience seemed an obvious piece of the solution. It also happened to be time for him to make his annual donation to his beloved alma mater, West Catholic High School in West Philadelphia. That’s when he got the idea to combine the two passions. He could help the Orchestra by buying tickets and giving them to students. “These young people come from homes of very, very modest means,” says Keeler.

After consulting with West Catholic, Keeler and his wife, Morrie, decided to purchase 25 subscriptions to the Friday matinees. The tickets will go to deserving students, chosen by the school. “To me it’s tremendously satisfying because I feel 25 students at least will experience something that there is no chance they could have ever experienced without this,” says Keeler. “And maybe five of them will take an interest in classical music and become subscribers to The Philadelphia Orchestra.”

As an added bonus, Dr. and Mrs. Keeler will be attending the same concert as the kids. “That will be an extra treat for us,” says Keeler, adding, “The beauty of The Philadelphia Orchestra is just unparalleled.”

For more on Dr. Keeler’s story visit www.philorch.org/keeler.
The Philadelphia Orchestra mourns the passing of former Philadelphia Orchestra Principal Horn Nolan Miller, who died April 6. Mr. Miller joined the Orchestra in 1965 as co-principal horn following his graduation from the Curtis Institute of Music and became principal horn at the start of the 1978–79 season. A native of Hamburg, PA, he began to study the piano at the age of five. While still in elementary school he gave concerts and demonstrations in musical dictation, solfeggio, and piano at teachers’ conventions in Harrisburg and Reading. He began French horn lessons in the ninth grade and later entered Lebanon Valley College on scholarship, where he studied with James Thurmond, a former member of The Philadelphia Orchestra. After receiving a Bachelor of Music Education degree from that school, he continued studies at Curtis with Mason Jones, a former principal horn with the Orchestra. As a member of the Curtis Horn Quartet, Mr. Miller was a Philadelphia Orchestra Senior Student Audition winner and performed as soloist with the Philadelphians at a Student Concert in 1964—he would go on to be a frequent soloist with the ensemble. He was also a member of the Philadelphia Woodwind Quintet and the Philadelphia Chamber Ensemble. He retired from The Philadelphia Orchestra in 2005.