

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



PLAYBILL

June 2019

From the President



Jessica Griffin

Dear Friends:

Our season in Verizon Hall is quickly coming to an end, and as I think back on it, with so many artistic high points I find it hard to choose my favorites. Our summer performances soon begin, here in Philadelphia and across the country. The Philadelphia Orchestra continues to play on at our beloved summer homes—the Mann Center, Bravo! Vail Music Festival, and the Saratoga Performing Arts Center—as well as at Longwood Gardens and Penn's Landing.

Our partnership with the Mann Center continues to grow and evolve. Music Director Yannick Nézet-Séguin will make his Mann debut with Beethoven's Ninth Symphony on June 24. The remaining concerts feature a rich variety, from Berlioz's *Symphonie fantastique* to the score of *Star Wars Episode V: The Empire Strikes Back* performed live while the film is shown (July 16-26). We also begin a new chapter, with the All-City Orchestra Summer Academy at the Mann, where a group of 60 to 80 young instrumentalists will work in sectionals and rehearsals, and receive coaching from Philadelphia Orchestra musicians, all for free. This is a tremendous opportunity and we are delighted to be partnering with the Mann Center, the School District of Philadelphia, and Project 440 on this extraordinary project.

We return to the Great Plaza at Penn's Landing for a free Neighborhood Concert on June 28, sponsored by Wells Fargo, and look forward to performing at Longwood Gardens on July 2. Then it's off to the Rocky Mountains for our 13th season at the Bravo! Vail Music Festival (July 5-13). This year we have the privilege of bringing our remarkable production of Puccini's *Tosca* that Philadelphians heard last season, with Yannick once again leading a stellar cast. The Orchestra closes the summer as it has since 1966, at the Saratoga Performing Arts Center, performing 12 concerts over three weeks (July 31-August 17). It promises to be a busy summer full of artistic highlights and new ways for you to engage with the Orchestra. I hope you will join us.

By now I hope you have seen our 2019-20 season brochure. It is a beautiful publication, not only because of the wonderful concerts but also because of the images it contains. We commissioned local photographers to take pictures of our musicians in iconic Philadelphia locations. The images are stunning and reinforce that we are *your* Philadelphia Orchestra. The excitement around these photographs mirrors the excitement of the 2019-20 programming. If you haven't already done so, I urge you to subscribe—it is a fantastic season, and you will be amply rewarded.

With warmest best wishes,

Matias Tarnopolsky
President and CEO
#YourPhilOrch

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely 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 him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

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 artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was 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 signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with four CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

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; an Officer of the Order of Montreal; *Musical America’s* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania.

To read Yannick’s full bio, please visit philorch.org/conductor.

The Philadelphia Orchestra

2018–2019 Season

Yannick Nézet-Séguin

Music Director
Walter and Leonore Annenberg Chair

Stéphane Denève

Principal Guest Conductor

Kensho Watanabe

Assistant 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

Barbara Govatos
Robert E. Mortensen Chair
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
Julia Li
William Polk
Mei Ching Huang

Second Violins

Kimberly Fisher, Principal
Peter A. Benoiel 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
*Joseph Brodo Chair, given by
Peter A. Benoiel*
Davyd Booth
Paul Arnold
Lorraine and David Popowich Chair
Dmitri Levin
Boris Balter
Amy Oshiro-Morales
Yu-Ting Chen
Jeoung-Yin Kim

Violas

Choong-Jin Chang, Principal
Ruth and A. Morris Williams Chair
Kirsten Johnson, Associate
Principal
Kerri Ryan, Assistant Principal
Judy Geist
Renard Edwards
Anna Marie Ahn Petersen
Piasecki Family Chair
David Nicastró*
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*
Joseph Conyers, Acting
Associate Principal
Tobey and Mark Dichter Chair
John Hood
Michael Shahan
David Fay
Duane Rosengard
Robert Kesselman
Nathaniel West

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

Flutes

Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair
Patrick Williams,
Associate Principal
*Rachelle and Ronald Kaiserman
Chair*
Olivia Staton
Erica Peel, Piccolo

Oboes

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
*Hannah L. and J. Welles
Henderson Chair*
Daniel Williams
Jeffrey Kirschen
Ernesto Tovar Torres
Shelley Showers

Trumpets

David Bilger, Principal
*Marguerite and Gerry Lenfest
Chair*
Jeffrey Curnow, Associate
Principal
*Gary and Ruthanne Schlarbaum
Chair*
Anthony Prisk
Robert W. Earley

Trombones

Nitzan Haroz, Principal
*Neubauer Family Foundation
Chair*

Matthew Vaughn, Co-Principal
Eric Carlson
Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair
Angela Zator Nelson, Associate
Principal

Percussion

Christopher Deviney, Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal
Patricia and John Imbesi Chair

Librarians

Robert M. Grossman, Principal
Steven K. Glanzmann

Stage Personnel

James J. Sweeney, Jr., Manager
James P. Barnes
Dennis Moore, Jr.

*On leave

Musicians Behind the Scenes

Robert Grossman **Principal Librarian**

Jessica Griffin



Where were you born?

In Philadelphia, the area currently known as Cedarbrook, West Oak Lane, and Mt. Airy. I grew up in a row house on a block with 80 homes and a back driveway where we'd play stick ball with broom handles and sliced pinkies or wiffle ball, wire ball on the side street, bottle caps, ride our bikes, and eat water ice and soft pretzels at night on the front step with our friends.

What piece of music could you hear over and over again?

Stravinsky's *L'Histoire du soldat* (The Soldier's Tale) in either the Suite or full theatrical version with actors. This creative musical drama was meant to be a quickly thrown together occasional work for a small touring company to assist the financially struggling Stravinsky during his WWI exile in Switzerland. The piece, based upon Russian folklore, tells the story of a soldier who makes a deal with the devil. It is full of amazing instrumental textures, rhythms, and an innovative orchestration that help portray the story. The full theatrical version includes pantomime, dialogue, and narration.

What's your favorite Philadelphia restaurant?

There are so many wonderful restaurants in Philadelphia today. I have travelled all over the world with the Orchestra and love trying all kinds of food. In Philly I like DanDan or Su Xing House for lunch and Sagami in Collingswood for dinner, near where I live.

Do you have any hobbies?

I have a large and extensive wild habitat garden with hundreds of flowers, numerous shrubs, and many trees that always need cultivation, weeding, and pruning. I homebrew award-winning beers that emulate traditional Belgian-style beers. I also recreate historic beer styles and mead from 18th- and 19th-century recipes. And I'm a certified beer judge.

Do you speak any other languages?

No, although sometimes my family says I sound like I'm speaking a foreign language.

To read the full set of questions, please visit www.philorch.org/Grossman.

Beyond the Baton

This Month Yannick Talks about Bernstein's *Candide*



Chris Lee

Where does *Candide* fit into the Orchestra's Bernstein centenary celebration?

As we have explored over the last three seasons many of Bernstein's orchestral and theatrical works, I think we all got to know in a deeper way the messages going through his music. MASS had to do with spirituality. *West Side Story* had a different kind of take on society. *Candide* has the appearance of something lighter and funnier. Nonetheless it's as powerful and meaningful in its message to our society today. Every Bernstein work is extremely relevant not only to his own time but also to our time.

What's the inspiration for how *Candide* will be presented by the Orchestra?

Candide is a coming-of-age story. With Voltaire it was a way to be rebellious toward, and critical of, in a very subtle and clever way, the Catholic Church. For Bernstein it was also an irreverent piece and a critique of the trials and the communism in America at the time, and a criticism of authority. Today we also have a lot to say about society and the truth and lies and pretensions. This is why [stage director] Kevin Newbury and I came up with the idea of staging the story at the time when we were both teenagers:

1980s or early '90s. Something that resembles *The Breakfast Club* or *Ferris Bueller's Day Off*, movies that were really cult films in our youth, which will help get the message across that this is a time when we are at our most true to our beliefs and when we see the world in a very immediate way. This is also how Bernstein was able to get back in that youthful mind while writing *Candide*.

Tell us a little about the cast you've put together. *Candide* can be considered equally an opera, a play, and a musical. This is not new for Bernstein. This was his point all his life, to blend these genres. I'm so proud that we could assemble a cast of many of the people I now consider our company at The Philadelphia Orchestra, people who collaborated with us in *West Side Story* and MASS. But there are also some new faces, great operatic stars like Denyce Graves and Erin Morley. As usual we bring to Philadelphia the best talent that we have in our country and in the world to serve Bernstein's music.

Bernstein's *Candide* will be performed June 20-22.

To read previous Beyond the Batons, please visit www.philorch.org/baton.

The Orchestra and Fairmount Park: A Match Made in Heaven

By Tom Di Nardo



Jordan August

The Mann Center for the
Performing Arts

Hearing The Philadelphia Orchestra at the Mann Center for the Performing Arts on a beautiful summer evening has always felt like an occasion. The resounding majesty of the Orchestra's legendary sound provides a unique feeling both in the covered seating and, with amplification, for the audience on the upper lawn.

This summer promises a number of special events, as well as the varied programming Orchestra fans have come to expect at the Mann. Music Director Yannick Nézet-Séguin will make his highly anticipated Mann debut on June 24 leading Beethoven's monumental Ninth Symphony. The other programs include a Berlioz concert, a performance of highlights from Broadway, an all-Rachmaninoff evening, a concert celebrating the 50th anniversary of the moon landing, and scores to two popular films, *Harry Potter and the Goblet of Fire* and *Star Wars Episode V: The Empire Strikes Back*, played live while the movies are shown on giant screens. ➤



Julius Schick

The Robin Hood Dell

In addition, a two-week free All-City Orchestra Summer Academy at the Mann for 60 to 80 young instrumentalists from grades 8-12 will provide an intensive period where the students can grow musically without the demands of regular schoolwork. Through the collaborative efforts of the Orchestra, the Mann, the School District of Philadelphia, and Project 440, the students will work in sectionals and rehearsals, and will be coached by Orchestra members and School District teachers. This speaks to the heart of The Philadelphia Orchestra's ongoing mission to involve the next generation of music lovers.

The Orchestra's history of playing in Fairmount Park goes back nearly a century. The evolution of the ensemble's summer season involved a combination of philanthropy, practicality, and anticipated audience support. The practicality stemmed from the Orchestra's original 30- to 32-week union contract in the 1920s, from October through May. Summertime meant a search for other jobs, and possibly a full-time position elsewhere.

In an attempt to retain the musicians, a group of female friends of the Orchestra imagined that eight weeks of summer concerts could be presented, with prices reduced to guarantee audiences. With the Academy of Music out of the picture as a venue due to its lack of air-conditioning, the determined women raised funds for a suitable outdoor venue in 1930, in the midst of the early months of the Depression.

They settled on a site in Fairmount Park that had been the approach for wagons to the Schuylkill River. It had become a favorite spot for picnickers, surrounded by elderly trees and sloping grassy expanses. Plans were drawn up to construct a stage and surrounding projecting shell halfway down the slope, with 6,500 seats and parkland on both sides for up to 9,000 attendees.

The city approved the idea, after becoming convinced that the women would fund the whole project. The stage could handle 100 musicians, and the looming shell was designed by none other than Philadelphia Orchestra Music Director Leopold Stokowski. Under the stage were dressing spaces and room for storage. ➤



L to r: Fredric R. Mann, soprano Beverly Sills, and conductor Julius Rudel backstage at the Robin Hood Dell in 1969

Tom Di Nardo is a Philadelphia writer on the arts. His recent books include Listening to Musicians: 40 Years of the Philadelphia Orchestra and Performers Tell Their Stories: 40 Years Inside the Arts. He has also written Wonderful World of Percussion: My Life Behind Bars, a biography of legendary Hollywood percussionist Emil Richards.

Considering the poetic nature of tales from Sherwood Forest, the name Robin Hood Dell seemed highly appropriate, though it was probably named for the nearby colonial-era Robin Hood Tavern.

When the Dell opened, concerts were given every night for seven to eight weeks, with ticket prices as low as .21¢. Donors contributed \$20,000-\$25,000 for the season, which was eventually reduced to four nights a week and, in later years, to three, with rainout rescheduling dates available.

Typical audiences ranged from 2,000 to 15,000 attendees during the first two decades of the Dell.

From 1930 to 1932, The Philadelphia Orchestra was listed in the programs, later in that decade as "The Men of The Philadelphia Orchestra," in 1943 as "The Robin Hood Dell Orchestra" (which made some recordings under that name), and, finally in 1970, as "The Philadelphia Orchestra at the Robin Hood Dell."

From the opening 1930 season, Eugene Ormandy was a frequent guest, well before taking over as the Orchestra's music director, and Leopold Stokowski made a few appearances, as did Paul Whiteman, Fritz Reiner, and Pierre Monteux. Guest artists at the Dell included Vladimir Horowitz, Jascha Heifetz, Van Cliburn, Artur Schnabel, Gregor Piatigorsky, Isaac Stern, Beverly Sills, Marian Anderson, and Henryk Szeryng, many introduced through Philadelphia manufacturer, philanthropist, and arts patron Fredric R. Mann.

In 1941 the season opened with a performance of Tchaikovsky's *1812 Overture*; real anti-tank guns borrowed from the National Guard Regiment were to be fired. But the musicians' union insisted that they could only be fired by union men, and an impasse was ended when three musicians, who had been World War One artillerymen, fired off the guns to a deafening conclusion. The incident made national news, bringing attention to the Orchestra and Ormandy, and probably attracting patrons who otherwise would never have attended.

Former tubist Paul Krzywicki and Concertmaster Norman Carol recall that a large scrim needed to be rigged across the front of the Dell stage for shade from the morning sun at rehearsals, and to see the conductor's baton. Carol also recalls the scorching heat and concern for instruments at rehearsals, and Ormandy's insistence of fans, and eventual air conditioning, for the Mann stage.

In one Dell legend, Ormandy gave the cue for the offstage trumpet call in Beethoven's *Leonore Overture No. 3*, while the musician was stopped by a Philadelphia policeman who said, "Stop that! Don't you know there's a concert going on?"

A major problem was constant rain, which necessitated rescheduling. Having been a city representative, its commerce director, and a US ambassador, Mann had the connections and the resources to imagine and shepherd a new facility, and he began planning a venue with cover. In time, his clout, persistence, and friendships with many civic leaders led to the planning, design, and construction of the Robin Hood Dell West in 1976, eventually renamed the Mann Music Center in 1979, and since 1998 the Mann Center for the Performing Arts, with a capacity of 14,000 including 4,700 seats under cover.

The guest artists and conductors who have appeared with the Orchestra at the Mann read like a “Who’s Who”: conductors Leonard Bernstein and John Williams; violinists Itzhak Perlman and Midori; cellists Mstislav Rostropovich and Yo-Yo Ma; pianists Martha Argerich and André Watts; sopranos Leontyne Price and Birgit Nilsson; and popular artists Aretha Franklin and Bobby McFerrin. And when pianist Van Cliburn decided to perform again after an 11-year absence from the concert stage, he chose to play with the Orchestra at the Mann, in 1989.

One early combination of the Orchestra and video production was a spectacular presentation of Sergei Eisenstein’s classic film *Alexander Nevsky* with the Orchestra performing Prokofiev’s score, led by Yuri Temirkanov in 1988. It was a precursor of the scores to *Star Wars*, *Star Trek*, *Harry Potter*, and other audience-favorite films that are now summer standards.

Ormandy led the Orchestra numerous times at the Mann. Riccardo Muti made several appearances, and Wolfgang Sawallisch conducted on rare occasions, including a special Tribute Concert on September 16, 2001, given in memory of those who lost their lives on 9/11. In 1990 Charles Dutoit took over as artistic director of the Orchestra’s series at the Mann, remaining for 10 years and fashioning programs that mixed unfamiliar and repertory gems. There was no artistic director for six years until Rossen Milanov took over from 2006 to 2010.

Today, the Orchestra enjoys additional summer residencies at the Bravo! Vail Music Festival and the Saratoga Performing Arts Center, but the Mann remains a vital and treasured partner.

Throughout its summer history, The Philadelphia Orchestra has shared its magnificent music with millions of patrons, many who have never attended the Academy of Music or the Kimmel Center. It’s part of the Orchestra’s commitment to reach all Philadelphians, and exemplifies the heart of ensemble’s mission to share the enriching power of music.

Jordan August



The Philadelphia Orchestra performing at the Mann Center



In the Spotlight

A Monthly Profile of Orchestra Fans and Family



Linda Forlini

“We are the first voice you hear.”

That's how Linda Forlini, vice president of Ticket Philadelphia, describes how her organization interacts with the public, on behalf of the resident companies under the Kimmel Center umbrella (The Philadelphia Orchestra, Philly Pops, Pennsylvania Ballet, PHILADANCO, the Chamber Orchestra of Philadelphia, the Philadelphia Chamber Music Society, and the Curtis Institute of Music).

“When you call to buy a ticket or subscription, make an exchange, or just have a question involving any of those organizations, you're talking to us. It's a valuable service for them, otherwise they'd each have to run their own ticketing and customer relations departments. We do all that for them.”

So how did this child of Southwest Philadelphia (Good Shepherd Parish) get to this vital cultural position in the City of Brotherly Love? “When I turned 18, the first thing I did was move to Southern California, because the Beach Boys sang about it! I began working on a degree in technical theater at El Camino College. Things were going well until I broke my arm severely in a bad stage accident. It wasn't safe for me to work backstage anymore, with flying ropes and heavy equipment. Fortunately, the school needed a box office manager and they gave me the job. Up until then I was focused on the actors and the crew. Now I had to focus on the audience.”

Forlini also had to learn the nuts and bolts of running a performance space, from installing a brand-new computer system to managing an all-student staff at two different theaters. “Thanks to my early work in stage management, I already had this huge understanding of what happens *behind* the proscenium; now I was immersed in box office operations and customer care as well.”

It was perfect training for a series of challenging jobs, including helping to open the New Jersey Performing Arts Center in Newark and serving for 14 years as director of customer relations and sales for the New York Philharmonic, before joining Ticket Philadelphia in 2016.

For more on Linda Forlini's story visit www.philorch.org/forlini.

Noted in Passing

Jean Brubaker



Luis Biava

The Philadelphia Orchestra mourns the passing on March 25 of Luis Biava, violinist with the Orchestra from 1968 to 2000 (principal second violin, 1984-2000). He was also conductor in residence from 1994 to 2004.

Mr. Biava was born in Caracas and raised in Colombia. His mother was a pianist and his father was a clarinetist, composer, and conductor. After studies in Colombia, he attended the Manhattan School of Music and the Accademia di Santa Cecilia in Rome. He joined the National Symphony in Washington, DC, in 1963 before becoming a member of The Philadelphia Orchestra in 1968. In 1981 he was appointed music director of the National Orchestra of Colombia and spent the 1983-84 season in Bogotá. He subsequently returned to Philadelphia to assume the position of principal second violin. In 1985 he was asked to serve as standby conductor for Associate Conductor William Smith. During the 1992-93 season he was appointed acting assistant conductor and made his subscription debut in April 1993 (his conducting debut had been in October 1990 leading a School Concert). He became conductor

in residence in 1994, serving a decade in that position and conducting over 100 concerts in a wide variety of repertoire ranging from Bach to a world premiere by Roger Reynolds.

In addition to his work with The Philadelphia Orchestra, Mr. Biava served as music director of the Orchestra Society of Philadelphia, artistic advisor of the Puerto Rico Symphony, music director of the Casals Festival Orquesta Sinfonica Juvenil de las Americas, and from 1986 to 2014 as music director of the orchestral programs at Temple University, among other posts. He was also a much revered violin teacher.