Season 2014-2015

The Philadelphia Orchestra

Leonard Bernstein’s MASS: A Theatre Piece for Singers, Players, and Dancers*

Conducted by Yannick Nézet-Séguin

Texts from the liturgy of the Roman Mass
Additional texts by Stephen Schwartz and Leonard Bernstein

For a list of performing and creative artists please turn to page 30.

*First complete Philadelphia Orchestra performances

This program runs approximately 1 hour, 50 minutes, and will be performed without an intermission.

These performances are made possible in part by the generous support of the William Penn Foundation and the Andrew W. Mellon Foundation. Additional support has been provided by the Presser Foundation.
I. Devotions before Mass
   1. Antiphon: Kyrie eleison
   2. Hymn and Psalm: "A Simple Song"
   3. Responsory: Alleluia
II. First Introit (Rondo)
   1. Prefatory Prayers
   2. Thrice-Triple Canon: Dominus vobiscum
III. Second Introit
   1. In nomine Patris
   2. Prayer for the Congregation (Chorale: "Almighty Father")
   3. Epiphany
IV. Confession
   1. Confiteor
   2. Trope: "I Don't Know"
   3. Trope: "Easy"
V. Meditation No. 1
VI. Gloria
   1. Gloria tibi
   2. Gloria in excelsis
   3. Trope: "Half of the People"
   4. Trope: "Thank You"
VII. Meditation No. 2
VIII. Epistle: "The Word of the Lord"
IX. Gospel-Sermon: "God Said"
X. Credo
   1. Credo in unum Deum
   2. Trope: "Non Credo"
   3. Trope: "Hurry"
   4. Trope: "World without End"
   5. Trope: "I Believe in God"
XI. Meditation No. 3 (De profundis, part 1)
XII. Offertory (De profundis, part 2)
XIII. The Lord's Prayer
   1. Our Father …
   2. Trope: "I Go On"
XIV. Sanctus
XV. Agnus Dei
XVI. Fraction: "Things Get Broken"
XVII. Pax: Communion ("Secret Songs")

\(\text{\textsuperscript{\textcopyright}}\) designates a work that is part of the 40/40 Project, which features pieces not performed on subscription concerts in at least 40 years.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit www.wrti.org to listen live or for more details.
Leonard Bernstein’s MASS explores what happens when a community experiences a collective crisis of faith. While Bernstein uses the rituals, doctrine, and pageantry of the Catholic Church to explore this theme of disillusionment, his MASS casts a wider net. The piece asks: What happens when our systems fail us, from our religious institutions to our leaders in government to our belief in ourselves? MASS is equal parts rock concert, story-telling theater, and classical symphony, all coming together to create one experience that defies categorization.

In our new production for The Philadelphia Orchestra, we are bringing in hundreds of performers, musicians, community members, and cutting-edge technology to ask these questions and raise the roof of Verizon Hall. As the piece builds to an explosive confrontation between the Celebrant and his community, we travel through moments of gorgeous reflection, collective joy, angry rebellion, confrontation, and, finally, a plea for peace. MASS does what good art does best: It allows us to see ourselves and feel less alone as we ask urgent questions about our world. It also celebrates community in the most visceral way possible: through music.
Kevin Vortmann Tenor (Celebrant)
Sarah Uriarte Berry Soprano
Julia Burrows Soprano
Morgan James Soprano
Meredith Lustig Soprano
Hilary Ginther Mezzo-soprano
Bryonha Marie Parham Mezzo-soprano
Lyn Philistine Mezzo-soprano
Pearl Sun Mezzo-soprano
E. Clayton Cornelious Tenor
Devin Ilaw Tenor
Benjamin Krumreig Tenor
J.D. Webster Tenor
Timothy McDevitt Baritone
Kent Overshown Baritone
Nathaniel Stampley Baritone
Zachary James Bass
Douglas Butler Boy Soprano
Daniel Voigt Boy Soprano
Westminster Symphonic Choir (Joe Miller Director)
Temple University Concert Choir (Paul Rardin Director)
Joe Miller Choral Preparation
The American Boychoir (Fernando Malvar-Ruiz Music Director)
The Rock School for Dance Education (Bojan Spassoff President and Director)
Temple University Diamond Marching Band (Matthew Brunner Director)
Student Musicians from the School District of Philadelphia (Darren Lynch Musical Preparation)

Kevin Newbury Stage Director
Victoria “Vita” Tzykun Set Design
Paul Carey Costume Design
Al Crawford Lighting Design
Steve Colby Sound Design
Darrel Maloney Video Design
Lawrence Keigwin Choreography
Lynn Baker Musical Preparation
Stephanie Klapper Casting Director
Marcie A. Friedman Production Stage Manager
Samantha Flint Stage Manager
The Philadelphia Orchestra
Yannick Nézet-Séguin
Music Director

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The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin’s 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 since his inaugural season in 2012. Under his leadership the Orchestra returned to recording with a celebrated CD of Stravinsky’s *The Rite of Spring* and Leopold Stokowski transcriptions on the Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home, and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra’s other area performances at the Mann Center, Penn’s Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. 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 ensemble annually performs at Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra has a decades-long tradition of presenting learning and community engagement opportunities for listeners of all ages. The Orchestra’s recent initiative, the Fabulous Philadelphians Offstage, Philly Style!, has taken musicians off the traditional concert stage and into the community, including highly-successful Pop-Up concerts, PlayINs, SingINs, and ConductINs. The Orchestra’s musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Music Director Yannick Nézet-Séguin continues his inspired leadership of The Philadelphia Orchestra, which began 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 Nézet-Séguin "phenomenal," adding that under his baton, "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better." He has taken the Orchestra to new musical heights. Highlights of his third season as music director include an Art of the Pipe Organ festival; the 40/40 Project, in which 40 great compositions that haven't been heard on subscription concerts in at least 40 years will be performed; and Bernstein's MASS, the pinnacle of the Orchestra's five-season requiem cycle.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting 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 also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world's most revered ensembles, and he 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 a CD on that label of Stravinsky's The Rite of Spring and Leopold Stokowski transcriptions. He continues a fruitful recording relationship with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir 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; and honorary doctorates from the University of Quebec in Montreal and the Curtis Institute of Music in Philadelphia.

To read Yannick's full bio, please visit www.philorch.org/conductor.
Tenor **Kevin Vortmann** makes his Philadelphia Orchestra debut with these performances as the Celebrant in Leonard Bernstein’s MASS. Increasingly sought after for work on both symphonic and theatrical stages, his Broadway and Off-Broadway credits include *A Little Night Music, Death Takes a Holiday, The Most Happy Fella, On the Town, The Pirates of Penzance, Showboat, Paint Your Wagon, Applause, Face the Music, Fiorello, Lost in the Stars, Stairway to Paradise, Juno, For Lovers Only*, and *Children and Art*. He has been a featured soloist with the New York Philharmonic and the San Francisco, Baltimore, and Omaha symphonies, with multiple engagements at Carnegie Hall, Avery Fisher Hall, and the Kennedy Center. Mr. Vortmann received his Bachelor of Music in Vocal Performance from Northwestern University.

**Kevin Newbury** is a theater, opera, and film director. He directed Strauss’s *Salome* for The Philadelphia Orchestra and Opera Philadelphia in 2014 and this season directed the East Coast premiere of Theodore Morrison’s *Oscar* for Opera Philadelphia. Mr. Newbury has directed over a dozen world premieres including, in 2015, *Kansas City Choir Boy* (Prototype Festival) and *The Manchurian Candidate* (Minnesota Opera). His work has been seen at Carnegie Hall, the Kennedy Center, the Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Bard Summerscape, the Wexford Opera Festival in Ireland, the Opera Theatre of St. Louis, and Glimmerglass Opera. His first short film, *Monsura is Waiting*, has screened at 25 film festivals and has won several awards. His second film, *Stag*, begins screening at film festivals this month.

**Victoria “Vita” Tzykun** has designed sets and costumes for companies including The Philadelphia Orchestra, Opera Philadelphia, Norwegian Opera, the Kennedy Center, Kristiansund Opera in Norway, Boston Lyric Opera, the Lyric Opera of Kansas City, Utah Opera, Gotham Chamber Opera, Juilliard Opera, Wolf Trap Opera, the Teatro Imeras in Athens, the Cherry Lane Theatre, and the 92nd Street Y, among others. Her numerous film and television credits include art direction for Lady Gaga’s ABC Thanksgiving special and production design for several features and shorts. Most recently she designed costumes for *Semele* at Seattle Opera starring Stephanie Blythe, and sets for Todd Almond’s *Kansas City Choir Boy*, starring Courtney Love at the innovative Prototype Festival in New York.
Soprano **Sarah Uriarte Berry** has appeared on Broadway as Eponine in *Les Misérables*, Belle in *Beauty and the Beast*, Nicola in the Rosie O’Donnell-produced *Taboo*, and Franca in *The Light in the Piazza* (earning Drama Desk and Outer Critics Circle Awards nominations as Outstanding Featured Actress in a Musical). She has also performed the role of Cinderella at New York City Opera. Cast recordings include *The Light in the Piazza*, *Taboo*, and Bernstein’s MASS with Marin Alsop and the Baltimore Symphony. She can be seen in *The Light in the Piazza* on PBS.

Soprano **Julia Burrows** has appeared Off-Broadway in *Greed*. Her regional theater credits include Nellie in *South Pacific* at the Gateway Playhouse, Magnolia in *Show Boat* with Central City Opera, Marian in *The Music Man* opposite Peter Scolari at the Ogunquit Playhouse, Lori-Beth in *Happy Days* produced by Garry Marshall at Goodspeed Opera House/Papermill Playhouse (original cast recording), Cornelia in *Pirates!* at Papermill Playhouse, Patty in *Sisters of Swing* with Infinity Theater Co., and *Les Misérables* at Northern Stage.

Soprano **Morgan James** appeared in Bernstein’s MASS in the 2008 Baltimore Symphony production at Carnegie Hall and the Kennedy Center. She has also worked with the Detroit, Harrisburg, San Diego, and Greensboro symphonies. On stage she has appeared in the original Broadway casts of *Motown: The Musical, Godspell, Wonderland*, and *The Addams Family*. An Epic Records recording artist, Ms. James recently released her debut studio album of original soul music entitled *Hunter*. She received her training at the Juilliard School.

Soprano **Meredith Lustig** recently completed two years of training with the Pittsburgh Opera Resident Artist Program, where her roles included Papagena in Mozart’s *The Magic Flute*, Musetta in Puccini’s *La bohème*, and Clorinda in Rossini’s *La Cenerentola*. She has appeared with the Glimmerglass Festival as Ancella in Cherubini’s *Medea* and made her New York City Opera debut as Giannetta in Donizetti’s *The Elixir of Love*. Ms. Lustig has also been a featured soloist at New York’s Town Hall Theater, where she was named a 2010 Broadway Rising Star.
Artists

Mezzo-soprano Hilary Ginther debuts next season as a Young Artist with Florida Grand Opera. Featured operatic roles include Sesto in Handel’s *Julius Caesar* and Mozart’s *La clemenza di Tito*, Hansel in Humperdinck’s *Hansel and Gretel*, Cherubino in Mozart’s *The Marriage of Figaro*, and Zerlina in Mozart’s *Don Giovanni*. In more contemporary works, she has performed Jo March in Adamo’s *Little Women* and Bobachino in the world premiere of Musto’s *The Inspector* at Wolf Trap Opera. Ms. Ginther has also been featured as a Young Artist at Opera Saratoga.

Mezzo-soprano Bryonha Marie Parham recently performed at Avery Fisher Hall in the New York Philharmonic’s *Showboat* for Live at Lincoln Center and also appeared in the New York Philharmonic’s *Sweeney Todd* as the Beggar Woman. Her Broadway credits include *After Midnight*, Serena in *The Gershwin’s Porgy and Bess*, and Sarah’s Friend in *Ragtime*. Her other theater credits include *The Gershwin’s Porgy and Bess* with American Repertory Theatre, *Ragtime* at the Kennedy Center, and *Ain’t Misbehavin’* at Mason Street Warehouse.

Mezzo-soprano Lyn Philistine has performed in Philadelphia at the Walnut Street Theatre as Maria Elena in *The Buddy Holly Story* and in *I Love You, You’re Perfect, Now Change*; she returns next holiday season as Mother in *A Christmas Story*. She recently finished working on *A Bronx Tale* directed by Jerry Zaks and Robert De Niro in New York City. Her Broadway and national tour credits include the Lady of the Lake in *Monty Python’s Spamalot*, *Gypsy*, *Cinderella*, and *A Christmas Story*. Ms. Philistine is a graduate of the Cincinnati Conservatory of Music.

Mezzo-soprano Pearl Sun has appeared on Broadway in *If/Then*, Dr. Seuss’s *How the Grinch Stole Christmas!* , and *Next to Normal*. She also performed at Lincoln Center Theater in *Happiness*. Her off-Broadway and regional theater credits include *Yoshimi Battles the Pink Robots* (La Jolla Playhouse), *Merrily We Roll Along* (City Center Encores!), *tick, tick ... Boom!* (Westport Country Playhouse), *Walmartopia* (Minetta Lane), and *Hello, Dolly!* (Hangar Theatre). Her television credits include *Gotham* (FOX) and *The Good Wife* (CBS).
Tenor **E. Clayton Cornelious** is currently on Broadway in *Beautiful: The Carole King Musical* as a Drifter and the “Some Kind of Wonderful” soloist. His other Broadway credits include the Caterpillar in *Wonderland*, *Scottsboro Boys*, *A Chorus Line*, *The Music Man*, *Kat & the Kings*, and *The Lion King*. He portrayed Sammy Davis Jr. in *The Rat Pack: Live from Vegas!* in London’s West End. He has also appeared in the national tours of *Sister Act*, *Jersey Boys*, *Dirty Dancing*, *Hairspray*, *The Lion King*, *A Chorus Line*, *The Goodbye Girl*, and *The Wiz.*

Tenor **Devin Ilaw** recently performed as Lun Tha in the Chicago and Dallas productions of *The King and I*. Best known for his performances as Marius in the 25th Anniversary Tour of *Les Misérables* and Thuy in the 2010 Toronto Revival of *Miss Saigon*, Mr. Ilaw has also appeared in *M. Butterfly* (Song Liling), *Carousel* (Billy Bigelow), Peter Mills’s *The Rockae* (Dionysus), readings of Frank Wildhorn’s *Tears of Heaven*, and Maury Yeston’s *The Peony Pavilion* (Liu Mengmei). His Off-Broadway credits include *Silver Bullet Trailer* and *Imelda: A New Musical*.

Tenor **Benjamin Krumreig** received his bachelor’s degree from the Baldwin Wallace University Conservatory of Music and his master’s from the University of Illinois at Urbana-Champaign. Equally versed in opera, operetta, and musical theater his roles have included George Gibbs in *Our Town*, Freddy in *My Fair Lady*, Fenton in Verdi’s *Falstaff*, and Pluto in Offenbach’s *Orpheus in the Underworld*. An avid Gilbert & Sullivan performer, Mr. Krumreig has sung Marco in *The Gondoliers*, Ralph Rackstraw in *H.M.S. Pinafore*, and Nanki-Poo in *The Mikado*.

Tenor **J.D. Webster** has performed Bernstein’s MASS with the Baltimore Symphony at Carnegie Hall and the Kennedy Center. He made his Broadway debut in the revival of *Showboat*, later appearing in *Ragtime* and *Wonderful Town*. Most recently he appeared in the Tony Award-winning revival of *The Gershwins’s Porgy and Bess* as Mingo. Earlier this season he made his entry into the world of Shakespeare, performing several roles in *As You Like It*. He also performed in the PBS broadcast of the New York Philharmonic production of *Carousel*. 
Artists

Baritone **Timothy McDevitt** recently made his Off-Broadway debut in *Lady Be Good* at New York City Center Encores! Other season highlights include *Beloved Renegade* with the Paul Taylor Dance Company, the world premiere of Marie Incontrea’s new song cycle *Do Not Harm* with the Moirae Ensemble, concerts with the American Classical Orchestra at Alice Tully Hall, Robert Manino’s *Do Not Go Gentle* at the Phonecia Festival, and performances with the “Barbrashop Quartet,” a new musical cabaret developed by RJ Productions.

Baritone **Kent Overshown** has appeared on tour in *The Gershwins’s Porgy and Bess* as Mingo and the Undertaker and as understudy for Sportin’ Life, and *Memphis* as Wailin’ Joe and as understudy for Bobby, Delray, and Gator. His regional theater credits include performances at Two River Theatre, Casa Mañana, the MUNY, and Westchester Broadway Theatre. Mr. Overshown is a graduate of the University of Michigan.

Baritone **Nathaniel Stampley** has appeared on Broadway and the West End in *The Lion King*. He has also performed on Broadway in *The Gershwins’s Porgy and Bess* and *The Color Purple*; Off-Broadway in *Big Love* (Signature Theatre); and on tour in *Ragtime* and *The Gershwins’s Porgy and Bess*. Regional theater credits include *The Color Purple* (Milwaukee Repertory Theater); *Abyssinia* (North Shore Music Theatre); *Pacific Overtures* (Chicago Shakespeare Theater); and *Violet, Once on this Island*, and *Big River* (Apple Tree Theatre, Joseph Jefferson nomination).

Bass **Zachary James** created the role of Abraham Lincoln in the world premiere of Philip Glass’s opera *The Perfect American* at the Teatro Real in Madrid, a role he reprised for London’s English National Opera and Australia’s Opera Queensland. He created the operatic roles of Oberon in the world premiere of Kristin Hevner Wyatt’s *Il sogno* at the Teatro Città della Pieve in Umbria and Rebbe in Andy Teirstein’s *A Blessing on the Moon* at Vancouver’s Chutzpah Festival. He also created the role of Lurch in *The Addams Family* on Broadway.
Artists

Thirteen-year-old boy soprano Douglas Butler is in his second year at the American Boychoir School. He has performed in over 160 concerts; has sung with The Philadelphia Orchestra and the Boston Symphony; was a soloist for a month-long installation called Fault Lines at the Gladstone Gallery in New York City this past fall; and performed as soloist in Bernstein’s Chichester Psalms for the Westminster Choir College Vocal Institute, under the direction of Dr. Amanda Quist. A native of Arkansas, he is also an avid pianist and lover of foreign languages.

Twelve-year-old boy soprano Daniel Voigt is currently studying at the American Boychoir School in Princeton. He has participated in over 100 performances; has sung with The Philadelphia Orchestra, the Boston Symphony, and the New York Philharmonic; was a soloist for a month-long installation called Fault Lines at the Gladstone Gallery in New York; and was a soloist in Bernstein’s Chichester Psalms with West Windsor-Plainsboro High School South. He was also the winner of the 2012 tennis championship in the Southeastern Wisconsin Tennis League.

Composed of students at Westminster Choir College of Rider University in Princeton, the Westminster Symphonic Choir has performed with major orchestras under virtually every internationally acclaimed conductor of the past 80 years. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski and in recent seasons has performed Bach’s St. Matthew Passion, Verdi’s Requiem, and Beethoven’s Symphony No. 9 under the baton of Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College.

The Temple University Concert Choir is comprised of undergraduate and graduate students at the Boyer College of Music and Dance. In addition to performing great masterworks, the Choir is committed to the performance of new American choral music and has presented many first Philadelphia performances, including Robert Moran’s Hagoromo and Alfred Schnittke’s Requiem. Since 2011 the Choir has been conducted by Paul Rardin, Elaine Brown Chair of Choral Music, who in July 2015 also becomes artistic director of the Mendelssohn Club of Philadelphia.
Artists

Joe Miller is conductor of two of America’s most renowned choral ensembles: the Westminster Choir and the Westminster Symphonic Choir. He is also director of choral activities at Westminster Choir College of Rider University and artistic director for choral activities for the Spoleto Festival USA. Dr. Miller has made three recordings with the Westminster Choir. Their latest CD, *The Heart’s Reflection: Music of Daniel Elder*, has been hailed by Minnesota Public Radio’s *Classical Notes* as “simply astounding.”

The American Boychoir has long been recognized as one of the finest musical ensembles in the country. Under the leadership of Fernando Malvar-Ruíz, Litton-Lodal Music Director, the choir performs regularly with world-class orchestras, including The Philadelphia Orchestra (it made its debut with the Orchestra in 1952) and the New York Philharmonic. Highlights of the 2014-15 season also include a performance at the Metropolitan Museum of Art, four national tours, and the release of a feature film called *Boychoir* with Dustin Hoffman and Kathy Bates.

The Rock School for Dance Education is under the direction of Bojan & Stephanie Spassoff. Now in its 52nd year, the School offers the highest quality dance training for talented young artists from around the world, as well as outreach programs that reach thousands of underserved youth. Rock School dancers are in nearly every major ballet company in the U.S. as well as in Europe, Asia, and on Broadway. For 10 consecutive years the Rock School has been named “Outstanding School” at Youth America Grand Prix, the largest ballet competition in the world.

Under the direction of Dr. Matthew Brunner, the Temple University Diamond Marching Band—the “Pride of the Cherry and White”—has become widely recognized around the nation. The marching band performs at all home games and also travels to select away games, parades, and bowl games. Students in the Diamond Band come from every school on the Temple campus, with 80% of its membership being non-music majors. The band can also be seen outside the Kimmel Center each year prior to The Philadelphia Orchestra’s annual Free College Concert.
Artists

Paul Carey recently designed costumes for Minnesota Opera's world premiere of Douglas Cuomo's Doubt. He has also designed costumes for the San Francisco Symphony, Virginia Opera, Palm Beach Opera, Wolf Trap, Central City Opera, the Greenwich Music Festival, UrbanArias, and Caramoor. His theater credits include Bad Jews (Long Wharf), Kansas City Choir Boy (Prototype Festival), The Winter's Tale and The Tempest (the Public Theater), Odyssey (Old Globe), Trouble in Mind (Yale Rep), and productions with Playwright's Realm.

Al Crawford has been the lighting director of the world renowned Alvin Ailey American Dance Theater since 1998. Having toured to 48 states and over 65 countries, he has produced the lighting for the dance company in virtually every major theater, performing arts center, and opera house in the world. He has worked directly with leading choreographers including Judith Jamison, Robert Battle, Garth Fagan, Matthew Rushing, George Faison, Christopher Huggins, and Jeanguy Saintus. Mr. Crawford is also founder of Arc3design.

Steve Colby serves as the principal sound reinforcement engineer for the Boston Pops and the Boston Symphony, and he has been the sound designer and mixer for numerous tours of the United States and Japan. In addition to his work with the BSO, he has provided design, mixing, and consulting services for the Atlanta, Baltimore, Utah, Pittsburgh, Kansas City, and American symphonies, as well as the New York Philharmonic. His recording credits range from Aerosmith and Phish to Andy Williams and Peter, Paul and Mary.

Darrel Maloney has designed video for broadcast, concerts, film, and theater. His Broadway credits include American Idiot, A Night with Janis Joplin, Everyday Rapture, and The Illusionists. His Off-Broadway credits include Found (Atlantic Theatre) and Checkers (Vineyard Theatre, Drama Desk Nomination). He has also designed for Ringling Bros. and Barnum & Bailey Circus, the Shakespeare Theatre Company, and Minnesota Opera. Mr. Maloney is the founder of the design and production studio the 13th. He currently serves on the faculty of the Yale School of Drama.
Artists

Larry Keigwin is a native New Yorker who has danced his way from the Metropolitan Opera to downtown clubs to Broadway. He founded KEIGWIN + COMPANY in 2003 and as artistic director has led performances at theaters and dance festivals around the world. His work in musical theater includes choreography for the Off-Broadway production of Rent, for which he received the 2011 Joe A. Callaway Award from the Stage Directors and Choreographers Foundation, and the Broadway musical If/Then, starring Idina Menzel.

Lynn Baker is a vocal coach, lyric diction coach, and collaborative pianist in New York City. She is artistic director of the Crested Butte Opera Studio (Crested Butte Music Festival). She was an assistant conductor and English diction coach at New York City Opera and currently serves as vocal coach and casting consultant for New York City Ballet. Her other coaching and performing credits include Seattle Opera, Washington National Opera, the Spoleto Festival USA, and the Baltimore Symphony. She is an avid performer of contemporary opera and art song.

Stephanie Klapper has worked in casting on Broadway, Off-Broadway, regionally, internationally, and on television, film, and the internet. Projects she has been involved with have won numerous awards including the Tony, OBIE, Artios, and Pulitzer Prize. Her Broadway credits include Bronx Bombers; A Christmas Story, The Musical; Dividing the Estate; Bells Are Ringing; and It Ain’t Nothin’ but the Blues. Her Off-Broadway credits include Jules Verne: From the Earth to the Moon, Rocket to the Moon, The Winter’s Tale, and Gigi.
Wednesday, May 4, 2016 8 PM

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Maestro Williams and the musicians of The Philadelphia Orchestra are graciously donating their services for this concert.
Leonard Bernstein was the quintessential polyglot composer, able to write in a multitude of styles, from the classical seriousness of his symphonies to imitations of jazz, Jewish music, the post-war avant-garde, the “Americanisms” of Aaron Copland and Virgil Thomson, the Latin-infused rhythms of *West Side Story* and Broadway show-tunes. The linking thread in all his works, though, is their inherent theatricality. In fact, Bernstein’s greatest successes were in the theater with shows like *On the Town*, *Wonderful Town*, *Candide*, and *West Side Story*. He even considered his symphonies and concert works as “theater pieces,” where communicating with the audience was far more important than following modernist trends.

**An Eclectic Musician** Bernstein was not a prolific composer. His conducting activities, he claimed, took priority. He also frequently recycled his own music in later works, and borrowed often and eclectically from others. These techniques were common enough even among great masters of the past, but were readily interpreted by his critics as evidence of his supposed lack of inspiration or a glinst of derivative effect. Bernstein himself considered his eclecticism as necessary given the lengthy periods when he couldn’t compose, and part of a lifelong effort to enrich his own developing musical language. Unfortunately for him, he was simply too gifted musically to be all the things he could’ve been—conductor, composer, pianist, educator—in a manner that would satisfy everyone, and his compositional output was therefore limited.

As he was completing the orchestration of his Symphony No. 3 (“Kaddish”) in the fall of 1963, Bernstein learned of the assassination of President Kennedy and dedicated the Symphony to the President’s memory. Perhaps partly in response to that gesture, Jacqueline Kennedy commissioned a work from him to open the newly-built Kennedy Center for the Performing Arts in Washington, D.C., in September 1971. Bernstein, though Jewish, had long wanted to write some kind of sacred, ecumenical service. The choice of a Catholic liturgical text to open a building honoring the first Catholic President of the United States seemed like a suitable option. But Bernstein’s MASS proved far more controversial.
A Radical Treatment Not surprisingly, the composer took his setting of the Mass text in a more populist, theatrical direction. He augmented the Greek and Latin words of the traditional Mass with Hebrew prayers and newly-written English lyrics (penned by himself and young composer/lyricist Stephen Schwartz). This kind of “troping” or commentary had medieval precedents, but was considered blasphemous by some in 1971. He combined many different musical styles in MASS, from classical traditions, hymn-like chorales, and the modernist avant-garde to pop, jazz, blues, Middle Eastern dances, and rock music. This broad stylistic liberty was partly encouraged by the Catholic Church itself in the mid-1960s when the Second Vatican Council approved of the incorporation of vernacular worship—“music of the people”—in the celebration of the Mass. Bernstein invoked the established Jewish tradition of “arguing with God,” a practice that in some Christian circles at the time was considered sacrilegious. What’s more, this MASS emerged amid contemporary rumblings in the Western youth subcultures against the Establishment of which organized religion was a major part. And the crisis of faith and vernacular irreverence in the post-Kennedy era had already been expressed in works such as Jesus Christ Superstar (originally a concept album released in 1970) and Schwartz’s musical Godspell, which opened off Broadway in May 1971, just four months before MASS premiered.

Given Bernstein’s very public commitment to leftist causes, his iconoclastic treatment of the traditional Mass text raised red flags even among U.S. government departments. Bernstein himself had been blacklisted by the State Department in the 1950s. In preparing his score of MASS he had consulted with Father Daniel Berrigan, a Catholic priest and counterculture peace activist who had been on the FBI’s “10 Most Wanted” list and who was, at the time, in prison. As the premiere loomed, the FBI actually warned the White House that MASS might contain “coded anti-war messages” and that the composer was mounting a plot “to embarrass the United States government.” President Nixon was strongly advised not to attend the premiere, and was conspicuously absent at the performance. (Nixon offered the press an alternative, marginally-plausible excuse that the event “should really be [Mrs. Kennedy’s] night”)

Mixed Reviews Critical response to the work was mixed, and deeply polarized. Some members of the Catholic faith disapproved, but certain prominent Catholics found the work incredibly stirring and deeply relevant. The Rev. Paul Moore, Jr., Episcopal Bishop of New York, attended
the premiere and told Bernstein afterward how profoundly moved he was by the performance. Reflecting that the experience of the Celebrant in MASS replicated his own life story, he continued, “I could deeply identify with the inordinate demands people make upon the church and the priest and with the deep revulsion one sometimes feels toward the role.”

Professional critics grudgingly acknowledged that the work resonated with the younger members of the audience, but were skeptical of its lasting value. Harold Schonberg of the New York Times had long been a critic both of Bernstein’s music and his conducting before MASS, but was especially scathing in his review of the premiere, concluding that it was “fashionable kitsch … cheap and vulgar.” The critical view has softened over the ensuing years, and it is now almost universally regarded as an important work of its time, a dramatic manifestation of many of the deeper anxieties that gripped American culture in the early 1970s. MASS was even performed at the Vatican in 2000, at the request of Pope John Paul II.

MASS is an enormous work, requiring a large orchestra, two choirs plus a boys’ choir, a full on-stage cast with dancers, a marching band, and a rock band. As Nina Bernstein, the composer’s daughter, notes, “It may seem ironic that such multitudes are marshaled for a work that celebrates a man’s ‘Simple Song’: his love and faith in God. But in the end, that simplicity is shown to be all the more powerful because of it.”

A Closer Look The work opens abstractly, with a disembodied 12-tone “Kyrie” played through speakers in each corner of the darkened hall. Its complexity is intentionally alienating. The Celebrant then interrupts with a single guitar strum. Dressed in street clothes, he represents a simple faith, as yet unfettered by strict liturgy or entrenched sectarianism. The joyful “Alleluia” that follows is embellished with jazzy scat-singing, concluding the “Devotions before Mass.”

The “First Introit” opens with a celebratory production number from the Street Chorus, whose role in this work is to question and challenge the Celebrant and the dogma he represents. They sing an irreverent mélange of liturgical texts in music-hall style, the boys’ choir and Celebrant joining in the dancing celebrations. A canon on “Dominus vobiscum” returns to the formal abstractions of the opening Kyrie.

An asymmetrical dance with Near-Eastern ornaments begins the “Second Introit” but shifts style suddenly as the
Celebrant leads the congregation in the gentle chorale “Almighty Father.” The “Confession” that follows introduces the first real crisis of faith as the Street Chorus interrupts with pressing questions about the nature of sin and the worth of confession. The Celebrant’s street clothes begin to be covered by sacred vestments as he starts to feel the tension between personal faith and the trappings of liturgical worship. An orchestral “Meditation” accompanies this emergent apprehension, while pointing towards a hoped-for place of eventual peace.

The “Gloria” opens with the Celebrant and boys’ choir reveling in exuberant praise of the Trinity. But the praise is again quickly challenged by the skepticism of the Street Chorus who parody in mock-chanting the relevance of a church in a contemporary society that has lost its faith. As the singers pray in silence, the orchestra performs a second “Meditation,” which Bernstein notes is based “on a sequence by Beethoven,” an obscure reference to the Ninth Symphony with fragments of the “Ode to Joy.”

In “Epistle: The Word of the Lord” the focus turns to reading, and the power of “the Word” to survive imprisonment, repression, and opposition. The Celebrant confirms this belief in song while congregants recite passages from contemporary letters. The Street Chorus and a would-be “Preacher” then lampoon the biblical account of the creation—how could all this possibly be “good,” they demand, with the rampant cynicism, selfishness, and greed so obvious around them.

The Celebrant, now even more richly-robed, enters to deliver the “Credo” or statement of belief, issued in strict, unflinchingly regimented rhythms. The Credo is repeatedly interrupted, though, by members of the Street Chorus who overtly challenge God and argue with the Credo in a series of “Non-Credo” tropes. The first takes God to task for “becoming a man” on His own terms while the rest of us have no choice about the circumstances of our birth or the details of our lives. His argumentative trope is cut off by the militaristic continuation of the Credo. Another Street Singer tells God to “hurry up” with His second coming. After the Credo resumes, a third trope questions the enormity of “worlds without end,” a concept that seems to minimize the attention that God might show to this single world and individuals within it. The chanted Credo on tape is completely unmoved by the interjections, and objectively completes its text as reflexively as it started.

A “Rock Singer” offers an alternative, flexible Credo based on doubt rather than belief. Then, as the Celebrant re-enters, the

Bernstein composed MASS from 1970 to 1971. These are the first complete performances of the work by The Philadelphia Orchestra. The “Gloria tibi,” “Almighty Father,” and “Sanctus” were performed on a Student Concert in January 1975, with William Smith leading the All-Philadelphia Boys Choir and Men’s Chorale; an instrumental version of “A Simple Song” was performed in August 1988 in Saratoga, with John Williams conducting; and the Meditation No. 3 was performed on various educational concerts in the winter of 2008, with Rossen Milanov and David Hayes.

The score calls for a pit orchestra consisting of timpani, percussion (anvil, bass drum, bongos, chimes, cowbells, cymbals, glockenspiel, marimba, snare drum, suspended cymbal, tambourine, tam-tam, temple blocks, tenor drum, triangle, tuned drums, vibraphone, wood block, xylophone), piano, celesta, organs, and strings; an onstage orchestra consisting of two flutes (both doubling piccolo), two oboes (II doubling English horn), three clarinets (I doubling soprano saxophone, II doubling alto saxophone and E-flat clarinet, III doubling tenor saxophone and bass clarinet), two bassoons (II doubling contrabassoon), four horns, four trumpets, three trombones, tuba, percussion (bongos, drum sets, finger cymbals, glockenspiel, tambourines, temple blocks), two synthesizers, baritone soloist, boy soprano soloist, SSAATBB choir, boys’ choir (doubling kazoos), acoustic guitar, two electric guitars (II

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widenung gap between the Church and the People becomes even more apparent. The prayer this time (“Meditation No. 3”) is a cry from the depths of despair (“De profundis clamavi ad te”) and anything but meditative as it expresses extreme agitation and discomfort. The Celebrant and acolytes proceed with the liturgy, which (the composer instructs) develops into “a primitive and fetishistic dance around the sacred objects.”

After reciting an a capella “Lord’s Prayer,” the Celebrant gives voice to his loneliness and faltering courage, but commits to “go on again.” This introduces the “Sanctus” in which all unite, singing the Sanctus text in Latin, English, and Hebrew. At this point the Celebrant seems to have weathered the storms of doubt. Even the Street Chorus joins in with the praise. But just before the Sanctus concludes, the service is interrupted again by insistent protests from the Street Chorus in the “Agnus Dei,” impatiently demanding that peace be granted immediately. The text begins to fragment, and the Celebrant’s crumbling confidence climaxes as he ascends the altar with the monstrance and chalice. The Street Chorus becomes flagrantly heretical in a rock/blues maelstrom as the stage disintegrates into chaos.

At this, the Celebrant hurls the sacraments to the floor, and all but the Celebrant fall down in stunned silence. The shattered remains of the Celebrant’s faith mingle with the broken vessels in an expressionistic solo where he suffers a complete breakdown. Reprising and rejecting the stiff formality of the liturgy he had been celebrating, he also then rejects the congregation and Street Chorus who, despite their complaining, are impotent without him. He defiles the altar, and leaves the stage, broken and exhausted.

Father Berrigan had suggested to Bernstein that he end MASS in a militant mood: “Yell at them and turn off the lights.” But Bernstein chose a different path. After the Celebrant leaves, a solo flute and boy soprano reintroduce the “Simple Song” from the opening. The company gradually are awakened to a new hope, and one by one they are raised—resurrected—in peace and praise. Finally, the Celebrant re-enters, dressed in the street clothes he wore at the start, and all join in a return of the chorale “Almighty Father” as MASS concludes with simple faith and the much longed-for peace.

—Luke Howard
Please note: House lights will be kept low during the performance due to the theatrical nature of the work.

MASS: A Theatre Piece for Singers, Players, and Dancers

Text from the liturgy of the Roman Mass
Additional texts by Stephen Schwartz and Leonard Bernstein

I. Devotions before Mass

1. Antiphon: Kyrie eleison

_Tape One. In total darkness, pre-recorded sound is heard coming from the four speakers placed in the four corners of the house._

**High Soprano and Bass Solo**
Kyrie eleison.

**Second Soprano and Alto Solos, Tenor and Baritone Solos**
Christe eleison.


_Celebrant_
Sing God a simple song:
Lauda, Laude …
Make it up as you go along:
Lauda, Laude …
Sing like you like to sing.
God loves all simple things,
for God is the simplest of all.

I will lift up my eyes to the hills from whence comes my help.
I will lift up my voice to the Lord, singing Lauda, Laude.

For the Lord is my shade, is the shade upon my right hand, and the sun shall not smite me by day nor the moon by night.

Blessed is the man who loves the Lord, Lauda, Lauda, Laude, and walks in His ways.

Lauda, Lauda, Laude, Lauda, Lauda di da di day … all of my days.

3. Responsory: Alleluia

_Tape Two_

**Six Solo Voices**
Du bing, du bang, du bong, etc.
Alleluia! Alleluia! etc.

II. First Introit (Rondo)

1. Prefatory Prayers

**Street Chorus**
Kyrie eleison!
Christe eleison!
Gloria Patri et Filio, et Spiritui Sancto!

**Basses**
Introibo ad altare Dei.

**Tutti**
Ad Deum qui laetificat juventutem meam.
Women
Asperges me, Domine,
Hyssopo, et mundabor.
Emite lucem tuam,
et veritatem tuam.
Ostende nobis, Domine …

Basses
Domine.

Women
Misericordiam tuam.

Sopranos and Celebrant
Vidi aquam egredientem
de templo latere dextro.

Rest of Street Chorus
Alleluia!

Sopranos and Celebrant
Et omnes ad quos pervenit
aqua ista salvi facti sunt,
et dicent:

Tutti
Alleluia!

Boys’ Choir
Kyrie eleison.

Street Chorus
Christe eleison.

Solo Boy and Boys’ Choir
Here I go up to the altar of God.
In I go, up I go
to God who made me young,
to God who made me happy,
to God who makes me happy to be young.

Solo Boy, Boys’ Choir, and Street Chorus
Kyrie eleison.
Christe eleison!

Street Chorus and Boys’ Choir
Alleluia!

2. Thrice-Triple Canon: Dominus vobiscum

Celebrant, Boys’ Choir, and Street Chorus
Dominus vobiscum.
Et cum spiritu tuo.

III. Second Introit
1. In nomine Patris

Celebrant (speaking)
In the name of the Father, and the Son,
and the Holy Ghost.

Tape Three

Boys’ Choir and Choir (Men)
In nomine Patris, et Filii,
et Spiritus Sancti.
Amen.

Celebrant (speaking)
Let us rise and pray.
Almighty Father, bless this house.
And bless and protect all who are assembled in it.

2. Prayer for the Congregation
(Chorale: “Almighty Father”)

Choir
Almighty Father, incline thine ear:
Bless us and all those who have gathered here.
Thine angel send us,
who shall defend us all.
And fill with grace
all who dwell in this place.
Amen.

3. Epiphany

Tape Four

Celebrant (speaking)
I confess to Almighty God, to blessed Mary ever
Virgin, to blessed Michael the archangel,
to blessed
John the Baptist, to the holy apostles, Peter and Paul …

IV. Confession
1. Confiteor

Choir
Confiteor Deo omnipotenti,
Beatae Mariae semper Virginis,
Beato Michaeli Archangeli,
Beato Ioanni Baptistae,
sanctis Apostolis Petro et Paulo,
omnibus sanctis,
et vobis, fratres:
Quia peccavi nimis cogitatione, verbo et opere:
Mea culpa,
mea maxima culpa.
Ideo precor,
Beatam Mariam semper Virginem,
Beatum Michaelem Archangelum,
Beatum Ioannem Baptistam,
sanctos Apostolorum Petrum et Paulum.
omnes Sanctos,
et vobis, fratres:
Orare pro me
ad Dominum Deum nostrum.

2. Trope: “I Don’t Know”

Street Chorus (Men)
Confiteor, confiteor …

First Rock Singer
Lord, I could go confess
good and loud, nice and slow,
get this load off my chest,
yes, but how, Lord, I don’t know.
What I say I don’t feel,
what I feel I don’t show,
what I show isn’t real,
what is real, Lord, I don’t know,
no, no, no …
I don’t know.
I don’t know why ev’ry time
I find a new love
I wind up destroying it.
I don’t know why I’m so crazy-minded
I keep on kind of enjoying it.

Why I drift off to sleep
with pledges of deep resolve again,
then along comes the day
and suddenly they dissolve again.
I don’t know …

First Rock Singer and Descant
What I say I don’t feel,
what I feel I don’t show,
what I show isn’t real,
what is real, Lord, I don’t know,
no, no, no …
I don’t know.

3. Trope: “Easy”

First Blues Singer
Well, I went to the holy man and I confessed,
look, I can beat my breast
with the best.
And I’ll say almost anything that gets me
blessed.
Upon request.
It’s easy to shake the blame for any crime
by trotting out that mea culpa pantomime:
“Yes, yes, I’m sad.
I sinned, I’m bad.”
Then go out and do it one more time.

Second Rock Singer
I don’t know where to start.
There’s so much I could show
but how far, Lord, but how far can I go?
I don’t know.

Second Blues Singer
If you ask me to join you in some real
good vice
now that might be nice
once or twice.
But don’t look for sacraments or sacrifice,
they’re not worth the price.
It’s easy to have yourself a fine affair.
Your body’s always ready, but your soul’s
not there.
Don’t count on trust,
come love, come lust.
It’s so easy when you just don’t care.
Third Rock Singer
What I need I don't have,
what I have I don't own,
what I own I don't want,
what I want, Lord, I don't know.

Third Blues Singer
If you ask me to sing you verse that's versatile,
I'll be glad to beguile you for a while.
But don't look for content beneath the style,
sit back and smile.
It's easy for you to dig my jim jam jive,
and, baby, please observe how neatly I survive.
And what could give more positive plain proof that living is easy when you're half alive.

All Three Rock Singers
If I could I'd confess.
Good and loud, nice and slow, Lord.

All Three Blues Singers
easy, easy.

Choir
Beatam Mariam semper Virginem, precor,
Beatum Michaelem Archangelum, ideo precor
Beatum Joannem Baptistam, sanctos Apostolos Petrum et Paulum.
Omnes sanctos, et vos, fratres, orare pro me ad Dominum Deum nostrum.

All Six Solo Singers and Descant
What I say I don't feel,
what I feel I don't show,
what I show isn't real,
what is real, Lord, I don't know,
no, no, no … I don't know.

First Rock Singer
Come on, Lord, if you're so great show me how, where to go.
Show me now, I can't wait, maybe it's too late, Lord.
I don't know.

First Blues Singer
Confiteor.

Celebrant (speaking)
God forgive you.

All (speaking)
God forgive us all.

Celebrant (speaking)
God be with you.

All (speaking)
And with your spirit.

Celebrant (speaking)
Let us pray.

V. Meditation No. 1

VI. Gloria
1. Gloria tibi

Celebrant and Boys’ Choir
Gloria tibi, gloria tibi, gloria!
Gloria Patri, gloria Filio, et Spiritui Sancto.
Laudamus te, adoramus te, glorificamus te, benedicumus te!
Gloria Patri, gloria Filio, et Spiritui Sancto. Gloria!
Celebrant

Glory to God in the Highest and Peace on Earth to Men of Good Will!

(He is interrupted by the “Gloria in excelsis”)

2. Gloria in excelsis

Choir


3. Trope: “Half of the People”

Street Chorus

Amen!
Half of the people are stoned and the other half are waiting for the next election.
Half the people are drowned and the other half are swimming in the wrong direction.*
They call it Glorious Living, and, baby, where does that leave you, you and your kind?

*This quatrain was a Christmas present from Paul Simon. Gratias. L.B.

Choir

… miserere nobis; suscipe deprecationem nostram.

Street Chorus

… you and your youth and your mind? Nowhere, nowhere, nowhere. Half of the people are stoned and the other half are waiting for the next election …

4. Trope: “Thank You”

Soprano Solo

There once were days so bright, and nights when ev’ry cricket call seemed right, And I sang Gloria, then I sang Gratias Deo. I knew a glorious feeling of thank you and … thank you. …

The bend of a willow, a friend and a pillow, a lover whose eyes could mirror my cries of Gloria …

And now, it’s strange, somehow, though nothing much has really changed, I miss the Gloria, I don’t sing Gratias Deo. I can’t say quite when it happened, but gone is the … thank you …

Street Chorus

Half the people are drowned and the other half are swimming in the wrong direction.

Celebrant (speaking)
Let us pray.
VII. Meditation No. 2
(on a sequence by Beethoven)

VIII. Epistle: “The Word of the Lord”

Celebrant
Dear Brothers: This is the gospel I preach; and in its service I have suffered hardship like a criminal; yea, even unto imprisonment; but there is no imprisoning the word of God …

A Young Man
Dearly Beloved: Do not be surprised if the world hates you. We who love our brothers have crossed over to life, but they who do not love, abide in death. Everyone who hates his brother is a murderer.

Another Young Man
Dear Mom and Dad: Do not feel badly or worry about me. Nothing will make me change. Try to understand: I am now a man.

Celebrant
You can lock up the bold men, go and lock up your bold men and hold men in tow, you can stifle all adventure for a century or so. Smother hope before it's risen, watch it wizen like a gourd, but you cannot imprison the Word of the Lord.

Celebrant and Street Chorus
No, you cannot imprison the Word of the Lord.

Celebrant
For the Word was at the birth of the beginning, it made the heavens and the earth and set them spinning, and for several million years it's endured all our forums and fine ideas.

It's been rough but it appears to be winning! There are people who doubt it and shout it out loud, oh they bellow and they bluster 'til they muster up a crowd. They can fashion a rebuttal that's as subtle as a sword, but they're never gonna scuttle the Word of the Lord.

Celebrant and Street Chorus
No, they're never gonna scuttle the Word of the Lord!

An Older Man
Dear Brothers: I think that God has made us apostles the most abject of mankind. We hunger and thirst, we are naked, we are roughly handled, and we have no fixed abode. They curse us and we bless. They persecute us and we suffer it. … They treat us as the scum of the earth, the dregs of humanity, to this very day.

A Young Girl
Dear Folks: Jim looked very well on my first visit. With his head cleanshaven, he looked about nineteen years old. He says the prison food is very good. For the first few days he is not allowed any books except his Bible. When I hugged him he smelled so good, a smell of plain clean soap; he smelled like a child when you put him to bed.

Celebrant
All you big men of merit who ferret out flaws, you rely on our compliance with your science and your laws. Find a freedom to demolish while you polish some award, But you cannot abolish the Word of the Lord.
Celebrant and Street Chorus
No, you cannot abolish the Word of the Lord.

Celebrant
For the Word created mud and got it going,
it filled our empty brains with blood and
set it flowing,
and for thousands of regimes
it's endured all our follies and fancy schemes.
It's been tough, and yet it seems to be
growing!
O you people of power, your hour is now.
You may plan to rule forever, but you never
do somehow!
So we wait in silent treason until reason is
restored,
and we wait for the season of the Word of
the Lord.
We await the season of the Word of the Lord.
We wait, we wait for the Word of the Lord. …

IX. Gospel-Sermon: “God Said”

Preacher
God said: “Let there be light.”
And there was light.

Street Chorus
God said: “Let there be night.”
And there was night.

Preacher
God said: “Let there be day.”
And there was day …

Street Chorus
… day to follow the night.

Preacher
And it was good, brother …

Preacher and Street Chorus
And it was good, brother …

Preacher
And it was good, brother …

Preacher and Street Chorus
And it was goddam good.

Preacher
God said: “Let there be storms.”
Storms to bring life …

Street Chorus
… life in all of its forms,
forms such as herds …

Preacher
… herds and gaggles and swarms,
swarms that have names …

Street Chorus
… names and numbers and norms.

Preacher
And it was good, brother …

Preacher and Street Chorus
And it was good, brother …

Preacher
And it was good, brother …

Preacher and Street Chorus
And it was goddam good.

Preacher
God said: “Let there be gnats.”
Let there be sprats …

Street Chorus
… sprats to gobble the gnats
so that the sprats …

Preacher
… sprats may nourish the rats,
making them fat …

Street Chorus
… fat, fine food for the cats.

Preacher
And they grew fat, brother …
Preacher and Street Chorus
And they grew fat, brother …

Preacher
All but the gnats, brother …

Preacher and Street Chorus
They all grew fearful fat.

Preacher
And God saw it was good.

Street Chorus
God made it be good …

Preacher
Created it good …

Street Chorus
Created the gnats …

Preacher
… gnats to nourish the sprats …

Street Chorus
… sprats to nourish the rats …

Preacher
and all for us big fat cats.

Street Chorus
… us cats!

Preacher and Street Chorus
Yow!

Street Chorus
And it was good.

First Solo and Street Chorus
God said it’s good to be poor,
good men must not be secure;
so if we steal from you,
it’s just to help you stay pure.

Soloist and Street Chorus
And it was good.

Second Solo and Street Chorus
God said take charge of my zoo,
I made these creatures for you;
so He won’t mind if we
wipe out a species or two.

Soloist and Street Chorus
And it was good.

Third Solo and Street Chorus
God said to spread His commands
to folks in faraway lands;
they may not want us there,
but, man, it’s out of our hands.

Soloist and Street Chorus
And it was good.

Fourth Solo and Street Chorus
God said that sex should repulse
unless it leads to results;
and so we crowd the world
full of consenting adults.

Soloist and Street Chorus
And it was good.

Fifth Solo and Street Chorus
God said it’s good to be meek,
and so we are once a week;
it may not mean a lot
but oh, it’s terribly chic.

Soloist and Street Chorus
And it was good.

Preacher and Street Chorus
God made us the boss.
God gave us the cross.
We turned it into a sword
to spread the Word of the Lord.
We use His holy decrees
to do whatever we please.

Street Chorus
Yeah!
**Preacher and Street Chorus**  
And it was good! Yeah!  
And it was goddam good!  

**Preacher**  
God said: “Let there be light.”  
And there was light.  

**Street Chorus**  
God said: “Let there be night.”  
And there was night.  

**Preacher**  
God said: “Let there be day.”  
And there was day …  

**Street Chorus**  
… day to follow the night.  

**Preacher**  
And it was good, brother …  

**Preacher and Street Chorus**  
And it was good, brother …  

And it was …  

**X. Credo**  
1. **Credo in unum Deum**  

**Tape Five**  

**Celebrant** *(declaiming)*  
I believe in one God, the Father Almighty,  
maker of heaven and earth, and of all  
things visible and invisible. And in one  
Lord …  

*(He is interrupted by the recording.)*  

**Chorus**  
Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum, consubstantialem Patri:  
Per quem omnia facta sunt.  
Qui propter nos homines et propter  
nostram salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: et homo factus est.  

2. **Trope: “Non Credo”**  

**Male Group** *(interrupting tape)*  
Et homo factus est.  

**Baritone Solo**  
And was made man …  

**Male Group**  
And was made man.  

**Baritone Solo**  
And you become a man.  
You, God, chose to become a man.  
To pay the earth a small social call.  
I tell you, sir, you never were  
a man at all.  
Why?  
You had the choice when to live,  
when  
to die,  
and then  
become a god again.  
And then a plaster god like you …  

**Male Group**  
A God like you too …  

**Baritone Solo**  
Has the gall to tell me what to do  
to become a man,  
to show my respect on my knees …  

**Male Group**  
Be like a man.  

**Baritone Solo**  
Go genuflect, but don’t expect guarantees.  
Oh,
just play it dumb, 
play it blind, 
but when I go 
then 
will I become a god again?

Male Group
Possibly yes, probably no …

Baritone Solo
Yes, probably no. 
Give me a choice, 
I never had a choice. 
Or I would have been a simple tree, 
a barnacle in a silent sea, 
anything but what I must be: 
A man, 
a man, 
a man!

Male Group
Possibly yes, probably no …

Baritone Solo
You knew what you had to do, 
you knew why you had to die.

Male Group
Man, 
man.

Baritone Solo
You chose to die, and then revive again. 
You chose, you rose alive again. 
But I, 
I don’t know why I should live 
if only to die. 
Well, I’m not gonna buy it!

Male Group
Possibly yes, probably no …

Baritone Solo
I’ll never say credo. 
How can anybody say credo? 
I want to say credo …

Tape Six

Choir
Crucifixus etiam pro nobis sub Pontio Pilato, 
passus, et sepultus est. 
Et resurrexit tertia die, secundum Scripturas. 
Et ascendit in caelum: 
Sedet ad dexteram Patris, 
et iterum venturus est cum gloria judicare vivos et mortuos.

3. Trope: “Hurry”

Mezzo-soprano Solo (interrupting tape)
You said you’d come again. 
When? 
When things got really rough. 
So you made us all suffer 
while they got a bit rougher, 
tougher and tougher. 
Well, things are tough enough. 
So when’s your next appearance on the scene? 
I’m ready. 
Hurry. 
Went to church for clearance and I’m clean and steady. 
Hurry. 
While I’m waiting I can get my bags packed, 
flags flown, 
shoes blacked, 
wings sewn on. 
Oh don’t you worry: 
I could even learn to play the harp. 
You know it. 
Show it. 
Hurry. 
Hurry and come again.

Tape Seven

Choir
Sedet ad dexteram Patris. 
et iterum venturus est cum gloria judicare vivos et mortuos: 
Cujus regni non erit finis.
4. **Trope: “World without End”**

**Street Chorus** *(interrupting pre-recorded tape)*
Non erit finis …
World without end …

**Mezzo-soprano Solo**
Whispers of living, echoes of warning,
phantoms of laughter on the edges of morning.
World without end spins endlessly on,
only the men who lived here are gone,
gone on a permanent vacation,
gone to await the next creation.
World without end at the end of the world.
Lord, don't you know it's the end of the world?
Lord, don't you care if it all ends today?
Sometimes I'd swear that you planned it this way …
Dark are the cities, dead is the ocean,
silent and sickly are the remnants of motion.
World without end turns mindlessly round,
never a sentry, never a sound.
No one to prophesy disaster,
no one to help it happen faster.
No one to expedite the fall,
no one to soil the breeze,
no one to oil the seas,
no one to anything,
no one to anything,
no one to anything at all.

*(Recording interrupts.)*

**Tape Eight**

**Choir**
Et in Spiritum Sanctum,
dominum et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre, et Filio simul adoratur, et conglorificatur:
Qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

**Three Solos**
You chose …
Hurry and come again …
You rose …
World without end, end of the world!
A man!
Bags packed, wings sewn …
End of the world!
A man!
Wings sewn.
Lord, don't you care?
You chose!
Hurry!
Lord, don't you care?
You rose!
Hurry!

5. **Trope: “I Believe in God”**

**Three Solos and Street Chorus**
Amen! Amen! Amen!

**Rock Singer**
Amen! Amen! Amen!
I believe in God,
but does God believe in me?
I'll believe in any god
if any god there be.
That's a pact.
Shake on that.
No taking back.
I believe in one God,
but then I believe in three.
I'll believe in twenty gods
if they'll believe in me.
That's a pact.
Shake on that.
No taking back.
Who created my life?
Made me come to be?
Who accepts this awful responsibility?
Is there someone out there?  
If there is, then who?  
Are you listen'ing to this song  
I'm singing just for you?  
I believe my singing.  
Do you believe it too?  
I believe each note I sing  
but is it getting through?  
I believe in F sharp.  
I believe in G.  
But does it mean a thing to you  
or should I change my key?  
How do you like A-flat?  
Do you believe in C?  

Choir  
Crucifixus etiam pro nobis sub …  

Rock Singer  
Do you believe in anything  
that has to do with me?  

Street Chorus  
I believe in God,  
but does God believe in me?  
I'll believe in thirty gods  
if they'll believe in me.  
That's a pact.  
Shake on that.  
No taking back.  

Rock Singer  
I'll believe in sugar and spice,  
I'll believe in ev'rything nice;  
I'll believe in you and you and you  
and who …  
Who'll believe in me?  

Celebrant (speaking)  
Let us pray.  
Let us pray!  

XI. Meditation No. 3  
(De profundis, Part 1)  

Tape Nine  

Choir  
De profundis clamavi ad te, Domine;  
Domine, audi vocem meam!  
Fiant aures tuae intentae  
ad vocem obsecrationis meae.  
Si delictorum memoriam servaveris,  
Domine!  
Quis sustenebit?  
Sed penes te est peccatorum venia,  
ut cum reverentia serviat tibi.  
Spero in Dominum,  
sperat anima mea in verbum eius.  
Spero!  
Sperat!  

Celebrant  
Memento, Domine … Remember, O Lord,  
thy servants and handmaids … (ad lib.  
names of cast members) … and all here  
present, whose faith is known to Thee,  
and for whom we offer up this sacrifice.  
We beseech Thee, in the fellowship of  
communion, graciously to accept it and  
grant peace to our days.  

XII. Offertory  
(De profundis, Part 2)  

Boys’ Choir and Choir  
Exspectat anima mea Dominum  
magis quam custodes auroram.  
Exspectet Israel Dominum,  
quia penes Dominum  
misericordia et copiosa penes eum  
redemptio:  
et ipse redimet Israel ex omnibus  
iniquitatibus eius.  
Gloria Patri!  

XIII. The Lord’s Prayer  
1. Our Father …  

Celebrant (as if improvising)  
Our Father, who art in heaven,  
hallowed be Thy name.  
Thy kingdom come,  
Thy will be done, on earth as it is in  
heaven.
Give us this day our daily bread
and forgive us our trespasses
as we forgive those who trespass against us.
And lead us not into temptation,
but deliver us from evil.
Amen.

2. Trope: “I Go On”

Celebrant
When the thunder rumbles,
now the Age of Gold is dead
and the dreams we’ve clung to dying to stay young
have left us parched and old instead,
when my courage crumbles,
when I feel confused and frail,
when my spirit falters on decaying altars
and my illusions fail,
I go on right then, I go on again.
I go on to say
I will celebrate another day …
I go on …

If tomorrow tumbles
and ev’rything I love is gone,
I will face regret
all my days, and yet
I will still go on … on …
Laude, Lauda, Laude,
Lauda, Lauda di da di day.

XIV. Sanctus

Celebrant (shouting)
Holy! Holy! Holy
is the lord God of Hosts!
Heaven and earth are full of Thy glory!

Boys’ Choir I and II
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra Gloriae tuae.
Osanna!
Benedictus qui venit in nomine Domini.
Osanna in excelsis!

Celebrant
Mi… Mi… Mi alone is only me.
But mi with sol
me with soul,
mi sol
means a song is beginning,
is beginning to grow,
take wing, and rise up singing
from me and my soul.
Kadosh, Kadosh, Kadosh!

Choir
Kadosh, Kadosh, Kadosh
Adonai ts’vaot
m'lo chol haaretz k’vodo.
Singing: Holy, Holy, Holy,
Lord God of Hosts.
All the heavens and earth
are full of His glory.

Three to Six Countertenors (Choir only)
Kadosh, Kadosh, Kadosh
Adonai ts’vaot
m'lo chol haaretz k’vodo.

Choir
Baruch ha’ba
b’shem Adonai!

All Voices Onstage
Sanctus! Sanctus!

XV. Agnus Dei

Soloists of Street Chorus
Agnus Dei, qui tollis peccata mundi,
miserere nobis!
Miserere nobis!

Street Chorus
Agnus Dei, qui tollis peccata mundi,
miserere nobis!
Agnus Dei, qui tollis peccata mundi;
dona nobis pacem!
Pacem! Pacem!
Celebrant (speaking)
Hoc est enim Corpus Meum.
Hic est enim Calix Sanguinis Mei!

Street Chorus
Dona ... nobis ... pacem ...

Celebrant (speaking)
Hostiam puram!

Street Chorus (Women)
Dona nobis pacem.

Celebrant
Hostiam sanctam ...

Street Chorus (Women)
Dona nobis pacem.

Celebrant
Hostiam immaculatam ...

Street Chorus
Dona nobis pacem.
Pacem! Pacem!

Celebrant
Let us pray!

Choir
Agnus Dei, qui tollis peccata mundi; Dona nobis pacem!

Celebrant
Non sum dignus, Domine.

Choir
Agnus Dei, qui tollis peccata mundi ... Miserere nobis.

Celebrant
I am not worthy, Lord.

Choir
Agnus Dei, qui tollis peccata mundi!
Dona nobis pacem!

Celebrant
Corpus!

Choir
Pacem!

Celebrant
Calix!

Choir
Pacem! Pacem!
Dona nobis pacem!

Celebrant
Panem!

Choir
Dona nobis pacem!
Dona nobis, nobis pacem, pacem dona.

Tenor Solo
We're not down on our knees, we're not praying, we're not asking you please, we're just saying:
Give us peace now and peace to hold on to.
And, God, give us some reason to want to!
Dona nobis, dona nobis.

Tutti Male Solos
You worked six days and rested on Sunday.
We can tear the whole mess down in one day.
Give us peace now, and we don't mean later, don't forget you were once our Creator!
Dona nobis, dona nobis.
**Solos**
We've got quarrels and qualms and such questions,
give us answers, not psalms and suggestions,
give us peace that we don't keep on breaking,
give us something or we'll just start taking!
Dona nobis,
dona nobis.

**Street Chorus** (*Tutti*)
We're fed up with your heavenly silence,
and we only get action with violence,
so if we can't have the world we desire,
Lord, we'll have to set this one on fire!
Dona nobis,
dona nobis.

**Tape Ten**

**Celebrant**
Pa … cem!

**XVI. Fraction: “Things Get Broken”**

**Celebrant**
Pacem! Pa … cem!
Look …
Isn't that …
… odd …
Red wine … isn't red … at all …
It's sort of … brown … brown and blue …
I never noticed that.
What are you staring at?
Haven't you ever seen an accident before?
Look …
Isn't that …
… odd …
Glass shines … brighter …
When it's … broken …
I never noticed that.
How easily things get broken.
Glass … and brown wine …
Thick … like blood …
Rich … like honey and blood …
Hey … don't you find that funny?
I mean, it's *supposed* to be blood …

I mean, it *is* blood …
His …
It was …
How easily things get broken …
What are you staring at?
Haven't you ever seen an accident before?
Come on, come on, admit it,
confess it was fun.
Wasn't it?
You know it was exciting
to see what I've done.
Come on, you know you loved it,
you're dying for more.
Wasn't it smashing
to see it all come crashing right down to the floor?
Right!
You were right, little brothers,
you were right all along.
Little brothers and sisters,
it was I who was wrong.
So earnest, so solemn,
as stiff as a column,
“Lauda, Lauda, Laude.”
Little brothers and sisters,
you were right all along!
It's got to be exciting,
it's got to be strong.
Come on!
Come on and join me,
come join in the fun:
Shatter and splatter,
pitcher and platter,
what do we care?
We won't be there!
What does it matter?
What does it … matter …
Our Father, who art in Heaven,
haven't you ever seen an accident before?
Listen …
Isn't that …
… odd …
We can … be … so still …
So still and … numb …
How easily things get quiet …
… quiet …
God is very ill …
We must … all be very still …
His voice ... has grown so small, almost ... not there at all ... Don't you cry ... Lullaby ... Sleep ... Sleep ... Shh ... Shh ... Pray, pray ... You sons of men ... Don't let ... Him die again ... Stay, oh stay ... DOMINE ... Stay ... Why are you waiting? Just go on without me. Stop waiting. What is there about me that you've been respecting and what have you all been expecting to see? Take a look, there is nothing but me under this, there is nothing you'll miss! Put it on, and you'll see anyone of you can be anyone of me! What? Are you still waiting? Still waiting for me, me alone, to sing you into heaven? Well, you're on your own. Come on, say it, what has happened to all of your vocal powers? Sing it, pray it, where's that mumbo and jumbo I've heard for hours? Praying and pouting, braying and shouting litanies, chanting epistles, bouncing your missals on your knees ... Go on whining, pining, moaning, intoning, groaning obscenities! Why have you stopped praying? Stopped your Kyrieing? Where is your crying and complaining? Where is your lying and profaning? Where is your agony? Where is your malady? Where is your parody of God ... said ... Let there be and there was ... God said: Let there Beatam Mariam semper Virginem, Beatam miss the Gloria, I don't sing gratias agimus tibi propter magnam gloriam tuam ... Amen. Amen. I'm in a hurry and come again. When? You said you'd come ... Come love, come lust ... It's so easy if you just don't care, Lord, don't you care ... ... if it all ends today ... ... profundis clamavi, clamavi ad te, Domine, ad Dominum, ad Dom ... Adonai ... ... don't know, I don't nobis ... Miserere nobis ... Mise ... mi ... Mi alone is only me ... but mi with so ... me with s ... ... mi ... Oh, I suddenly feel ev'ry step I've ever taken, and my legs are lead. And I suddenly see ev'ry hand I've ever shaken, and my arms are dead. I feel ev'ry psalm that I've ever sung turn to wormwood, wormwood on my tongue. And I wonder, oh, I wonder,
was I ever really young?
It's odd how all my body trembles,
like all this mass
of glass on the floor.
How fine it would be to rest my head,
and lay me down,
down in the wine,
which never was really red …
… but sort of …
… brown …
and let not … another word …
be spoken …
oh …
how easily things get broken.

XVII. Pax: Communion (“Secret Songs”)

Solo Boy Soprano
Sing God a secret song:
Lauda, Laude …
Lauda, Lauda, Laude.
Lauda, Lauda, Laudate.
Laude, Deum,
Laudate Eum.

Bass Solo
Lauda, Laude,
Lauda, Laude,
Laude Deum,
Laudate Eum.

Boy Solo and Bass Solo
Lauda, Lauda, Laudate …

Soprano Solo
Lauda, Laude,
Lauda, Lauda,
Laudate Deum,
Lauda, Lauda,
Laudate Eum.

Tenor Solo
Lauda, Laude,
Lauda, Lauda,
Laudate Deum,
Lauda, Lauda,
Laudate Eum.

Soprano Solo Two and Tenor Solo Two
Lauda, Lauda,
Lauda, Laude …

Street Chorus
Lauda, Lauda,
Lauda, Laude …

Tutti Voices
Pax tecum.

Solo Boy Soprano
Lauda, Lauda,
Lauda, Laude …

Celebant
Lauda, Lauda,
Lauda, Laude …

Entire Company
Almighty Father, incline thine ear:
Bless us and all those who have gathered here.
Thine angel send us,
who shall defend us all;
and fill with grace
all who dwell in this place.
Amen.

Voice
The Mass is ended; go in peace.
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**Friday, May 15** 2 PM
**Saturday, May 16** 8 PM

Yannick Nézet-Séguin Conductor
Lisa Batiashvili Violin

Muhly *Mixed Messages* (world premiere)
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