

Season 2018-2019

Thursday, March 28, at 7:30

Friday, March 29, at 8:00

Saturday, March 30, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Karen Slack Soprano (Eternal Mother)

Funmike Lagoke Mezzo-soprano
(The Everlasting)

Rodrick Dixon Tenor (Shaman)

Morgan State University Choir
(The Ancestors)

Eric Conway Director

Philadelphia Heritage Chorale
(The Ancestors)

J. Donald Dumpson Artistic Director and
Choral Direction

Hannibal *Healing Tones*

I. Veil One: The Tones of Peace

II. Veil Two: The Tones of War

III. Veil Three: The Tones of Healing

World premiere—Philadelphia Orchestra commission

*Audrey Glickman, shofar**

Cecil Brooks III, drum set

Jim Gray, music preparation

Bernadette Gildspinel, costume coordinator

Yetunde Oriola, make-up artist

Martin Payton, props designer

Intermission

*Audrey Glickman was leading a prayer in the Pervin Chapel at the Tree of Life Synagogue in Pittsburgh last November when a gunman carried out a mass shooting. Hannibal has dedicated *Healing Tones* to the Tree of Life congregation.

- Sibelius** Symphony No. 2 in D major, Op. 43 
- I. Allegretto
 - II. Tempo andante, ma rubato
 - III. Vivacissimo—Lento e soave—Tempo primo—
Lento e soave—
 - IV. Finale: Allegro moderato—Molto largamente

This program runs approximately 2 hours, 5 minutes.

 LiveNote® 2.0, the Orchestra's interactive concert guide for mobile devices, will be enabled for these performances.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Getting Started with LiveNote[®] 2.0

- » Please silence your phone ringer.
- » Make sure you are connected to the internet via a Wi-Fi or cellular connection.
- » Download the Philadelphia Orchestra app from the Apple App Store or Google Play Store.
- » Once downloaded open the Philadelphia Orchestra app.
- » Tap “OPEN” on the Philadelphia Orchestra concert you are attending.
- » Tap the “LIVE” red circle. The app will now automatically advance slides as the live concert progresses.

Helpful Hints

- » You can follow different tracks of content in LiveNote. While you are in a LiveNote content slide you can change tracks by selecting the tabs in the upper left corner. Each track groups content by a theme. For example, “The Story” track provides historical information about the piece and composer. “The Roadmap” track gives the listener more in-depth information about the orchestration and music theory behind the piece. *Note: Some pieces only contain one track.
- » Tap in the middle of the screen to display player controls such as Glossary, Brightness, Text Size, and Share.
- » Tap a highlighted word in yellow or select the “Glossary” in the player controls to take you to an in-depth glossary of musical terms.
- » If during the concert the content slides are not advancing, or you have browsed to other slides, you can tap the “LIVE” button in the bottom right corner to get to the current live slide.

LiveNote is funded by the John S. and James L. Knight Foundation, the National Endowment for the Arts, and the William Penn Foundation.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



*Join us for the incredible
2019-20 season!*

Subscribe today for the best seats at the best prices.

Season Highlights include:

BeethovenNOW

The Symphonies and Concertos

Film Series

Pixar's *Up*, *An American in Paris*, and more!

WomenNOW

A celebration of women composers and artists

Return to the Academy of Music

One weekend only!

SUBSCRIBE TODAY

215.893.1955 www.philorch.org

The Philadelphia Orchestra

Jeffrey Griffin



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 inspiring the future and 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 connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's 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, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the

orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

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.

Soloists



American soprano **Karen Slack** made her Philadelphia Orchestra debut in July 2001. Recent performances include Alice Ford in Verdi's *Falstaff* with Arizona Opera, the title role in Verdi's *Aida* at Austin Opera, Emelda Griffith in Terrence Blanchard's *Champion* with Opera Parallèle, Donna Anna in Mozart's *Don Giovanni* with Nashville Opera, Serena in Gershwin's *Porgy and Bess* with the National Chorale and the Sydney Symphony, Sister Rose in Jake Heggie's *Dead Man Walking* with the Lyric Opera of Kansas City and Vancouver Opera, Anna in Puccini's *Le villi* in her debut with Scottish Opera, and a concert with the St. Petersburg Philharmonic celebrating the 80th birthday of conductor Yuri Temirkanov. She made her Metropolitan Opera debut in 2006 as the title role of Verdi's *Luisa Miller*. She also had a feature role as the Opera Diva in Tyler Perry's movie *For Colored Girls*. Highlights of her 2018-19 season include Addie Parker in Daniel Schnyder's *Charlie Parker's Yardbird* with Arizona Opera, the title role in Puccini's *Tosca* with Opera Birmingham, and her debut with the Opera Theatre of St. Louis as Billie in the world premiere of Mr. Blanchard's *Fire Shut Up in My Bones*.



Mezzo-soprano **Funmike Lagoke** makes her Philadelphia Orchestra debut with these performances. A Nigerian-American born in Washington, DC, she was raised in Lagos and London. She earned her Bachelor of Arts in Music from Morgan State University, where she studied voice with sopranos Janice Chandler-Eteme and Marquita Lister, who serves as her current voice teacher. On the operatic stage Ms. Lagoke has performed in Humperdinck's *Hansel and Gretel* and as the Princess in Puccini's *Suor Angelica*. In 2016 she sang the role of Maria in Gershwin's *Porgy and Bess* with the Baltimore Symphony. She has been a featured soloist in Nathaniel Dett's *The Ordering of Moses*, Handel's *Messiah*, and Orff's *Carmina burana* with the Morgan State University Choir, and in Beethoven's Ninth Symphony with the Mid-Atlantic Symphony. Other engagements include performances of Hannibal's *Crucifixion Resurrection* in Nashville and Chicago. She works as a vocal instructor and music teacher at Vanguard Collegiate Middle School in Baltimore and is a proud member of the Sigma Alpha Iota International Music Fraternity.

Soloist



Dan Demetriad

Tenor **Rodrick Dixon** made his Philadelphia Orchestra debut in 2008. He has worked with leading conductors, orchestras, and opera companies throughout North America, including Los Angeles Opera, Michigan Opera Theater, the Todi Music Festival, Portland Opera, Opera Columbus, Virginia Opera, Cincinnati Opera, and Opera Southwest. On the concert stage he is a frequent soloist at the Cincinnati May Festival. He has also appeared with the Cleveland Orchestra; the Los Angeles Philharmonic; the Atlanta and St. Louis symphonies; and at the Ravinia and Bravo! Vail music festivals. He recently appeared with the Longfellow Chorus in a program of works by Samuel Coleridge-Taylor, which was recorded and can be heard in a film about the composer. Engagements this season include a return to the Cincinnati Symphony for Beethoven's Symphony No. 9 and debuts with the Colorado and São Paulo symphonies. He was part of the original cast of *Ragtime* on Broadway. His recordings for Sony/BMG include *PBS Great Performances: Cook, Dixon & Young, Volume One*; Liam Lawton's *Sacred Land*; *Rodrick Dixon Live in Concert*; and a Christmas album with the Cincinnati Pops.



The choral forces of the critically acclaimed **Morgan State University Choir** include the University Choir, which is over 120 voices strong, and a smaller ensemble, the Morgan Singers. While classical, gospel, and contemporary popular music comprise the core repertoire, the Choir is also noted for its emphasis on preserving the heritage of the spiritual, especially in the historic practices of performance. The Choir has performed for audiences throughout the US and around the world, and made its Philadelphia Orchestra debut at the 1992 Martin Luther King, Jr., Tribute Concert. Performance highlights have included singing under the baton of Robert Shaw with the Orchestra of St. Luke's and soprano Jessye Norman in Carnegie Hall's One Hundredth Birthday Tribute to Marian Anderson; recording Wynton Marsalis's *All Rise* with the Los Angeles Philharmonic and the Lincoln Center Jazz Orchestra; and, at the request of First Lady Michelle Obama, singing at the White House for a nationally televised concert accompanying gospel music artists Aretha Franklin, Shirley Caesar, and Tamela Mann. The Choir is under the direction of Dr. Eric Conway.

Soloists



The **Philadelphia Heritage Chorale** (PHC) was founded by Dr. J. Donald Dumpson as the Celebration Choir of Philadelphia in 2009. The Chorale's mission is to facilitate access for appreciation, participation, and celebration of the choral arts in Philadelphia, bringing excellence of presentation to a broad range of choral literature with a special commitment to music borne of the African Diaspora or created by composers of African descent. The ensemble sang at the 2016 Democratic National Convention's official Welcome Gathering and the 2015 World Meeting of Families Festival of Families Celebration performance, which featured The Philadelphia Orchestra, Aretha Franklin, Andrea Bocelli, and Juanes. The Chorale appeared with jazz bassist Christian McBride in his *Movement Revisited* with Sonia Sanchez as Rosa Parks and Rev. Dr. Alyn Waller as Dr. Martin Luther King, Jr. In 2014 members of the PHC accompanied Kathleen Battle in a recital entitled "The Underground Railroad." PHC also sang the world premiere of Hannibal's *Can You Hear God Crying?* with the Chamber Orchestra of Philadelphia, a recording of which was released on Naxos ArkivMusic in 2014.



Choir Director **J. Donald Dumpson** is president of Diverse Arts Solutions, arts minister at Arch Street Presbyterian Church, founding conductor of the Westminster Choir College Jubilee Singers, musical director of the New Jersey Symphony Orchestra Community Chorus, and founder/artistic director of the Philadelphia Heritage Chorale. Recent productions include "Gospel Roots of Rock and Soul" (WXPB Radio) and "A Soulful Christmas" (Kimmel Center Presents). He has prepared choruses for many works by Hannibal; the World Meeting of Families with Pope Francis; The Philadelphia Orchestra, including Gershwin's *Porgy and Bess* with conductor Bobby McFerrin; Aretha Franklin; Andrea Bocelli; and the Marian Anderson Awards. He conducted Opera Philadelphia's developmental workshop of Roumain's *We Shall Not Be Moved*; Kathleen Battle's recital "The Underground Railroad"; and "Breaking the Rules, an Evening with Denyce Graves, Patti LaBelle, Chaka Khan, and Take 6." Dr. Dumpson has conducted the New Jersey Symphony and made his Carnegie Hall debut when the Westminster Jubilee Singers performed with Skitch Henderson and the New York Pops.

Framing the Program

Parallel Events

1901

Sibelius

Symphony
No. 2

Music

Rachmaninoff
Piano Concerto
No. 2

Literature

Mann
Buddenbrooks

Art

Munch
*Girls on the
Bridge*

History

President
McKinley
assassinated

The concert this evening opens with the world premiere of *Healing Tones* by the American composer and jazz trumpeter Hannibal, who is completing his three-year tenure as composer-in-residence with The Philadelphia Orchestra. During this time he has immersed himself in the life of the city, collecting inspiration, texts, and music from diverse sources.

Healing Tones, like his *One Land, One River, One People* that premiered here in 2015, is a “spiritatorio,” a term Hannibal invented for pieces that aim to summon a listener’s spiritual response. The piece is a “hymn to the city” of Philadelphia, celebrating in particular its life-givers and healers. “It is a gift of reverence to them,” Hannibal explains, “and to the other living shamans known as midwives, doctors, artists, musicians, and all who work with passion for the physical and spiritual liberation of humanity.”

Jean Sibelius was the composer who put Finland on the international musical map. He wrote his Second Symphony at the dawn of the 20th century, soon after the famous tone poem *Finlandia*. Both pieces have long been viewed as deeply connected to his country and to hopes for independence from Russia. Sibelius evoked a marvelous sense of time and space in this evocative four-movement Symphony, which sounds like no other and that has long been a signature piece of the Philadelphians.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM’s *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 6 PM.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Itzhak Perlman Performs One Night Only!

The Philadelphia Orchestra is pleased to welcome back four-time Emmy Award- and 16-time Grammy Award-winning violinist **Itzhak Perlman** for a special one-night-only concert, conducted by **Marin Alsop**.



April 9 7:30 PM

Featuring works from famous film scores by **John Williams** (*Far and Away*, *Sabrina*, and *Schindler's List*) and others arranged by **Williams** (*Casablanca* and *The Adventures of Robin Hood*), this performance is not to be missed! Order your tickets today before they sell out.

Don't miss this unique event!

Itzhak Perlman's appearance is made possible in part by a gift from Joan N. Stern, in memory of Clarence and Diana Stern.

The musicians of The Philadelphia Orchestra have graciously donated their services for this concert.

215.893.1999 www.philorch.org

Photo: Lisa-Marie Mazzucco

The Music

Healing Tones



Hannibal Lokumbe
Born November 11, 1948,
in Smithville, Texas
Now living in Bastrop,
Texas

Hannibal Lokumbe began his career in the late 1960s leading a soul/jazz band, the Soulmasters, that accompanied such iconic artists as Jackie Wilson, Otis Redding, Etta James, and T-Bone Walker. In 1970 he moved to New York, a transition that also marked the beginning of a spiritual renewal for the musician. He was given the name “Hannibal” by a Yoruban priest soon after arriving and it became a professional mononym as well. In addition to leading his own ensemble, Hannibal played trumpet as sideman to Gil Evans, Pharaoh Sanders, and others. Although he never met John Coltrane, Hannibal cites Coltrane’s legacy, passed on through many of his associates, as one of the most profound influences on his own music.

A Turn to Composition A visit to Kenya in 1979 proved another turning point in Hannibal’s life. There a tribal healer cured him of pneumonia and released him from years of accumulated internal anger. He turned to composition, following the advice of Charles Mingus and John Lennon and enjoyed remarkable success with his *African Portraits*, a 1990 oratorio for orchestra, jazz quartet, blues guitar, gospel singer, and chorus (performed by The Philadelphia Orchestra in 1997). After composing that work, he received a new surname, “Lokumbe,” from the spirit of his great-grandmother—a Cherokee shaman—completing the process of spiritual rebirth.

Hannibal has served as composer-in-residence with the Louisiana Symphony, is the recipient of a Lifetime Achievement Award from the Detroit Symphony, and was awarded a 2009 USA Cummings Fellowship. He is currently The Philadelphia Orchestra’s Music Alive Composer-in-Residence, made possible thanks to Music Alive, a national residency program of the League of American Orchestras and New Music USA. He is also founder and director of the Music Liberation Orchestra, a program that teaches music, genealogy, and writing to incarcerated men in prisons across the country. Hannibal’s next project is a collaboration with the Curb Center at Vanderbilt University to restore and maintain the ancestral burial ground at Africatown, near Mobile, Alabama.

As a composer, Hannibal has concentrated on relating the experiences of groups and individuals who have shown

courage in the face of oppression, including African slaves, Native Americans, Anne Frank, Rosa Parks, and Fannie Lou Hamer. A number of these works take the form of a “spiritatorio,” Hannibal’s term for vocal/orchestral works that aim to summon a spiritual response in the listener.

Ancestral Legacies Hannibal’s lineage includes both indigenous and slave ancestors, and he feels powerfully the ancestral legacies that, as he describes it, “feed my blood, spirit, soul, and work.” His Cherokee great-grandmother gave him the words for his 2015 spiritatorio *One Land, One River, One People* (commissioned and premiered by The Philadelphia Orchestra) and her influence also permeates *Healing Tones*, a new work that concludes Hannibal’s three-year residency with the Orchestra. (The commissioning of the world premiere of *Healing Tones* is made possible through generous support from Carole Haas Gravagno and the CHG Charitable Trust.)

This Cherokee ancestor had been forced to endure the brutal relocation known as the Trail of Tears, but escaped before reaching “Indian Territory” in Oklahoma. She settled next to the Colorado River in Central Texas, on the same land where, the composer notes, “my spiritual and musical foundations were established and continuously nourished.” Hannibal didn’t know this ancestor when she was alive, but her repeated appearances to him in dreams and inspirations have directed his life and music, and exercised a direct healing influence on him. That influence is celebrated in *Healing Tones*, which pays homage to her specifically, to the composer’s mother, and to the Pre-Columbian nations of the Americas in general.

A Gift to Philadelphia Hannibal’s express desire in *Healing Tones* is to create a “hymn to the city” of Philadelphia, and acclaim its life-givers and healers. “It is a gift of reverence to them,” he explains, “and to the other living shamans known as midwives, doctors, artists, musicians, and all who work with passion for the physical and spiritual liberation of humanity.” During the compositional process, he worked directly with diverse groups—the Doulas of Philadelphia, the inmates of the Philadelphia Detention Center in Holmesburg, and Broad Street Ministry, for example—as part of the musical preparation, and their input shapes and informs the composition.

Though he has been writing oratorio-like works for three decades, this is Hannibal’s first composition to be driven primarily by text. The narrative line of *Healing Tones* addresses the accumulated violence of centuries of cultural oppression, and the desperate need for healing

Hannibal composed Healing Tones from 2018 to 2019.

These are the world premiere performances of the work.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, percussion (agogo bells, axatse, bells, balafon, bass drum, bean pods, bell tree, Brother Martin Emmet's stick, caxixi, chimes, chocalho, conga drums, crash cymbals, crotales, drum set, floor toms, glass wind chimes, gong, helix, maracas, mark tree, pandero, shakers, shofar, singing bowl, sleigh bells, small string bells, snare drum, suspended cymbal, tambourine, triangle, vibraphone, wood blocks, wooden wind chimes), soprano, mezzo-soprano, tenor, and a mixed chorus.

Performance time is approximately 50 minutes.

and peace. It takes the form of dialogues between the Everlasting (or Creator-God, voiced by a mezzo-soprano), the Eternal Mother (soprano), and the Shaman (tenor). The chorus represents the Ancestors, symbolized by the moon, and the orchestra and conductor are the Primordial Force, or the sun.

This narrative evokes specifically a brutal, shameful side of American history, but its message is also very much for our own time. Hannibal notes that “men whose hearts are strangers to love now wield enormous power over the lives of the people.” He hopes through this work to show that the communal forces of peace and freedom, once organized, can overthrow the tyranny of oppression. “Each note of the composition addresses such issues,” he continues. “There is a great price paid for each note, and a gift received as well.”

A Closer Look The sound of a shofar opens **Veil One: The Tones of Peace**, in remembrance of those killed in the 2018 attack at the Tree of Life Synagogue in Pittsburgh. Once the elemental energy of “the word” is initiated by the Everlasting, the Shaman is then introduced as a healer who has seen atrocities inflicted on his people and yearns for escape through death. His wish is granted by the Everlasting, who leads him to an unimaginably beautiful garden where a choral inhalation represents the divine elimination of the Shaman’s mortal and spiritual pain. But the Eternal Mother asks the Shaman to return to earth—his healing power is so desperately needed there. He is reluctant to leave, however, and the Eternal Mother departs.

At the start of **Veil Two: The Tones of War**, the Shaman is then given a vision of the unbelievable brutality in the world. An intense storm of orchestral sound crescendos to almost unbearable levels, and the Shaman begs for relief from the trauma. The storm eventually subsides.

Then in **Veil Three: The Tones of Healing**, the Shaman is persuaded to return to the world where his healing is the only antidote to the suffering he has just witnessed. The choral sound of rushing air—an element the composer explored with the inmates at Holmesburg—represents the Eternal Mother reverting living breath back into the Shaman so he can return to earth and heal others. Hannibal notes that the drum and bass/cello figures throughout Veil Three draw on African drumming patterns that are frequently encountered in jazz, gospel music, spirituals, rock, and reggae.

Once he returns to earth, the Shaman finds, to his surprise, immense personal peace amid the destruction because,

as the Everlasting informs him, he is doing what he was created to do. The work ends with a reprise of the peace prayer heard throughout the composition, "Peace, O sweet nectar of peace."

—Luke Howard

Healing Tones

(Text by Hannibal)

VEIL ONE: THE TONES OF PEACE

The Everlasting

Peace. The Everlasting.

Shaman

Peace, O sweet nectar of peace.

The Everlasting

Peace is my prayer for you. It is my soul's desire for peace. Peace.

Eternal Mother, Shaman

Peace, I seek the peace of you. It is my soul's desire for peace. Peace.

The Ancestors

We are your blood of spirit made one soul, forever peace.

The Ancestors

Basses: Peaceful garden, eternal light burning in you, tones of healing call out to you, "Make peace. Speak love."

Tenors: Garden of light living in you. It shines its light upon the world. From the Everlasting it comes and goes inextinguishable. It is the perfect gift of love.

Altos: Eternal light, radiating out from the souls of all beings. Shimmering light, bursting forth upon the world, upon the

sea, upon the land, upon the sky, upon the strong, upon the weak, upon the rich, upon the poor, upon the truth, upon the lie, upon the sun, upon the moon, upon the wretch, upon the saint, upon the tongue, upon the hands, upon the heart, upon the ears, upon the dead, upon the live, upon the sheep, upon the wolf, upon the sword, upon the plow, upon the hate, upon the love.

2nd Sopranos: Put your hands up to your face and feel the timeless power in you. From the womb of life it comes, and to the womb of life it goes. A spirit of pure light and sound; a covenant of all things known; a glimpse into the endless realm of all you seek, of all you are. There is a garden made of you; a sky of peace, a stream of joy, a sigh of rest, a song of rain, a sun of birth, a moon of love.

1st Sopranos: Sacred Mother, spirit of grace, now that you have gone from this world, greater still your joyful laughter, greater still your power of love.

All: Garden of life, living in you, tones of rapture everlasting.

The Everlasting

In this garden of placid sweetness, where often we share the perfect prize of life. In this place lies the vision I desire for you and for all that live and breathe. Of all its treasures, of all its succulent food, none will fill and nourish you like the fruit of absolute peace.

The Ancestors

Slow your breath, clear your mind, and hear the tones in your soul! The tones of birth, the tones of death, the tones of pain, the tones of rest, the tones of dusk, the tones of dawn, the tones of time, the tones of space, the tones of truth, the tones of lies, the tones of hate, the tones of love! By your deeds your heart is known. In there lies your hell! In there lies your heaven!

The Ancestors

Sopranos, Altos, Tenors: Hear me.

Basses: There are no streets of gold; by your deeds heaven is made.

All: Live free of things untrue, then comes your peace. We will never leave you. In your tears, now we live. In your pain, now we live. In your soul, we live as one song of unending. The prayer of peace I pray for you. Keep it near your heart as you find your way through this life.

Shaman

O Everlasting, in your love I can rest.

The Everlasting

You have suffered past the ability of words to proclaim. Your skin bears the scars of the whip, your soul the scars of evil. In your eyes are the living pictures of your daughter and your people falling forever upon the Trail of Ice and Snow.

Shaman

In your mercy my soul finds peace.

The Everlasting

Tears as they were marched into oblivion by men turned mad with greed. Still, in the nightmare of it all, you continued to raise your feather to the undying light. The endless tears you wept were not enough to extinguish the fire in your sacred pipe of peace.

Shaman

To serve is to live.

The Everlasting

Even the language of the gun could not keep you from dancing and singing the prayers of life into the soul of a dying world.

Shaman

Peace, sweet peace.

The Everlasting

To suffer in such courage, as you have great Shaman, is to earn this realm of peace, this garden of rest. Here the light will transform the pictures of your people lying dead in your eyes into the everlasting vision of their resurrection. Now heal, Shaman, so that once again you might heal.

Shaman

Everlasting, thank you for this garden of new mind and soul. Could there ever be a reason to take me from this place? None, I pray. Peace, O sweet nectar of peace. Peace, the taste of you has no equal. From the cosmic tree of life comes your perfect fruit hanging from the vine of mercy, waiting to fall into the hands of those with enough courage to hold and to share it.

Shaman

Eternal Mother, is it you I feel? I greet the presence of you, your flesh so far, your spirit so near.

Eternal Mother

When you sing, my lord, there is no weeping in the land. The tyrant has no purpose; war has no slaves; the fields are gold with wheat; the face of the mountains are painted with snow; the valley a carpet of sweet grass; the rivers dance with fish; the heavens aglow. Mothers' breasts are filled with milk and the smiles upon their faces as they feed their children is greater than that of the crescent moon.

For so long I have prayed that you are given the reward of healing and of peace, the same healing and peace which you so freely gave to others.

Now in this tranquil space, the Everlasting light and the sweet calm of darkness will heal your heart of all it has suffered.

I have not heard you sing as you now do. In the tones now living in your voice, I can hear waterfalls rushing down from the mountains to replenish the souls of those who toil below. In these tones I can see the vision of the New Being, one free of the cancers of fear, hatred, and greed. One cosmic in flesh, eternal in mind.

The Ancestors

The peace.

Eternal Mother

These tones could help save a dying world, my son. So why do you choose to only sing them to the trees, the animals, and the whispering streams of sunlight living in this garden. You choose not to leave?

Shaman

The trees did not rape my daughter, the animals did not crush my pipe, the sunlight did not burn my teepee and curse the Creator. Why do you ask of me things you already know, Mother, and why do our faces not meet as they did before whenever we met?

Peace, O sweet nectar of peace.

The Ancestors

I am the tones of the forest; I am the tones of the sea; I am the tones of the heavens; I am the tones of the bee; I am the tones of the night; I am the tones of the day; I am the tones of the hunter; I am the tones of the prey; and I am the tones of the faithful; I am the tones of the brave; I am the tones of the womb; I am the tones of the grave; I

am the tones of the spring; I am the tones of the fall; I am the tones of healing; I am the tones of it all!

Shaman

What is it in your eyes you choose not to share?

Eternal Mother

Shaman, have mercy upon my cry, I beg of you to help me. My children are dying; they have lost their way, they have fallen in love with destruction; greed has become their god. Their souls have dried up and have cracked with hatred. They do not have the time. They think they have, their end is much closer than they know, they abyss which awaits them is but a breath away.

Shaman

You ask me to return to them, Mother, after what they have made me suffer. In this garden of mercy I walk upon carpets of mangoes. From clear streams I drink my fill.

Eternal Mother

And still?

Shaman

The air I breathe is pure and sweet to my lungs.

Eternal Mother

And yet?

Shaman

Here the sun, the moon, the stars are my clock. The cooing of doves shimmer up and down my spine.

Eternal Mother

Still you ...

Shaman

Each day I awaken to the scent of hyacinth, lilies, sweet grass, and pines.

Eternal Mother

Please. I ...

Shaman

I walk for hours without tire and eat from the trees and vines all that I need. And now you ask of me that I return to those who put the lash to my skin for singing the ancient songs of healing.

The Ancestors

There is a place in your heart where God sings. When you find it, you will become it. The prayer of peace I pray for you. Keep it near your heart as you find your way through this life.

Eternal Mother

O Shaman, have ...

Shaman

You want my face to become their canvas again, for them to paint upon it with their spit. I could never witness them set upon my nation again like locusts upon a field of corn. They have become blinded by themselves. Their favorite color is red. The grass they prefer is red. In the streams, rivers, and oceans their red blood flows. If possible, Mother, they would paint the moon and sky with it. The earth is not their mother but their oyster, and soon to become their grave. They are blinded by themselves.

No, I will not leave this paradise and return to them. My heart and ears would burst if they heard my sacred culture cursed yet again by their broken minds and crooked tongues.

They have stolen everything from me and now you want them to have the only thing I have left in the world.

Peace, O sweet nectar of peace. Not even for you, sacred Mother, could I grant such a wish.

Eternal Mother

Then will I leave you to your peace Shaman.

VEIL TWO: THE TONES OF WAR**The Everlasting**

Shaman, your heart trembles. Your first gift, Shaman, was the gift of eternal life now warm in your body. The second is that you will soon grow into the full knowledge of it. One day, this garden in all of its radiance will be no more; it will only be known to the Everlasting Soul and the heavens that have looked upon it. It will end as it began. From the sky it will come and with it will come the end to all you know and the beginning of all you have yet to know. Now share with me the troubles of your heart.

Shaman

Everlasting, bringing me here to heal was your first gift. Setting me free of it I feel will be your second. And how will it end? From where will its ending come?

The Ancestors

When you turn from the sanctuary of peace, the tones of war will claim your soul, and dust will be your crop; and stones will be your bread; and night will be your days; and time will curse your fate.

Stand up against the lies, they will keep your heart confused; they were made to shield your eyes from the truth of heaven. From the mouths of greed they come, sowing the seeds of hatred. Then comes the tones of war. Then comes the tones of peace.

Shaman

Everlasting, I turned my back upon my mother in her time of need, and the pain I feel overshadows all that I have suffered. Never has she asked anything for herself and never has she denied my cry. And

Please turn the page quietly.

now in this tranquil paradise of trees and butterflies I have lost my way and my peace.

When last we spoke, she kept her face from me, her eye as well. Ages have passed since I have seen her. Each second I now curse.

The Ancestors

Now take my hand, dear child. Rest your soul. Let us pray.

The Everlasting

The moment you denied your mother, Shaman, your garden became your tomb. It was the peace of this garden, which once healed you. Now it will take the Wall of Pain to make you whole. Now look into my eyes and I will show you what lived in the eyes of your mother on the day you last met.

Shaman

Make it stop Everlasting. Please make it stop. Why so much madness?

The Everlasting

At times, for some reason, humans find it necessary to walk in the blood and ashes of one another before they choose to walk in absolute truth of me.

Eternal Mother

When you close your heart to my powerful love, then comes your tones of hate; and there in its grip of death and madness, your soul shall linger without the healing tears of joy. And from this pit you cannot rise by the gold you count, the gun you hold, the lies you tell. And as the weight of your deeds make deeper the pit, never forget that my love will wait for you where the light first met the dawn.

The Ancestors

There is a place in your heart where God sings. When you hear it, you will become it.

VEIL THREE: THE TONES OF HEALING

Shaman

Mother, you have come, your flesh so far, your spirit so near.

Eternal Mother

I never left you, son, I never will. A mother could never leave her child.

Shaman

To look upon your face, to feel your eyes upon me once again is a gift greater than the days I have left to live. My deepest tones of love I sent forth to find you yet it was the tones of war which have returned your hands to my face. In my selfish fear I turned you away, Mother. Please forgive me.

Eternal Mother

Son, I forgave you when in my womb your spirit first began to sing.

Shaman

My first home was your womb. In it my wings were formed, my spirit joined to the Everlasting. It is there I came to learn the tones of healing from the beating of your heart. Close your eyes now, Sacred Mother, take a silent breath as I sing them back to you. While in your womb love was the first tone I remember. Your blood so rich with it, your voice more calming than a placid sea. It is this love which gave me the power to heal the spirits of humans; to catch their tears and their pain; turn them into clouds and gently place them upon the face of a summer's sky.

Eternal Mother

You are soon to leave this world. Your tones are pure light now, soon to join the Everlasting.

Shaman

Mother, why have you not left this realm of earthen being, one which often fills your

eyes with things too horrific to share with your son?

Eternal Mother

A mother's love is eternal. Then even time becomes her child. I cannot claim the beauty of my children yet deny them for their faults. I love them when they destroy what they cannot make and when they make what they cannot destroy.

The wind does not claim the wings of the dove and reject the wings of the hawk. The sunlight falls upon both the sickle and the sword. At times the wind is still and the sunlight often fades into the hills. But never will the love for my children fade from them, from all that they do, from all that they are.

I am eternal in my essence. My womb is the universe, my seed is the Everlasting, our children are the jewels of creation. Without them what would be the need of us?

This is the knowledge of the healing you must now teach, even at the cost of your life. For in such knowledge lies the foundation for the coming of the New Being. Those who will live in a world undivided by power, fear, and greed.

The Ancestors

Soon to come, the final plea for peace on earth for us to see, for us to live, for once in peace.

Shaman

Everlasting, each song, each smile, each sorrow, each breath, each tear, each sunrise, each sunset, each step now becomes my path to you.

The Everlasting

Now go Shaman and live as you were destined to live. Sing new life into the

mountains, streams, fish, snakes, and people. Cherish each second, each gaze, each curse, each blessing, each beat of your heart, each joy, each pain, each song of healing, for all is the miracle of being.

The Ancestors

The sweet nectar of peace, absolute peace.

Shaman and the Ancestors

I love the Lord, He heard my cry. Bread of heaven, feed me 'til I want no more.

Shaman

Everlasting, how can it be, this absolute peace I feel in the midst of a shattered world?

The Everlasting

It is because you are doing what you were given to do.

Shaman

Peace, O sweet nectar of peace.

The Ancestors

Peace for the land, peace for the sea; peace for the bound, peace for the free; peace for the sky, peace for the soil; peace for your sight, peace for your toil; peace for the day, peace for the night; peace for the wrong, peace for the right; peace for your mind, peace for your ear; peace for your pain, peace for your tear; peace for your life, peace for your soul; peace for the young, peace for the old; peace for the trapped, peace for the poor; peace for the rich, peace for the door; peace for your pain, peace for your fears; peace for your cries, peace for your years; peace for the starved, peace for the fed; peace for the live, peace for the dead. Peace, O sweet peace.

The Everlasting, Eternal Mother, Shaman, and the Ancestors

The sweet nectar of peace, your peace.

The Music

Symphony No. 2



Jean Sibelius
Born in Hämeenlinna,
Finland, December 8, 1865
Died in Järvenpää,
September 20, 1957

Outsider status is difficult to overcome. The nexus of the late Romantic symphony was still Vienna, Germany, and sometimes France and Russia. In order to gain acceptance, a composer writing symphonies in England and even the United States often imitated Beethoven—the dominating symphonic master. Russian folk music, American tunes, and Slavic modes seeped in, enhancing a genre that remains essentially Viennese. Of writing symphonies, the Finnish composer Jean Sibelius once reflected, “It is as if the Almighty had thrown down pieces of a mosaic from Heaven’s floor and asked me to put them together.”

Many Influences Sibelius began his Second Symphony during a vacation in Italy. He sketched it out in Rapallo, south of Genoa, where he brought his family. The sweet Italian air bathed him as he jotted down musical ideas about an enchanted garden and contemplated the story of Don Giovanni. Instead of looking into Finnish water, Sibelius looked over the Mediterranean from Chiavari where he wrote, “The sea is raging violently, the waves seem as big as houses.” Emphatically he announced, “The Mediterranean rages! Moonlight!!!” In a note to his friend and fellow Finnish composer Robert Kajanus, Sibelius juxtaposed Italian and Finnish temperaments, “All our songbirds are here but they shoot them, and kill them. And still they sing and wait for the Finnish spring. Finland! Finland!! Finland!!! They are all here: the willow warbler, thrush, lark, oriole.”

Sibelius returned to Finland to spend the summer at the estate of his mother-in-law. He focused on completing the work that he had sketched out in Italy, but acknowledged the stress: “I have been in the throes of a bitter struggle with this symphony. Now the picture is clearer and I am now proceeding under full sail!” Sibelius was scheduled to premiere the piece in January 1902, but postponed it to March after fretful tinkering and a touch of influenza. He conducted his new Symphony on March 8, 1902, to an enthusiastic full house in Helsinki.

Although Sibelius consistently denied any Russian connection, critics found the Second Symphony to be his response to Russian geo-political aggression, specifically threats to annex Finland. Ilmari Krohn, an early Finnish

Sibelius composed his Symphony No. 2 from 1900 to 1902.

The first Philadelphia Orchestra performances of the Second Symphony were in November 1912, with Leopold Stokowski on the podium. The work was not heard here again until April 1933, when Alexander Smallens conducted it, and from then on it has become one of the most frequently performed pieces by the Orchestra, mostly under the baton of Eugene Ormandy. The Symphony last appeared on subscription programs in April 2017, with Stéphane Denève.

The Philadelphians have recorded the Symphony three times, all with Ormandy: in 1947 and 1957 for CBS, and in 1972 for RCA. The work can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998), in a performance led by Stokowski from December 1964.

Sibelius scored the work for pairs of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

The Second Symphony runs approximately 45 minutes in performance.

Program notes © 2019. All rights reserved. Program notes may not be reprinted without written permission from The Philadelphia Orchestra Association and/or Luke Howard.

musicologist, nicknamed Sibelius's Second Symphony the "Finnish" Symphony and described it as "Finland's Struggle for Freedom." Furthermore, Krohn suggested a programmatic title for each movement: I. The Development before the Conflict; II. The Storm; III. National Resistance; IV. Free Fatherland.

A Closer Look In this epic Symphony, Finland's greatest composer extols his country with majestic music, saturated with Finnish folk traditions and Viennese grandeur. (He had studied for some time in Vienna.) The first movement, **Allegretto**, begins quietly with wavy strings followed by staccato winds, planting the listener straight atop Austrian mountains. Here is the outsider's nod to the symphony's proverbial home turf. This sonic world is further enhanced by a violin recitative. Dignity emerges. Big ideas stay strong, while a repeated folksy quarter-note figure haunts. The oboe introduces a sense of foreboding. The rest of the movement flaunts magisterial unease.

The second movement, **Andante, ma rubato**, is an imaginative contrapuntal wonderland of different timbres emanating from steady string eighth notes and bassoons playing octaves. Rests pierce the musical tapestry until a sweeping violin melody takes charge. The triplets unmistakably harken back to the second movement of Beethoven's Ninth Symphony but with a modernist twist: They wander into uncouth high registers.

A collision of city and country forces follows. Strings (the city) saw away at the start of the 6/8 **Vivacissimo** third movement in melodramatic fashion until woodwinds temper the emotions. A stoic oboe (the country), modest in its initial intentions, calms the group until the anxious strings return. The oboe interrupts the madness again with quiet assuredness, reminding the listener of the natural world. Finally, the violins return to their expected roles of playing a grand crescendo at the end in this ABA movement.

Sibelius lets out all the stops in his loud **Finale: Allegro moderato**. It is attacked without a pause from the third movement, and in it he alludes to elements of the first three movements, including wavy string accompaniment and cheerful wind melodies. Trumpets take over, establishing nationalist fervor. Proud Finland stands up against its aggressive neighbor. The Second Symphony evokes Beethoven not only in its traditional Viennese instrumentation but also in its heroism.

—Eleonora Beck

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Make Date Night the Perfect Night

Spend your romantic evening with
The Philadelphia Orchestra.

Experience the Orchestra for as little as **\$38 per ticket!**

Order your tickets today.

www.philorch.org/nightout

Musical Terms

GENERAL TERMS

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Contrapuntal: See counterpoint

Counterpoint:

The combination of simultaneously sounding musical lines

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Mode: Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

Op.: Abbreviation for opus, a term used to indicate

the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Staccato: Detached, with each note separated from the next and quickly released

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Largamente: Broadly

Lento: Slow

Moderato: A moderate tempo, neither fast nor slow

Rubato: Taking a portion of the value of one note and giving it to another, usually within the same measure, without altering the duration of the measure as a whole

Soave: Gentle, sweet, delicate

Tempo primo: Original tempo

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

MODIFYING SUFFIXES

-issimo: Very

DYNAMIC MARKS

Crescendo: Increasing volume

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronserverices@philorch.org.

Subscriber Services:
215.893.1955, M-F, 9 AM-5 PM

Patron Services:
215.893.1999, Daily, 9 AM-8 PM

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations:

PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are sponsored by Scott and Cynthia Schumacker and supported in part by the Hirschberg Goodfriend Fund, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating:

Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs:

Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders:

The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

Phones and Paging Devices:

All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote® performances. Please visit philorch.org/livenote for more information.

Ticket Philadelphia Staff

Linda Forlini, Vice President
 Brandon Yaconis, Director, Client Relations
 Dan Ahearn, Jr., Box Office Manager
 Jayson Bucy, Program and Web Manager
 Joel Guerrero, Service and Training Manager
 Meg Hackney, Patron Services Manager
 Bridget Morgan, Accounting Manager
 Catherine Pappas, Project Manager
 Michelle Carter Messa, Assistant Box Office Manager
 Robin Lee, Staff Accountant
 Alex Heicher, Program and Web Coordinator
 Dani Rose, Patron Services Supervisor and Access Services Specialist
 Kathleen Moran, Philadelphia Orchestra Priority Services Coordinator