

Season 2017-2018

Thursday, April 5, at 7:30

Friday, April 6, at 2:00

Saturday, April 7, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Westminster Symphonic Choir

Joe Miller Director

Keystone State Boychoir and

Pennsylvania Girlchoir

Steven M. Fisher Artistic Director

Sister Cities Girlchoir

Alysia Lee Artistic Director

Bernstein *Chichester Psalms*

I. Psalm 108, verse 2; Psalm 100

II. Psalm 23; Psalm 2, verses 1-4

III. Psalm 131; Psalm 133, verse 1

Dante Michael DiMaio, Boy Soprano (April 5)

Temuri Tavelishvili, Boy Soprano (April 6 & 7)

Machover *Philadelphia Voices*

I. Overture—

II. Philly Jesus—

III. We the People—

IV. Block Party—

V. My House Is Full of Black People—

VI. Democracy—

VII. Hymn of Brotherly and Sisterly Love

Ben Bloomberg, Audio Technology

World premiere—Philadelphia Orchestra commission,

made possible through the collaboration of the

MIT Media Lab

Intermission

Musorgsky/ *Pictures from an Exhibition* 

- orch. Ravel** Promenade—
 I. Gnomus
Promenade—
 II. The Old Castle
Promenade—
 III. Tuileries
 IV. Bydlo
Promenade—
 V. Ballet of the Chicks in their Shells
 VI. “Samuel” Goldenberg and “Schmuÿle”
 VII. Limoges: The Market—
 VIII. Catacombs: Sepulcrum romanum—
 Cum mortuis in lingua mortua
 IX. The Hut on Fowl’s Legs (Baba Yaga)—
 X. The Great Gate at Kiev

This program runs approximately 1 hour, 55 minutes.

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

These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

These concerts are made possible by the **John S. and James L. Knight Foundation**.

The April 5 concert is sponsored by **Marguerite and Gerry Lenfest**.

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®

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

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 three 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 **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

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

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes the third music director of the Metropolitan Opera beginning with the 2018-19 season; he is currently music director designate. 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 is in his 10th and final season as music director of the Rotterdam Philharmonic, and he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with three CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are a appointment as Companion of the Order of Canada; *Musical America*’s 2016 Artist of the Year; Canada’s National Arts Centre Award; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

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

Choirs



Peter Borg

Recognized as one of the world's leading choral ensembles, the **Westminster Symphonic Choir** has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 83 years. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski in Bach's Mass in B minor. In addition to these current performances, highlights of the 2017-18 season include Holst's *The Planets* with The Philadelphia Orchestra and Cristian Măcelaru, Mozart's Mass in C minor with the Orchestra of St. Luke's and Pablo Heras-Casado; Handel's *Messiah* with the New York Philharmonic and Andrew Manze; and Beethoven's Symphony No. 9 and Tchaikovsky's *1812 Overture* with the Princeton Symphony and Rossen Milanov. The ensemble is composed of juniors, seniors, and graduate students at Westminster Choir College. The Choir is led by Joe Miller, director of choral activities at the College and artistic director for choral activities for the Spoleto Festival USA. Westminster Choir College is a division of Rider University's Westminster College of the Arts, which has campuses in Princeton and Lawrenceville, NJ.



Keystone State Boychoir (KSB) and **Pennsylvania Girlchoir (PG)** are brother-sister choirs made up of over 300 young people between the ages of eight and 18 who are proud to be choral ambassadors for our city, our state, and the nation. Here at home they sing over 60 concerts a season in venues ranging from under-resourced schools to Philadelphia's major venues, including the Academy of Music, the Mann Center, and the Kimmel Center. They have sung for popes, presidents, and peace-prize winners, and have toured over 30 countries. In 2009 they made history as the first choral organization to sing in Antarctica, becoming the only one to have sung on all seven continents. Both PG and KSB have performed with The Philadelphia Orchestra on numerous occasions over the last two decades. The young people singing tonight wish to thank Yannick Nézet-Séguin and Tod Machover for this extraordinary opportunity. PG and KSB are part of Commonwealth Youthchoirs, which transforms the lives of over 600 young people—half of whom are undeserved—through the power of making music together. For more information visit cychoirs.org.

Choir



Sister Cities Girlchoir (SCG), which is making its Philadelphia Orchestra debut, is the girl empowerment choral academy serving communities in Philadelphia, Camden, and Baltimore. Rooted in access and excellence, SCG programming is provided to families at little to no cost. In 2012 SCG was founded in Kensington with a dozen singers and now serves over 400 students. Founder Alysia Lee was selected from an international pool of applicants as the first classical vocalist accepted as a Sistema Fellow at New England Conservatory. The choirs are led by a decorated team of professional musicians committed to community building and artistry. The girls cherish their past performances with Opera Philadelphia, Temple University, the Philadelphia Singers, El Sistema New Jersey, the Greater South Jersey Chorus, and local youth choirs. The Girlchoir holds the unique honor of performing for President George Bush and the Honorary Blondell Reynolds Brown. This season the Girlchoir sends their traveling ensemble abroad for the first time to Montreal. SCG families, staff, and singers are beyond thrilled to participate in the Philadelphia Voices project. For more information please visit www.sistercitiesgirlchoir.org.

Framing the Program

Parallel Events

1874

Musorgsky

*Pictures from
an Exhibition*

Music

Verdi
Requiem

Literature

Hugo
Ninety-Three

Art

Renoir
La Loge

History

First US zoo
opens in
Philadelphia

1965

Bernstein

*Chichester
Psalms*

Music

Stravinsky
*Requiem
canticles*

Literature

Fleming
Thunderball

Art

Rosenquist
F-111

History

Martin Luther
King, Jr., march
from Selma to
Montgomery

Leonard Bernstein, whose birth centennial is celebrated internationally this season, composed *Chichester Psalms* for Chichester Cathedral in England. He took a sabbatical season from his music director duties with the New York Philharmonic to concentrate on lecturing, writing, and composing. In this piece, one of Bernstein's most overtly religious, he sets six psalms in the original Hebrew.

Tod Machover has been called "America's most wired composer." The MIT professor has written a compelling series of "City Symphonies." *Philadelphia Voices*, commissioned by The Philadelphia Orchestra and premiered on these concerts, is a collaborative piece that enlists the sounds and voices of Philadelphians today.

In 1874 the Russian composer Modest Musorgsky wrote a piano suite called *Pictures from an Exhibition* to honor the memory of the artist Viktor Hartmann, a friend who had died the year before at age 39. After attending a large retrospective exhibition, the composer chose select images to set to music and linked them with a noble promenade theme representing the viewer moving from one picture to the next. The suite has inspired many arrangements, most famously the brilliant and colorful orchestration by Maurice Ravel from 1922.

The Philadelphia Orchestra is the only American orchestra with weekly broadcasts on Sirius XM's *Symphony Hall*, Channel 76, made possible through support from the Damon Runyon Cancer Research Foundation on behalf of David and Sandy Marshall. Broadcasts are heard on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Chichester Psalms



Leonard Bernstein
Born in Lawrence, MA,
August 25, 1918
Died in New York City,
October 14, 1990

One of the most versatile and original musicians that America has produced, Leonard Bernstein made his career as pianist, educator, and conductor, including his tenure as the first US-born music director of the New York Philharmonic. But it was his achievement as composer that has created the liveliest discussion and controversy—and which remains an engaging and by no means “settled” issue today. Just what is Bernstein’s legacy to 20th-century music? Many of his most important works are only now beginning to be explored by an international public already well familiar with *West Side Story* and *Fancy Free*. Indeed a growing worldwide fascination with pieces such as the symphonies or the *Serenade* for violin and chamber orchestra suggests that Bernstein’s status as composer might ultimately rival his historical position as a leading 20th-century conductor.

No Time to Compose Because of the enormous international demands made upon his gifts as conductor, throughout his life Bernstein found himself frustrated in attempts to find time to compose. He stepped down from his highly visible post with the New York Philharmonic in 1969, ostensibly to free up more time to compose; and indeed, during his entire decade with the orchestra he managed to complete only two major works, the *Symphony No. 3* (“Kaddish”) and the *Chichester Psalms*. The irony is that these are two of his best compositions, each having earned a place in the repertoire that seems more secure than that of any music he wrote after 1969.

The *Psalms* were composed on a commission from Chichester Cathedral during 1964–65, when Bernstein took a sabbatical season from the Philharmonic to lecture, write, and compose. In a witty verse written for the *New York Times*, the composer described his activities during this period, including the experience of wending his way through the prickly terrain of the mid-1960s avant-garde—in the midst of which was born his composition for Chichester:

*For hours on end I brooded and mused
 On materiae musicae, used and abused;
 On aspects of unconventionality,
 Over the death in our time of tonality,
 Over the fads of Dada and Chance,
 The serial strictures, the dearth of romance,*

Bernstein composed the Chichester Psalms from 1964 to 1965.

Thor Johnson led the first Philadelphia Orchestra performance of the work, on May 8, 1966, in Ann Arbor with the University Choral Union. The only previous subscription performances were in February 1962, with Eugene Ormandy and the Mendelssohn Club, and in December 1997, with André Raphael and the Morgan State University Choir.

The score calls for three trumpets, three trombones, timpani, percussion (bass drum, bongo drums, chime, cymbals, glockenspiel, rasping stick, slapstick, snare drum, suspended cymbal, tambourine, temple blocks, triangle, wood block, xylophone), two harps, strings, boy soprano, and chorus.

The piece runs approximately 20 minutes in performance.

"Perspectives in Music," the new terminology, Physiomathematomusicology; Pieces called "Cycles" and "Sines" and "Parameters"—Titles too beat for these homely tetrameters; Pieces for nattering, clucking sopranos With squadrons of vibraphones, fleets of pianos Played with the forearms, the fists and the palms —And then I came up with the Chichester Psalms. These psalms are a simple and modest affair, Tonal and tuneful and somewhat square, Certain to sicken a stout John Cager With its tonics and triads in E-flat major, But there it stands—the result of my pondering, Two long months of avant-garde wandering— My youngest child, old-fashioned and sweet. And he stands on his own two tonal feet.

Another work played a crucial role in the inception of the *Psalms*, namely an unfinished musical *The Skin of Our Teeth*, Betty Comden and Adolph Green's adaptation of Thornton Wilder that had consumed the first six precious months of his sabbatical year. Despite the project's failure, however, it was not a total loss: Bernstein found himself able to reconstitute some of the music for use in the *Psalms*. For example, the second part of the boy soprano's second-movement solo "Naf'shi y'shovex, Yan'heini" (He restoreth my soul, He leadeth me ...) scanned thus in Comden and Green's original: "Spring will come again, Summer then will follow." In this way, too, the composer was able to accommodate the wishes of Dr. Walter Hussey, dean of Chichester Cathedral, who had written to Bernstein that "many of us would be very delighted if there was a hint of *West Side Story* about the music." Indeed, as Humphrey Burton has pointed out (in his excellent biography *Leonard Bernstein*), the dean got more than a "hint" of *West Side Story*: The chorus's aggressive interpolation of "Lamah rag'shu goyim Ul'umim yeh'gu rik?" (Why do the nations so furiously rage together?) in the middle of the second movement is set to a chorus that had been cut from *West Side Story* itself.

The *Psalms* were completed on May 7, 1965, and first performed in New York on July 15 with the Philharmonic and the Camerata Singers—the composer having received permission from Dean Hussey to present the work in New York first. Then on July 31 Bernstein conducted the combined all-male choirs of the cathedrals of Chichester, Winchester, and Salisbury in the Chichester premiere.

A Closer Look The work employs three Psalms in their entirety, into which individual verses of three others are

interspersed. The dynamic 7/4 meter of the first movement provides a lively response to the psalmist's injunction to "make a joyful noise," conveyed through a sparkling array of instruments including glockenspiel, xylophone, triangle, cymbals, and bongos. The familiar 23rd Psalm is presented in the dulcet phrases of the boy soloist, whose simple pastoral tune is rudely interrupted by the above-mentioned "Why do the nations?" chorus. The boy's melody prevails, despite the dark coda's uneasy reminiscence of the earlier patter. A passionate and restful finale concludes the piece with a passage set *a cappella* that strikes a pointedly ecumenical note: "Behold how good, and how pleasant it is, for brethren to dwell together in unity."

—Paul J. Horsley

I.

Psalm 108, verse 2:

*Urah, hanevel, v'chiner!
A-irah shahar!*

Awake, psaltery and harp:
I will rouse the dawn!

*Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu,
v'lo anahnu.
Amo v'tson
mar'ito.*

*Bo-u sh'arav b'todah,
Hatseivotav bit'hilah,
Hodu lo, bar-chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.*

Psalm 100

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us,
and not we ourselves.
We are His people and the sheep of
His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.

II.

Psalm 23

*Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.*

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.

*Shiv't'cha umishan'techa
Hemah y'nahamuni.*

*Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b'veit Adonai
L'orech yamim.*

*Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'sh ho.*

*N'hatkah et mos'roteimo,
V'nashlichah mimenu avoteimu.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!*

*Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
K'gamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.*

*Hineh mah tov,
Umah naim,
Shevet ahim
Gam yahad.*

Thy rod and Thy staff
They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Psalm 2, verses 1-4

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.

Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III.

Psalm 131

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

The Music

Philadelphia Voices



Pisika Kettner

Tod Machover
Born in Mount Vernon, NY,
November 24, 1953
Now living in Waltham, MA

Tod Machover is recognized today as one of the most accomplished, intellectually curious, and technologically innovative of American artists—a composer who challenges the status quo and asks us to look beneath the surface of traditional creation and performance. He came of age during what Luciano Berio once called the “roaring ’60s” and formed strong roots through study with Elliott Carter and Roger Sessions (at the Juilliard School) and through close involvement with Pierre Boulez, for whose IRCAM (Institute for Research and Coordination in Acoustics/Music) in Paris he served as director of musical research.

Machover was a co-founder, in 1985, of the Massachusetts Institute of Technology’s Media Lab, where as professor of music and media, academic head, and director of its Opera of the Future group he seeks to alter the idea of musical composition: through the invention of Hyperinstruments (which have expanded the concept of virtuosity for artists from Yo-Yo Ma to Prince); through new syntheses of electronic sounds with traditional instruments, and through operas that combine innovative vocalism with interactive elements, choreography, and visionary technologies; and through the use of music to create community and promote health and well-being. Machover has served as visiting professor at London’s Royal Academy of Music and this year serves in that capacity at the Curtis Institute of Music.

His works have been performed and commissioned by major artists and organizations including Joshua Bell; Kim Kashkashian; Matt Haimovitz; the Kronos, Tokyo, and Ying string quartets; Carnegie Hall; and numerous orchestras and opera companies. His innovations in opera have exerted a powerful impact, beginning with the “science-fiction” opera *Valis* (1987) and continuing with *Media/Medium* created for Penn & Teller, the audience-interactive *Brain Opera*, operas on Tolstoy’s *Resurrection* and David Almond’s novel *Skellig*, and *Death and the Powers*. In November 2018 his *Schoenberg in Hollywood* receives its premiere at Boston Lyric Opera.

A Closer Look *Philadelphia Voices* is the latest of Machover’s collaborative “City Symphonies,” works that embrace egalitarianism by inviting source material from

anyone who wishes to be involved. Each is tailor-made for the community in which it is formed: This is the seventh such work, after Toronto, Edinburgh, Perth, Lucerne, Detroit, and Miami. In creating the latest City Symphony the composer spent a year in and out of Philadelphia, soliciting ideas, sounds, texts, and “voices” from students, panel discussions, workshops, jam sessions, interviews, and a mobile app that collected some 8,000 recordings. (The MIT Media Lab collaborated on *Philadelphia Voices*, building technologies for public engagement like the project’s mobile app, and providing other logistical, production, and financial support.) He was looking not just for sounds and poetry but for real-life vignettes, he said, “stories about people themselves, about their personal lives . . . stories about Philadelphia that were unique and that could be conveyed with the voice.” Machover wished to use both the literary and the vocal gifts of Philadelphia to express what is, for many, the city’s primary legacy: the birthplace of democracy.

Philadelphia Voices is made possible by the generous support of the John S. and James L. Knight Foundation.

—Paul J. Horsley

Machover recently wrote the following:

Since Yannick Nézet-Séguin and I decided from the very beginning of this project to feature the *voices* of Philadelphia in my exploration and portrayal of the city, I knew that the work would develop in a very different way from my previous “City Symphonies.” And boy, did it! Not only did the discovery of, and collaboration with, local choirs become central to the work’s evolution, but the larger idea of “voice” . . . has infused the entire composition. So while I received, collected, and have featured quite a large number of “pure” city sounds that immerse the listener in everyday Philadelphia . . . the texts, thoughts, songs, hums, screams, and lullabies contributed by very vocal Philadelphians is what gives this symphony its special character.

Philadelphia Voices is organized into seven continuous movements. It starts with an **Overture** based on texts from Nathaniel Popkin’s *The Possible City* that showcase the raw, unruly pomp and power of public Philly, blending sounds from the Pope’s visit, the Mummer’s Parade, and the Eagles’ Super Bowl victory. This leads to **Philly Jesus** based on a text by high school student Jayda Hepburn, a kind of theme song for the symphony that blends sorrow and hope, splendor and grit, despair and love.

Philadelphia Voices was composed from 2017 to 2018.

These are the world premiere performances of the piece.

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets (I doubling piccolo trumpet), two trombones, bass trombone, tuba, timpani, percussion (bass drums, cow bell, crash cymbal, gongs, marimba, snare drum, suspended cymbals, tam-tams, tambourine, temple blocks, timbales, tom-toms, trap set, triangle, vibraphone, xylophone), organ, electronic keyboard (laptop and stereo audio), strings, chorus, and sounds/voices of Philadelphia.

Performance time is approximately 30 minutes.

We the People was inspired by a visit to the National Constitution Center, and places the recorded, multilayered voices of Philadelphians front and center, talking about how past and present intersect and interact politically, socially, sonically, and personally. **Block Party** is a kaleidoscopic sonic journey through the city's neighborhoods based on this most democratic, micro-local of traditions, and ending in a joyous, rhythmic romp based on poet Jacob Winterstein's words—"Block party, block party, you have a place . . . come and get a plate!"—as if the whole city were having simultaneous, contrasting block parties.

My House Is Full of Black People, a setting of Jayda Hepburn's startling poem, moves from a single voice through speech, chant, song, and scream to demand that the city and the country listen—to demand that one be heard. **Democracy** establishes a dynamic back and forth—between chorus and orchestra, soloists and groups, live performers and "collected" voices—to create a musical portrayal of democratic dynamism and creatively controlled chaos. The final **Hymn of Brotherly and Sisterly Love** combines a very personal vision of the city by teenage poet Cameron Coles with Popkin's reflection on Philadelphia as a uniquely "idealistic, visionary, unfinished" place, where the values of listening and being "ready to love again" prevail. In this way, *Philadelphia Voices* is both a portrait of an amazing, surprising, lovably quirky city, as well as a contribution and a vision from Philadelphians about what our society might, could and *should* be like.

I. Overture

(Nathaniel Popkin, with Tod Machover)

Philadelphia!
 America's great experiment.
 Philadelphia!
 Founded in friendship, tolerance, love.
 Philadelphia!
 City of dreamers, democracy,
 disappointment, defiance.
 Philadelphia!
 In between what *was* and what *isn't*.
 Look at Philly, listen to Philly
 Seeking the city that might be.
 Philadelphia!

II. Philly Jesus

(Jayda Hepburn—high school student,
 Mighty Writers)

Philadelphia.
 Our Blessed Savior Philly Jesus greets the
 congregations of Rittenhouse Square
 Gentrified coffee shops dot the streets of
 University City
 High-end consignment shops next door to
 the hair salons where black queens hold
 court
 Trash clogging the veins of the city from
 Penn's Landing to faded Germantown
 A home, a battleground, full of angry
 SEPTA workers and dreamers and lovers
 and mothers
 And LOVE
 The City of Brotherly Love rests on the river
 And we all await the next morning
 Waiting to love again.

III. We the People

("Philly First" text by Tod Machover; tapestry
 of recorded, spoken text recorded/
 contributed by Philadelphians of all ages
 and backgrounds)

The sound permeates the fabric of our lives.
 The fabric of Philadelphia.
 Philly was first!
 First botanical garden. John Bartram.

Benjamin Franklin.
 First library, fire company.
 Benjamin Franklin.
 First science institute. Hospital. Lightning
 and electricity.
 Benjamin Franklin.
 First bell, Liberty Bell. First university.
 Benjamin Franklin.
 Medical school. Southwark Theater. Anti-
 slavery. First piano.
 Law firm. Newspaper. First patent. Stock
 exchange. First Federal Mint.
 Benjamin Franklin.
 Circus. Waterworks. Art museum. Braille
 book. Savings bank. Jewish seminary. Zoo.
 First!
 Business school. Bubble gum. Slinky.
 Computer.
 ENIAC, first computer. Benjamin Franklin.
 Philly Firsts!

IV. Block Party

(Jacob Winterstein)

There are hundreds of thousands of
 people who,
 if you ask them where they're from, will
 answer with a street intersection.

Collectively, they hold an atlas worth of ink
 in avenue tattoos.
 Full lifecycles celebrated between two sets
 of stop signs.

Sometimes
 this pride
 erupts
 and we be a
 warring archipelago
 each block, an island
 surrounded by summer conflict

making the bonds of the city
 feel fake and smothering
 like cheese whiz.
 like there may be nothing
 that brings us
 all together.

But—if you look at a map of all the blocks that have had a party, it is damn near all the blocks.

The most democratic document signed in the city is the block party petition.

Small municipal miracle in which we all agree to move our cars.
Rope off the street and place a sign

on a broken chair that's been waiting to shine
since it reserved a shoveled out parking space last winter.

At the block party, the borders between street and sidewalk, sidewalk and stoop, stoop and front porch

Vanish—and the children, well rehearsed in staying in line
swirl through streets, over sprinklers watering the pavement.

We can't all be gardeners
but we can pitch in a few dollars to make moonbounces bloom from the asphalt.

So whether you're the jello shot lady, the cousin asking if there's any pork in this, the neighbor who finally gets to turn their speakers

all the way up, the grill master, the line dancer, card shuffler
or just some poor soul who an aunt takes pity on and says

"C'mon, come fix yourself a plate"—
You have a place.

Block party, block party, you have a place.
Block party, block party, fix yourself a plate.

V. My House Is Full of Black People (Jayda Hepburn)

My house is full of black people
Not all of us share the same last name
We're all too loud for our own good
But I'm pretty sure we love each other

The suburbs are full of black people
At least the ones near me are
Everyone's parents are immigrants
So are mine

The city is full of black people
At least in the parts that haven't been overgrown
Nobody trusts nobody
And there's nowhere to park

The county is full of black people
All wanting to be heard
While old white men draw lines on maps
To shut all of them up

The state is full of black people
At least my half of it is.
The other half is wide and painted red
And we fear treading out farther than the big mall on the edge of town at night

The country is full of black people
And pain and blood and gunsmoke
And anger and a mother's tears
And screaming

And us black people scream back
And pray for the night to end
For mom to dry her tears
And for someone to fucking listen!

VI. Democracy (Tod Machover, Nathaniel Popkin, and members of participating choirs)

Philadelphia
Benjamin Franklin
Democracy
Listen. Now.
Etc.

Philadelphia.
 William Penn's utopia,
 A city of tolerance
 Open to everyone.
 Messy, adaptive, naturally evolving,
 The city of Brotherly, Sisterly love.
 Invented to prove that people
 Could live together peacefully,
 That it could be a home for you and me.

VII. Hymn of Brotherly/Sisterly Love

(Cameron Coles—high school student,
 Mighty Writers; Nathaniel Popkin; Jayda
 Hepburn; Tod Machover)

Me
 A West Philly breed
 I take the train to 40th Street
 And walk up from the ground
 To breathe and to be free

Me
 I'm down South Street
 South Philly
 Center City
 Fairmount
 Mantua
 The Village
 The college campus that advances
 Or the hood with the rainbow sidewalks

Me
 I am the thing that holds these things
 A place containing kings and queens
 With brotherly love
 And sisterly affection

Me
 A tapestry of wonder
 Love
 Food
 Art
 Diversity
 Blended so perfectly
 They never were apart

Me
 I know we got our downs

But our ups lift so high
 If we didn't broadcast so loudly
 The influenced might better survive

Me
 Philadelphia
 P.H.I.L.L.Y.
 Philly
 Home to the divine
 Families of all kind
 Paradise with realism intertwined

Me
 Well
 Philly is me
 If you didn't see

Me...We...Me...We...Me...We...

We are free, we are seen
 A jewel once in the ruff
 Philadelphia is made of us.

Listen! [Brotherly] Love! [Sisterly]
 Philadelphia.

Built on love, our highest instinct,
 It's still here, and it's ours.
 What kind of city shall we make it?
 What will we risk to change it?
 Save democracy, here and now!
 Philadelphia
 Ready to love again.
 Listen. Love. Again.
 Philadelphia.

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University of Pennsylvania
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Naomi Waltham-Smith
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Jacob Winterstein

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Sizi Chen, Producer of Special Projects

Priscilla Capistrano, Project Manager

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Rébecca Kleinberger, Voice Research and Creative Tools

Jiahao Li and Akito Van Troyer, Mobile App Development

Diana Robinson and Alexandra Rieger, Site/Partner Research

Charles Holbrow, Audio Design

Hane Lee and David Su, Production Assistance

Shannon Peng, Courtney Guo, and Sébastien Franjou, Sound Editing

The Music

Pictures from an Exhibition



Modest Musorgsky
Born in Karevo, Russia,
March 21, 1839
Died in St. Petersburg,
March 28, 1881

Modest Musorgsky met noted painter and architect Viktor Hartmann in 1868. The artist and composer were most likely introduced to one another by the critic and art historian Vladimir Stasov, whose influence on 19th-century Russian culture was immense. However they became acquainted, Musorgsky and Hartmann shared a vision of Russian cultural nationalism that permeated their work, and they became close friends. Indeed, Hartmann helped Stasov convince Musorgsky to retain the "Scene by the Fountain" in his opera *Boris Godunov*.

After Hartmann's sudden death in August 1873, Stasov organized an exhibition of his paintings and drawings at the Imperial Academy of Arts in Saint Petersburg that opened in February 1874. (Tragically, most of Hartmann's paintings were later dispersed or destroyed, casualties of revolution and war.)

Truly Inspired by an Exhibition Musorgsky, who was devastated by Hartmann's passing, attended this exhibition. The artist's paintings and drawings inspired him to compose a suite for piano that he entitled *Pictures from an Exhibition*. Starting on June 2, 1874, the composer worked quickly, completing the score in just 22 days. The radical harmonic innovations of the piece took Musorgsky's musical colleagues aback. *Pictures from an Exhibition* was thus published after the composer's death in an 1886 edition "corrected" by Musorgsky's well-meaning friend Nikolai Rimsky-Korsakov. Musorgsky's original intentions were finally revealed in 1931 through the publication of an accurate edition of the piece prepared by the Soviet musicologist Pavel Lamm.

In 1922 the conductor Serge Koussevitzky commissioned Maurice Ravel to create an orchestration of *Pictures*. (Unfortunately, Ravel had to work from the inaccurate Rimsky-Korsakov edition.) Koussevitzky conducted the premiere of Ravel's orchestration on October 19, 1922, during a concert at the Paris Opera. W.W. Bessel & Co., which was the sole publisher of Musorgsky's piano score, declined to publish Ravel's version, so Koussevitzky printed the score through his own firm, Editions Russes de Musique, in 1929. Many others, including Leopold

Stokowski and Lucien Cailliet, have orchestrated the original score, although Ravel's is the one most often performed today.

A Closer Look While Musorgsky may well have modeled his *Pictures from an Exhibition* upon Robert Schumann's *Carnaval*, Op. 9, which is also a suite of character pieces for piano based on a unifying narrative, the varied "Promenade" movements dispersed throughout the score were the composer's wholly original invention. Each time the "Promenade" returns in a modified form, Musorgsky portrays his own subjective reactions to Hartmann's art. Through this strategy, he invites the listener to share these reactions: His perceptions become indistinguishable from our own perceptions as we "see" Hartmann's drawings aurally through the prism of the composer's sensibility.

After the confident opening **Promenade**, which Ravel scored as an iconic trumpet solo, the listener immediately encounters a grotesquely violent creature called **Gnomus**. A subdued restatement of the Promenade is followed by **The Old Castle**, replete with a troubadour's song that Ravel assigns to the saxophone. A brief and confident return of the Promenade heralds the **Tuileries**, a playful description of children quarreling in the Parisian gardens. The next movement, **Bydlo**, portrays a lumbering Polish ox-cart with enormous wheels; this is followed by a tranquil reiteration of the Promenade. Next comes the chirping **Ballet of the Chicks in their Shells**, which was inspired by a costume drawing that Hartmann made for a ballet entitled *Trilby, or the Elf of Argyle*.

In his edition of Musorgsky's original piano score, Lamm followed Stasov's 1881 obituary for the composer by titling the next movement "Two Jews, One Rich and the Other Poor." The American musicologist Richard Taruskin has noted that Musorgsky's original title was "**Samuel Goldenberg and 'Schmuÿle'**" (Taruskin has opined further that this music is a "distasteful portrayal" rife with its composer's anti-Semitism.) Ravel omitted the fifth Promenade found in the piano suite, preferring instead to plunge directly into **Limoges: The Market**, an effervescent musical depiction of a group of vivacious Frenchwomen on market day. **Catacombs: Sepulcrum romanum** is a stark contrast to the extroversion of Limoges: The deeply introspective return of the Promenade that follows is subtitled "Con mortuis in lingua mortua" (To the Dead in a Dead Language). This dark mood is broken by the brusque opening of **The Hut on Fowl's Legs (Baba Yaga)**, a portrayal of the malevolent

Pictures from an Exhibition
was composed in 1874 and
orchestrated by Ravel in 1922.

*The first Philadelphia Orchestra
performances of Pictures
were in November 1929, with
Leopold Stokowski on the
podium. Since then the work
has been heard frequently,
the most recent subscription
concerts being in April 2016
(in Stokowski's orchestration)
with Stéphane Denève.*

*Pictures, in the Ravel
orchestration, has been
recorded by the Orchestra five
times: with Stokowski in 1932
for Bell Telephone Laboratories
(excerpts only); with Eugene
Ormandy in 1953 and 1966
for CBS and in 1973 for RCA;
and with Riccardo Muti in 1978
for EMI. The Philadelphians
have also recorded the work in
Lucien Cailliet's orchestration,
with Stokowski in 1937 for
RCA, and in Stokowski's
own orchestration, with that
conductor in 1939 for RCA.*

*The work, in Ravel's
orchestration, is scored
for three flutes (II and III
doubling piccolo), three
oboes (III doubling English
horn), two clarinets, bass
clarinet, alto saxophone, two
bassoons, contrabassoon,
four horns, three trumpets,
three trombones, tuba,
timpani, percussion (bass
drum, chimes, cymbals, gong,
orchestra bells, ratchet, snare
drum, slapstick, triangle, and
xylophone), two harps, celesta,
and strings.*

Pictures from an Exhibition
runs approximately 32 minutes
in performance.

with from Russian folklore. As Baba-Yaga's hurly-burly reaches a climax, the scene changes suddenly to **The Great Gate of Kiev**, a majestic finale filled with bells and evocations of Russian chant.

—Byron Adams

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