

Season 2017-2018

Saturday, May 12, at 8:00
Wednesday, May 16, at 7:30
Saturday, May 19, at 8:00

The Philadelphia Orchestra

Giacomo Puccini's *Tosca*

Conducted by Yannick Nézet-Séguin

Libretto by Giuseppe Giacosa and Luigi Illica
after Victorien Sardou's play *La Tosca*

Act I - Church of Sant'Andrea della Valle (45 minutes)

Intermission (15 minutes)

Act II - Palazzo Farnese (40 minutes)

Act III - Castel Sant'Angelo (30 minutes)

Performed in Italian with English supertitles

This program runs approximately 2 hours, 20 minutes,
and will be performed with one intermission.

These performances are generously sponsored by, and dedicated
to the memory of, **Mrs. Jacqueline Desmarais.**

Jennifer Rowley Soprano (Floria Tosca, a celebrated singer)

Yusif Eyvazov Tenor (Mario Cavaradossi, a painter)

Ambrogio Maestri Baritone (Baron Scarpia, Chief of Police)

Richard Bernstein Bass (Cesare Angelotti, former Consul of the Roman Republic)

Kevin Burdette Bass (A Sacristan)

Greg Fedderly Tenor (Spoletta, a police agent)

Federico De Michelis Bass-baritone (Sciarrone, a gendarme)

André Courville Bass-baritone (A Jailer)

Cameron Bowden Boy Soprano (A Shepherd Boy—May 12)

Ethan Lee Boy Soprano (A Shepherd Boy—May 16)

Andrew Owens Boy Soprano (A Shepherd Boy—May 19)

Philadelphia Symphonic Choir

(soldiers, police agents, noblemen and women, townsfolk, artisans)

Joe Miller Director

Philadelphia Boys Choir

Jeffrey R. Smith Artistic Director

James Alexander Designer and Stage Director

Jon Weir Lighting Designer

Ryan Richards Technical Director

Brian Pirkle Production Producer

Scott Carman Production Manager

Chris Frey Assistant Lighting Designer

Jeff Ponder Video Creative Content Director

Chris Esterline Lighting Technician

Janet Neukirchner Stage Manager

Tara Bowler Assistant Stage Manager

Molly Hanulec Costume Coordinator, Costumes supplied by Malabar Limited, Toronto

Caitlin Feeny Properties Coordinator

Michael Chadwick Supertitles

PJ Culbreth Projectionist

Phillip Chandler Graphics Operator

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

Jennifer Rowley and Richard Bernstein appear courtesy of the Metropolitan Opera.

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.

Director's Note

Wikipedia describes Puccini's *Tosca* as an opera that "contains depictions of torture, murder, and suicide." As an opera director and psychotherapist, I find it intriguing that humans largely seem to learn more about our condition, and indeed ourselves, from engaging with, or being fascinated by, tragedy (that which confronts our existential reality and profound emotions) than we do by comedy (that which offers escape from reality).

The slightly larger than life (dare I say it, operatic) characters in *Tosca* are all believable: the Diva herself, Tosca, a jealous young singer; Cavaradossi, the painter and political free-thinker; and Scarpia, Rome's cruel, hypocritical, and licentious chief of police, who having failed to seduce the consul of Rome's sister, the Marchesa Attavanti, makes similar plans for Tosca. Interestingly, all three protagonists mention eyes; in the West, eyes are culturally held to be windows to our souls, and I imagine that somehow our protagonists are disclosing their desires, beliefs, hopes, joys, and darkest thoughts when mentioning eyes.

The tragic death of our young lovers leaves us, like all bereavements, not only sad and angry for what has happened but also grieving the loss of potentiality; in this instance, them creating a family.

Our benefactress for this production, Jacqueline Desmarais, who sadly died recently, requested that this production be "traditional." I believe we have honored that wish while adding a little 21st-century touch to the production (naturally with the blessing of our maestro). Our setting is minimal; costumes and props suggest period and locale. Our singing actors will paint with their gripping visceral performances everything required to immerse you in their tragedy.

In paying tribute to my "partners in crime," Yannick and the Fabulous Philadelphians, I invite you to relish the immersive experience of this musical masterpiece where, unleashed from the confines of the opera house pit, you will experience this vivid score with such presence.

—James Alexander

Synopsis

Rome, June 1800

ACT I

Morning—Church of Sant'Andrea della Valle

Cesare Angelotti, an escaped political prisoner, rushes into the Church of Sant'Andrea della Valle. He hides in one of the chapels just before the painter Mario Cavaradossi arrives to work on his portrait of Mary Magdalene. The painting has been inspired by the Marchesa Attavanti, whom Cavaradossi has seen in the church but does not know. He is struck by the resemblance of the dark-haired beauty of his lover, the singer Floria Tosca, and that of the blonde Attavanti. Angelotti, who was a member of the former Bonapartist government, emerges from his hiding place. Cavaradossi recognizes him and promises help, then hurries him out to safety as Tosca is heard calling from outside. She jealously asks Cavaradossi whom he has been talking to and reminds him of their rendezvous that evening. Suddenly recognizing the Marchesa Attavanti in the painting, she accuses him of being unfaithful, but he assures her of his love. Tosca leaves and Angelotti again comes out of hiding. A cannon signals that the police have discovered his escape, and he and Cavaradossi flee to the painter's house. The Sacristan enters with choirboys who are preparing to sing a Te Deum celebrating the recent victory against Napoleon at the Battle of Marengo. Their excitement is silenced by the arrival of Baron Scarpia, chief of the secret police, who is searching for Angelotti. When Tosca comes back looking for Cavaradossi, Scarpia shows her a fan with the Attavanti crest that he has just found. Her suspicions about her lover's infidelity confirmed, Tosca vows vengeance and leaves as the church fills with worshippers. Scarpia sends his men to follow her to Cavaradossi, with whom he suspects Angelotti is hiding. While the congregation sings the Te Deum, Scarpia declares that Tosca makes him forget God.

ACT II

Later that evening—Palazzo Farnese

In his study, Scarpia anticipates the pleasure of having Tosca in his power. The spy Spoletta arrives with news that he was unable to find Angelotti. Instead he has captured Cavaradossi. While Scarpia interrogates the defiant painter, Tosca is heard singing at a royal gala in the same building. Scarpia sends for her and she appears

just as Cavaradossi is being taken away to be tortured. Frightened by Scarpia's questions and Cavaradossi's screams, Tosca eventually reveals Angelotti's hiding place. Cavaradossi is brought in almost unconscious. When he realizes what has happened, he angrily challenges Tosca. The officer Sciarrone rushes in to announce that Napoleon in fact has won the battle, a defeat for Scarpia's side. Cavaradossi shouts out his defiance of tyranny and is dragged off to be executed. Scarpia calmly suggests to Tosca that he would let Cavaradossi go free if she'd give herself to him. Fighting off his predatory advances, she declares she has dedicated her life to art and love and calls on God for help. Spoletta interrupts; Angelotti has killed himself. Tosca, now forced to give in or lose her lover, agrees to Scarpia's proposition. Scarpia orders Spoletta to prepare for a mock execution of Cavaradossi, after which he is to be freed. Tosca demands that Scarpia write her a safe-conduct pass. When he has done so, Tosca grabs a knife and stabs him to death.

ACT III

Dawn, the next morning—Castel Sant'Angelo

Cavaradossi awaits execution. He bribes the jailer to deliver a farewell note to Tosca, and overcome with emotion, gives in to his despair. Tosca appears and explains what has happened and prepares him for his mock execution. The two imagine their future in freedom. As the execution squad arrives, Tosca beseeches Cavaradossi to do a good job of faking his death. He is shot and the firing squad leave Tosca with him. He doesn't move. Tosca realizes that Scarpia has betrayed her. As Spoletta rushes in to arrest her, Tosca vows to see Scarpia before God and leaps from the battlement to her death.

The Music

Tosca



Giacomo Puccini
Born in Lucca,
December 22, 1858
Died in Brussels,
November 29, 1924

Within the span of eight years at the turn of the 20th century, Giacomo Puccini composed three operas that remain at the core of the operatic repertoire: *La bohème* (1896), *Tosca* (1900), and *Madame Butterfly* (1904). None of his three earlier operas or seven later ones achieved the success these did. Giuseppe Verdi had pulled off a similar feat 50 years earlier with another famous trio written in an even shorter period: *Rigoletto* (1851), *Il trovatore* (1853), and *La traviata* (1853). Puccini's achievement cemented his stature as Verdi's successor.

A Modern, International Career The years around 1900 proved a turning point in culture, politics, and the arts. Puccini's most popular and performed operas unfolded in a complex interrelation with these changes. Recording technology, for one, offered new possibilities and Puccini, especially as interpreted by the superstar tenor Enrico Caruso, was the first classical composer to capitalize on this market.

Ever easier modes of travel permitted a truly international career. Puccini continuously traversed his native Italy and Europe and made three trips to America. Four of his 13 operas premiered at the Metropolitan in New York. No opera composer before him had achieved such a broad international reach during his lifetime. Although Puccini's reputation is deeply associated with Italy, the literary sources and locations he chose for his operas, in fact, are mostly non-Italian. *Tosca* takes place in Rome in 1800 during the Napoleonic wars, but it is based on a French play. Paris, Nagasaki, New Orleans, California's Cloudy Mountains, the German Black Forest, Flanders, ancient Peking—these are among the locations in which he set his works.

The fin de siècle saw the shift from late Romanticism to early Modernism in music. Although Puccini was hailed as the great successor to Verdi (whose last opera, *Falstaff*, premiered in 1893 and who died in 1901), he was also at the forefront of a new kind of opera known as *verismo*. These works of "truth" were connected to the nitty-gritty lives of relatable people rather than to great historical figures, mythic heroes, or gods.

Puccini was also attracted to a wide range of artistic and musical movements. In 1889 he made a pilgrimage to Wagner's Bayreuth Festival to help prepare an abridged Italian edition of *Die Meistersinger* for the publisher Giulio Ricordi. He studied music by Richard Strauss, the French Impressionists, Italian Futurists, jazz, and other popular styles. His interest in foreign cultures led to an exploration of Asian music, which found expression in *Madame Butterfly* and *Turandot*. Puccini made a special trip to Florence just months before his death to attend the Italian premiere of Arnold Schoenberg's *Pierrot lunaire*.

When Puccini died in 1924, at age 65, more than three centuries of Italian operatic dominance came to an end. Arturo Toscanini, conducting the premiere of the unfinished *Turandot*, ended the opening night performance prematurely by turning to the audience to say, "Here the opera ends, because at this point the maestro died." It is often remarked that the conclusion of Puccini's career coincided with a switch to the new art form of film and that his operas prefigured this with various cinematic elements. Great Italian film directors now emerged and movie theaters replaced opera houses as the place where audiences flocked to experience the most recent dramas. Opera houses increasingly became museums.

La Tosca: From Play to Opera Many of Puccini's operas have close ties to spoken theater—indeed some were based on plays that he saw, sometimes in a language he did not understand but realized could be turned into effective musical theater. He encountered the prolific French playwright Victorien Sardou's *La Tosca* in 1889 and wrote to Ricordi about acquiring the rights "since in this *Tosca* I see the opera that I need: one without excessive proportions or a decorative spectacle; nor is it the kind that calls for a superabundance of music." Puccini temporarily moved on to other projects, including his third opera (and first real success), *Manon Lescaut* (1893).

Puccini saw the great French actress Sarah Bernhardt, for whom Sardou wrote and dedicated the play, portray *Tosca* in Milan in 1890 and in Florence in 1895. Sardou's works were well known abroad and therefore French companies performed before foreign audiences in the original language—Puccini knew little French but appreciated the potential of the story in Bernhardt's performances. By the time of the Florence performance the rights to the opera had been granted to another Italian composer, Alberto Franchetti, and a libretto commissioned from Luigi Illica, who had worked with Puccini on *Manon Lescaut* and who,

in collaboration with Giuseppe Giacosa, would write *Tosca*, *Bohème*, and *Butterfly*.

Franchetti eventually ceded rights to his colleague—explanations vary as to why—and Puccini began composing in January 1898. Two years later he decided to give the premiere of *Tosca* in Rome, where the story takes place, even though that meant Toscanini, committed to La Scala in Milan, could not conduct. The famous maestro led the work a few weeks later at La Scala and *Tosca* soon made the international rounds, as did all of Puccini's mature operas.

Many of Puccini's works center around frail women who are ultimately crushed and die—think of Cio-Cio-San in *Butterfly*, Mimi in *Bohème*, and Liù in *Turandot*. In this respect Floria Tosca is quite different—a strong-willed, devoutly religious, and jealous opera diva who is in love with the painter and political activist Mario Cavaradossi and who takes action by killing Scarpia, the sadistic chief of police. Her heroic act, however, does not save her lover from being executed and her ultimate fate is to throw herself off the Castel Sant'Angelo.

The distinguished musicologist Joseph Kerman infamously called *Tosca* a “shabby little shocker.” Cruelty and sadism are themes of other Puccini operas as well and this one can be thought of as a “thriller” with love, religion, political ferment, torture, attempted rape, murder, execution, and two suicides. Some critics from the start expressed concerns about the cruelty in the opera, which is even starker in Sardou's five-act play.

A Closer Look The backdrop against which the events unfold was political unrest as Napoleon's army defeated the Austrians (who ruled much of Italy at the time) in the Battle of Marengo on June 17, 1800. The action takes place in three distinctive locations over the course of less than 24 hours that day to the next morning as the initial reports of the French losing turn out to be false. The first act in the Church of Sant'Andrea della Valle introduces us to the principal characters and contains Cavaradossi's aria “Recondita armonia” (Hidden harmony), a passionate love duet, and a magnificent Te Deum procession against which Scarpia declares his evil intentions ending with “Tosca, you make me forget God!”

The second act, that evening in the Palazzo Farnese, centers on Scarpia's torture of Cavaradossi to learn the whereabouts of fellow political dissident Angelotti and on pressing Tosca to submit to his desires. She sings her

Puccini composed Tosca from 1898 to 1899.

The first complete performances of the opera by The Philadelphia Orchestra were on October 22, 1953, at the Worcester Festival, and November 5, 1953, at the Academy of Music in Philadelphia, with soprano Herva Nelli, tenor Kurt Baum, and baritone Hugh Thompson; Eugene Ormandy conducted. The first performance of any music from Tosca was on December 4, 1912, when soprano Edna Harwood Baugher sang "Vissi d'arte." The only other complete performances by the Orchestra were in March/April 1991, with soprano Carol Vaness (Giovanna Casolla stepped in for one concert), tenor Giuseppe Giacomini, and baritone Giorgio Zancanaro, led by Riccardo Muti.

The Orchestra recorded Tosca in 1991 for Philips, with Vaness, Giacomini, Zancanaro, and Muti.

The score calls for three flutes (II and III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, four trombones, timpani, percussion (bass drum, chimes, crash cymbals, glockenspiel, rifles, suspended cymbal, tam-tam, triangle), celesta, organ, and strings; offstage horns, trombones, cannon, flute, viola, harp, field drums, and chimes; three main vocal soloists; six smaller vocal roles; one non-singing role; and mixed chorus.

Performance time is approx. 2 hours, not including intermission.

great aria "Vissi d'arte" (I lived for art) before murdering Scarpia and putting candles on either side of the body and a crucifix on top, exclaiming "And before him all Rome trembled."

The third act at dawn the next morning in the Castel Sant'Angelo begins with a lighter orchestral prelude and an innocent shepherd's song before moving on to Cavaradossi's other great aria, "E lucevan le stelle" (And the stars were shining), his execution, and Tosca's suicide as she shouts "Scarpia, God will be our judge."

Puccini unifies the opera with memorable leitmotifs, from the beginning when the orchestra sounds Scarpia's principal theme, three mighty harmonically unrelated chords using a whole-tone scale, and ending with a final instrumental peroration that brings back "E lucevan le stelle." Other characters also have associated motives that unfold amidst innovative orchestration and gorgeous lyric melodies. Puccini had an ear for telling details and researched the chant melodies used in the Te Deum, the pitches of St. Peter's bells, and commissioned a poem in dialect for the shepherd's song.

Despite critical resistance that has haunted the reception of *Tosca* from the start, and decades of initial scholarly neglect, the appeal of the opera with the public was immediate and the work has remained at the core of the repertory, annually among the most performed operas at the leading international venues. Its dramatic power, psychological tension, and emotional sweep, all expertly deployed and manipulated by Puccini so as to improve its literary source, continue to have an enthralling and disturbing effect.

—Christopher H. Gibbs

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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 **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 Play!Ns, 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.

Cast

Becca Fay



This season soprano **Jennifer Rowley** (Floria Tosca) performed the title role in Puccini's *Tosca* with Nashville Opera and the Metropolitan Opera, where she also sang Leonora in Verdi's *Il trovatore*. This summer she debuts in the title role of Simon Mayr's *bel canto* opera *Medea in Corinto* in New York with Teatro Nuovo, Will Crutchfield's newly formed summer festival. Next season she returns to the Metropolitan Opera as Tosca and for her title role debut in Cilea's *Adriana Lecouvreur*; she has several additional engagements with the Met through 2020. Next season also marks her first appearance at the Maggio Musicale Fiorentino, as Leonora in *Il trovatore*. Other future engagements include her debut at Dallas Opera and her first Amelia in Verdi's *A Masked Ball*. Ms. Rowley holds a master's degree from the Indiana University Jacobs School of Music and a bachelor's from the Baldwin Wallace University Conservatory of Music. Her awards include the 2012 Richard Tucker Career Grant, a top prize at the 2013 Licia Albanese Puccini Foundation Competition, and first prize at the 2011 Gerda Lissner Foundation International Vocal Competition. Ms. Rowley is making her Philadelphia Orchestra debut.

Madinur Shikov



Azerbaijani tenor **Yusif Eyvazov** (Mario Cavaradossi) was born in Algiers and moved to Italy, where he completed his advanced studies with renowned tenor Franco Corelli and soprano Ghena Dimitrova. He began the 2017-18 season with the release of his new recording, *Romanza*, for Deutsche Grammophon alongside his wife, soprano Anna Netrebko. In September and October they toured Asia, Australia, and New Zealand, performing in cities including Dubai, Tokyo, Nanjing, Seoul, Melbourne, and Sydney. He then returned to Europe for his debut at the Teatro alla Scala, opening its season in the title role of Giordano's *Andrea Chenier*. In addition to these current performances, season highlights include performances at the Bolshoi Theatre as des Grieux in Puccini's *Manon Lescaut*, Herman in Tchaikovsky's *The Queen of Spades*, and the title role in Verdi's *Don Carlo*; at the Berlin State Opera as Cavaradossi in Puccini's *Tosca*; and at the Opéra National de Paris as Manrico in Verdi's *Il trovatore*. In March he made his debut at Covent Garden as Macduff in Verdi's *Macbeth*. Mr. Eyvazov finishes the season with an extensive tour throughout South America. This is his Philadelphia Orchestra debut.

Cast/Creative Team



Italian baritone **Ambrogio Maestri** (Baron Scarpia), who is making his Philadelphia Orchestra debut, was born in Pavia, Italy, where he studied singing and piano. His professional debut in 2001 coincided with the most important musical event of the Verdi Centennial: *Falstaff* conducted by Riccardo Muti and directed by Giorgio Strehler; he sang the leading role at the Teatro alla Scala and the Teatro Verdi in Busseto. The collaboration with Mr. Muti led, over the next three years, to La Scala performances in signature Verdi roles including Iago in *Otello*, Renato in *A Masked Ball*, Don Carlo in *La forza del destino*, and Germont in *La traviata*. He has appeared on the most prestigious opera stages in the world, including the Metropolitan Opera, the Opéra National de Paris, Covent Garden, the Vienna State Opera, and the Deutsche Oper Berlin in other Verdi roles including the Count di Luna in *Il trovatore*, Amonasro in *Aida*, and the title roles in *Simon Boccanegra*, *Rigoletto*, and *Nabucco*. Upcoming performances include *Rigoletto* in Los Angeles, *Falstaff* in Vienna, Donizetti's *The Elixir of Love* and Puccini's *Gianni Schicchi* at the Bavarian State Opera, and Cilea's *Adriana Lecouvreur* at the Met.



James Alexander (Stage Director) has collaborated with The Philadelphia Orchestra on numerous acclaimed productions, including the 2012 Stokowski Centenary Celebration, Bach's St. Matthew Passion, and several Academy of Music Anniversary Concerts. His extensive stage career includes founding a music theater company in his native Scotland; managing the Boston Pops; staging musicals in London's West End; managing a roster of musicians, soloists, and conductors; and producing television and operas on three continents. His European engagements encompass various productions with the Royal Scottish National Orchestra, Scottish Opera, Opera North, the Gabrieli Consort & Players, and seven years as associate director of the Olivier Award-winning production of *Carmen Jones*. In the U.S. he was a long-time collaborator with Seiji Ozawa and the Boston Symphony. Mr. Alexander is creative director of Symphony V, a production company realizing revolutionary immersive experiences for classical music and opera audiences. Future plans include the Academy of Music 162nd Anniversary Concert and Beethoven's *Fidelio* for the Atlanta Symphony.

Creative Team



Jon Weir (Lighting Designer) has had a lengthy career in lighting design and programming, ranging from national and world touring to broadcast television and corporate events. His specialty is lighting for live events, including concert tours, opera, and symphonic concerts. He loves the excitement that live music brings to an audience and treats his lighting design as a way to further connect them with the music. He joined Symphony V in 2012 and enjoys the challenge of working with some of the world's greatest orchestras and conductors, as well as with a creative director who is not afraid to push boundaries and explore areas often overlooked by tradition. He is also vice president of Majestic Productions, a production company providing clients with the ability to connect audiences with a unique combination of technology and design. He has played a key role in that company's growth and development and today continues his work there as senior designer and programmer. Through the years, Mr. Weir has also worked with manufacturers as a consultant for hardware and software development.



Symphony V is a full-service production company designing and delivering everything from lighting, special effects, 3D mapping, video animation, costume, choreography, and stage movement. The company harnesses the lifelong career experience of stage director James Alexander, renowned for concertized productions with symphony orchestras in both the U.K. and the U.S., and the creative technical intelligence of Velocity Productions, led by its CEO, Brian Pirkle. Founded in Georgia in 2012, Symphony V is dedicated to bridging the gap between traditional theatrical and symphonic presentations and 21st-century visual and audio technology to create truly immersive experiences for symphony and opera audiences. Symphony V is proud to have collaborated with The Philadelphia Orchestra and Yannick Nézet-Séguin on the Stokowski Centenary Celebration in 2012, a highly acclaimed minimalist staging of Bach's St. Matthew Passion in 2013 and 2015, and every annual Academy of Music Anniversary Concert since 2015. The company has also created a number of "Theater of a Concert" productions with Robert Spano and the Atlanta Symphony. For more information visit www.symphonyv.com.

Cast



American bass **Richard Bernstein** (Cesare Angelotti) has been a Metropolitan Opera company member since his debut in 1995 and this season celebrates his milestone 400th performance with the Met. In his 23rd season with the company he sings in Puccini's *Tosca*, Mozart's *The Magic Flute*, and Wagner's *Parsifal*, while also covering roles in Mozart's *The Marriage of Figaro*, Strauss's *Elektra*, Gounod's *Romeo and Juliet*, and the American premiere of Adès's *The Exterminating Angel*. Other engagements include Beethoven's Ninth Symphony with the New Jersey Choral Society, and a return to one of his touchstone roles, Leporello in Mozart's *Don Giovanni*, with Chautauqua Opera. Born and raised in New York, he made his Philadelphia Orchestra debut in 1997.



American bass **Kevin Burdette** (A Sacristan), who is making his Philadelphia Orchestra debut, was featured as Stefano in Adès's *The Tempest* with the Metropolitan Opera, the Deutsche Grammophon DVD of which was awarded a Grammy for Best Opera Recording and a French Diapason d'Or. Highlights of his 2017-18 season include a return to the Met as Señor Russell in Adès's *The Exterminating Angel* and performances of Don Alfonso in Mozart's *Così fan tutte* and Somarone in Berlioz's *Beatrice and Benedict* at Seattle Opera. This summer he returns to Santa Fe Opera as Voltaire, Pangloss, Martin, and Cacambo in Bernstein's *Candide*, and as the Major Domo in Strauss's *Ariadne auf Naxos*. He is an alumnus of the Juilliard Opera Theater.



American tenor **Greg Fedderly** (Spoletta) received a master's degree from the University of Southern California, where he was the first recipient of the Marilyn Horne Scholarship. He is a principal artist at the Los Angeles Music Center Opera and is a protégé of Plácido Domingo. His roles at LA Opera include the title role in Britten's *Albert Herring*, Rodolfo in Puccini's *La bohème*, Pinkerton in Puccini's *Madame Butterfly*, Don Ramiro in Rossini's *La Cenerentola*, Janek in Janáček's *The Makropoulos Case*, Alfredo in Verdi's *La traviata*, Fenton in Verdi's *Falstaff*, and Ernesto in Donizetti's *Don Pasquale*. This season he returned to the Metropolitan Opera as Monostatos in Mozart's *The Magic Flute*. This is his Philadelphia Orchestra debut.

Cast



Argentinian bass-baritone **Federico De Michelis** (Sciarrone) is a recent graduate of the Houston Grand Opera Studio. He was a member of the Opera Studio of Teatro Argentino de La Plata and a student at the Escuela Superior de Música Reina Sofía in Madrid. Highlights of his 2017-18 season include a return to Houston Grand Opera as a principal artist as Achilla in Handel's *Julius Caesar* and his debut with Palm Beach Opera as Figaro in Mozart's *The Marriage of Figaro*. On the concert stage he presents a series of concerts in Key West as part of the Florida Keys Concert Association. Past performances include a Christmas concert for the Royal Family of Spain at the Royal Palace in Madrid. This is his Philadelphia Orchestra debut.



American bass-baritone **André Courville** (A Jailer) made his Philadelphia Orchestra debut in 2017. This season he debuted with Dallas Opera as Masetto in Mozart's *Don Giovanni*. He recently made his European debut in Karlsruhe in the title role of Mozart's *The Marriage of Figaro*, a role he will reprise next season at Arizona Opera. He has appeared with the Caramoor Music Festival, Opera Lafayette, the Milwaukee Symphony, the Rochester Philharmonic, and the Santa Fe Opera. Trained at the Academy of Vocal Arts (AVA) in Philadelphia, his AVA performances include Méphistophélès in Gounod's *Faust*, Mustafà in Rossini's *The Italian Girl in Algiers*, Leporello in *Don Giovanni*, and Colline in Puccini's *La bohème*.



Pete Checchia

The **Philadelphia Symphonic Choir** made its debut in December 2016, performing in three programs with The Philadelphia Orchestra in its inaugural season. Consisting of talented vocalists auditioned from throughout the greater Philadelphia region, the ensemble was created to marry gifted and unique voices of Philadelphia with the legendary Philadelphia Sound. The Philadelphia Symphonic Choir is prepared and directed by Joe Miller, director of choral activities at Westminster Choir College of Rider University and artistic director for choral activities for the Spoleto Festival USA. He earned a master's degree and a doctorate in choral conducting from the College-Conservatory of Music, University of Cincinnati.

Cast



The Emmy-winning and Grammy-nominated **Philadelphia Boys Choir**, which is celebrating its 50th anniversary in 2018, made its Philadelphia Orchestra debut in 1973. Established in 1968 and under the baton of Jeffrey R. Smith, artistic director since 2004, the Choir is known as “America’s Ambassadors of Song,” proudly representing both the City of Philadelphia and the United States on its many concert tours across the globe. The Philadelphia Boys Choir’s achievements include recordings with internationally renowned orchestras and soloists, including Luciano Pavarotti. In 2017 the Choir returned to Cuba for the fourth time and also toured Ecuador; tours this year include Singapore and Vietnam.

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.