The Philadelphia Orchestra

Yannick Nézet-Séguin
Music Director

March 11–12, 2022
Hill Auditorium
Ann Arbor
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The Philadelphia Orchestra

Yannick Nézet-Séguin
Music Director and Conductor

Carol Jantsch / Tuba

Friday Evening, March 11, 2022 at 8:00
Hill Auditorium
Ann Arbor

14th Performance of the 143rd Annual Season
PLEASE NOTE

In addition to tonight’s live concert, please visit UMS.org for a digital presentation of Davóne Tines and The Philadelphia Orchestra’s program entitled Sermon, offered as part of The Philadelphia Orchestra/UMS mini-residency. In this special digital performance, bass-baritone and activist Davóne Tines intersperses a group of readings with musical selections to create a powerful, expressive sermon on themes of social justice.
PROGRAM

Wynton Marsalis
Tuba Concerto

Up!
Boogaloo Americana
Lament
In Bird’s Basement

Carol Jantsch

Philadelphia Orchestra co-commission

Johannes Brahms
Symphony No. 1 in c minor, Op. 68

Un poco sostenuto — Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio — Più andante — Allegro non troppo, ma con brio — Più allegro

This evening’s program will be performed without intermission.
TUBA CONCERTO (2021)

Wynton Marsalis
Born October 18, 1961 in New Orleans, Louisiana
Now living in New York City

UMS premiere: This piece has never been performed on a UMS concert.

Instrumentation: The score calls for solo tuba, two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons (II doubling contrabassoon), four horns, two trumpets, two trombones, timpani, percussion (agogo bells, bass drums, bongos, cabasa, castanets, cha cha bell, cowbells, crash cymbals, cross stick, foot splash, glockenspiel, gong, hand clap, hi-hat, marimba, ride cymbal, sizzle cymbal, snare drum, splash cymbal, suspended cymbals, tambourine, tom-tom, triangle, vibraphone, woodblocks, xylophone), and strings.

Duration: approximately 25 minutes

Following on the success of his Violin Concerto (2013–15), Wynton Marsalis received a commission from The Philadelphia Orchestra for another concerto, this time for a relatively neglected brass instrument: the tuba. The piece was written for principal tuba Carol Jantsch, and, like many of Marsalis’s compositions, it is a prism through which the conventions of Western art music and various Black musical traditions are refracted, reimagined, and recombined. Blood on the Fields (1997) — Marsalis’s Pulitzer Prize-winning jazz oratorio — is perhaps the most famous example of his hybrid aesthetic, one that uses the symphony orchestra as the vehicle for the performance and adaptation of jazz and other Black musical idioms. In this respect, Marsalis’s music can be heard as a 21st-century continuation of the musical and political projects begun by such works as Scott Joplin’s opera Treemonisha (1911), William Grant Still’s Afro-American Symphony (1931), and Florence Price’s Symphony No. 3 (1938–39).

Marsalis’s Tuba Concerto invites listeners to consider the ways in which the sound of virtuosity has changed according to historical and cultural circumstances. Concertos have long served as vehicles through which the soloist — frequently the composer — could display his or her technical prowess. Romantic-era composers such as Niccolò Paganini and Franz Liszt helped to establish what is by now perhaps the most familiar paradigm for virtuoso performance, featuring bravura displays of showmanship through the execution of breathtaking passagework and hair-raising extended techniques. Yet virtuosity has not always been synonymous with musical pyrotechnics, and one need only think of the second movement of Mozart’s Piano Concerto No. 21 to be reminded that a soloist’s skill can be just as easily showcased in the performance of daringly simple
textures and delicate turns of phrase. Marsalis's Tuba Concerto combines these different approaches to virtuosity from the classical tradition with some of the hallmark features of craftsmanship and skill from a range of Black and Latin American musical idioms. Within improvisatory genres such as jazz and the blues, soloists often showcase their talents not only through audacious technical feats but also by the deft interpolation of quotations, allusions, and paraphrases of other pieces. Charlie Parker's opening improvisation in "Koko" (1945), for example, has become a much-studied bebop standard not only for its breakneck speed and volatile metrical structure but also for its seamless adaptation of the piccolo obbligato from a traditional New Orleans jazz tune called "High Society." The performance is as much a display of Parker's technical abilities as it is of his encyclopedic knowledge of the jazz repertoire.

This Tuba Concerto offers the soloist numerous opportunities to showcase their mastery of these different kinds of virtuosity. In addition to both lyricism and bravura, the soloist must also perform in a kaleidoscopic array of idioms, ranging from bebop to boogaloo. The Concerto thus presents a tour de force that demonstrates the comprehensive musical knowledge of both soloist and composer.

The first movement ("Up!") comes closest to what one might expect from a contemporary classical concerto. Accompanied by marcato exclamations in the orchestra, the solo line hops about in odd-angled intervals and features three cadenzas requiring the performance of multiphonics, an extended technique in which the performer simultaneously performs one pitch while singing a different pitch.

The title of the second movement, "Boogaloo Americana," clearly signals Marsalis's hybrid aesthetic. Originating in New York City during the 1960s, boogaloo is a style of dance music that mixes African American rhythm and blues with Latin American idioms such as mambo and son montuno. Through the use of hand claps and agogo bells, this movement adapts some aspects of boogaloo's musical language to the symphonic orchestral palette, with occasional pivots to the open-fourth harmonies that characterize the "Americana" aesthetic popularized by Aaron Copland during the 1940s.

During the third movement ("Lament"), the tuba is given some of the most melodically arresting material in the entire Concerto. After the brooding dissonances of the opening section, the movement presents several dirge-like marches before turning to a "gospel shuffle" in the final section. Notated with instructions such as "shout as if wailing wasn’t enough," the tuba line carries much of the emotional weight of the movement’s climax. Replete with blisteringly fast solo lines and raucously unstable harmonic progressions, the final movement ("In Bird’s Basement") brings the piece to an energetic close while providing one final opportunity for the soloist to showcase their stylistic versatility.

Program note by Sean Colonna.
SYMPHONY NO. 1 IN C MINOR, OP. 68 (1862-1876)
Johannes Brahms

Born May 7, 1833 in Hamburg, Germany
Died April 3, 1897 in Vienna

UMS premiere: Chicago Symphony Orchestra conducted by Frederick Stock; May 1915 in Hill Auditorium.

Instrumentation: The First Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

Duration: approximately 45 minutes

As a young composer, Johannes Brahms enjoyed the close friendship and enthusiastic support of Robert and Clara Schumann, two of the most influential musical figures of their day. In 1853, when Brahms was only 20 years old (and with merely a handful of songs, piano solos, and chamber pieces under his belt), Robert Schumann proclaimed to the world that his young friend’s piano sonatas were “veiled symphonies,” and that this composer was the rightful heir to Beethoven’s stupendous musical legacy.

Schumann’s enthusiastic promotion of Brahms was a double-edged sword. While it was flattering to be regarded as the savior of German music, Brahms was intimidated by the pressure to write symphonies worthy of the standard Beethoven had established. It would take him another 23 anxious years, and several abandoned attempts, before he could bring himself to tackle a symphony “after Beethoven,” as he put it. And even then he worried it would not be good enough.

Brahms began sketches for a first symphony as early as 1854, though subsequent progress was slow and sporadic. In 1862 he showed the first movement of a proposed symphony in c minor to some friends. Then, six years later, he sent to Clara Schumann a copy of the alphorn melody that would eventually find its way into the finale of his Symphony No. 1 in c minor. But by the early 1870s Brahms despaired of completing the work, lamenting to a friend, “I shall never write a symphony! You have no idea how it feels for someone like me always to hear the footsteps of such a giant as Beethoven marching along behind me!”

Still, the specter of a first symphony didn’t prevent Brahms from writing other orchestral works in the meantime. He produced two orchestral serenades, a piano concerto, and the masterly German Requiem, all of which had started out with symphonic aspirations. And in 1873 his orchestral Variations on a Theme of Haydn enjoyed enough success to convince him that perhaps a real symphony was not as impossible as it had once seemed.

So by 1876 Brahms had completed his Symphony No. 1, at the relatively
advanced age of 43. Brahms tackled the looming shadow of Beethoven by making his own symphony an homage to the master. While Wagner claimed that the only possible path after Beethoven was the music drama and the single-movement symphonic poem, Brahms attempted to show that the four-movement model of the Classical symphony was still ripe for development, and he used Beethoven’s own symphonies as a springboard. Indeed, Brahms’s First Symphony has frequently been referred to as “Beethoven’s Tenth.” A primary inspiration for Brahms’s First Symphony was Beethoven’s legendary Fifth. Brahms chose the same key, c minor, and used both the rhythm of its famous “fate” motif and the final apotheosis into C Major at the conclusion of his own symphony. The main theme in the finale of Brahms’s First bears a striking resemblance, however, to the “Ode to Joy” theme from Beethoven’s Ninth. Brahms meant for these references to be overt — when it was mentioned to him that this work shared some resemblances to Beethoven, he reportedly shot back with indignation, “Well, of course! Any idiot can see that!”

The Symphony’s first movement opens with ominous drum beats (“Un poco sostenuto”), over which chromatic lines in the strings and woodwinds weave an anxious tapestry. The drumbeat echoes continue throughout the slow introduction before giving way to the dramatically agitated “Allegro.” A gentler second theme adds the contrast that provides the musical light and shadow in this movement.

Brahms’s natural gift for lyrical melody and rich harmonizations are evident in the opening of the second movement (“Andante sostenuto”), which then proceeds through a restless middle section before reprising the sumptuous melody in a new scoring for oboe, horn, and solo violin. The brief third movement (“Un poco allegretto e grazioso”) functions as a kind of intermezzo, with a rustic freshness that recalls some of Brahms’s earlier orchestral serenades. The final movement begins like the first, with a slow introduction (“Adagio”) that reintroduces the portentous timpani drumbeats and sinuous chromaticism. But the “alphorn” theme soon clears away the lingering melancholy, turning the harmony toward a triumphant C Major (“Più andante”). The strings then present a stately hymn (“Allegro non troppo, ma con brio”) that, together with a majestic trombone chorale, forms the basis for a variety of thematic iterations before reaching a glorious, even euphoric coda (“Più allegro”).


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Please turn to page 25 for artist biographies and an orchestra roster.
I’ve been thinking a lot about improbability these days. For instance, the improbability that a Fed Chairman would one day have to ponder the dollar value of the Disaster Girl meme. Or that there was such a thing as the Post-Betty-White Era? Or how about the improbability that someday, a bookstore owner would get so bored that he’d spend a literal billion dollars to shuttle his friends to literal space just to snap a cute selfie?

And of course, how improbable it is that you are even able to be here at Hill Auditorium today, given the state of things.

I’m going to go out on what I think will be a very sturdy limb and say that most of us have been experiencing phenomena that we never anticipated during these…unusual…decades of the third millennium. Far more than we anticipated, anyway.

Can I dish you a slice of behind-the-scenes performer realness for a second? To a person, every fellow musician (“musician” by now refers to performer/lighting designer/sound engineer/IT tech/anchorperson/etc.) and every artist I’ve shared a moment with during the past two-plus years has expressed some variation on a theme of, “My work feels superfluous right now.” This apprehension stems from societal predicaments just as much as epidemiological ones, to be clear. We were and are ruminating on some vital questions here. Does music actually turn people with incongruous worldviews toward one another, or just put them in temporary, corporeal proximity? Are our concerts actually refuges of healing and regeneration, or just escapist diversions for those fortunate enough to have access? Does it actually matter that I’ve spent a lifetime struggling to wiggle the phalanges of my left hand just so…when the world is in crisis?

Here’s where I’ve arrived: An artist’s job is to make the improbable, probable.

I should admit at this point that Aristotle got there a couple years before me: “Accordingly, the poet should prefer probable impossibilities to improbable possibilities.” In any case, how our efforts as musicians stack up in terms of necessity against, say, phlebotomists is ultimately beside the point because what we are aiming for is to offer humans a plausible encounter with The Loch Ness Monster, so to speak.

What you are about to witness is improbable in so many ways. Let’s start with an easy one. Seeing “Brahms” printed on a concert program may be about as rare as a Spider-Man sighting at Comic-Con, but as with so many brilliant composers, his superstar status stands in inverse proportion to his creative insecurities.

This sweeping first symphony is the result of a decade-and-a-half cage match with self-doubt, shadow-boxing as (he believed) he was with the lionized oeuvre of old Ludwig van. As you traverse the topography of these familiar phrases
alongside Maestro Nézet-Séguin and the exceptional musicians of the Philly Orchestra, consider that this was written by the big galoot who scrapped as many as a dozen string quartets before allowing one to be titled “No. 1.” This symphony could have just as easily never been published, or even worse, bank shot-ed into the proverbial dust bin.

On what I imagine to be the other side of the self-confidence spectrum, I’d like to propose that Wynton Marsalis could save presenters a few hundred gallons of printer ink if his bio was geared more toward “Stuff Wynton Marsalis Hasn’t Done… Yet.” So of course his latest concerto inverts the orchestra altogether and installs the foundation on the roof. Spotlighting the low end is not, in and of itself, defying expectations (imagine Dolphy without Mingus or Parliament without Bootsy, and despair), but tuba concerti remain a relative rarity on the stages of major orchestras. Yet here you have a composer (a composer for whom “jazz” and “classical” are not genres to be transcended but is rather himself a living embodiment of the many boulevards between these sister cities) fashioning something singular for our soloist Carol Jantsch (a tuba black-belt whose badassery on the beast really ought to require a permit) and ultimately shifting a popular, if erroneous, perception of just where a tuba belongs on stage. Or better yet, giving us the opportunity to witness just how hard an orchestral tuba can swing.

While it says more about how preposterously late to the party most large classical institutions are than anything, the fact that Nathalie Stutzmann, with her recent appointment as music director of the Atlanta Symphony, is only the SECOND [editor: consider a few dagger emojis here?] woman to helm a major orchestra in this country is an inspiring example of an improbability, capsized with gusto. Because her agile leadership and catalyzing presence on the podium is infinitely more interesting than her gender, though, let’s talk instead about this sonic triptych she’s about to unleash.

Franz Schubert wanted to be an opera composer with all the desperation of a hollow-eyed film school grad shopping a script from his garden-level studio in Burbank. My take on him is that he would have been a lot like that one friend — you know, the one who appears to have taken up permanent residence on your couch, but is somehow redeemed by his charisma in conversation? I think it may be entertaining to keep that in mind as you voyage out into this palatial C-Major symphony, a work that, like much of his catalogue, found its way onstage only after his death. Beyond the fact that without Robert Schumann discovering it we might not know this symphony ever existed, what’s unusual in all of Schubert’s writing is that even at this grand scale, someone is always singing…
even when there’s no one singing. As for the Bruch Violin Concerto No. 1, the most unexpected fun fact I’ve ever come across is that the legendary Joseph Joachim, the violinist synonymous with the Brahms Violin Concerto, held Bruch’s effort in the same esteem as those of Brahms and Beethoven. “Odd” only in terms of the comparative frequency with which each of these pieces has appeared in concert halls since that time. Whatever the case, what I’m most excited about for you today is that it is always a treat to see a great orchestra unbridle its concertmaster and let them get the car up on two wheels for a bit. More of that, please.

Finally, you should of course experience Missy Mazzoli’s Sinfonia (for Orbiting Spheres) however you like, but if you are feeling up to a little experiment, try this one with your eyes closed. This piece is going to cause the walls to distend outward until fissures appear, they disengage, and then simply continue their trajectory in every direction. Put simply, it sounds so much bigger than it is, and I don’t mean in terms of volume. The improbability of capturing the vastness of the cosmos becomes probable as glissandi (slides between pitches) enchantingly warp your sense of scale. Holding the score, as I am this moment, what strikes me is that even these printed pages resemble constellations with dynamic swells and quicksilver, 32nd-notes helixes appearing as though in motion. And yet, the color is the thing — the crucial component that will only surface once in the hands of The Philadelphia Orchestra’s musicians — and in this particular orientation for one performance only.

A two-dimensional, black-and-white map detonates, impossibly, into an infinity of colors.

Doyle Armbrust is a Chicago-based violist and member of the Spektral Quartet. He is a contributing writer for WQXR’s Q2 Music, Crain’s Chicago Business, Chicago Magazine, Chicago Tribune, and formerly, Time Out Chicago.
The Philadelphia Orchestra

Nathalie Stutzmann
Principal Guest Conductor

David Kim / Violin

Saturday Evening, March 12, 2022 at 8:00
Hill Auditorium
Ann Arbor

15th Performance of the 143rd Annual Season
This evening’s performance is supported by the Karl V. Hauser and Ilene H. Forsyth Choral Union Endowment Fund, Bank of Ann Arbor, the Herbert E. and Doris Sloan Endowment Fund, Shaomeng Wang and Ju-Yun Li, Conlin Travel, James and Nancy Stanley, Robert O. Weisman in loving memory of Darragh Weisman, and the Susan B. Ullrich Endowment Fund.

This performance is also funded in part by the UMS Sustaining Directors.

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Special thanks to Mark Clague, Paul Feeny, and the U-M School of Music, Theatre & Dance, and the UMS Ambassadors for their participation in events surrounding this weekend’s performances.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

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**PROGRAM**

*Missy Mazzoli*
*Sinfonia (for Orbiting Spheres)*

*Max Bruch*
*Violin Concerto No. 1 in g minor, Op. 26*

Vorspiel: Allegro moderato —
Adagio
Allegro energico

David Kim

**Intermission**

*Franz Schubert*
*Symphony No. 9 in C Major, D. 944*

Andante — Allegro ma non troppo — Più moto
Andante con moto
Scherzo: Allegro vivace — Trio — Scherzo da capo
Allegro vivace
SINFONIA (FOR ORBITING SPHERES) (2013, 2016)

Missy Mazzoli
Born October 27, 1980 in Lansdale, Pennsylvania
Currently residing in Brooklyn, New York

UMS premiere: This piece has never been performed on a UMS concert.

Instrumentation: The score calls for two flutes, two oboes, two clarinets, two bassoons (doubling harmonicas), two horns (doubling harmonicas), two trumpets (doubling harmonicas), two trombones (doubling harmonicas), tuba, percussion (boom box, glockenspiel, lion’s roar, marimba, melodica, opera gong, snare drum, spring coil, suspended cymbal, vibraphone), piano (doubling synthesizer), and strings.

Duration: approximately 10 minutes

When one first hears about an unfamiliar composer a natural response is to ask, in a kind of shorthand, what his or her music sounds like. Answers often begin with the names of other composers, past and present. This proves rather more difficult to do concerning Missy Mazzoli, whose music escapes easy classification, either by referencing composers or labels associated with different musical movements and styles. At least in this regard, her music may be allied with that of many composers these days who seek to merge various traditions, styles, and genres to create their own musical language.

Mazzoli’s openness has meant that her compositions are heard not only in concert halls and opera houses, but also at pop music festivals and in rock clubs. Uniting all this music is a rich imagination and a quest to craft surprising new sounds and experiences. This is evident in the piece we hear tonight, Sinfonia (for Orbiting Spheres), that she explains is “in the shape of a solar system.”

Despite the eclecticism of Mazzoli’s compositions, activities, and collaborations, her training is firmly in the Western classical tradition of notated music. Born in Lansdale, Pennsylvania, in 1980, she studied at Boston University, the Yale School of Music, and the Royal Conservatory of the Hague, counting among her teachers such figures as David Lang, Louis Andriessen, Martin Bresnick, Aaron Jay Kernis, and John Harbison. Her catalog of works includes a wide range of chamber, orchestral, and theatrical compositions. She has received particular attention for her operas, leading to a current project of being one of the first two women commissioned by the Metropolitan Opera for a new work, which will be based on the novel Lincoln in the Bardo by George Saunders.

Mazzoli’s first three operas, collaborations with librettist Royce Vavrek, were the multimedia Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt (2012), about the Swiss explorer and writer; Breaking the Waves (2016), based on Lars von
Trier’s film and commissioned by Opera Philadelphia and Beth Morrison Projects; and Proving Up, from a story by Karen Russell, which premiered at Washington’s Kennedy Center in April 2018. The Listeners, a co-commission from Opera Philadelphia, the Norwegian National Opera, and Chicago Lyric Opera, will be unveiled in September. Other recent theater pieces include SALT (2012) and the ballet Orpheus Alive (2019); she also composes for film and TV (including for the hit Mozart in the Jungle).

Mazzoli’s orchestral music is performed by leading international ensembles, among them the Chicago Symphony Orchestra, with which she just ended a three-year collaboration as Mead Composer-in-Residence. Her works are championed by prominent soloists and chamber groups, including cellist Maya Beiser, violinist Jennifer Koh, pianists Emanuel Ax and Kathleen Supové, the Kronos Quartet, eighth blackbird, and JACK Quartet. Mazzoli herself performs on keyboard with Victoire, an all-female electro-acoustic quintet that she started and with which she has recorded two albums. Mazzoli has garnered a long list of distinguished fellowships and awards, including a 2019 Grammy nomination. She is currently on the composition faculty of the Mannes School of Music and in 2016 co-founded the Luna Composition Lab, a program for young women and gender non-conforming people around the ages of 12 to 18.

Mazzoli composed the original chamber orchestra version of Sinfonia on a commission from the Los Angeles Philharmonic, which premiered it with John Adams conducting in 2014. The expanded version for full orchestra that we hear tonight was unveiled two years later by the Boulder Philharmonic Orchestra.

The “music of the spheres” has attracted the imagination of composers for many centuries. Mazzoli’s evocative Sinfonia (for Orbiting Spheres) furthers such explorations in a journey that lasts just about 10 minutes. In her note on the piece she explains that it:

is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit. The word “sinfonia” refers to baroque works for chamber orchestra but also to the old Italian term for a hurdy-gurdy, a medieval stringed instrument with constant, wheezing drones that are cranked out under melodies played on an attached keyboard. It’s a piece that churns and roils, that inches close to the listener only to leap away at breakneck speed, in the process transforming the ensemble into a makeshift hurdy-gurdy, flung recklessly into space.

The soft opening (“slow, stately”) uses sliding strings to create a mysterious atmosphere to which other instruments begin to add more color. The swelling orbits become increasingly active (“spirited, buoyant”) and gradually there is a sense of pulse with pizzicato
passages in the strings and brass fanfares. After the wondrous grandeur of the piece’s climax the atmosphere returns to where it all began, now heard in a different way. Mazzoli imaginatively employs extended string techniques, organ, and has the brass musicians play harmonicas in three different keys to create her music of the spheres.

Program note by Christopher H. Gibbs.
VIOLIN CONCERTO NO. 1 IN G MINOR, OP. 26 (1864-1866)

Max Bruch
Born January 6, 1838 in Cologne, Germany
Died October 20, 1920 in Friedenau (near Berlin), Germany

UMS premiere: Boston Festival Orchestra conducted by Emil Mollenhauer and violinist Bernard Sturm; May 1900 in University Hall.

Instrumentation: The Concerto is scored for an orchestra of solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Duration: approximately 23 minutes

While little general attention has been paid to Max Bruch the composer, a lot of attention has been paid to his Violin Concerto in g minor, Op. 26. It is one of the most frequently played pieces in the violin concerto repertory, indeed in the entire concerto repertory. Bruch was by profession a pedagogue, conductor, and champion of choral repertory. A contemporary of Louis Spohr, he was a steady teacher and composer, and as the great music commentator Donald Francis Tovey quipped, “Like Spohr, he achieved this mastery in all art-forms; and, unlike Spohr, he developed no irritating mannerisms.” Bruch composed flawless music, taking no chances by venturing into the sea of chromatic harmonies of his contemporaries.

Born to a soprano and a police chief in 1838, Bruch was five years younger than Johannes Brahms and 25 years younger than Richard Wagner. He was a prodigious painter as a boy, his relatives dubbing him a “second Raphael.” At 11 he composed his first significant composition, a septet for clarinet, horn, bassoon, two violins, cello, and double bass. His father enlisted the composer Ferdinand Hiller to teach him, and it was Hiller who brought the boy to the attention of other musicians, solidifying his foothold in composition and conducting.

Bruch’s Op. 1 was an opera based on Goethe’s Scherz, List, und Rache (Jest, Cunning, and Revenge). He composed more than 200 pieces, some three-quarters for the voice, in the form of ones for the stage, sacred and secular choral works, and songs; he also wrote three symphonies. He spent the bulk of his long life conducting in Berlin, Liverpool, and Breslau, and in his last years he taught at the Hochschule für Musik in Berlin, where Ralph Vaughan Williams and Ottorino Respighi were among his students.

Bruch’s Violin Concerto in g minor became the centerpiece of his life soon after its conception. He acknowledged that composing a concerto for violin “is a damned difficult thing to do; between 1864 and 1868 I rewrote my concerto at least half a dozen times, and conferred with x [sic] violinists before it took the final form in which it is universally famous and played everywhere.” Bruch expressed a refreshing insecurity during its
composition, asking his teacher Hiller, “Do you not think that it is in fact very audacious to write a violin concerto?”

Bruch worked closely on revisions with Joseph Joachim, the virtuoso violinist, who took an immediate liking to the Concerto, but suggested many important changes. For instance, in an extensive letter Joachim insisted that the orchestral passages be longer. He even rewrote melodic ideas in the piece. Concerned that later generations would believe that Joachim had too big a hand in the evolution of the piece, Bruch urged Joachim’s son, who was in the process of publishing his father’s collected letters, not to include a detailed letter with Joachim’s suggestions.

The g-minor Concerto brought Bruch much fame and recognition in his lifetime, and he attempted to sell the autographed manuscript abroad to two American sisters, Ottilie and Rose Sutro, who had so impressed Bruch with their playing that he agreed to compose a concerto for them, the Concerto for Two Pianos, Op. 88a. The story goes that the Sutro sisters said they would sell the Violin Concerto manuscript for Bruch in the US and send him back the proceeds. They never did, and the manuscript now resides in the Pierpont Morgan Public Library in New York. Bruch died in 1920, age 82, after an indefatigable career. The violinist Willy Hess performed the “Adagio” from the Concerto at his funeral in the cemetery chapel of St. Matthew in Berlin.

The Concerto is an extraordinary mixture of bravura and pathos. The g-minor key sets a despairing and ominous tone, while the muscular opening violin lines (“Vorspiel”) require the violinist to bravely traverse open octaves and fly through quick-hitting scales. Unlike traditional preludes, this is not a warm-up piece, but requires the violinist to have done plenty of calisthenics before walking out on stage. The movement (“Allegro moderato”) is in ABA form, with the opening ascending melody returning at the end with just a few alterations, flowing directly into the “Adagio.”

In the traditionally heavenly key of E-flat Major and perfect triple time, the “Adagio” movement arouses sublime emotions. Notes melt into one another as the orchestra provides a subdued canvas upon which the violin soars. The orchestra finally deigns itself to break through in the middle of the movement, playing the primary theme. The pace soon increases and climaxes into triumphant fortissimo. Peace returns at the end as the primary theme rises again reassuringly and fades to pianissimo.

The brightly optimistic key of G Major appears in the last movement (“Allegro energico”), and the violinist stabs the instrument in double and triple stops, reminiscent of the last movement of Brahms’s Violin Concerto, to which Joachim also made significant contributions. We are firmly in the land of quick-fingered virtuosity and grandly gestured tutti melodies. Bruch’s Concerto is noteworthy for its ability to capture primary human emotions, from longing and despair to triumph and courage, in a traditionally tonal 19th-century idiom sure to move audiences for all time.

Program note by Aaron Beck.
SYMPHONY NO. 9 IN C MAJOR, D. 944 “GREAT” (1825)
Franz Schubert
Born January 31, 1797 in Vienna
Died November 19, 1828 in Vienna

UMS premiere: Pittsburgh Symphony Orchestra conducted by Emil Paur; November 1904 in University Hall.

Instrumentation: Schubert’s scoring calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; three trombones; timpani; and strings.

Duration: approximately 50 minutes

The popular image of Schubert as a shy, neglected genius who tossed off immortal songs on the backs of menus is finally beginning to crumble. Given the rather limited professional opportunities available to a young composer in Vienna during the 1820s, Schubert’s career flourished and was clearly heading to new heights when he died at age 31, just 20 months after Beethoven. The first of the great Viennese composers actually born in the city, Schubert enjoyed the best musical education available, was a member of the Vienna Boys’ Choir, studied with Antonio Salieri, and gradually found his music being championed by leading performers of the time.

Yet the older picture of the neglected Schubert did register some realities. He composed many works, especially smaller ones, at amazing speed, and as a teenager might write two, three, or more songs in a single day. And although his music was widely published, performed, and praised, this considerable exposure was generally limited to domestic genres, such as songs, dances, and keyboard music. Only near the end of his life did Schubert’s piano sonatas and substantial chamber compositions begin to reach a larger public and audiences beyond Vienna. With some justification on either account, therefore, one can tell a happy story or a sad one about Schubert’s career. One can speak of a brilliant young composer whose fortunes were clearly ever on the rise, or of a pathetic genius who never received the full recognition he deserved before his untimely death.

So, too, one can tell differing tales about his symphonies. So far as we know, none of them was performed in public during his lifetime. Very sad indeed. On the other hand, Schubert heard his symphonies played—it was not left for his inner ear simply to imagine what they would sound like in real time and space. If this situation seems paradoxical, it is because Schubert wrote most of his symphonies as part of a learning process and specifically to be played by small private orchestras at school or by what we would consider community orchestras. They were not for professionals playing in concert halls.

Schubert’s First Symphony dates from 1813, when he was 16, and the next five followed at the rate of
about one a year. He later discounted these initial efforts, as he did many early compositions. Around 1823 he was asked to supply a work for performance but responded that he had “nothing for full orchestra that [he] could send out into the world with a clear conscience.” Yet by this point Schubert had written all but his final symphony, the one we hear tonight. Five years later, in a letter to a publisher, he mentioned “three operas, a Mass, and a symphony,” as if all his earlier pieces in those genres did not exist or matter. And in many ways, they did not.

And so the Ninth, one might say, is Schubert’s only symphony, the one he felt was fully mature and intended for the public. It was meant to be judged in comparison with Beethoven, the lone living symphonic composer of real consequence for him and the figure who dominated Viennese musical life. Schubert revered him above all other composers.

Schubert prepared a long time to write his last and longest symphony, and not just by producing the six earlier ones (as well as various unfinished symphonies, including the “Unfinished” of 1822). In 1824, after more than a year of serious illness, Schubert wrote an anguished letter to one of his closest friends in which he lamented his personal and professional state. Near the end, however, the tone turns more optimistic as he discloses his career plans. Having failed in the world of opera, dominated by Rossini at the time, Schubert decided to turn with new determination to the Beethovenian realm of instrumental music — chamber, keyboard, and orchestral:

I seem once again to have composed two operas for nothing. Of songs I have not written many new ones, but I have tried my hand at several instrumental works, for I wrote two string quartets and an octet, and I want to write another quartet; in fact, I intend to pave the way towards a grand symphony in that manner. ... The latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony, three movements from the new Mass, and a new overture. God willing, I, too, am thinking of giving a similar concert next year.

The symphony he is paving the way for we hear tonight. The symphony of Beethoven’s that was about to be premiered in Vienna was the Ninth, a work that would leave its mark on Schubert’s own symphony.

During the next year Schubert continued to write chamber and keyboard music leading to his grand symphony, and he began to enjoy real professional success at the highest level in Vienna. Beethoven’s own chamber musicians, most importantly the violinist Ignaz Schuppanzigh, took up Schubert’s cause and performed his works alongside the master’s in high-profile concerts. Then, in the summer of 1825, Schubert made the lengthiest, longest, and happiest excursion of his life. Together with Johann Michael Vogl, a famous opera singer who was the foremost interpreter of his songs, he went to Steyr, Linz, Gmunden,
Salzburg, and Gastein.

Schubert informed friends that he was writing a symphony, undoubtedly the grand project for which he had been preparing. One of the most famous of Schubert legends is that this symphony is lost. Yet the so-called “Gastein” Symphony is none other than the “Great” C-Major Symphony, which was formerly thought to date from 1828. Not only is there considerable stylistic and circumstantial confirmation to support the earlier date, but also scientific evidence of the handwriting and watermarks of the manuscript.

Friends report that Schubert had a “very special predilection” for his “Grand Symphony” written at Gastein. Certainly the scene of its composition was ideal. In the longest letters he ever wrote, intended for his brother Ferdinand but never sent, Schubert described the inspiring beauty of his surroundings, particularly near the mountains and lakes of Gmunden, a vast expanse and majesty that is heard in the Symphony. Only Beethoven had written a longer and more ambitious symphony before this, the mighty Ninth, whose “Ode to Joy” theme Schubert briefly alludes to in his own last movement. Although it was never performed in public during his lifetime, Schubert may have heard the piece in a reading by the Conservatory orchestra. The Symphony was not premiered until 10 years after Schubert’s death, when Robert Schumann recovered the work from the composer’s brother and gave it to his friend Felix Mendelssohn to present in Leipzig.

The sights Schubert devoured during his extended summer trip amidst the Austrian lakes and mountains resonate with the majestic horn call that opens the first movement’s introduction (“Andante”). Schumann stated that “it leads us into regions which, to our best recollections, we had never before explored.” Lush string writing follows and leads seamlessly into the movement proper (“Allegro ma non troppo”), which has more than a touch of Rossinian lightness. The opening horn theme majestically returns in the coda, presented by the full orchestra.

The magnificent slow movement (“Andante con moto”), in the somber key of a minor, opens with a lovely wind melody — first heard from the solo oboe — over one of Schubert’s characteristic “wandering” accompaniments. The theme is contrasted with a more lyrical one in F Major. As in many of his mature compositions, Schubert eventually interrupts the movement with a violent outburst of loud, dissonant, agonizing pain, what musicologist Hugh Macdonald calls “Schubert’s volcanic temper.” Such moments, usually placed within contexts of extraordinary lyric beauty, may allude in some way to the broken health that intruded so fatefuly in Schubert’s life and that would lead to his early death.

The Scherzo (“Allegro vivace”) reminds us that, in addition to his songs, Schubert was one of the great dance composers of his day. (He wrote hundreds of them, some of which, in 1827 and 1828, were published in collections together with dances by Johann Strauss, Sr.). The vigorous opening contrasts with a middle section waltz before
the opening is repeated. The finale ("Allegro vivace") is a perpetual motion energy that only builds in intensity near the end, concluding what Schumann famously remarked is a piece of “heavenly length.”

Program note by Christopher H. Gibbs.

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Please turn to page 10 in this program book for an additional essay on this evening’s program.
ARTISTS

The Philadelphia Orchestra is one of the world’s preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble’s musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced Our World NOW, its reimagined season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings: HearTOGETHER, a series on racial and social justice; educational activities; and Our City, Your Orchestra, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra’s award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People’s Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Nézet-Séguin’s leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Yannick Nézet-Séguin (music director and conductor, Friday) is currently in his 10th season as music director of The Philadelphia Orchestra. Additionally, he became the third music director of New York’s Metropolitan Opera in 2018. Nézet-Séguin, 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 have been heralded by critics and audiences alike. The New York Times has called him “phenomenal,” adding that “the
ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Nézet-Séguin 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 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 at many of the leading opera houses.

He signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 10 releases 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, Nézet-Séguin 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 his honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; Musical America’s 2016 “Artist of the Year”; ECHO KLASSEK’s 2014 “Conductor of the Year”; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Virginia Parker Prize; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University. To read his full bio, please visit philorch.org/conductor.

Nathalie Stutzmann (principal guest conductor and conductor, Saturday) began her role as The Philadelphia Orchestra’s principal guest conductor with the 2021–22 season. The three-year contract will involve a regular presence in the Orchestra’s subscription series in Philadelphia and at its summer festivals in Vail, Colorado, and Saratoga Springs, New York. She made her Philadelphia Orchestra debut as a contralto in 1997 in Mahler’s “Resurrection” Symphony and her conducting debut in 2016 with Handel’s Messiah. She is also in her fourth season as chief conductor of the Kristiansand Symphony, which has recently been extended through the 2022–23 season, and she was principal guest conductor of the RTÉ National Symphony of Ireland from 2017 to 2020. In October she was named the next music director of the Atlanta Symphony, beginning in the 2022–23 season, becoming only the second woman to lead a major American orchestra.

As a guest conductor, Stutzmann began the 2020–21 season with the Royal Stockholm Philharmonic and returned to
them twice more. Other guest conducting highlights over the next two seasons include performances with the Minnesota Orchestra; the Atlanta, San Francisco, Seattle, Pittsburgh, London, Vienna, and Finnish Radio symphonies; the Royal Liverpool and Oslo philharmonics; the Orchestre Métropolitain in Montreal; the NDR Elbphilharmonie; the Orchestre de Paris; the Orchestre National de Lyon; and the Orquesta Nacional de España. Stutzmann has also established a strong reputation as an opera conductor. She was due to conduct Tchaikovsky’s *The Queen of Spades* at La Monnaie in Brussels (cancelled due to COVID-19), which has been rescheduled to the 2022–23 season. In recent years she conducted critically acclaimed performances of Wagner’s *Tannhäuser* (2017, Monte Carlo Opera) and Boito’s *Mefistofele* (2018, Chorégies d’Orange festival).

Stutzmann started her studies at a very young age in piano, bassoon, and cello, and she studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. One of today’s most esteemed contraltos, she continues to keep a few projects as a singer each season, primarily recitals and performances with her own ensemble. In January 2019 she was elected a Chevalier de la Légion d’Honneur, France’s highest honor. She had previously been honored for her unique contribution to the country’s cultural life by being named a Chevalier de l’Ordre National du Mérite and a Commandeur des Arts et Lettres. Stutzmann is an exclusive recording artist of Warner Classics/Erato. Her newest album, *Contralto*, was released in January 2021.

**Carol Jantsch** *(tuba soloist, Friday)* (Lyn and George M. Ross Chair) has been principal tuba of The Philadelphia Orchestra since 2006, when she became the first female tuba player in a major symphony orchestra. She won the position during her senior year at the University of Michigan, from which she graduated *summa cum laude*. She gives solo recitals regularly; has appeared as a concerto soloist with such ensembles as the Columbus and St. Petersburg (Russia) symphonies, the Henry Mancini Institute Orchestra, and the United States Marine Band; and regularly commissions new works for the tuba. She is in increasing demand as a teacher, having given master classes worldwide. She has also been a featured artist at various brass festivals in Finland, Germany, Canada, and the US. She is currently on the faculties of the Yale University School of Music and Temple University’s Boyer College of Music.

Ms. Jantsch also enjoys transcribing and arranging works for solo tuba and various chamber ensembles. Her three pet projects are Tubular, her tuba cover band comprised of tubas, euphoniums, drums, and vocals, which is committed to presenting pop and rock music in a fun and engaging way, while guilefully stretching people’s notions of the capabilities of low brass instruments; the Rising Stars Podcast, in which she interviews brass players from underrepresented demographics who share their stories and career paths, and discuss relevant topics to the music world such as racial and gender bias, mental health, playing injuries, and how to be a good colleague; and Tubas for Good (TFG), a nonprofit that provides musical instruments and opportunities to students in Philadelphia. She coaches music students from the School District
of Philadelphia both through TFG and The Philadelphia Orchestra’s All City Fellowship program. Since 2017 she has hosted numerous Tuba/Euphonium PlayIns, free community events where players of all ages and skill levels are invited to perform as a mass tuba ensemble on the stage of Verizon Hall at the Kimmel Center.

Raised in a musical family, Ms. Jantsch began piano lessons at age six and began studying euphonium at the Interlochen Arts Camp at age nine. After switching to tuba, she attended the prestigious arts boarding high school Interlochen Arts Academy, graduating as salutatorian of her class. She continued her studies at the University of Michigan under Fritz Kaenzig. She has released two solo recordings, Cascades (2009) and Powerhouse (2020), and the Tubular album There’s No Going Back (2020). She is a Yamaha performing artist, which is also a partner of TFG. More information is available at www.caroljantsch.com, where all proceeds from the store go to Tubas for Good.

Violinist David Kim (violin soloist, Saturday) was named concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor’s and master’s degrees from the Juilliard School.

Highlights of Mr. Kim’s 2021–22 season include appearing as soloist with The Philadelphia Orchestra at home in Philadelphia and also on tour; teaching/performance residencies and master classes at Dartmouth College, Georgetown University, the Manhattan School of Music, Bob Jones University, and the Prague Summer Nights Festival; continued appearances as concertmaster of the All-Star Orchestra on PBS stations across the US and online at the Kahn Academy; as well as recitals, speaking engagements, and appearances with orchestras across the US.

Each season Mr. Kim appears as a guest in concert with the famed modern hymn writers Keith and Kristyn Getty at such venues as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts, and Carnegie Hall. In September he returned to Nashville to perform at the Getty Music Worship Conference — Sing! 2021. Mr. Kim serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate.

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Gofriller, ca. 1735. Mr. Kim exclusively performs on and endorses Larsen Strings from Denmark. He resides in a Philadelphia suburb with his wife, Jane, and daughters, Natalie and Maggie. He is an avid golfer and outdoorsman.
THE PHILADELPHIA ORCHESTRA

Yannick Nézet-Séguin / Music Director
   Walter and Leonore Annenberg Chair
Nathalie Stutzmann / Principal Guest Conductor
Gabriela Lena Frank / Composer-in-Residence
Erina Yashima / Assistant Conductor
Lina Gonzalez-Granados / Conducting Fellow
Charlotte Blake Alston / Storyteller, Narrator, and Host
Frederick R. Haas / Artistic Advisor
   Fred J. Cooper Memorial Organ Experience

First Violins
David Kim / Concertmaster
Juliette Kang / First Associate Concertmaster
Joseph and Marie Field Chair
Marc Rovetti / Assistant Concertmaster
Robert E. Mortensen Chair
Jonathan Beiler
Rihono Oka
Richard Amoroso
   Robert and Lynne Pollack Chair
Yayoi Numazawa
Jason DePue
   Larry A. Grika Chair
Jennifer Haas
Miyo Curnow
Elina Kalendarova
Daniel Han
Julia Li
William Polk
Mei Ching Huang

Second Violins
Kimberly Fisher / Principal
   Peter A. Benoliel Chair
Paul Roby / Associate Principal
Sandra and David Marshall Chair
Dara Morales / Assistant Principal
Anne M. Buxton Chair
Philip Kates
Davyd Booth

Violas
Choong-Jin Chang / Principal
   Ruth and A. Morris Williams Chair
Kirsten Johnson / Associate Principal
Judy Geist
Renard Edwards
Anna Marie Ahn Petersen
   Piasecki Family Chair
David Nicastro
Burchard Tang
Che-Hung Chen
Rachel Ku
Marvin Moon
Meng Wang

Cellos
Hai-Ye Ni / Principal
Priscilla Lee / Associate Principal
Yumi Kendall / Assistant Principal
Richard Harlow
Gloria dePasquale
   Orton P. and Noël S. Jackson Chair
Kathryn Picht Read
Robert Cafaro  
*Volunteer Committees Chair*

Ohad Bar-David  
John Koen  
Derek Barnes  
Alex Veltman

**Basses**
Harold Robinson / **Principal**  
*Carole and Emilio Gravagno Chair*
Joseph Conyers / **Acting Associate Principal**  
*Tobey and Mark Dichter Chair*
Nathaniel West / **Acting Assistant Principal**  
David Fay  
Duane Rosengard

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

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

**Oboes**
Philippe Tondre / **Principal**  
*Samuel S. Fels Chair*
Peter Smith / **Associate Principal**  
Jonathan Blumenfeld  
*Edwin Tuttle Chair*
Elizabeth Starr Masoudnia / **English Horn**  
*Joanne T. Greenspun Chair*

**Clarinetts**
Ricardo Morales / **Principal**  
*Leslie Miller and Richard Worley Chair*
Samuel Caviezel / **Associate Principal**  
*Sarah and Frank Coulson Chair*
Socrates Villegas

Paul R. Demers / **Bass Clarinet**  
*Peter M. Joseph and Susan Rittenhouse Joseph Chair*

**Bassoons**
Daniel Matsukawa / **Principal**  
*Richard M. Klein Chair*
Mark Gigliotti / **Co-Principal**  
Angela Anderson Smith  
Holly Blake / **Contrabassoon**

**Horns**
Jennifer Montone / **Principal**  
*Gray Charitable Trust Chair*
Jeffrey Lang / **Associate Principal**  
*Hannah L. and J. Welles Henderson Chair*
Christopher Dwyer  
Ernesto Tovar Torres  
Shelley Showers

**Trumpets**
David Bilger / **Principal**  
*Marguerite and Gerry Lenfest Chair*
Jeffrey Curnow / **Associate Principal**  
*Gary and Ruthanne Schlabaum Chair*
Anthony Prisk

**Trombones**
Nitzan Haroz / **Principal**  
*Neubauer Family Foundation Chair*
Matthew Vaughn / **Co-Principal**  
Blair Bollinger / **Bass Trombone**  
*Drs. Bong and Mi Wha Lee Chair*

**Tuba**
Carol Jantsch / **Principal**  
*Lyn and George M. Ross Chair*

**Timpani**
Don S. Liuzzi / **Principal**  
*Dwight V. Dowley Chair*
Angela Zator Nelson / **Associate Principal**
This weekend’s performances mark The Philadelphia Orchestra’s 269th and 270th performances under UMS auspices, following the Orchestra’s UMS debut in December 1913 at Hill Auditorium under the baton of Leopold Stokowski. From 1936-1984, the Orchestra appeared annually in Ann Arbor as the resident orchestra for the May Festival at Hill Auditorium. The Orchestra most recently appeared under UMS auspices in September 2018 conducted by Yannick Nézet-Séguin in Hill Auditorium. Yannick Nézet-Séguin makes his fifth UMS appearance this weekend, following his UMS debut in February 2015 conducting the Rotterdam Philharmonic Orchestra. He most recently appeared under UMS auspices in November 2019 with the Orchestre Métropolitain de Montréal. UMS welcomes Nathalie Stutzmann, David Kim, and Carol Jantsch, who make their UMS debuts this weekend.
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