

Season 2019-2020

Thursday, December 5,
at 7:30
Friday, December 6,
at 2:00
Saturday, December 7,
at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Carolyn Sampson Soprano
Karen Cargill Mezzo-soprano
Jonas Hacker Tenor
Benjamin Appl Baritone
Westminster Symphonic Choir
Joe Miller Director

Bach Mass in B minor, BWV 232

I. Missa

1. Kyrie (Chorus)
2. Christe (Soprano and Alto)
3. Kyrie (Chorus)
- 4a. Gloria (Chorus)
- 4b. Et in terra pax (Chorus)
5. Laudamus te (Alto)
6. Gratias agimus tibi (Chorus)
- 7a. Domine Deus (Soprano and Tenor)
- 7b. Qui tollis (Chorus)
8. Qui sedes (Alto)
- 9a. Quoniam tu solus sanctus (Bass)
- 9b. Cum Sancto Spiritu (Chorus)

Intermission

II. Symbolum Nicenum

10. Credo in unum Deum (Chorus)
11. Patrem omnipotentem (Chorus)
12. Et in unum Dominum (Soprano and Alto)
13. Et incarnatus est (Chorus)
14. Crucifixus (Chorus)
15. Et resurrexit (Chorus)
16. Et in Spiritum sanctum (Bass)
- 17a. Confiteor (Chorus)
- 17b. Et expecto (Chorus)

Program continued

III. Sanctus

18a. Sanctus (Chorus)

18b. Pleni sunt coeli (Chorus)

IV. Osanna, Benedictus, Agnus Dei et Dona nobis
pacem

19. Osanna in excelsis (Chorus)

20. Benedictus (Tenor)

21. Osanna repetatur (Chorus)

22. Agnus Dei (Alto)

23. Dona nobis pacem (Chorus)

Continuo:

Peter Richard Conte, organ

Davyd Booth, harpsichord

Hai-Ye Ni, cello

Harold Robinson, bass

This program runs approximately 2 hours, 15 minutes.

These concerts are sponsored by an anonymous donor.

These concerts are made possible, in part, through income from the **Allison Vulgamore Legacy Endowment Fund**.

The December 7 concert is sponsored by **Juliet J. Goodfriend and Marc R. Moreau**.

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

These concerts are part of The Philadelphia Orchestra's WomenNOW celebration.

The organ used in these performances is a Baroque positive organ on generous loan from George Blood, L.P.

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

The Philadelphia Orchestra

Jessica Griffin



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 eighth 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.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to

community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly 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 Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-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 Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with five celebrated CDs 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.

Music Director

Jessica Griffin



Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025–26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of New York's Metropolitan Opera in August 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with five CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

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

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

Soloists

Marco Borggreve



Equally at home on concert and opera stages, soprano **Carolyn Sampson** has enjoyed notable successes in the UK as well as throughout Europe and the US. On the opera stage her roles for English National Opera have included Pamina in Mozart's *The Magic Flute* and the title role in Handel's *Semele*. For Glyndebourne Festival Opera she sang various roles in Purcell's *The Fairy Queen*, now released on DVD. She also sang the title role in Lully's *Psyché* for the Boston Early Music Festival, which was released on CD and subsequently nominated for a Grammy Award in 2008. Her numerous concert engagements in the UK have included regular appearances at the BBC Proms. She made her Carnegie Hall recital debut in Weill Recital Hall in 2013 and her Philadelphia Orchestra debut in 2015. In addition to her longstanding relationship with the BIS label, she has released multiple award-winning discs for Decca, Harmonia Mundi, and Hyperion. Her recording with Ex Cathedra on the Hyperion label, *A French Baroque Diva*—celebrating soprano Marie Fel—won the recital award in the 2015 *Gramophone Awards*. She was also nominated for Artist of the Year in the 2017 *Gramophone Awards*.

Nadine Boyd Photography



Scottish mezzo-soprano **Karen Cargill** made her Philadelphia Orchestra debut in 2013. She studied at the Royal Conservatoire of Scotland and was the winner of the 2002 Kathleen Ferrier Award. In addition to these current performances, recent and upcoming concert highlights include Berlioz's *The Damnation of Faust* with the Deutsches Symphonie-Orchester Berlin and Robin Ticciati and with the Finnish Radio Symphony and Hannu Lintu, and Elgar's *Sea Pictures* with the Danish National Radio Symphony and Thomas Sondergard. On the opera stage she appears as Judith in Bartók's *Bluebeard's Castle* for Opera North and as Mère Marie in Poulenc's *Dialogues of the Carmelites* at the 2020 Glyndebourne Festival. She returns to the Metropolitan Opera in 2021. Performance highlights with her regular recital partner, pianist Simon Lepper, include appearances at Wigmore Hall, the Concertgebouw, the Kennedy Center, and Carnegie Hall, as well as recitals for BBC Radio 3. She and Mr. Lepper have recorded a recital of lieder by Alma and Gustav Mahler for Linn Records. In July 2018 she was awarded an honorary doctorate from the Royal Conservatoire of Scotland. She is also patron of the National Girls' Choir of Scotland.

Soloists

Kirstin Hoebermann



A 2016 Grand Finalist of the Metropolitan Opera National Council Auditions, tenor **Jonas Hacker** made his Philadelphia Orchestra subscription debut in 2017. This season he makes his Arizona Opera debut returning to the role of Timothy Laughlin in Gregory Spears's *Fellow Travelers* and returns to Washington Concert Opera to sing Laertes in Ambroise Thomas's rarely performed operatic version of *Hamlet*. Concert appearances in addition to these current performances include Bach's Mass in B minor with Jane Glover and Music of the Baroque and his Canadian debut with the Orchestre Métropolitain in Mozart's Mass in C minor with Yannick Nézet-Séguin. In April Mr. Hacker makes his European debut with the Theater St. Gallen singing the Boy/Young King in George Benjamin's opera *Lessons in Love and Violence*. In the 2018–19 season he made debuts with the Dallas Opera as Edmondo in Puccini's *Manon Lescaut*, Music of the Baroque in Mozart's Requiem with Ms. Glover, and the Cleveland Orchestra as the Dancing Master in Strauss's *Ariadne auf Naxos* with Franz Welser-Möst. A native of Wisconsin, Mr. Hacker recently completed his studies at the Academy of Vocal Arts in Philadelphia.

Sony Classical / Uwe Aens



Baritone **Benjamin Appl** makes his Philadelphia Orchestra debut with these performances. Named *Gramophone* Young Artist of the Year in 2016, he was a member of the BBC New Generation Artist program from 2014 to 2016, as well as a Wigmore Hall Emerging Artist and ECHO Rising Star for the 2015–16 season, appearing at such major venues as the Barbican Centre, the Concertgebouw, the Vienna Konzerthaus, the Paris and Cologne philharmonies, and the Laeiszhalle in Hamburg. In addition to these current concerts, recent and forthcoming performance highlights include his role debut as Guglielmo in Mozart's *Così fan tutte* with Classical Opera Company; three recitals at New York City's Park Avenue Armory featuring all three Schubert song cycles; his Paris orchestral debut at the Saint-Denis Festival with the Orchestre National de Lille; and debut recitals at Carnegie Hall, the Grand Théâtre in Geneva, the Linz Brucknerhaus, and the Salzburg Mozarteum. He signed exclusively to SONY Classical in 2016. His first solo album for the label, *Heimat*, was nominated for a *Gramophone* award and won the prestigious Orphées d'Or Prix Dietrich Fischer-Dieskau (Best Lieder Singer) for 2017–18.

Chorus



Recognized as one of the world's leading choral ensembles, the **Westminster Symphonic Choir** has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 85 years. The Choir made its Philadelphia Orchestra debut in 1934 with Leopold Stokowski in Bach's Mass in B minor. In recent seasons the ensemble has been featured in performances of Bach's St. Matthew Passion, Verdi's Requiem, Beethoven's Symphony No. 9, Bernstein's MASS, and Mahler's "Symphony of a Thousand" under the baton of Yannick Nézet-Séguin, who studied choral conducting at Westminster Choir College. This season, in addition to these concerts, the choir joins The Philadelphia Orchestra for performances of Ravel's *L'Enfant et les sortilèges* conducted by Stéphane Denève in Philadelphia in February, and Beethoven's Symphony No. 9 conducted by Yannick Nézet-Séguin in Philadelphia and New York in April. The ensemble is composed of students at Westminster Choir College, a division of Rider University's Westminster College of the Arts. The Choir is led by Joe Miller, director of choral activities at the College and artistic director for choral activities for the Spoleto Festival USA.

Framing the Program

Parallel Events

1749

Bach

Mass in

B minor

Music

Handel

Music for the

Royal Fireworks

Literature

Johnson

Irene

Art

Chardin

The Silver

Beaker

History

Pereire invents

sign language

Orchestra concerts featuring just a single composition tend to offer either a very long symphony (usually by Mahler), an opera, or a towering choral work, such as Handel's *Messiah*, the great requiems of Verdi and Brahms, and Beethoven's monumental *Missa solemnis*. And then, chronologically the earliest of them all, are the magnificent musical testaments of Johann Sebastian Bach, preeminently the St. Matthew Passion and Mass in B minor. The Philadelphia Orchestra gave memorable performances of the Passion five seasons ago, but has not performed the Mass in nearly 35 years.

Bach composed the B-minor Mass in separate parts for specific purposes over the course of decades and at the very end of his life wrote the necessary remaining sections to create a complete setting of the Latin liturgy. This magnificent work therefore represents a summation of his achievement with sacred music, a miraculous and integrated assemblage of music composed over many years and displaying diverse musical styles.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Mass in B minor



Johann Sebastian Bach
Born in Eisenach,
March 21, 1685
Died in Leipzig, July 28,
1750

Johann Sebastian Bach's Mass in B minor is a landmark in the history of Western music and a masterpiece whose unusual history raises many fascinating issues. Unlike most celebrated Masses, it was not written in a defined period from start to finish but rather is a miraculous collection that Bach assembled very late in his life drawing upon some of the greatest music he had composed over the course of more than three decades. What is now known as the Mass in B minor might rather be called the "Dresden Mass" or perhaps the "Friedrich August II Mass," as that would register the place or for whom its opening sections, the Kyrie and Gloria, were written in 1733. The title "Mass in B minor" is a not entirely apt 19th-century invention; not much of the work is in that key after the magnificent opening chorus.

The familiar words of the Mass are no doubt the most often set in the history of Western music, used in the central public worship service that reenacts the Last Supper. Bach's Mass in B minor holds a particularly esteemed place in the long tradition of Latin settings stretching from the Middle Ages, through the Renaissance with Palestrina (who wrote over 100), to Haydn, Mozart, Beethoven in the 18th and 19th centuries, and then all the way to Stravinsky and composers active today. But if we step back for a moment we might well ask why a devout Lutheran like Bach would write a Roman Catholic Mass in the first place. How did the piece come about and how did it figure in his career?

The Path to the Mass in B Minor Bach hailed from a long line of church musicians, a distinguished family tradition that continued with his own children, four of whom (out of the 20 he fathered) went on to prominent careers. Notwithstanding his deep faith, Bach was a practical, practicing musician who had to please both sacred and secular employers at different phases of his career. The longest began in 1723 when he moved to Leipzig to become cantor for the city's principal Lutheran churches; he remained there, not entirely content, until his death in 1750. At the start of his Leipzig tenure Bach produced an astonishing quantity of religious music. He wrote a cantata in German for most of the Sunday services, which was akin to giving a musical sermon each week. Beyond the hundreds of cantatas Bach composed is a large quantity of

other sacred music. His two grandest surviving pieces from the 1720s are the Passions based on the Gospels of St. Matthew and St. John.

Despite the many reforms he instituted, Martin Luther (himself a passionate music lover) retained most of the traditional Latin Mass as part of multilingual services that were conducted mainly in German. Bach and other Lutheran composers therefore set parts of the Mass, most often the opening Kyrie and Gloria, which were labelled *Missa* (Latin for Mass). Bach wrote six such pairings, the first of which he later reused as the opening of the Mass in B minor.

One way that Bach could write so much (and so quickly) was by being an inveterate recycler, that is, reusing music he had composed earlier in new pieces, sometimes in quite different contexts. A profane secular piece might be transformed into a lofty sacred one simply by changing the words. This was standard operating procedure at the time and did not elicit charges of lack of originality. A book titled *Bach the Borrower* gives some idea of the extent of this practice.

Bach adapted a great quantity of the music in the B-minor Mass—some scholars believe almost all of it—from his earlier works, which involved not only changing the words but also making large and small musical adjustments. This is known as “parody” technique, although the word is used quite differently than what we associate with it today. Recycling parts of his cantatas made particular sense for Bach because the original texts were only relevant for specific Sundays and feast days, which meant they had very limited chance to be used. It was much more efficient for music to appear in a Mass that could be performed at any time. The procedure also gave Bach the opportunity to choose music he liked most, to cherry pick from the vast quantity of German cantatas he had written over many decades (some of the cantatas he used date back to 1714) and give these greatest hits a new life in a more universal Latin context. In some instances, the original cantata is lost, which means that the music survives only because he reused it in the Mass.

Still, much remains a mystery. We do not even know whether the B-minor Mass was ever performed as a single work during Bach's lifetime. That seems unlikely; its length precluded use in an actual liturgical service but rather pointed toward the later rise of large sacred pieces composed specifically for the concert hall, like Beethoven's *Missa solemnis*. After Bach's death the score of the Mass

went to his son Carl Philipp Emanuel, who performed parts of it. The unpublished piece gradually became known to later composers, musicians, and scholars through handwritten copies. Although selections were occasionally performed, the entire work was only published in 1845 and the first documented complete performance given in Leipzig in 1859, more than a century after Bach's death.

A Mass in Four Parts The earliest section Bach composed of what later became known as the B-minor Mass was the Sanctus, written for a Christmas Day service at St. Thomas Church in 1724, soon after he moved to Leipzig. The opening Kyrie and Gloria came nearly a decade later, written for Friedrich August II, the new elector of Saxony. Bach was seeking an honorary title as court composer in the Catholic city of Dresden and hoped this dedication would help the cause and raise his stature in nearby Leipzig.

Bach composed the Credo, which following Lutheran practice he called *Symbolum Nicenum*, and the remaining sections of the Mass (*Osanna*, *Benedictus*, *Agnus Dei* et *Dona nobis pacem*) in 1748–49, just before he died; it appears to be his last major composition and done when he was nearly blind. He compiled the four manuscripts, using the music he had written over many years, to form a complete Mass. Since Bach did not seem to have a specific performance in mind, the project rather was consistent with other compositions and collections he made late in life that put his achievements in order and that would help to mold his legacy. The Mass offers a large range of musical styles, from old-fashioned ones to the most modern, sometimes even operatic sections. (Opera was a vibrant part of musical life in Dresden, although not in Leipzig.)

A Closer Look The work consists of arias, ensembles, and choruses in what is sometimes called a “number” or “oratorio” Mass, rather than a purely choral work without vocal soloists. The typical Mass is part of a long worship service containing both musical and spoken segments. The musical ones are divided between those in which the words are specific to the occasion and therefore change—the Mass Proper—and those in which the words always remain the same—the Mass Ordinary, most notably the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

Since Bach wrote his Mass over time and for different purposes it has a somewhat unusual structure. The opening “**Kyrie**” has the shortest text and is the only part in Greek rather than Latin. The words (*Kyrie eleison*, *Christe eleison*, *Kyrie eleison*) invite an ABA musical form, but Bach offers

Bach composed the *Mass in B minor* between 1724 and 1749.

Leopold Stokowski was on the podium for the first Philadelphia Orchestra performance of the *Mass*, in Princeton, NJ, on December 13, 1934, with soprano LoRean Hodapp, contralto Rose Bampton, tenor Dan Gridley, bass Frans Hoffman, and the Westminster Choir. The work in its entirety has been heard only a handful of times here, most recently in October 1985 with Riccardo Muti leading soprano Margaret Marshall, mezzo-soprano Anne Sofie von Otter, tenor Keith Lewis, baritone Wolfgang Schöne, and Singing City Choir.

The score calls for two flutes; three oboes (I and II doubling oboe d'amore); two bassoons; one horn; three trumpets; timpani; continuo (organ, harpsichord, cello, and bass); two soprano, alto, tenor, bass vocal soloists; and choir.

Performance time is approximately 1 hour, 50 minutes.

three different parts, beginning with a slow and noble statement for chorus and orchestra; the middle "Christe" section is more like chamber music featuring two female soloists accompanied by unison violins. The full chorus returns for the concluding "Kyrie" in a style associated with older music.

The extended "**Gloria**" movement is subdivided into nine parts, beginning and ending marvelously with the chorus, trumpets, and drums blazing. The opening is cast as a gigue, an exuberant dance of joy. In between are sections with chorus or soloists, the later usually with reduced orchestra and an instrumental companion (violin for the "Laudamus te"; flute in the "Domine Deus"; oboe d'amore in the "Qui sedes"; and a valveless natural horn in the "Quoniam tu solus sanctus"). The concluding "Cum Sancto Spiritu" contains a magnificent fugue. At this point, where the intermission is in the concert today, the *Missa* Bach wrote for Dresden concludes.

The **Symbolum Nicenum** uses the words of the Nicene Creed, a statement of faith. Bach again casts some parts for vocal soloists but most of it is choral, beginning with an imposing fugue over a walking bass. While not all the earlier sources for what follows have been identified, the choral "Crucifixus" is apparently the oldest music in the *Mass*, recasting the opening of his Weimar cantata *Weinen, Klagen, Sorgen, Zagen* (Weeping, lamenting, worrying, fearing) of 1714. From the lamenting darkness of this section comes the joyous "Et resurrexit," again with trumpets and drums. Following the bass aria "Et in Spiritum sanctum," with two oboes d'amore, are concluding choruses "Confiteor" (one of the few parts of the *Mass* that seems to be completely new music) and a triumphant "Et expecto."

As mentioned, Bach first composed the **Sanctus** as an independent work for Christmas in 1723 and wanted it to remain useable as such, so he altered some the typical layout of the liturgy. The final part of the *Mass*, **Osanna, Benedictus, Agnus Dei et Dona nobis pacem**, opens with an eight-voice chorus (double choir) that, after the tenor solo in the "Benedictus," is repeated. Following the alto solo for the "Agnus Dei," the *Mass* concludes with the choral "Dona nobis pacem" that brings back the noble music heard earlier in the *Gloria*'s "Gratias agimus tibi!"

—Christopher H. Gibbs

I. Missa

- | | |
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| 1. <i>Kyrie eleison.</i> | 1. Lord, have mercy on us. |
| 2. <i>Christe eleison.</i> | 2. Christ, have mercy on us. |
| 3. <i>Kyrie eleison.</i> | 3. Lord, have mercy on us. |
| 4a. <i>Gloria in excelsis Deo.</i> | 4a. Glory to God in the highest. |
| 4b. <i>Et in terra pax
hominibus bonae voluntatis.</i> | 4b. And on earth peace
to men of good will. |
| 5. <i>Laudamus te, benedicimus te,
adoramus te, glorificamus te.</i> | 5. We praise Thee, we bless Thee,
we worship Thee, we glorify Thee. |
| 6. <i>Gratias agimus tibi
propter magnam gloriam tuam.</i> | 6. We give Thee thanks
for Thy great glory. |
| 7a. <i>Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe altissime.
Domine Deus, Agnus Dei,
Filius Patris.</i> | 7a. Lord God, heavenly king,
God the Father almighty.
Lord, the only-begotten Son
Jesus Christ most high.
Lord God, Lamb of God,
Son of the Father. |
| 7b. <i>Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.</i> | 7b. Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer. |
| 8. <i>Qui sedes ad dextram
Patris,
miserere nobis.</i> | 8. Thou that sittest at the right hand of the
Father,
have mercy upon us. |
| 9a. <i>Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus Jesu Christe.</i> | 9a. For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high Jesus Christ. |
| 9b. <i>Cum Sancto Spiritu
in gloria Dei Patris,
amen.</i> | 9b. Together with the Holy Ghost
in the glory of God the Father,
amen. |

II. Symbolum Nicenum

10. *Credo in unum Deum.*

10. I believe in one God.

11. *Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium et invisibilem.*

11. The Father almighty,
creator of heaven and earth,
and of all things visible and invisible.

12. *Et in unum Dominum Jesum Christum,
Filium Dei unigenitum
et ex Patre natum ante omnia secula,
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem
Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem descendit de
coelis.*

12. And in one Lord, Jesus Christ,
the only-begotten Son of God,
born of the Father before all ages,
God of God,
light of light,
true God of true God,
begotten, not made, of one substance with
the Father,
by Whom all things were made.
Who for us men
and for our salvation came down from
heaven.

13. *Et incarnatus est
de Spiritu sancto ex Maria virgine,
et homo factus est.*

13. And was made incarnate
by the Holy Ghost of the Virgin Mary,
and was made man.

14. *Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.*

14. He was crucified also for us
under Pontius Pilate,
he suffered and was buried.

15. *Et resurrexit tertia die
secundum scripturas;
et ascendit in coelum,
sedet ad dextram Dei Patris,
et iterum venturus est
cum gloria judicare vivos et
mortuos,
cujus regni non erit finis.*

15. And on the third day he rose again
according to the Scriptures;
and ascended into heaven,
and sits on the right hand of the Father,
and he shall come again
with glory to judge both the living and the
dead,
of whose kingdom there shall be no end.

16. *Et in Spiritum sanctum Dominum et
vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam
ecclesiam.*

16. And in the Holy Spirit, the Lord and
life-giver,
who proceeds from the Father and the Son,
who, with the Father and the Son, together
is worshiped and glorified;
who has spoken through the prophets.
And in one holy catholic and apostolic
Church.

Please turn the page quietly.

17a. *Confiteor unum baptismum in remissionem peccatorum.*

17a. I confess one baptism for the remission of sins.

17b. *Et exspecto resurrectionem mortuorum et vitam venturi seculi, amen.*

17b. And I await the resurrection of the dead and the life of the coming age, amen.

III. Sanctus

18a. *Sanctus, sanctus, sanctus Dominus Deus Sabaoth.*

18a. Holy, Holy, Holy, Lord God of hosts.

18b. *Pleni sunt coeli et terra gloria ejus.*

18b. Heaven and earth are full of Thy glory.

IV. Osanna, Benedictus, Agnus Dei et Dona nobis pacem

19. *Osanna in excelsis.*

19. Hosanna in the highest.

20. *Benedictus qui venit in nomine Domini.*

20. Blessed is He that cometh in the name of the Lord.

21. (repeated) *Osanna in excelsis.*

21. (repeated) Hosanna in the highest.

22. *Agnus Dei qui tollis peccata mundi, miserere nobis.*

22. Lamb of God who takest away the sins of the world, have mercy upon us.

23. *Dona nobis pacem.*

23. Grant us peace.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Sit back, relax, and enjoy the magic of cinema with The Philadelphia Orchestra! This season, the glitz and glamour of Hollywood come straight to Verizon Hall as the Orchestra performs memorable scores live on stage while your favorite films play on the big screen.



New this season, a create-your-own 3-concert film series, featuring family classics such as Disney's *Fantasia*, *An American in Paris*, and *Up*. Experience the transformative power of live film scores with *Your Philadelphia Orchestra*.

SUBSCRIBE TODAY

www.philorch.org/create-your-own-3-concert-film-series

All artists, dates, prices, fees, and programs are subject to change.

Tickets & Patron Services

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

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

Subscriber Services:
215.893.1955, Mon.-Fri.,
9 AM–5 PM

Patron Services:
215.893.1999

Mon., 10 AM–6 PM
Tue.-Fri., 10 AM–8 PM
Sat.-Sun., 11 AM–8 PM

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

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

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

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

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

Lost and Found: Please call 215.670.2321.

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

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

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

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

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

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

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

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

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