

# Season 2019-2020

**Sunday, December 22,  
at 2:00**

## The Philadelphia Orchestra

**Jane Glover** Conductor  
**Susanna Phillips** Soprano  
**Paula Murrihy** Mezzo-soprano  
**Jonas Hacker** Tenor  
**Henry Waddington** Bass-baritone  
**Philadelphia Symphonic Choir**  
**Joe Miller** Director

### **Handel** *Messiah*

Part I

Overture

Tenor Accompagnato: "Comfort ye my people"

Tenor Air: "Ev'ry valley shall be exalted"

Chorus: "And the glory of the Lord"

Bass Accompagnato: "Thus saith the Lord of Hosts"

Alto Air: "But who may abide the day of His coming?"

Chorus: "And He shall purify"

Alto Recitative: "Behold, a virgin shall conceive"

Alto Air and Chorus: "O thou that tellest good tidings to Zion"

Bass Accompagnato: "For behold, darkness shall cover the  
earth"

Bass Air: "The people that walked in darkness"

Chorus: "For unto us a Child is born"

Pastoral Symphony

Soprano Recitative: "There were shepherds abiding in the  
field"

Soprano Accompagnato: "And lo, the angel of the Lord  
came upon them"

Soprano Recitative: "And the angel said unto them"

Soprano Accompagnato: "And suddenly there was with the  
angel"

Chorus: "Glory to God in the highest"

Soprano Air: "Rejoice greatly, O daughter of Zion"

Alto Recitative: "Then shall the eyes of the blind be open'd"

Soprano and Alto Duet: "He shall feed His flock"

Chorus: "His yoke is easy"

### **Intermission**

Part II

Chorus: "Behold the Lamb of God"

Alto Air: "He was despised"

Chorus: "Surely He hath borne our griefs"

Chorus: "And with His stripes we are healed"

Chorus: "All we like sheep have gone astray"

Tenor Accompagnato: "All they that see Him, laugh Him to scorn"

Chorus: "He trusted in God"

Tenor Accompagnato: "Thy rebuke hath broken His heart"

Tenor Arioso: "Behold, and see if there be any sorrow"

Tenor Accompagnato: "He was cut off out of the land of the living"

Tenor Air: "But Thou didst not leave His soul in hell"

Chorus: "Lift up your heads, o ye gates"

Alto Air: "Thou art gone up on high"

Chorus: "The Lord gave the word"

Soprano Air: "How beautiful are the feet of Him"

Chorus: "Their sound is gone out into all lands"

Bass Air: "Why do the nations so furiously rage together?"

Chorus: "Let us break their bonds asunder"

Tenor Recitative: "He that dwelleth in heaven"

Tenor Air: "Thou shalt break them with a rod of iron"

Chorus: "Hallelujah"

Part III

Soprano Air: "I know that my Redeemer liveth"

Chorus: "Since by man came death"

Bass Accompagnato: "Behold, I tell you a mystery"

Bass Air: "The trumpet shall sound"

*Jeffrey Curnow, trumpet*

Chorus: "Worthy is the Lamb that was slain"

*Peter Richard Conte, organ; Davyd Booth, harpsichord;*

*Yumi Kendall, cello; Joseph Conyers, bass*

This program runs approximately 2 hours, 30 minutes.

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

The organ used in this performance is a portative 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](http://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**ealth, 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 Play!Ns, 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](http://www.philorch.org).

# Conductor



John Batten

Acclaimed British conductor **Jane Glover** has been music director of Chicago's Music of the Baroque since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 to 1985. She was artistic director of the London Mozart Players from 1984 to 1991 and has also held principal conductorships of both the Huddersfield and London choral societies. From 2009 to 2016 she was director of opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor. She was recently visiting professor of opera at the University of Oxford, her alma mater.

Ms. Glover made her Philadelphia Orchestra debut with Handel's *Messiah* in 2011 and her subscription debut in 2017. She has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the US, Asia, and Australia. In demand on the international opera stage, she has appeared with numerous companies including the Metropolitan Opera, the Royal Opera House, the English National Opera, the Berlin State Opera, the Royal Danish Opera, the Opéra National du Rhin, the Opéra National de Bordeaux, Glimmerglass Opera, New York City Opera, Opera Australia, the Opera Theatre of St. Louis, and Teatro la Fenice in Venice. A Mozart specialist, she has conducted all the Mozart operas all over the world. Her core repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include Mozart's *The Magic Flute* at the Met, Handel's *Alcina* with Washington Opera, and Donizetti's *The Elixir of Love* with Houston Grand Opera.

Ms. Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players, and works by Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London and Royal philharmonics and the BBC Singers. She is the author of the critically acclaimed books *Mozart's Women* and *Handel in London*. She is a professor at the University of London, a fellow of the Royal College of Music, and an honorary member of the Royal Academy of Music. She was created a Commander of the British Empire in the 2003 New Year's Honors.

# Soloist

Dario Acosta



Alabama-born soprano **Susanna Phillips** made her Philadelphia Orchestra debut in 2011 with Handel's *Messiah* and her subscription debut in 2014. A recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award, she continues to establish herself as one of today's most sought-after singing actors and recitalists. In the 2019–20 season she returns to the Met for a 12th consecutive season to sing the role of the Countess in Mozart's *The Marriage of Figaro*, make her role debut as the title character of Janáček's *Kát'a Kabanová*, and reprise the role of Musetta in Puccini's *La bohème*. She returns to the Opera Theatre of St. Louis to make her role debut as the title role of Floyd's *Susannah*. In concert, in addition to this performance of *Messiah*, she sings Adams's *El Niño* with the Houston Symphony under the baton of David Robertson.

In the 2018–19 season Ms. Phillips appeared at the Met in her role debut as Micaëla in Bizet's *Carmen*; she also sang Donna Elvira in Mozart's *Don Giovanni* and Musetta in *La bohème*. She sang the role of the Countess in *The Marriage of Figaro* at Cincinnati Opera, and in concert she performed and recorded Berg's Seven Early Songs with the San Francisco Symphony led by Michael Tilson Thomas and appeared in Mahler's Fourth Symphony and Ravel's Three Poems by Stéphane Mallarmé at La Jolla Music Society's SummerFest. She appeared at the Bravo! Vail and Aspen music festivals and gave a solo recital at the Mostly Mozart Festival in New York. Internationally, she recently debuted at the Gran Teatro del Liceu in Barcelona as Pamina in Mozart's *The Magic Flute*.

An avid chamber music collaborator, Ms. Phillips recently teamed with bass-baritone Eric Owens for an all-Schubert recital, which they have taken on tour to Chicago with members of the Chicago Symphony, the Gilmore Festival, and the Philadelphia Chamber Music Society. She made her solo recital debut at Carnegie's Weill Recital Hall with pianist Myra Huang. More than 400 people traveled from her hometown of Huntsville to New York City in December 2008 for her Metropolitan Opera debut in *La bohème*. Ms. Phillips returns frequently to her native Alabama for recitals and orchestral appearances.

# Soloist



Barbara Ann Miller

Irish mezzo-soprano **Paula Murríhy** makes her Philadelphia Orchestra debut with this performance. She received her Bachelor of Music degree from DIT (Dublin Institute of Technology) Conservatory of Music and Drama before continuing her studies at Boston's New England Conservatory. She also participated in the Britten-Pears Young Artist Program at the Aldeburgh Festival, the Merola Opera Program in San Francisco, and as an apprentice at Santa Fe Opera. A member of Oper Frankfurt's ensemble, her many roles there have included Medoro in Vivaldi's *Orlando furioso*, Dido in Purcell's *Dido and Aeneas*, Lazuli in Chabrier's *L'Étoile*, Octavian in Strauss's *Der Rosenkavalier*, and her role debut as the title role in Bizet's *Carmen*.

In addition to this current performance, highlights of Ms. Murríhy's 2019–20 season include a return to Frankfurt to sing the title role in Fauré's *Pénélope*, *Carmen* at Irish National Opera, and Siebel in Gounod's *Faust* at the Palau de les Arts Reina Sofía in Valencia. She performs a selection of arias in concert with the Deutsches Symphonie-Orchester Berlin; sings Elvira in Mozart's *Don Giovanni* with the Orchestra of the Eighteenth Century; sings Cherubino in Mozart's *The Marriage of Figaro* and Dorabella in Mozart's *Così fan tutte* as part of musicAeterna's Da Ponte tour; and returns to the US for Beethoven's Symphony No. 9 with the North Carolina Symphony, Bach's St. Matthew Passion with the Handel & Haydn Society, and Handel's *Ariodante* with Boston Baroque. Recent highlights include her debut at the Metropolitan Opera as Stéphano in Gounod's *Romeo and Juliet* and a return to Santa Fe Opera as Ruggiero in Handel's *Alcina* and Orlofsky in J. Strauss, Jr.'s *Die Fledermaus*. She debuted at the Salzburg Festival as the Second Lady in Mozart's *The Magic Flute* and opened the 2019 Salzburg Festival as Idamante in Mozart's *Idomeneo*.

An accomplished recitalist, Ms. Murríhy has given performances at the Aldeburgh Festival, the Shannon International Music Festival, the Chancellor's Concert at the University of Limerick, in Frankfurt, and at the Diaghilev Festival in Perm. She recently made her debut at Wigmore Hall in London with the pianist Malcolm Martineau.

# Soloist



Kristin Hocherman

A 2016 Grand Finalist of the Metropolitan Opera National Council Auditions, tenor **Jonas Hacker** made his Philadelphia Orchestra subscription debut in 2017 and performed with the ensemble earlier this month in Bach's Mass in B minor. Other highlights of his 2019–20 season include his Arizona Opera debut, a reprise of the role of Timothy Laughlin in Gregory Spears's *Fellow Travelers*, and a return to Washington Concert Opera as Laertes in Ambroise Thomas's rarely performed opera *Hamlet*. Concert appearances also include his Canadian debut with the Orchestre Métropolitain singing the tenor soloist in Mozart's Mass in C minor under the baton of Yannick Nézet-Séguin, and Bach's B-minor Mass with Jane Glover and Music of the Baroque. In April he makes his European debut with Switzerland's Theater St. Gallen singing the Boy/Young King in George Benjamin's opera *Lessons in Love and Violence*.

In the 2018–19 season Mr. Hacker debuted with 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, and returned to The Philadelphia Orchestra for Handel's *Messiah* in Philadelphia and Mozart's Requiem in Saratoga, both with Mr. Nézet-Séguin. Recent performances also include his role debut as Almadiva in Rossini's *The Barber of Seville* with Annapolis Opera; *Messiah* with the Columbus Symphony; his Lyric Opera of Chicago debut as Timothy Laughlin; and his Opera San José debut in *Cinderella* by Alma Deutscher, the 14-year-old British prodigy. In the summer of 2018 he joined the prestigious Mozart Residency at the Festival d'Aix-en-Provence.

A native of Lake Delton, WI, Mr. Hacker recently completed his studies at the Academy of Vocal Arts in Philadelphia, where his performances included Tamino in Mozart's *The Magic Flute*, Ferrando in Mozart's *Così fan tutte*, Don Ottavio in Mozart's *Don Giovanni*, and Lindoro in Rossini's *The Italian Girl in Algiers*. He received his master's degree in voice performance from the University of Michigan and his bachelor's degree in voice performance from the University of Wisconsin—Eau Claire.

# Soloist



Gerard Collett

Bass-baritone **Henry Waddington** makes his Philadelphia Orchestra debut this afternoon. He performs regularly with all the major UK opera companies as well as with La Monnaie in Brussels, the Gran Teatre del Liceu in Barcelona, the Dutch National Opera, the Teatro Real in Madrid, and the Stuttgart State Theater. His repertoire includes Baron Ochs in Strauss's *Der Rosenkavalier*, the title role in Handel's *Saul*, Banquo in Verdi's *Macbeth*, Colline in Puccini's *La bohème*, Don Basilio in Rossini's *The Barber of Seville*, the Tutor in Rossini's *Le Comte Ory*, Geronimo in Cimarosa's *Il matrimonio segreto*, Publio in Mozart's *La clemenza di Tito*, Plutone in Monteverdi's *L'Orfeo*, Valens in Handel's *Theodora*, Soljony in Eötvös's *Three Sisters*, Leporello in Mozart's *Don Giovanni*, Don Magnifico in Rossini's *La Cenerentola*, Don Fernando in Beethoven's *Fidelio*, Don Alfonso in Mozart's *Così fan tutte*, Pallante in Handel's *Agrippina*, Frère Laurent in Gounod's *Romeo and Juliet*, and Quince and Bottom in Britten's *A Midsummer Night's Dream*.

Mr. Waddington's recent and future operatic engagements include Youth/Beggar in Martinů's *Juliette*, Jupiter in Rameau's *Castor and Pollux*, the Sacristan in Puccini's *Tosca*, and Lt. Ratcliffe in Britten's *Billy Budd*, all for English National Opera; Spinellochio in Puccini's *Gianni Schicci* for the Royal Opera House, Covent Garden; Bartolo in Mozart's *The Marriage of Figaro* for Washington National Opera; Lt. Ratcliffe for the Dutch National Opera; Pallante for the Gran Teatre del Liceu; Pastor Oberlin in Rihm's *Jakob Lenz* for Stuttgart Opera, La Monnaie, and the Berlin State Opera; Kothner in Wagner's *Die Meistersinger* and Saul for Glyndebourne; and Publio, Lodovico in Verdi's *Otello*, Handel's *Joshua*, Bottom, and Baron Ochs for Opera North. In addition to this performance of *Messiah*, concerts include *Messiah* with the Ulster and Cleveland orchestras and the Royal Northern Sinfonia; Berg's *Wozzeck* with the Philharmonia under Esa-Pekka Salonen in Europe and the US; Beethoven's Symphony No. 9 with the Classical Opera Company; and Haydn's *The Creation* with Huddersfield Choral Society.

Born in Kent, Mr. Waddington studied at the Royal Northern College of Music and was a nominee for Best Male Singer in the 2016 International Opera Awards.

# Choir



Pete Checchia

The **Philadelphia Symphonic Choir** made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from throughout the greater Philadelphia region, the ensemble was created to marry gifted and unique voices of Philadelphia with the legendary Philadelphia Sound. In the 2017–18 season, the Choir appeared in The Philadelphia Orchestra's performances of Haydn's *The Seasons* and Puccini's *Tosca*. In the 2018–19 season the ensemble sang Bernstein's Symphony No. 3 ("Kaddish") and Rossini's *Stabat Mater*, as well as holiday performances of Menotti's *Amahl and the Night Visitors*.

The Philadelphia Symphonic Choir is directed by Joe Miller, director of choral activities at Westminster Choir College, where he is conductor of the Westminster Choir and the Westminster Symphonic Choir. He is also artistic director for choral activities for the Spoleto Festival USA. Dr. Miller's recent recordings with the Westminster Choir include *The Heart's Reflection: Music of Daniel Elder* and *Martin: Mass for Double Choir*, which includes Anders Öhrwall's arrangement of the Swedish folk tune *Fäbodpsalm från Dalarna* with Philadelphia Orchestra Concertmaster David Kim and Acting Associate Principal Bass Joseph Conyers.

The Philadelphia Symphonic Choir returns to Verizon Hall later this season for performances of Strauss's *Elektra* in May and a capella motets by Bruckner for the Orchestra's subscription season finale in June.

# The Music

## *Messiah*



**George Frideric Handel**  
Born in Halle, Germany,  
February 23, 1685  
Died in London, April 14,  
1759

To enter the National Portrait Gallery in London is to take a stroll through the annals of British history, art, drama, and music. Upon reaching the galleries devoted to 18th-century worthies, visitors are often drawn to the large portrait of George Frideric Handel (left) by the great British artist Thomas Hudson (1701–79). Hudson painted Handel dressed in elaborate finery with a copy of his famous oratorio *Messiah*. Viewers who are familiar with other paintings of the composer will notice a marked difference between those portrayals and this one, however. Earlier portraits invariably emphasize the expressiveness of his eyes, but in Hudson's grand portrait Handel's eyes are staring, blank, and inert. Beneath the grandeur of this painting lies a poignant tragedy. Upon closer inspection, it dawns gradually upon the viewer that Hudson has painted a subject the lavishness of whose attire cannot distract from his blindness. Commissioned by Handel's librettist Charles Jennens (1700–73), this "court portrait" was painted after 1753, by which time Handel's eyesight had been extinguished completely after he had endured a fruitless series of unsuccessful operations.

Drawing upon a remarkable reserve of inner courage, Handel continued to play the organ in public despite his blindness, most notably at the annual benefit performances of *Messiah* that took place in the chapel of the Foundling Hospital, a London orphanage. These concerts, which had begun in 1750, decisively altered the way in which *Messiah* was received by the public, the press, and, especially, the Anglican clergy. During this period, oratorios were advertised as "entertainments," and their presentation was usually restricted to theaters. Indeed, the performances of *Messiah* at the Foundling Hospital's chapel were considered exceptions to the rule, exempt from criticism only because of their charitable purpose.

**Initial Controversy** Indeed, the first London appearance of *Messiah* in 1743 was highly controversial. An article appeared in the *Universal Spectator* that sharply queried the propriety of taking Christ's life as the subject for a musical "entertainment." At that time, Jennens, the wealthy High Church Anglican clergyman who had compiled the text of *Messiah*, reported "a clamour about Town, said to

# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director

Welcome to the 2019–20 season of #YourPhilOrch, a season celebrating the majesty of BeethovenNOW, the dynamism of WomenNOW, and the transformative power of music.

*Choose any 3 concerts or more and save!*



An exciting season of music including ...  
All the Beethoven symphonies and piano concertos  
Gershwin's *An American in Paris* (with the film)  
Gershwin's *Porgy and Bess*

**Subscribe Today**

[www.philorch.org/cyo3](http://www.philorch.org/cyo3)

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

Photo: Jessica Griffin

arise from the B[isho]ps, against performing it." To avoid further protests, *Messiah* was advertised simply as "A New Sacred Oratorio." Jennens was well aware that he risked charges of blasphemy by creating an oratorio text based on the life and ministry of the Christian Savior. He sought to deflect such pious opprobrium by intermingling passages drawn from 14 books of the King James Version of the Bible with selections from the Book of Common Prayer, the principal service book of the Church of England. Through his selections, Jennens cunningly unfolded the narrative in a manner at once oblique and reverent. Despite his caution and Handel's sublime music, *Messiah* ran for only three performances, a chilly reception that one contemporary writer attributed to "Scruples, some Persons had entertained, against carrying on such a Performance in a Play House."

No such finicky scruples had been evident the year before, however, when *Messiah* was premiered to enormous success in Dublin on April 13. Indeed, a member of the audience in the "New Musick-Hall in Fishamble-street" on that occasion was Edward Synge, the Anglican Bishop of Elphin, who wrote approvingly that the listeners "Seemed indeed thoroughly engag'd from one end to the other. . . . Many, I hope were instructed by it and Proper Sentiments inspir'd in a Stronger manner in their Minds." Handel himself may have echoed Synge's comments in his reported reply to Lord Kinnoull, who had complimented him on *Messiah* as a "noble entertainment": "My lord," replied the composer, "I should be sorry if I only entertained them, I wish to make them better."

**A Closer Look** Following Jennens's text, Handel divided his oratorio into three parts. After a dignified Overture, Part I presents prophecies of the coming of the Messiah and the birth and ministry of Jesus Christ. Part II deals with His passion, death, resurrection, and ascension, concluding with a jubilant chorus, the stirring "Hallelujah." Part III looks forward to the second coming of Christ, the resurrection of the dead, and the life of the world to come. As Christopher Hogwood observes, "Most important of all is the clarity and confidence with which Jennens displays the divine scheme, a coherent progress from Prophecy, through Nativity, Crucifixion, Resurrection, and Ascension to the promise of Redemption (Part III is based largely on the Anglican Burial Service)." Although now a regular feature of the Christmas season, *Messiah* encompasses all of the festivals of the Christian liturgical year. (Both Jennens and Handel associated *Messiah* with Holy Week

# 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](http://www.philorch.org/create-your-own-3-concert-film-series)

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

Handel composed *Messiah* in 1741.

*Eugene Ormandy conducted the first official Philadelphia Orchestra performances of Messiah, in October and November of 1958; the soloists were Leontyne Price, Martha Lipton, Davis Cunningham, William Warfield, and the Mormon Tabernacle Choir. The series opened on Halloween (!) and was so popular the first year that an extra performance was added. (Actually the Orchestra had performed Messiah much earlier, as far back as 1902, with the now-defunct Choral Society of Philadelphia, but not on its own concert series.) Since 1961, the Orchestra has performed Messiah every year.*

*The Philadelphians recorded Messiah in 1958 for CBS with the above forces, except Eileen Farrell replaced Ms. Price. This recording earned the Orchestra one of its three gold records. The Orchestra also recorded excerpts from the work twice: the Pastoral Symphony was recorded in 1929 for RCA with Leopold Stokowski, and "For unto us a Child is born" and the "Hallelujah" Chorus were recorded in 1964 for CBS with Ormandy and the Temple University Concert Choir.*

*The instrumentation in this performance calls for two oboes, bassoon, two trumpets, timpani, harpsichord, organ, strings, mixed chorus, and four vocal soloists.*

*These performances of Messiah run approximately two hours and 30 minutes.*

and Eastertide.)

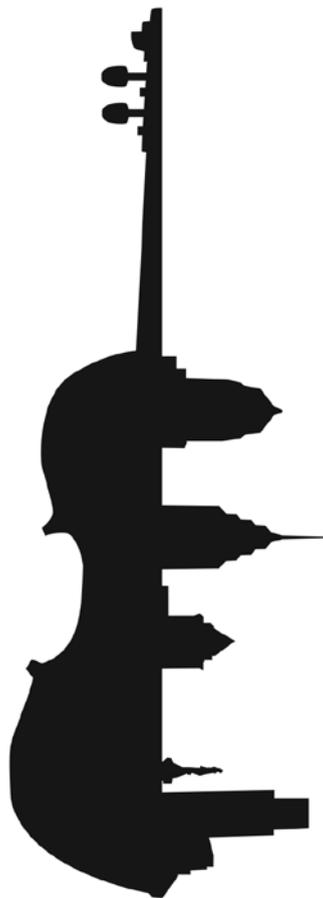
To express the sacred text fully, Handel drew upon a wide range of European musical styles for *Messiah*. The severe dotted rhythms of the opening measures proclaim an overture in the French style. The gentle swaying of the *siciliana*, a dance that originated among Sicilian shepherds, permeates both the radiant Pastoral Symphony and "He shall feed his flock." In Part II the tenor soloist becomes a narrator in a manner reminiscent of the Evangelists—also sung by tenors—that play a crucial role in the Lutheran Passions, most famously in Johann Sebastian Bach's St. Matthew Passion.

Given its iconic status, it is not surprising that legends have accrued around *Messiah*, such as the unsubstantiated tale of an inspired King George II leaping to his feet at the beginning of the "Hallelujah" Chorus. Equally dubious is the story that Handel once exclaimed, "I did think I did see all Heaven before me, and the great God Himself," words which, in Hogwood's trenchant phrase, "ring so false." What is miraculous, however, is the speed with which Handel composed *Messiah*—24 days in August and September of 1741. As was his practice, he drew upon his own works, as well as "borrowing" themes from such contemporaries as Georg Philipp Telemann, Giovanni Porta, and Arcangelo Corelli, to enable him to complete his task on time. In the case of *Messiah*, however, Handel surely made such "borrowings" in the service of a larger purpose: "I wish to make them better."

—Byron Adams

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



## YOUNG *friends*

OF THE PHILADELPHIA ORCHESTRA

Join for FREE and enjoy the best seats for as low as \$30!

[www.philorch.org/youngfriends](http://www.philorch.org/youngfriends)

# Tickets & Patron Services

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

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at [patronserverices@philorch.org](mailto:patronserverices@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](http://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](http://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](http://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](http://philorch.org/livenote) for more information.

**Ticket Philadelphia Staff**  
Linda Forlini, Vice President  
Matt Cooper, Assistant Vice President  
Molly Albertson, Director, Client Relations  
Meg Hackney, Senior Patron Services Manager  
Dan Ahearn, Jr., Box Office Manager  
Jayson Bucy, Program and Web Manager  
Bridget Morgan, Accounting Manager  
Catherine Pappas, Project Manager  
Dani Rose, Service and Training Manager and Access Services Coordinator  
Michelle Carter Messa, Assistant Box Office Manager  
Robin Lee, Staff Accountant  
Alex Heicher, Program and Web Coordinator  
Nicole Sikora, Patron Services Supervisor  
Kathleen Moran, Philadelphia Orchestra Priority Services Coordinator