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# theMann.

a non-profit performing arts center

June 24 - July 18

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Beethoven's Ninth **June 24**



A Night of Berlioz **July 16**



Broadway's Best **July 18**

**theMann.**

a non-profit performing arts center

June 24 - July 18

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*Cover rendering of the Mann's renovated pavilion  
courtesy of MGA Partners.*



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# It's always festive in the Village.

Year-round events  
60+ shops · Five restaurants  
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## Peddler's Village

### TD Pavilion at the Mann

- Monday, June 24**  
Beethoven's Ninth with  
The Philadelphia Orchestra
- Thursday, June 27\***  
Wait Wait... Don't Tell Me!  
Presented by NPR in Association with WHYY
- Saturday, June 29**  
WDAS Summer Block Party  
Presented by Live Nation Urban
- Monday, July 8**  
Free Event: Young People's Concert Series  
People of Earth
- Wednesday, July 10**  
XPN Welcomes  
Tedeschi Trucks Band  
Wheels of Soul 2019  
with Blackberry Smoke and Shovels & Rope
- Friday, July 12**  
Classic Albums Live  
*Led Zeppelin I and II*
- Tuesday, July 16\***  
A Night of Berlioz  
with The Philadelphia Orchestra
- Wednesday, July 17**  
Robyn
- Thursday, July 18\*\***  
Broadway's Best  
with The Philadelphia Orchestra
- Saturday, July 20\***  
*Harry Potter and the Goblet of Fire™* in Concert  
with The Philadelphia Orchestra
- Tuesday, July 23\***  
Rachmaninoff in the Park  
with The Philadelphia Orchestra
- Wednesday, July 24\*\***  
Voyage to the Moon: A 50<sup>th</sup> Anniversary Concert  
with The Philadelphia Orchestra
- Friday, July 26\***  
*Star Wars: The Empire Strikes Back™* in Concert  
with The Philadelphia Orchestra
- Saturday, July 27**  
Nickelodeon's Jojo Siwa  
D.R.E.A.M. The Tour  
with special guests The Belles
- Friday, August 2\***  
70's Soul Jam

**Tuesday, August 6**  
Free Event: Young People's Concert Series  
Rhythms of the World

**Thursday, August 15\***  
*Grease™* with Orchestra performed  
by The Chamber Orchestra of Philadelphia

**Saturday, August 17**  
SiriusXM FLY Presents  
Hammer's House Party

**Friday, August 23**  
XPN Welcomes  
Tame Impala

**Saturday, August 24**  
Farruko

**Wednesday, September 4**  
Vampire Weekend  
with Christone "Kingfish" Ingram  
Presented by Live Nation

**Friday, September 6\***  
XPN Welcomes  
Brandi Carlile  
with Mavis Staples

**Thursday, September 12\***  
*Game of Thrones®* Live Concert Experience  
Presented by Live Nation

**Friday, September 13**  
Outlaw Music Festival  
Presented by Live Nation

**Tuesday, September 17\***  
Robert Plant and The Sensational Space Shifters •  
Nathaniel Rateliff & The Night Sweats

**Thursday, September 19**  
The B-52's with very special guests OMD and Berlin

### Skyline Stage at the Mann

**Saturday, July 6**  
Dope Shows Festival

**Tuesday, July 9**  
Sublime with Rome  
with SOJA, Common Kings, and Seranation

**Saturday, July 13**  
Radio 104.5 Presents  
Sad Summer Festival  
featuring The Wonder Years & More

**Friday, October 4**  
Maggie Rogers  
with Empress Of

\*Chef's table buffet dinner available at Crescendo.  
\*\*Chef's table buffet dinner will be served in the Acclaim tent.  
Reservations strongly recommended.  
Please visit [MannCenter.org/Dining](http://MannCenter.org/Dining) or call 215.546.7900 Ext. 125.

All events, programs, and artists are subject to change.  
Order tickets through Ticketmaster at 1-800-982-2787 or at MannCenter.org

**WELCOME TO THE MANN!**

As one of the country's largest non-profit open-air music centers, the Mann presents world-class artists in historic Fairmount Park, hosting more than 200,000 visitors each year. Each season, renowned symphony orchestras, iconic rock stars, and the latest touring artists in indie rock, hip-hop, R&B, and pop take the stage at our beautiful Fairmount Park campus.

**GIVING BACK: A FOCUS ON EDUCATION & COMMUNITY ENGAGEMENT**

The Mann's programming philosophy focuses on diversity and inclusion, presenting cultural programs, innovative festivals, and community events that appeal to a wide variety of public interests. Our Education and Community Engagement Department takes pride in its programs that are held on the Mann's stages, in school districts, charter, and parochial schools, at our Field Education Center, and in the community, offering admission free of charge to the public.

The Mann works in partnership with Philadelphia schools, acclaimed local and national artists, educators, non-profit organizations, and arts institutions to provide young people access and opportunity to quality arts learning and experiences. The Mann strives to connect communities through arts programming and partnerships that create a collective impact for our local neighborhoods. For more information or to register for these FREE events, please visit [MannCenter.org/Education](http://MannCenter.org/Education).

**FREE EDUCATION EVENTS**

**Thursday, May 23**

Young People's Concert Series: Hairspray (10:00 AM)

**Monday, July 8**

Young People's Concert Series: People of Earth (11:00 AM)

**Tuesday, August 6**

Young People's Concert Series: Rhythms of the World (11:00 AM)

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- Recognition in the Mann's Program Book

Membership supports our education and community engagement programs. Your contribution makes it possible for us to "pay it forward" to over 30,000 students in the Greater Philadelphia community each year.

*The Mann is a 501(c)3 non-profit. All contributions are tax-deductible based on current IRS rules.*

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## THE PHILADELPHIA ORCHESTRA

The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin’s connection to the Orchestra’s musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra’s area performances at the Mann Center, Penn’s Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia’s many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation’s richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the Orchestra, and maximizes impact through **R**esearch. The Orchestra’s award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the U.S. Having been the first American orchestra to perform in the People’s Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing’s National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel and this past May returned to China. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

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**THE PHILADELPHIA ORCHESTRA  
2018-2019 SEASON**

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**Stéphane Denève**, Principal Guest Conductor  
**Kensho Watanabe**, Assistant Conductor

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First Associate Concertmaster  
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Ying Fu\*, Associate Concertmaster  
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Hirono Oka  
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*Sandra and David Marshall Chair*  
Dara Morales, Assistant Principal  
*Anne M. Buxton Chair*  
Philip Kates  
*Mitchell and Hilarie Morgan  
Family Foundation Chair*  
Booker Rowe  
*Joseph Brodo Chair, given  
by Peter A. Benoliel*  
Davyd Booth  
Paul Arnold  
*Lorraine and David Popowich Chair*  
Dmitri Levin  
Boris Balter  
Amy Oshiro-Morales  
Yu-Ting Chen  
Jeoung-Yin Kim

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Kirsten Johnson, Associate Principal  
Kerri Ryan, Assistant Principal  
Judy Geist  
Renard Edwards  
Anna Marie Ahn Petersen  
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Rachel Ku  
Marvin Moon  
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Yumi Kendall, Assistant Principal  
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Michael Shahan  
David Fay  
Duane Rosengard  
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*Some members of the string sections voluntarily  
rotate seating on a periodic basis.*

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*Paul and Barbara Henkels Chair*  
Patrick Williams, Associate Principal  
*Rachelle and Ronald Kaiserman Chair*  
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Erica Peel, Piccolo

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English Horn  
*Joanne T. Greenspun Chair*

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*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*

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*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  
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Daniel Williams  
Jeffrey Kirschen  
Ernesto Tovar Torres  
Shelley Showers

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*Marguerite and Gerry Lenfest Chair*  
Jeffrey Curnow, Associate Principal  
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Anthony Prisk  
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**TROMBONES**

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

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Carol Jantsch, Principal  
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Christopher Deviney, Principal  
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2019 CONCERT SERIES  
WITH **THE PHILADELPHIA ORCHESTRA**

at The Mann Center for the Performing Arts

Monday, June 24, 2019, at 8:00 p.m.

**BEETHOVEN'S NINTH**

Yannick Nézet-Séguin, *Conductor\**,\*\*\*  
Nolan Williams, Jr., *Conductor\*\**  
Michelle Bradley, *Soprano\*\*\**  
Paula D. Holloway, *Soprano\*\**  
Tessika McClendon, *Soprano\*\**  
Renée Tatum, *Mezzo-soprano\*\*\**  
Charles E. Miller, Jr. *Tenor\*\**  
Kang Wang, *Tenor\*\*\**  
Kidon Choi, *Baritone\*\*\**  
Philadelphia Youth Orchestra\*,\*\*  
Louis Scaglione, *Music Director*  
Philadelphia Community Mass Choir\*\*  
Jay Fluellen, *Director*  
Philadelphia Symphonic Choir\*\*\*  
Joe Miller, *Director*

BEETHOVEN Overture to *Egmont*, Op. 84\*

VARIOUS/orch. Williams Selections from Philadelphia  
Community Mass\*\* †  
VIII. Credo, by Evelyn Simpson Curenton  
XII. Sanctus, by Jay Fluellen  
X. Fraction: Things Get Broken,  
by Ruth Naomi Floyd  
XXII. Agnus Dei, by Rollo Dilworth  
*Mark Allen, Soprano Saxophone*  
*Evelyn Simpson Curenton, Piano*  
*Rollo Dilworth, Hammond Organ*  
*Jay Fluellen, Digital Pipe Organ*  
*Doug Mapp, Bass*  
*Kevin Stixx Marshall, Set Percussion*

**INTERMISSION**

BEETHOVEN Symphony No. 9 in D minor, Op. 125 ("Choral")\*\*\*  
I. Allegro ma non troppo, un poco maestoso  
II. Molto vivace—Presto  
III. Adagio molto e cantabile—  
Andante moderato—Tempo I  
IV. Presto—Allegro assai—Presto (Recitativo)—  
Allegro assai—Allegro assai vivace: alla marcia—  
Andante maestoso—Allegro energico—  
Allegro ma non tanto—Poco adagio—  
Poco allegro, strigendo il tempo—Prestissimo

*This program runs approximately 2 hours and 10 minutes.*

*† The Philadelphia Community Mass is a collaborative project conceived by Nolan Williams, Jr., and presented by the Mann Center and NEWorks Productions in 2018 to mark the Leonard Bernstein centenary.*

*The Steinway Piano is the official piano of the Mann Center for the Performing Arts and is provided by Jacobs Music.*

*No audio/video tape recording devices or photographs allowed.*

*For more details on allowable equipment please visit [www.MannCenter.org/what-can-i-bring](http://www.MannCenter.org/what-can-i-bring).*



**LUDWIG VAN BEETHOVEN**  
**Overture to *Egmont*, Op. 84 (1809-10)**

That Beethoven, like Schubert and other contemporaries, set the words of Johann Wolfgang von Goethe (1749-1832) more often than those of any other poet is hardly surprising. Goethe was the supreme literary figure of the time, an imposing presence, whose influence on European cultural and intellectual life would be hard to overestimate.

Beethoven's admiration for Goethe, his senior by 21 years, was lifelong and deeply felt. Goethe's understanding of music, although keen, was limited, and yet he recognized Beethoven's genius. They met only a few times, during the summer of 1812, in Teplitz in Bohemia, the site of a fashionable spa. Writing to the composer Johann Friedrich Zelter at that time, Goethe noted that Beethoven's "talent amazed" him, but described the man as "an utterly untamed personality, not at all in the wrong if he finds the world detestable, but he thereby does not make it more enjoyable either for himself or others." For his part, Beethoven felt Goethe bowed too much to power and privilege. As he wrote to a publisher, "Goethe delights far too much in the court atmosphere, far more than is becoming in a poet."

The incidental music to Goethe's tragic play *Egmont* (1786) is Beethoven's most extended engagement with the poet's work. He wrote the music in 1809-10, and it was first performed to accompany a performance of the play in Vienna's Burgtheater on June 15, 1810. Beethoven's attraction to Goethe's drama might be expected, as it combines heroism with hopes for political liberation, themes shared with the composer's lone opera, *Fidelio*, and with other works throughout his career. Count Egmont fights against the tyrannical forces of the Duke of Alba, who imprisons and eventually executes him. The Count's beloved, Clärchen, predicts these events and tries to rescue him. Unlike Leonore in *Fidelio*, she fails and takes poison. Egmont's ultimate heroic victory derives from the fact that his suffering and death inspire the people to overthrow their oppressive rulers. As Beethoven wrote on a sketch for the music: "The main point is that the Netherlanders will eventually triumph over the Spaniards."

The idea of having a full orchestra perform at selected points within a dramatic production may seem extravagant—it would certainly be prohibitively expensive today. But such "incidental music" for plays was fairly common in Beethoven's time and inspired him, as well as Schubert, Mendelssohn, and others to write some remarkable pieces. While the Overture to *Egmont* became one of Beethoven's most frequently performed works already during his lifetime, the rest of the music was most often heard not with Goethe's original play, but rather in concert with narration added to provide a connecting thread.

The famous Overture distills many of the features of Beethoven's heroic style: intensity, organicism, economy, and motivic transformations. The journey from the dark F-minor opening to the triumphant major-key conclusion is not unlike that traced in the Fifth Symphony, only here it takes about nine minutes.

—Christopher H. Gibbs

**VARIOUS**  
**Selections from Philadelphia Community Mass (2018)**

Premiered in 1971, Leonard Bernstein's MASS was commissioned by Jacqueline Kennedy Onassis for the opening of the John F. Kennedy Center for the Performing Arts. With this work, Bernstein used the rituals and ceremony of the Catholic Church to explore the dichotomy of faith and disillusionment in his day.

In the spirit of Bernstein, we, the Mann Center for the Performing Arts and NEWorks Productions, have drawn together a collective of Philadelphia-based composers and performing artists from the city's rich African-American church community to present a community mass that explores anew the relevance of faith in our times. Featuring the compositions of Evelyn Simpson Curenton, Dr. Rollo Dilworth, Ruth Naomi Floyd, and Dr. Jay Fluellen, the Philadelphia Community Mass captures the broad diversity of African-American sacred music traditions. The piece received its premiere on August 11, 2018, at Monumental Baptist Church in West Philadelphia. It was then performed on November 25 at the John F. Kennedy Center in Washington, D.C, and again on April 6 at Mother Bethel African Methodist Episcopal Church in Philadelphia.

As in the days of Bernstein, the uncertainty of our times calls people of good will to question the relevance of faith. What do we believe? And, how willing are we to stand up for our beliefs? Two verses from the Gospel of Mark, Chapter 9, reflect well the spirit of this Philadelphia Community Mass. Here, Jesus proclaims, speaking to a father who sought healing for his son: "If you can believe, all things are possible to him who believes." The father responds with tears, "Lord I believe; (but) help my unbelief!"

May the plea of this father increasingly become the petition of our own hearts—not simply to know what we believe, beyond all doubt, but to find the courage to act on our beliefs.

—Nolan Williams, Jr.

**"Credo"**

I believe in God. Yes, I believe.

**"Sanctus"**

Holy, Holy, Holy, Lord, God of power and might,  
heaven and earth are full of your glory.  
Hosanna in the highest.

**"Fraction: Things Get Broken"**

Broken, Broken, Things are Broken.  
After brokenness, there is healing.  
After sadness, there is joy.

**"Agnus Dei"**

Lamb of God, who takes away the sins of the world,  
have mercy on us, grant us peace.  
Amen.

## LUDWIG VAN BEETHOVEN Symphony No. 9 in D minor, Op. 125 ("Choral") (1822-24)

Throughout his career, Beethoven was a fervent believer in Enlightenment values and found ways to express those beliefs in many of his compositions, as well as in his letters and other writings. One of the reasons for the nearly universal appeal of his Ninth Symphony is that people enjoying or seeking freedom see this work as exquisitely expressing a message they wish loudly to proclaim. And that message is simple, almost embarrassingly naive, one we learn as children: People should get along, we are all brothers and sisters.

For his last symphony, Beethoven returned to a lengthy poem by Friedrich Schiller that he had long wanted to set to music but for which he had never quite managed to find the right mode of expression: the "Ode to Joy" (1785). Schiller's famous words state that in a new age the old ways will no longer divide people and that "all men shall become brothers." Since its premiere in Vienna in May 1824, performances of the Ninth Symphony have become almost sacramental occasions, as musicians and audiences alike are exhorted to universal fraternity.

On a more purely musical level, perhaps no other piece of music has exerted such an impact on later composers. How, many wondered, should one write a symphony after the Ninth? Schubert, Berlioz, Brahms, Wagner, Bruckner, Mahler—the list goes on—all dealt with this question in fascinating ways that fundamentally affected the course of 19<sup>th</sup>-century music. Schubert, who apparently attended the premiere, briefly quoted the "joy" theme in his own final symphony, written the following year. Almost every Bruckner symphony begins in the manner of the Ninth—low string rumblings that seem to suggest the creation of a musical world. Mendelssohn, Mahler, and Shostakovich followed the model of a choral finale. Wagner was perhaps the composer most influenced by the Ninth, arguing that in it Beethoven pointed the way to the "Music of the Future," a universal drama uniting words and tones, in short, Wagner's own operas.

But composers were not the only ones to become deeply engaged with the Ninth, to struggle with its import and meaning. For more than a century, the work has surfaced at crucial times and places. As the ultimate "feel good" piece, the Ninth has been used at various openings of the Olympic Games, bringing all nations together in song. Its melody is the official anthem of the European Union. The Ninth has also appeared on many solemn occasions. Within recent memory, we may recall protestors playing the Ninth in Tiananmen Square in Beijing or German students doing so during the fall of the Berlin Wall. There were many performances in the wake of 9/11, when the Ninth was once again enlisted for its universal and hopeful message.

The opening of the first movement (**Allegro ma non troppo, un poco maestoso**) grows out of a void. Against the murmurings of the low strings emerge falling fifths in the violins that grow to a loud and imposing first theme; it has all been likened to the creation of the world and certainly no symphony before had sounded anything like it. Beethoven switched the expected order of movements by placing the scherzo (**Molto vivace**) next. A favorite with audiences from the beginning, it projects both humor and power. The lyrical slow movement (**Adagio molto e cantabile**) explores more personal, even spiritual realms.

The **Presto** finale opens with what Wagner called the "terror fanfare," a dissonant and frantic passage that leads to a "recitative" for the cellos and basses. Fragments from the previous three movements pass in review but are rejected by the strings. After this strange, extended recitative comes the aria: the famous "Ode to Joy" melody to which later will be added words. After some seven minutes the movement starts over again—the "terror fanfare" returns, but this time is followed by a vocal recitative with the bass soloist singing "O friends, not these tones. But rather, let us strike up more pleasant and more joyful ones." The chorus and four vocal soloists take up the "joy" theme, which undergoes a continuing series of variations, including a brief section in the Turkish manner. The music reaches a climax with a new theme: "Be embraced, ye millions! ... Brothers, above the starry canopy there must dwell a loving Father," which is later combined in counterpoint with the joy theme and eventually builds to a frenzied coda.

—Christopher H. Gibbs

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**YANNICK NÉZET-SÉGUIN**

Music Director Yannick Nézet-Séguin will lead The Philadelphia Orchestra through at least the 2025-26 season. Additionally, he became music director of the Metropolitan Opera this season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. 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 also music director of the Rotterdam Philharmonic (he is now honorary conductor). 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 in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with four CDs on that label. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly broadcasts on WRTI-FM and SiriusXM.

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; *Musical America’s* 2016 Artist of the Year; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College, McGill University, and the University of Pennsylvania. To read Yannick’s full bio, please visit [philorch.org/conductor](http://philorch.org/conductor).



**NOLAN WILLIAMS, JR.**

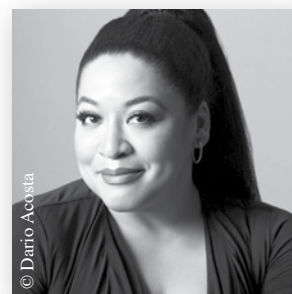
Producer, curator, innovator, composer, conductor, and musicologist Nolan Williams, Jr., is CEO of NEWorks Productions, one of the nation’s premier producers of inspirational arts programming. Over the course of 16 years, Mr. Williams and NEWorks have conceived and produced an extensive portfolio of concert events, theatrical productions, curatorial festivals, educational initiatives, art exhibitions, and other signature projects, with leading humanitarian, educational, and arts organizations, including the

John F. Kennedy Center for the Performing Arts, the Smithsonian’s National Museum of African American History and Culture, the National Gallery of Art, Americans for the Arts, Cleveland Play House, the American Cancer Society, Susan G. Komen,

Georgetown University, Oberlin College, the Martin Luther King, Jr., National Memorial Project, the Amalfi Coast Music and Arts Festival, the National Symphony, and Washington National Opera.

Recent projects include a nationally televised performance of NEWorks Voices of America Choir with Patti LaBelle for the Library of Congress Gershwin Prize (PBS); music director of *Let Freedom Ring*, the annual King holiday celebration presented by the Kennedy Center and Georgetown University, featuring Audra McDonald and Brian Stokes Mitchell; the nationally televised Kennedy Center Honors tribute to the creators of *Hamilton* featuring the NEWorks Voices of America Youth Choir performing with Lin-Manuel Miranda and Christopher Jackson; an a cappella version of the National Anthem commissioned by Major League Baseball for the 2018 All-Star Game; and the world premiere of *Stirring the Waters*, a theatrical concert production illuminating the Civil Rights Movement for new audiences that will tour the country beginning in 2020.

Since 2013 Mr. Williams has also served as festival artistic director for the Mann Center, conceiving and implementing curatorial festivals anchored in the greater Philadelphia community, including the Philadelphia Freedom Festival; Liberty: Unplugged!; Firebird: Spirit Rising; New Frontiers: Launch, Explore, Discover; and Brilliantly Bernstein: Beyond the Baton.



**MICHELLE BRADLEY**

Soprano Michelle Bradley, a native of Houston, is a recent graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program and is making her Philadelphia Orchestra debut. This season she debuted in Frankfurt as Leonora in Verdi’s *La forza del destino*, in Nancy as the title role in Verdi’s *Aida*, and at the Deutsche Oper Berlin in Verdi’s Requiem. She debuted in Paris with the Orchestre de Paris in Tippett’s *A Child of Our Time* and gave recitals under the auspices of the George London Foundation in Miami and New York City. Future projects include leading roles at the Metropolitan Opera, the Lyric Opera of Chicago, the Royal Opera House Covent Garden, San Francisco Opera, the Vienna State Opera, and San Diego Opera.

Last season, Ms. Bradley returned to the Met as Clotilde in Bellini’s *Norma*; appeared in Santiago de Chile as Donna Anna in Mozart’s *Don Giovanni*; debuted at the Cincinnati May Festival in Verdi’s Requiem; performed Strauss’s Four Last Songs with the Santa Cruz Symphony; and gave recitals in Palm Beach and Santiago de Chile.

Ms. Bradley is the recipient of the Leonie Rysanek Award from the George London Foundation and the Hildegard Behrens Foundation Award; a first-place winner in the Gerda Lissner and the Serge and Olga Koussevitzky vocal competitions; and the grand-prize winner of the Music Academy of the West’s Marilyn Horne Song Competition. She received her master’s degree from Bowling Green State University.



**PAULA D. HOLLOWAY**

Soprano Paula D. Holloway is a native Philadelphian. As with so many singers, she was born and raised singing in the church. Under the training and direction of her talented parents, Charles Holloway, Sr., of the Edwin Newberry Singers, and Roxie Holloway of Victory Choral Ensemble, she learned the skill needed to be a lead singer as well as the subtleties and discipline necessary to become a sought-after background vocalist and musician.

Over the past 40-plus years she has performed, toured, and recorded with such artists as Anita Baker, Patti LaBelle, Phyllis Hyman, Teddy Pendergrass, Lou Rawls, Nancy Wilson, Regina Belle, Miles Jaye, Criss-Cross, Blackeyed Susan, Billy Paul, Cool Mo De, Foreigner, Peabo Bryson, Joe, Tyrese, Phil Perry, Keith Washington, Cherrelle, Melba Moore, Howard Hewett, Gerald Alston of the Manhattans, and international artist Gorky Park, among others.

Ms. Holloway's theatrical performances include *The Wiz* (Cheney University), *Black Nativity* (Freedom Theatre), and *Gospel at Colonus* (Coatesville Cultural Society).



**TESSIKA McCLENDON**

Soprano Tessika McClendon is an acclaimed coloratura from Jackson, MS. A frequent recitalist and soloist, she has been a guest with the Hershey Symphony (Verdi's Requiem); Mississippi Opera (Britten's *Noye's Fludde*, Puccini's *La bohème*, J. Strauss, Jr.'s *Die Fledermaus*, Renée Fleming—Voice of the Century); the Mississippi Chorus (Brahms's Requiem); St. Philip's Great 50 Days Concert Series; and the Opera Festival of Rome (Puccini's *Suor Angelica*, Mozart's *Così fan tutte*). Ms. McClendon's repertoire includes the heroines of

Verdi, Mozart, and Handel; the oratorios of Bach, Fauré, and Brahms; and classics from the American concert stage, screen, and musical theater.

Ms. McClendon graduated cum laude in 2003 from the historically black college and university Tougaloo College with a Bachelor of Arts in Music with an emphasis in vocal performance. She received her Master of Music in voice from the Boston Conservatory in 2005 and in 2016 received her Professional Studies Certificate in vocal performance at Temple University, where she studied with Benita Valente.

Ms. McClendon has been the winner of the National Association of Teachers of Singing Artist Award (NATSAA) competition for the state of Mississippi multiple times, and third place winner for the Southeast Regional in 2005. She has served as voice faculty at Tougaloo College and is a member of Sigma Alpha Iota music fraternity. She has also appeared frequently with the Mississippi Chorus and Opera South. She is currently a cantor at St. Paul's Episcopal Church in Elkins Park.

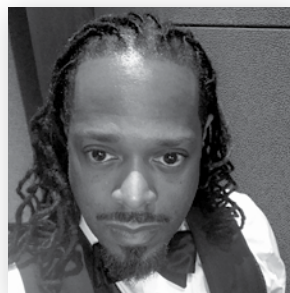


**RENÉE TATUM**

Mezzo-soprano Renée Tatum made her Philadelphia Orchestra debut last December as the Mother in Menotti's *Amahl and the Night Visitors*. Other 2018 season highlights include Nico Muhly's *Marnie* and Waltraute and Flosshilde (cover) in Wagner's *Ring Cycle*, all at the Metropolitan Opera; Brahms's *Alto Rhapsody* with the Cecilia Chorus of NYC at Carnegie Hall; and Waltraute and Fricka (cover) in Wagner's *Die Walküre* with the Boston Symphony at Tanglewood.

A recent alumna of the Metropolitan Opera's Lindemann Young Artist Development Program, Ms. Tatum made her Met debut as Inez in Verdi's *Il trovatore*. Additional appearances there include the Second Lady in Mozart's *The Magic Flute*, the Second Woodsprite in Dvořák's *Rusalka*, the Unborn in Strauss's *Die Frau ohne Schatten*, Emilia in Verdi's *Otello*, Adonella in Zandonai's *Francesca da Rimini*, Fenena in Verdi's *Nabucco*, and Flosshilde in Wagner's *Ring Cycle*.

Ms. Tatum is a winner of the 2011 Gerda Lissner Foundation Competition, a finalist of the George London Foundation Competition, grand-prize winner of the Licia Albanese Puccini Foundation Competition, winner of the Jensen Foundation Award from Chautauqua Opera, and two-time recipient of the Richard F. Gold Career Grant. A regional finalist in the Metropolitan Opera National Council Auditions, she holds degrees from the Juilliard School, the Manhattan School of Music, and California State University Fullerton.



**CHARLES E. MILLER, JR.**

Tenor Charles E. Miller, Jr., is known for his ability to perform genres from classical to gospel. He holds a Bachelor of Arts from Hampton University and a Master of Music from the University of Maryland, College Park. He has sung with the Washington National Opera and toured internationally with the NEWorks Voices of Inspiration.

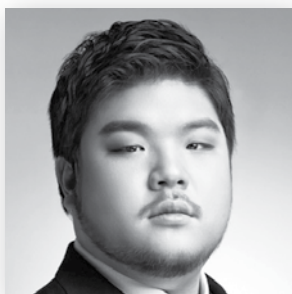


**KANG WANG**

Australian-Chinese tenor Kang Wang is making his Philadelphia Orchestra debut. He is a former member of the Metropolitan Opera's Lindemann Young Artist Development Program and a finalist in the 2017 Cardiff Singer of the World competition. During the 2018-19 season, he made his role and house debuts as Alfredo in Verdi's *La traviata* with Welsh National Opera and the Glimmerglass Festival, Tamino in Mozart's *The Magic Flute* for Opera North, and Rodolfo in Puccini's *La bohème* at Austin Lyric Opera. He made his Los Angeles Philharmonic debut performing Tan Dun's *Buddha Passion*, a work he premiered with the Munich Philharmonic, and sang Verdi's Requiem with the Eugene Symphony.

In the 2017-18 season, Mr. Wang made a last-minute debut in Moscow replacing tenor Jonas Kaufmann in a New Year's Eve Gala performance of opera arias; he also performed a solo recital at the Tchaikovsky Conservatory. He sang the role of Mitrane in Rossini's *Semiramide* at the Metropolitan Opera, where he also covered Arturo in Donizetti's *Lucia di Lammermoor* and the tenor soloist in Verdi's Requiem. Additional engagements included debuts in Rossini's *Stabat Mater* with the London Philharmonic and Mendelssohn's *Elijah* with the San Antonio Symphony.

Other recent highlights include Narraboth in Strauss's *Salome* with the Metropolitan Opera, Elvino in Bellini's *La sonnambula* in a coproduction with the Lindemann Program and the Juilliard School, and his debut with the Beijing Symphony in Mahler's *Das Lied von der Erde*.



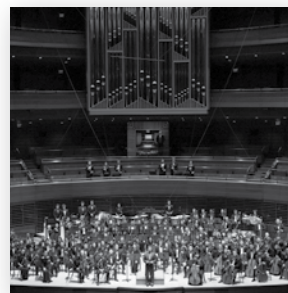
**KIDON CHOI**

Baritone Kidon Choi made his Metropolitan Opera debut in the 2017-18 season as Prince Yamadori in Puccini's *Madame Butterfly*. This summer, in addition to tonight's concert in which he makes his Philadelphia Orchestra debut, he performs the title role in Verdi's *Rigoletto* at Wolf Trap Opera. He sang the same role at the Chautauqua Opera Company last summer, returning to the company following his 2016 debut as Marcello in Puccini's *La bohème*. While at the Mannes School of Music, he appeared as

Don Alfonso in Mozart's *Così fan tutte* and Dr. Dulcamara in Donizetti's *The Elixir of Love*. At the Manhattan School of Music, he was heard as Rodomonte in Haydn's *Orlando paladino* and Peter in Humperdinck's *Hansel and Gretel*.

Mr. Choi received second prize in the Giulio Gari International Vocal Competition, first prize in the Alfredo Silipigni Vocal Competition, third prize in the Opera at Florham Vocal Competition, second prize in the Gerda Lissner Competition, and the Major Award in the Opera Index Vocal Competition; he was also a grant winner in the Licia Albanese Puccini Foundation IVC.

Mr. Choi earned his professional studies diploma from the Mannes School of Music, completed his master's degree at the Manhattan School of Music, and received his bachelor's degree from Hanyang University in Seoul.



**PHILADELPHIA YOUTH ORCHESTRA**

The Philadelphia Youth Orchestra is the tri-state region's premier youth orchestra organization for gifted, young classical musicians, and one of the oldest and most highly regarded youth orchestra organizations in the U.S. For 79 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists. The organization has six programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Philadelphia Young Musicians Orchestra (PYMO), Bravo Brass, Philadelphia Region Youth String Music (PRYSM), and Tune Up Philly, an El Sistema-inspired program.

Ranging in age from six to 21 years, the musicians of the PYO organization are selected by competitive audition and come from a 70-plus-mile radius of Philadelphia. Through advanced orchestra repertoire, students are challenged to perform at professional levels, to strive for advanced musicianship, and to achieve superior technical, musical, and personal application. Former PYO musicians currently hold chairs in most of the top 20 professional orchestras in the U.S., with 10 PYO alumni currently serving in The Philadelphia Orchestra.

Extraordinary artistic leadership is a hallmark of the Philadelphia Youth Orchestra organization. Adolph Sorian (1940–41), J.W.F. Leman (1941–52), William R. Smith (1952–54), and Joseph Primavera (1954–2005) served as music directors, with Primavera having had the extraordinary distinction of being the longest-serving active conductor of any orchestra in the world. Louis Scaglione, appointed in 1997, continues the legacy of leadership.



**PHILADELPHIA COMMUNITY MASS CHOIR**

The Philadelphia Community Mass Choir is made up of musicians from around the Philadelphia area. Their director, Jay Fluellen, welcomes anyone who loves singing to come and join the group. Mr. Fluellen's open approach to the choir's roster has created a core of singers who are members of over 20 different area churches. The group first came together to perform a piece commissioned by the Mann Center for the Performing Arts, the Philadelphia Community Mass.

The Philadelphia Community Mass Choir has also collaborated with other groups in performance. In December 2018, the Choir joined forces with the Intermezzo Choir, directed by Carrie Lessene, to present a Watch Night Service at the

Philadelphia Episcopal Cathedral. The program, coordinated by the Cathedral's Thomas Lloyd, also included solos by noted jazz singer and composer Ruth Naomi Floyd and Ellington singer DeVonne Gardner. The past February the group combined with the Absalom Jones Choir, co-directed by Mr. Fluellen and Earl Jefferson, to provide the music for the Annual Absalom Jones Service of the Episcopal Diocese of Pennsylvania. And in June the choir collaborated with the Bucks County Choral Society, directed by Mr. Lloyd, to present a program of music from Duke Ellington's Three Sacred Concerts. The choirs and soloists were accompanied by an all-star jazz ensemble put together by University of the Arts professor and renowned jazz bass player Micah Jones.

The Choir looks forward to continued collaborations with the Mann Center, as they continue to find new ways to engage the Philadelphia community at large.



#### PHILADELPHIA SYMPHONIC CHOIR

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 2018-19 season, the choir appeared in The Philadelphia Orchestra's performances of Menotti's *Amahl and the Night Visitors*, Bernstein's Symphony

No. 3 ("Kaddish"), and Rossini's *Stabat Mater*.

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.



*This project is supported in part by an award from the National Endowment for the Arts.*



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## 2019 CONCERT SERIES WITH THE PHILADELPHIA ORCHESTRA

at The Mann Center for the Performing Arts

Tuesday, July 16, 2019, at 8:00 p.m.

### A NIGHT OF BERLIOZ

Kensho Watanabe, *Conductor*  
Elena Perroni, *Soprano*

- BERLIOZ Overture, *Roman Carnival*, Op. 9
- BERLIOZ *Les Nuits d'été*, Op. 7
- I. Villanelle
  - II. The Specter of the Rose
  - III. On the Lagoons
  - IV. Absence
  - V. In the Cemetery (clair de lune)
  - VI. The Unknown Isle

### INTERMISSION

- BERLIOZ *Symphonie fantastique*, Op. 14
- I. Daydreams, Passions (Largo—Allegro agitato e appassionato assai)
  - II. A Ball (Valse. Allegro non troppo)
  - III. In the Meadows (Adagio)
  - IV. March to the Scaffold (Allegretto non troppo)
  - V. Dream of a Witches' Sabbath (Larghetto—Allegro)

*This program runs approximately 2 hours.*

*The Steinway Piano is the official piano of the Mann Center for the Performing Arts and is provided by Jacobs Music.*

*No audiolo/video tape recording devices or photographs allowed.*

*For more details on allowable equipment please visit [www.MannCenter.org/what-can-i-bring](http://www.MannCenter.org/what-can-i-bring).*



### HECTOR BERLIOZ Overture, *Roman Carnival*, Op. 9 (1844)

Named for the 16<sup>th</sup>-century painter whose adventurous life it romanticized, Berlioz's opera *Benvenuto Cellini* was particularly dear to the composer's heart. Begun in the early 1830s—during the period that saw the composition of the *Symphonie fantastique* and the *Harold in Italy* Symphony—the painstaking work on *Cellini* dragged on for nearly two decades. The opera's first version, given its premiere at the Paris Opera in 1838, was a complete failure. But the composer was not satisfied to let this music go to waste. "My opera *Benvenuto Cellini* contains a variety of ideas, an energy and exuberance and a brilliance of color the likes of which I may perhaps never find again," he wrote. In 1844 he created a sparkling concert overture based on several of the opera's themes, which he called *Roman Carnival* to distinguish it from the opera's own overture (which is also occasionally played in concert). It remains a durable showpiece, one of the most overt demonstrations of the composer's brilliant technique as orchestrator.

He called the piece an *ouverture caractéristique*, to indicate its programmatic associations. The piece begins with the dazzling carnival scene from the close of the second act of *Cellini*—in its later three-act version. The extroverted opening, representing the carnival at the Piazza Colonna, gives way almost immediately to an English horn solo that intones the love duet between Cellini and Teresa. With a suave modulation, the lovers are awash in a lovely passage of Berlioz's most translucent orchestral sound. But only for a moment. The pace gains momentum again, and the opera's carnival motifs are formed into a lively dance section and a passage of dashing imitation.

—Paul J. Horsley

### HECTOR BERLIOZ *Les Nuits d'été*, Op. 7 (1840–41)

Best known for gigantic operas, extravagant sacred works, and grandly scaled symphonies, Berlioz composed a number of brilliant smaller works as well, including nearly 50 songs. Among the best of these are the six songs he composed on poems by his friend Théophile Gautier, which he began in 1840 and completed, in their first version for voice and piano, the following year. Not until 15 years later did he complete the delicate orchestrations of the songs, which by then he had begun to call *Les Nuits d'été*. Berlioz indicated that the cycle could be performed by several different singers, each singing one or two songs—though the realization of this in concert often results in a bit of a mish-mash. Today the cycle is most often sung by a single voice, which lends it an essential unity.

*Les Nuits d'été* is now seen as an important link between the tradition of the song cycle of Schubert and Schumann and that of the later groupings of Gustav Mahler. Berlioz's cycle is, further, an important precursor to the "orchestral song" of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, as later manifested in the works of Chausson, Strauss, and—in a more extreme form, perhaps—Arnold Schoenberg. In the Berlioz cycle the sense of hyperbole one frequently finds in the composer's music is almost wholly absent; instead one finds an infectious simplicity and poignancy virtually unequalled in the realm of French song. In any event, the set was not performed in its orchestrated version until after the composer's death, and was heard in the United States only after World War II.



*Les Nuits d'été* is not about the joys of warm vernal evenings, but instead dwells on love and loss and grief. The initial "Villanelle," simple and straightforward, is followed by the ghostly "Specter of the Rose." This is followed by the dark gravity of "On the Lagoons." But the center of the cycle is the incomparable "Absence," in which the poet mourns the loss of his love in true Schubertian fashion. "In the Cemetery" is a visit to the lost-one's grave while "The Unknown Isle" is a sort of final apotheosis of the poet's grief.

—Paul J. Horsley

### HECTOR BERLIOZ *Symphonie fantastique*, Op. 14 (1830)

Berlioz's *Symphonie fantastique* emerged in the 1990s as one of the most frequently performed orchestral works in the United States. Like Beethoven's "Eroica" Symphony and Stravinsky's *Rite of Spring*, Berlioz's amazing first symphony is a revolutionary composition that eventually triumphed over all objections and became enshrined as a concert favorite. It requires some historical imagination, therefore, to recapture the most shocking aspects of the work, written by a composer just in his mid-20s, and to appreciate the various ways in which it crucially influenced later composers.

Not only is the *Symphonie fantastique* ubiquitous in performance and on recordings, it turns up in nearly every music history textbook as the quintessential example of musical Romanticism. Premiered in 1830, just three years after Beethoven's death, some of its novel features seem to point far into the future, building on Beethoven's own innovations. Beethoven had found remarkable ways of unifying large, multi-movement works, especially in his Fifth and Ninth symphonies, through recycling motifs. Such "cyclicism" had an enormous impact on later Romantic composers, who took the concept even further by ingeniously transforming themes. One strategy Berlioz uses to unify the *Symphonie fantastique* is to have a melody, which he calls an *idée fixe*, appear in each of the five movements, sometimes in quite different guises.

Romanticism saw a new relationship between music and literature. Berlioz in particular adored the works of Virgil, Shakespeare, and Goethe, which he expressed not only in symphonic works and operas, but also in his delightful memoirs and other writings. He tells a story in the *Symphonie fantastique*. Berlioz devised a program (excerpted below) that he made sure was handed out at performances. Indeed, the flyer states that distribution of the program to the audience is "indispensable for a complete understanding of the dramatic outline of the work." This was unusual at a time well before printed programs were a regular part of concert life. Beethoven's "Pastoral" Symphony is often pointed to as an earlier programmatic model. But Beethoven was quite clear about what he was doing—he wrote in sketches for the work: "more an expression of feeling than painting" and "painting carried too far in instrumental music loses its effect." In other words, he sought to express and convey an atmosphere, not to be realistic. Berlioz wanted to do both—to express emotions and feelings but also to tell a story, much as an opera did. He did not shy away from representing concrete events in his music.

Berlioz chose not any old story: It was autobiographical. The Symphony is called "Episode in the Life of an Artist," and that young artist is clearly the composer himself. His passion for Shakespeare inspired him in 1827 to attend performances of *Hamlet* and *Romeo and Juliet* at the Paris Odéon Theater featuring the young Irish actress Harriet Smithson. He soon fell hopelessly in love, even though he could barely understand a word of these English-language productions.

The initial course of this passion (to cut to the chase: they later married, but eventually separated) coincided with the genesis of the *Symphonie fantastique* and left its mark on the story. Berlioz heard gossip, for example, that Miss Smithson was having an affair with her manager. This led to real flights of Romantic fancy in the Symphony. Berlioz has his musical "hero" take an overdose of opium (very much in fashion at the time), but this induces a "bad trip" in which he murders his former beloved, is sentenced to be executed, and dreams of a wild witches' Sabbath.

Below is a condensed version of the program published in the first printed edition of the full score of the Symphony in 1845:

**First Movement: Daydreams, Passions** The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer has called *the emptiness of passions*, sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her... The beloved vision never appears to the artist's mind except in association with a musical idea, in which he perceives the same character—impassioned, yet refined and diffident—that he attributes to the object of his love. This melodic image and its model pursue him unceasingly like a double *idée fixe* [fixed idea]. That is why the tune at the beginning of the first Allegro constantly recurs in every movement of the Symphony...

**Second Movement: A Ball** The artist is placed in the most varied circumstances: amid *the tumult of a party*; in peaceful contemplation of the beauty of nature—but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

**Third Movement: In the Meadows** One evening in the country, he hears in the distance two shepherds playing a *pastoral song*; this duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind ... all combine to bring an unfamiliar peace to his heart, and a more cheerful color to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer. ... But suppose she deceives him! This mixture of hope and fear, these thoughts of happiness disturbed by a dark foreboding, form the subject of the Adagio. At the end, one of the shepherds again takes up the song. The other no longer answers. ... Sounds of distant thunder ... solitude ... silence.

**Fourth Movement: March to the Scaffold** The artist, now knowing beyond all doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses *his own execution*. The procession is accompanied by a march that is sometimes fierce and somber, sometimes stately and brilliant. ... At the end of the march, the first four bars of the *idée fixe* recur like a last thought of love.

**Fifth Movement: Sabbath Night's Dream** He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the sabbath.... A roar of joy greets her arrival.... She mingles with the devilish orgy.... Funeral knell, ludicrous parody of the *Dies irae*, *Sabbath round dance*. The sabbath dance and the *Dies irae* in combination.

—Christopher H. Gibbs

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## KENSHO WATANABE

Kensho Watanabe has been assistant conductor of The Philadelphia Orchestra since the 2016-17 season and was the inaugural conducting fellow of the Curtis Institute of Music from 2013 to 2015, under the mentorship of Yannick Nézet-Séguin. In April 2017 he made his subscription debut with The Philadelphia Orchestra and pianist Daniil Trifonov. His 2018-19 season with the Orchestra included three subscription concerts, the annual Free College Concert, three Family Concerts, and numerous School Concerts. Recent highlights include debuts with the Houston and Detroit symphonies, the Rotterdam Philharmonic, and the Royal Scottish National Orchestra; his Japanese debut at the Matsumoto Festival; and a return visit to Montreal's Orchestre Métropolitain. He has led numerous operas with the Curtis Opera Theatre and was assistant conductor to Mr. Nézet-Séguin on a new production of Strauss's *Elektra* at Montreal Opera. He was recently named recipient of a 2019 Solti Foundation Career Assistance Award.

An accomplished violinist, Mr. Watanabe received his master's degree from the Yale School of Music and served as a substitute violinist in The Philadelphia Orchestra from 2012 to 2016. Cognizant of the importance of the training and development of young musicians, he has served on the staff of the Greenwood Music Camp since 2007, currently serving as the orchestra conductor.

Mr. Watanabe is a graduate of the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. He also holds a Bachelor of Science degree from Yale College, where he studied molecular, cellular, and developmental biology.



**ELENA PERRONI**

Soprano Elena Perroni is a recent graduate of the Curtis Institute of Music, where she performed many leading roles including Adina in Donizetti's *The Elixir of Love*, the title role in Massenet's *Manon*, Anne Truelove in Stravinsky's *The Rake's Progress*, Susanna in Mozart's *The Marriage of Figaro*, Lauretta in Puccini's *Gianni Schicchi*, and Magda in Puccini's *La rondine*. She also performed the leading roles of Mimì in Puccini's *La bohème* and Gilda in Verdi's *Rigoletto* at the Chautauqua Music Festival.

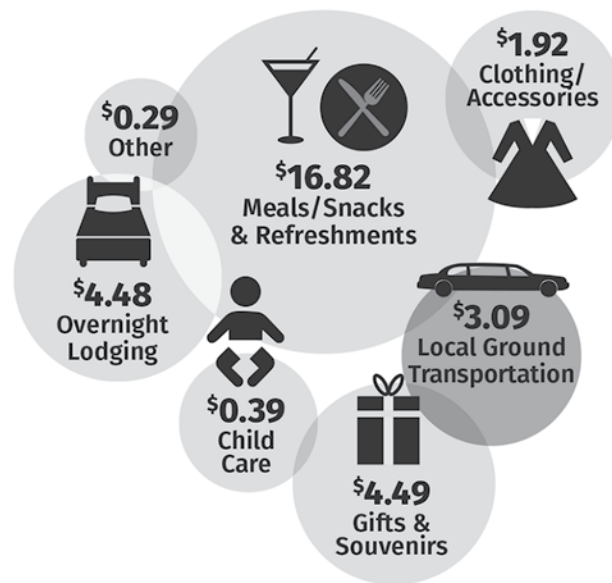
Ms. Perroni made her professional opera debut with Opera Philadelphia, singing the role of Doris Parker in *Charlie Parker's YARDBIRD* at the legendary Apollo Theater in New York City. She reprised the role at English National Opera in the summer of 2017. This past season she made her debut in her home country as Mimì with the West Australian Opera. She returned to West Australian Opera earlier this season for her role debut as Violetta in Verdi's *La traviata*.

In addition to her recent successes on the operatic stage, Ms. Perroni is quickly making a name for herself in the concert hall. She made her debut with The Philadelphia Orchestra in July 2017 at the Mann Center singing selections from Dvořák's *Rusalka* and Bernstein's *West Side Story* in concert. She returned to the Mann with The Philadelphia Orchestra last summer performing selections from *Eugene Onegin*.

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PARKER, LOPEZ, & STONE/arr. Shoup	"You and Me (But Mostly Me)," from <i>The Book of Mormon</i>
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M., MANCINA, & RIFKIN/ arr. Reineke	"He Lives in You," from <i>The Lion King</i>
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SCHÖNBERG/arr. Reineke	"At the End of the Day"/ "Do You Hear the People Sing?" from <i>Les Misérables</i>
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**STEVEN REINEKE**

Steven Reineke has established himself as one of North America's leading conductors of popular music. This season he celebrates his 10<sup>th</sup> anniversary as music director of the New York Pops at Carnegie Hall. Additionally, he is principal pops conductor of the National Symphony at the John F. Kennedy Center for the Performing Arts and principal pops conductor of the Houston and Toronto symphonies. He is a frequent guest conductor with The Philadelphia Orchestra, having made his debut

in 2009, and his extensive North American conducting appearances include Atlanta, Cincinnati, Edmonton, San Francisco, and Sarasota.

On stage Mr. Reineke has created programs and collaborated with a range of leading artists from the worlds of hip-hop, Broadway, television, and rock including Common, Kendrick Lamar, Nas, Sutton Foster, Megan Hilty, Cheyenne Jackson, Wayne Brady, Peter Frampton, and Ben Folds, among others.

Mr. Reineke's more than 100 orchestral arrangements for the Cincinnati Pops have been performed worldwide and can be heard on numerous Cincinnati Pops recordings on the Telarc label. His symphonic works *Celebration Fanfare*, *Legend of Sleepy Hollow*, and *Casey at the Bat* are performed frequently. His *Sun Valley Festival Fanfare* was used to commemorate the Sun Valley Summer Symphony's pavilion, and his Festival Te Deum and *Swan's Island Sojourn* were debuted by the Cincinnati Symphony and the Cincinnati Pops. His numerous wind ensemble compositions are published by the C.L. Barnhouse Company and are performed by concert bands worldwide.



**MATT DOYLE**

Matt Doyle is making his Philadelphia Orchestra debut. He recently starred in the world premiere of the Huey Lewis musical *The Heart of Rock & Roll* at the Old Globe Theater in San Diego. His Broadway credits include *The Book of Mormon* (Elder Price), *War Horse* (Billy Narracott), *Spring Awakening* (Hanschen), and *Bye Bye Birdie* (Hugo Peabody), and he appeared in the national tour of *Spring Awakening* (Melchior). Off-Broadway he was seen in *Sweeney Todd*, *A Clockwork Orange*, *Brooklynite*, and *Jasper in*

*Deadland*. His regional credits include *West Side Story* at Paper Mill Playhouse, *Jasper in Deadland* at the 5th Avenue Theater in Seattle, and *Giant* at Dallas Theater Center.

Mr. Doyle's film and television credits include *The Code* (CBS), a recurring role on *Gossip Girl* (Jonathan), and *Private Romeo* (Glenn). He has performed at Carnegie Hall with the New York Pops and continues to perform his sold-out solo show throughout New York City in addition to performing with symphonies across the country. He can be heard on the recording of *Bare* (Peter), and his solo album, *Uncontrolled*, is available on iTunes.



**BETSY WOLFE**

Betsy Wolfe starred as Jenna Hunterson, the title role in the Tony-nominated musical *Waitress*. Prior to that, she played Cordelia in the Broadway revival of *Falsettos*, which recently aired on PBS, and as Cathy in the off-Broadway revival of *The Last Five Years*.

Originally from California, Ms. Wolfe received her BFA in musical theater from the Cincinnati Conservatory of Music. At age 20 she made her

Carnegie Hall debut with the Cincinnati Pops. After graduating she starred in the San Francisco and Boston companies of *The 25th Annual Putnam County Spelling Bee*. Soon after, she made her Broadway debut in the revival of *110 in the Shade* and then appeared in both the off-Broadway and Broadway productions of *Everyday Rapture*, where she played one of the two Mennonettes, and Cathy in Second Stage Theater's revival of *The Last Five Years*. Her other Broadway credits include Ellen in *Bullets Over Broadway* and Rosa Bud in *The Mystery of Edwin Drood*.

Ms. Wolfe made her Metropolitan Opera debut in Strauss's *Die Fledermaus* and has appeared with numerous orchestras including the New York Philharmonic, the Chicago Symphony, the New York Pops, and the BBC Orchestra. She made her Philadelphia Orchestra debut in 2011. She can be heard on the recordings of *Falsettos*, *Bullets Over Broadway*, *The Last Five Years*, *The Mystery of Edwin Drood*, *Everyday Rapture*, *Stage Door Canteen*, *35MM*, and *Merrily We Roll Along*. She can also be seen in the film adaptation of *The Last Five Years*. She created and co-founded Broadway Evolved, a summer camp for theater students.

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Just as so many great artists have shared their talents with our Mann family, our extraordinary Executive Vice President for Institutional Advancement, Nancy R. Newman, has dazzled us with her own great performances. Whether producing a blockbuster gala, leading a major campaign, or just making sure every patron feels right at home when they step through the gates onto the Mann's beautiful campus, Nancy has left an indelible mark on our institution's storied history.

Throughout Nancy's tenure, she has been a tireless champion for protecting and improving the Mann's stunning 20-acre campus. Much of the beauty of our natural park setting, including the various gardens and thoughtfully placed artwork, are the result of Nancy's careful stewardship of this exceptional asset.

Having announced her retirement at the conclusion of her 20<sup>th</sup> season in 2019, grateful supporters and friends have initiated a special effort to create a permanent endowment fund in Nancy's name at the Mann. Investment proceeds generated through this fund will benefit projects at the Mann that support Nancy's lifelong interests in gardening, music, and art.

We are delighted to recognize those who have made a generous gift in Nancy's honor:

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Our team of dedicated event professionals will help with all your planning needs selecting the perfect space on the Mann's 22-acre campus, and providing support for all of the amenities you may need to create your next unforgettable experience!



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Please contact Maggie Bond, Manager of Private Events & Facility Rentals, at mbond@mancenter.org or visit MannCenter.org/Rentals for more information.



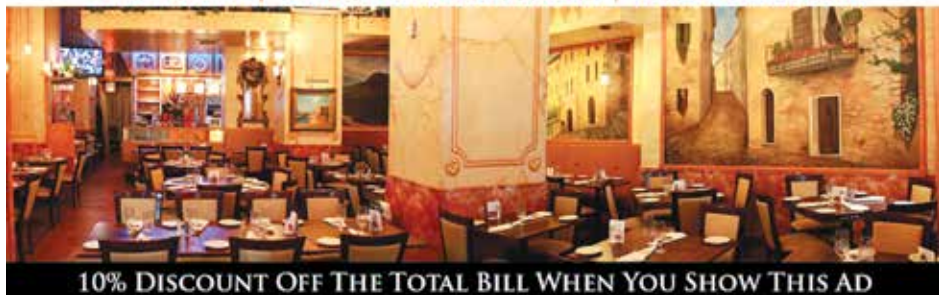
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### DINING

#### Crescendo

Only at Crescendo can you experience the dramatic beauty of the Philadelphia skyline while enjoying a summer buffet with incomparable entertainment in a casual outdoor setting. New for 2019, our event space, Acclaim, will also serve as a casual outdoor dining destination on select evenings. Acclaim is also available for pre-concert private event rentals. For dining reservations visit [MannCenter.org/Dining](http://MannCenter.org/Dining) or call 215-546-7900 Ext. 125. For Acclaim rental reservations visit [MannCenter.org/Rentals](http://MannCenter.org/Rentals) or call 215-546-7900 Ext. 102.

#### The Plaza & Independence Grill

Enjoy a refreshing summer cocktail at the Mann's outdoor lobby. Light summer fare may also be purchased from the Independence Grill.

### TICKET INFORMATION

Visa, MasterCard, American Express, and Discover are accepted at all locations.

#### Box Office

The Box Office is located at the venue to the right of the main gates. Tickets are available at the Box Office through intermission. Hours of operation:

Monday through Saturday  
Non-Performance Days:  
10:00 A.M. to 5:00 P.M.  
Performance Days:  
Box Office opens at 2:00 P.M.

Closed Sundays and holidays.

#### Ticketmaster

Tickets may be purchased via phone at 1-800-982-2787.

#### Mann Website

Tickets may be purchased at [MannCenter.org](http://MannCenter.org).

### ACCESSIBILITY

#### Special Seating

Assistance for patrons with special needs is available for all Mann events. Ushers are also available during performances to provide assistance. To purchase accessible seating, please call (215) 546-7900 and select Option 2.

### Assisted Listening Device

F.M. Sound Enhancement is available for patrons in need of this service. Please see a member of the Usher Staff for a personal receiver.

### CONVENIENCE

#### Lost Items

On show evenings, items may be retrieved from the Concierge in the Guest Services Center, located at the east end of the plaza. Post-show, please call the Theater Reception Office at 215-878-0400 option 4.

#### Smoke-Free Policy

In consideration of our patrons and in cooperation with the City of Philadelphia ordinance maintaining smoke-free parks and recreation facilities, the Mann maintains a smoke-free campus.

#### ATM

For your convenience, there are ATMs located in several areas in the facility.

#### Merchandise

Please visit Encore @ the Mann, our merchandise tent on the plaza located near the Main Gates to purchase souvenir merchandise.

### IN CASE OF AN EMERGENCY

In the event of an emergency while on site, the Mann has trained medical personnel to assist with any medical issues. **First Aid** is located inside the Guest Services Center, but any staff member with a radio can dispatch First Aid to the location needed.

Local law enforcement officers are also on location for every event and can assist if needed or requested. Venue management works closely with all appropriate emergency agencies and services to ensure that we are up-to-date on any dangerous weather or potential crowd-related issues.

As always, we ask that if you see something, say something!

In the event of a **weather emergency**, we will communicate with patrons that are inside the facility, as well guests on their way to the venue. Please follow our social media pages for the latest developments on show days.

**HOUSE NOTES**

**Gates**

Gate times vary on a show by show basis. Please check [MannCenter.org](http://MannCenter.org) for gate and show times.

**Seating Policy**

Latecomers and those who exit during the performance will be seated at the discretion of the facility staff.

**Audio/Video Devices**

In consideration of our performers, we thank you for not using cameras, recording or video devices on the Mann premises. Anyone disregarding this request may be asked to leave.

**Performance**

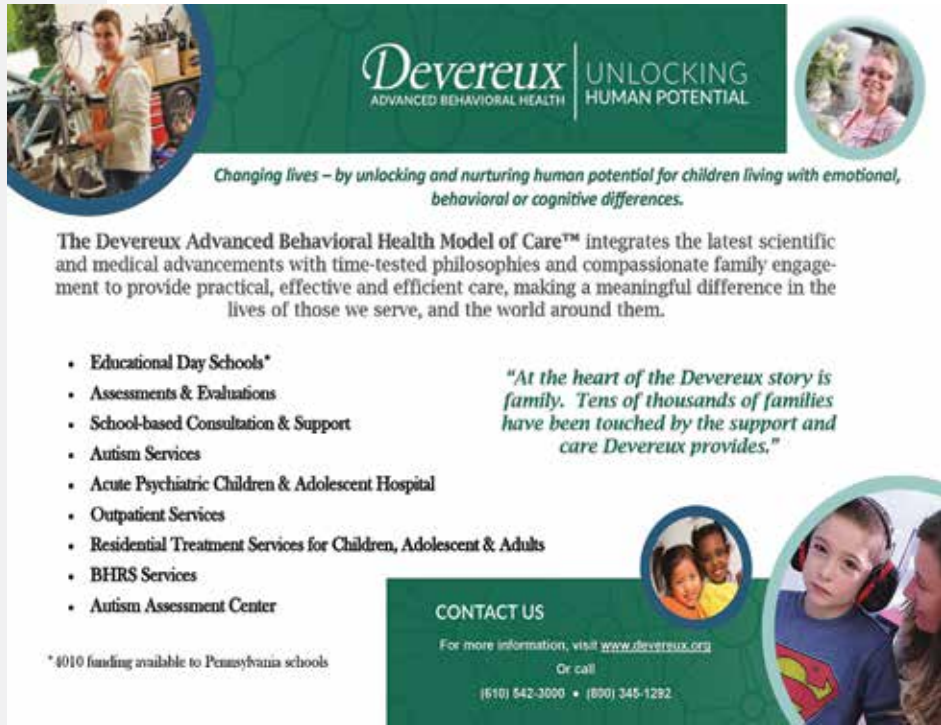
Artists are subject to change without prior notice and a change of artist is not cause for a refund. Performances are held rain or shine; inclement weather is not a cause for refund.

*Mann Center does not censor or control the content created by guest artists. If you have sensitivities to adult language or socio-political commentary, please be aware of the artists' work before purchasing tickets to and/or attending their performances.*

**ANTI-HARASSMENT POLICY**

The Mann believes everyone should feel safe and secure while enjoying performances at our venue and has a **ZERO TOLERANCE POLICY** for harassment of any kind, including but not limited to: race, national origin, gender, gender identity, gender presentation, sexual orientation, age, disability, religion, and citizenship. Harassment includes but is not limited to: stalking, verbal or physical intimidation, offensive verbal comments, physical assault and/or battery, inappropriate physical contact, and unwelcome physical attention.

If someone or something makes you feel uncomfortable or unsafe, no matter how minor it may seem, please **DO NOT STAY SILENT**. Immediately report any issues to our security personnel or to any Mann Center staff member so that we can take appropriate action.



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**CRESCENDO**

**COME FOR DINNER,  
STAY FOR THE SHOW**

Our chef's table buffets\* are currently available on the following select evenings, but additional dates may be periodically added. Visit our website for updates.

- JUNE 27 – Wait Wait... Don't Tell Me!
- JULY 16 – A Night of Berlioz \*\*
- JULY 18 – Broadway's Best \*\* †
- JULY 20 – Harry Potter and the Goblet of Fire™ in Concert \*\*
- JULY 23 – Rachmaninoff in the Park \*\*
- JULY 24 – Voyage to the Moon:  
A 50th Anniversary Concert \*\* †
- JULY 26 – Star Wars: The Empire Strikes Back™ in Concert \*\*
- AUGUST 2 – 70's Soul Jam
- AUGUST 15 – Grease™ with Orchestra \*\*\*\*
- SEPTEMBER 6 – XPN Welcomes Brandi Carlile
- SEPTEMBER 12 – Game of Thrones® Live Concert Experience
- SEPTEMBER 17 – Robert Plant • Nathaniel Rateliff

\* Chef's table buffets are prix fixe at \$39.99, not including tax, drinks, or gratuity.  
\*\* with The Philadelphia Orchestra  
\*\*\* with the Reading Symphony Orchestra  
\*\*\*\* with The Chamber Orchestra of Philadelphia  
† Chef's table buffet will be served in the new Acclaim tent.  
Artists and repertoire are subject to change.  
Visit our website for menu items and updates.

**RESERVATIONS: (215) 546-7900 Ext. 125  
or [MannCenter.org/Dining](http://MannCenter.org/Dining)**



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