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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Our World

NOW

The Philadelphia Orchestra at the Mann Center

The Orchestra Returns to the Stage

It was like a family



reunion.

Musicians who were used to seeing their friends



and colleagues

in the Orchestra on a regular basis

gathered in early August at the



Mann Center for the

Performing Arts to play together

for the first time in five months.

Violist Che-Hung Chen gets his temperature taken by Director of Major Gifts Nicholas Walls.

Stage Personnel Manager James Sweeney disinfects a music stand prior to a service at the Mann Center.

Kensho Watanabe leads the Orchestra at the Mann.





Yannick leads pianist Emanuel Ax and the Orchestra in Mozart's Piano Concerto No. 14.

Many had spent the summer contributing to the Virtual Philadelphia Orchestra offerings, but now, as restrictions loosened and small groups of people were allowed to congregate, the long-awaited reality of performing together again had arrived. It was a Herculean effort, and things would not be quite the same as when they gathered pre-pandemic.

The Orchestra's staff worked closely with local and state government officials from the start of the pandemic, monitoring the situation and putting plans in place for an eventual return, with or without an audience. They also enlisted the help of Dr. Patrick J. Brennan, chief medical officer at Penn Medicine, to guide them in discussions about testing and protocols, and collaborated with Penn Engineering on a pioneering study of aerosolization around wind instruments.

At the same time, final touches were being put on a larger return to the stage, the reimagined fall 2020 season: Our World NOW. This would include a series of 11 orchestral concerts, eight conducted by Music Director Yannick Nézet-Séguin, pre-recorded at the Mann Center and in Verizon Hall at the Kimmel Center for the Performing Arts, without audiences and offered on a weekly basis for a modest cost.

The August performance from the Mann, featuring excerpts from Composer-in-Residence Gabriela Lena Frank's *Leyendas: An Andean Walkabout* and Tchaikovsky's *Serenade* for Strings, led by Kensho Watanabe, became a free preview concert for the Orchestra's new Digital Stage on September 8. The Digital Stage season officially launched on September 30, with an Opening Night Celebration Concert led by Yannick, with banjo

player Steve Martin, pianist Lang Lang, soprano Angel Blue, and special guest, tennis superstar Billie Jean King.

Other highlights of the fall season included performances with pianists Emanuel Ax and Yefim Bronfman, saxophonist Branford Marsalis, and digital artist Refik Anadol; Vivaldi's *Four Seasons* with Gil Shaham as both soloist and conductor; programs led by Assistant Conductor Erina Yashima and Conducting Fellow Lina Gonzalez-Granados; and performances of beloved works by such composers as Brahms, Mozart, Beethoven, and Schubert alongside pieces by Valerie Coleman, Vivian Fung, Missy Mazzoli, Jessie Montgomery, Jessica Hunt, Carlos Simon, Florence Price, and George Walker.



Yannick conducts Florence Price's First Symphony.

Horn player Jeffrey Kirschen plays behind a plexiglass shield.

Violinist Gil Shaham performs as both soloist and conductor in Vivaldi's *The Four Seasons*.



The fall Digital Stage season has garnered praise from critics and audiences alike:



“Is there a more exquisitely peaceful sanctuary anywhere right now than the virtual one being built, week by week, by the Philadelphia Orchestra?”

—*The Philadelphia Inquirer*, Oct. 28, 2020

“Thursday’s pre-recorded program on the Philadelphia Orchestra’s ‘Digital Stage,’ ... gloriously provided the full orchestral textures I’ve been missing in all-strings programs.”

—*The Wall Street Journal*, Oct. 12, 2020

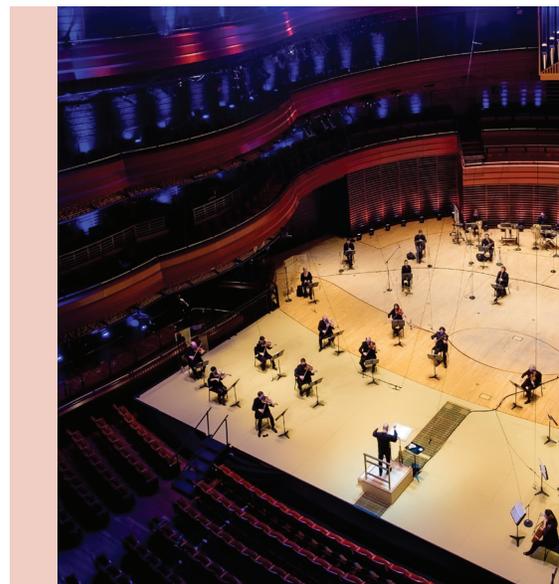
“We are new to the orchestra—it was a first for my children, ages 9 and 12—and I am happy to report that they were fascinated by the music and the instruments and they were entertained by the costumes and the decorations. ... We’ll look forward to future performances for sure.”

—A Digital Stage attendee to the Halloween Family Concert

To enable the Digital Stage to become a reality, and to help preserve recent financial progress, all parties of the Orchestra agreed to temporary salary reductions. Reduced compensation for Yannick, musicians, and staff show the depth of the shared sacrifices made in order for the organization to maintain its artistic and fiscal health while continuing to care for its people. In addition, lead support for the Digital Stage has been provided by Elaine W. Camarda and A. Morris Williams, Jr.; the CHG Charitable Trust; the Horace W. Goldsmith Foundation; Innisfree Foundation; Gretchen and M. Roy Jackson; Neal W. Krouse; John H. McFadden and Lisa D. Kabnick; the Andrew W. Mellon Foundation;

Leslie A. Miller and Richard B. Worley; Ralph W. Muller and Beth B. Johnston; William Penn Foundation; Peter and Mari Shaw; Waterman Trust; Constance and Sankey Williams; and the Wyncote Foundation.

Yannick leads the Orchestra in a Digital Stage performance from Verizon Hall.





The Digital Stage Continues: Winter/Spring 2021

The Orchestra announced its winter/spring 2021 Digital Stage offerings on December 8. Yannick will return to lead 10 programs and Nathalie Stutzmann conducts Beethoven, making her first appearance since being named the Orchestra's new principal guest conductor (read more about that appointment on pg. 10). Also, making his Philadelphia Orchestra solo debut, will be new Principal Oboe Philippe Tondre, in Mozart's Oboe Concerto.

Yannick has shown exemplary leadership during this time, on and off the stage, and for the entire musical world. He has demonstrated his investment and commitment to Philadelphia and its communities

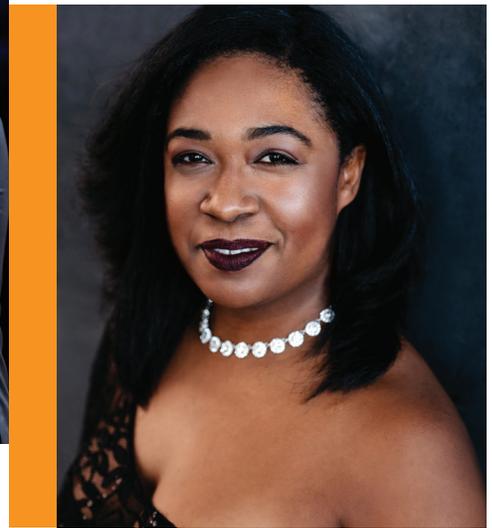
and has returned as often as possible to continue making music, which has found even more purpose during these difficult times. He has faced head on the many challenges encountered in presenting performances on the Digital Stage, and has put together visionary programs that reflect and respond to Our World NOW.



Principal Oboe Philippe Tondre

Other highlights of the winter/spring season will include Gershwin's *Rhapsody in Blue* with pianist Jean-Yves Thibaudet, in its original jazz band version; pianist Michelle Cann playing Florence Price's Piano Concerto in One Movement; mezzo-soprano Michelle DeYoung in Arnold Schoenberg's and Rainer Riehn's arrangement for chamber orchestra of Mahler's *Das Lied von der Erde*; bass-baritone Davóne Tines singing arias from John Adams's *El Niño* and Anthony Davis's *X—The Life and Times of Malcolm X*; organist Paul Jacobs playing the Poulenc Concerto; and a return by Brian Sanders' JUNK, which will perform its unique blend of dance and physical theater to Rodion Shchedrin's *Carmen Suite* (after Bizet).

Continuing its focus on female composers, the Orchestra will perform Valerie Coleman's *Red Clay & Mississippi Delta*, Louise Farrenc's Second Symphony (which the Orchestra first played in January/February 2020), and Caroline Shaw's *Entr'acte*. Beloved works by Mozart, Haydn, Schubert, Stravinsky, and Johann Strauss, Jr., round out the concert offerings.



Pianist Michelle Cann

The Orchestra will also present its annual Martin Luther King, Jr., Tribute Concert, presented by PECO, as well as a performance to celebrate Lunar New Year, featuring violinist Gil Shaham in *The Butterfly Lovers Violin Concerto* and Principal Harp Elizabeth Hainen in Tan Dun's *Nu Shu: The Secret Songs of Women*, Symphony for Microfilms, Harp, and Orchestra.

Digital Stage performances will now be released on a bi-weekly basis. Create-Your-Own subscription packages begin at \$45, and individual tickets are \$17. Ticket holders will have one week to view, or re-watch, a program. Visit our [website](#) for more information and to buy tickets.



Our City, Your Orchestra

The Philadelphia Orchestra is passionately committed to the communities in which it serves, striving to deepen ties while celebrating the diverse city it calls home. In October the Orchestra launched [Our City, Your Orchestra](#), a series of FREE online concerts performed by small ensembles and recorded without audiences at Black-owned businesses and iconic cultural locations throughout the region. To date, partner locations have included the Historic Belmont Mansion/Underground Railroad Museum, Harriett's Bookshop, The Franklin Institute, the National Marian Anderson Museum, Valley Forge National Historical Park, Project HOME, and Woodmere Art Museum. The next in the series, from the 23rd St. Armory, will be available beginning December 21.

"We are *Your* Philadelphia Orchestra, dedicated to connecting through music and conversation with the residents and communities of our beloved city," said Philadelphia Orchestra President and CEO Matías Tarnopolsky. "Particularly during this time of separation, we look forward to collaborating in this special way, to share the inspiring stories of friends and neighbors at these vibrant Philadelphia institutions."

Repertoire is chosen specifically for, and in collaboration with, each location to speak to its unique mission. For example, the program at the Historic Belmont Mansion/Underground Railroad Museum included the spiritual "Go Tell It on the Mountain"; John Rosamond Johnson's "Lift Every Voice and Sing," known as the Black national anthem;

and the first movement from Daniel Bernard Roumain's String Quartet No. 5 ("Rosa Parks"). In addition, interviews with venue leaders and musicians help to tell each location's stories.

Performances are available for free on the Orchestra's [website](#) and [Facebook page](#). And don't worry if you missed the past performances! All Our City, Your Orchestra events are currently still available for viewing.

Our City, Your Orchestra is supported in part by the William Penn Foundation, with additional support provided through the PNC Arts Alive initiative, the National Endowment for the Arts, and the Presser Foundation.





HearTOGETHER Podcast and IDEAS

This past spring, as the United States grappled with the long-simmering issues of systemic racism, inequality, and injustice, The Philadelphia Orchestra presented HearTOGETHER: A Healing Conversation in Words and Music. The virtual event was a frank and open discussion about racial and creative equity through the lens of music with Yannick, Matías Tarnopolsky, composer and trumpeter Wynton Marsalis, composer Valerie Coleman, and Acting Associate Principal Bass Joseph Conyers. The conversation continued with additional live HearTOGETHER events marking Women's Equality Day and the 100th anniversary of the passing of the 19th Amendment with First Associate Concertmaster Juliette Kang, Composer-in-Residence Gabriela Lena Frank, soprano Angel Blue, and composer Jennifer Higdon, and another with Tarnopolsky, jazz pianist Vijay Iyer, Sphinx Organization President and Artistic Director Afa Dworkin, and Accordant Advisors CEO Shariq Yosufzai.

In October HearTOGETHER became a monthly podcast, a series of dialogue and music with industry thought leaders and guest artists who will continue to explore racial and social justice, and creative equity and inclusion, in the world of orchestral music. The next installment launches December 16, and the majority of past episodes can be found on our [website](#). The Philadelphia Orchestra's HearTOGETHER series is generously supported by lead corporate sponsor Accordant Advisors. Additional major support has been provided by the Otto Haas Charitable Trust.

The Orchestra's commitment to HearTOGETHER dovetailed with its announcement of the appointment of Doris Parent as vice president of inclusion, diversity, equity, and access strategies (IDEAS) and strategic partnerships. The Orchestra launched IDEAS in the spring of 2019, and in her new role, Parent will continue to establish and implement ways to create a more inclusive and diverse culture at the Orchestra, based on data-driven methodologies to drive sustainable change. She will also cultivate and deepen relationships with government funding agencies and industry partners. "I am honored to lead this amazing opportunity for the Orchestra to create and sustain impactful change within our organization," said Parent. "Guided by our values, I look forward to working with the entire institution and with our community and philanthropic partners—both new and old—to ensure IDEAS is truly part of our DNA."



Education Programming Continues Virtually

As much in our daily lives has become virtual, so have the Orchestra's educational activities. The Orchestra has recorded two Family Concerts for the Digital Stage (Halloween and the upcoming [Favorites from The Nutcracker](#), shown on the Digital Stage beginning December 17). The School Ensemble Program, which delivers music education and instrumental, ensemble-based music instruction to underserved students, and the School Partnership Program, which provides a musical teaching artist to visit classrooms to help foster a love and appreciation for music, are continuing with ongoing virtual lessons multiple times a week.

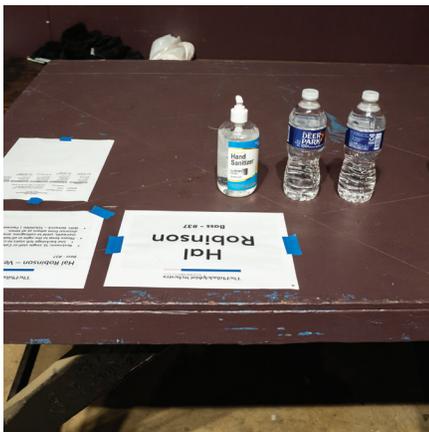
All City Fellowship lessons are also carrying on and Philadelphia Orchestra musicians are continuing their support of the All City Orchestra in general through master classes to students. On November 4 the Orchestra launched a music and wellness pilot program as part of the health segment of the HEAR initiative (health, education, access, research). Weekly Zoom meetings have been held with music therapists from Temple University for students and health-care professionals to provide much-needed stress relief through music. These sessions have temporarily replaced the Orchestra's in-person program at Broad St. Ministry.

There are also plans for two free digital Sound All Around concerts (January 5 and March 9), with host/storyteller Charlotte Blake Alston and accompanist Hugh Sung. Principal Trumpet David Bilger and flutist Olivia Staton will be the featured artists. And, there's a plan to release a virtual School Concert on February 22 with Assistant Conductor Erina Yashima, featuring pre-recorded pieces that connect to the theme "The Elements of the Universe."



The Impact of Your Gift

Your contribution this year has made an incredible impact, allowing the music and education programs of The Philadelphia Orchestra to continue. As we have pivoted to creative digital presentations, we have incurred new expenses—many of which were necessary to ensure the health and safety of everyone involved.



\$6 provided a **personal sanitation kit** for one Orchestra musician, including individual hand sanitizer and alcohol wipes.

\$45 helped us purchase **absorbent fabric** for brass players to empty their spit valves in a sanitary way.

\$129 of the music library budget was spent on **plastic protectors** for sheet music during outdoor recordings and **envelopes** to safely distribute the music.

\$220 provided one quality **microphone** so our School Ensemble Program teaching artists could continue their lessons virtually and students could hear the nuance of their playing.

\$560 was spent to provide **space heaters** for Mann Center performances. Certain instruments cannot be played outdoors in cold weather without cracking so temperature maintenance was essential for Digital Stage performances.



\$3,062 was spent on the **cloth masks** you see musicians wear on the stage. Many mask styles make it uncomfortable to play an instrument with a chin rest (violin and viola) so our players tested and selected the most comfortable masks.

\$4,500 is the cost of **COVID19 testing** for musicians, staff, and crew prior to the video capture of the Digital Stage programs.



\$10,000 was the cost of the **plexiglass shields** you see in our recordings, so wind and brass players can safely play their instruments in an ensemble.

In addition to two new faces introduced in previous Donor Impact Reports, Principal Oboe Philippe Tondre and Principal Librarian Nicole Jordan, the Orchestra is delighted to welcome Principal Guest Conductor Designate Nathalie Stutzmann and horn player Christopher Dwyer to our family.



New Faces this Season

Many of you are already familiar with Nathalie Stutzmann from her recent appearances on our podium. She began her musical studies in piano, bassoon, and cello. She studied conducting with Jorma Panula and was mentored by Seiji Ozawa and Simon Rattle. She is currently in her third season as chief conductor of the Kristiansand Symphony and from 2017 to 2020 was principal guest conductor of the RTÉ National Symphony of Ireland. Her guest conducting highlights over the next two seasons include the Royal Stockholm and Los Angeles philharmonics; the Atlanta, San Francisco, Seattle, Pittsburgh, and London symphonies; the Minnesota Orchestra; the Orchestre National de Lyon; and the chamber orchestra she founded in 2009, Orfeo 55. She also makes her Metropolitan Opera debut in the 2021–22 season.

If her conducting engagements weren't enough to keep her busy, Stutzmann also enjoys a parallel career as a contralto. Her vocal training was initially with her mother before going on to study at the École d'Art Lyrique de l'Opéra de Paris with Hans Hotter. She made her Philadelphia

Orchestra conducting debut in 2016 with Handel's *Messiah* and her subscription conducting debut in 2019; her performing debut was in 1997 in Mahler's Second Symphony with Rattle. She begins her three-year appointment as principal guest conductor in the 2021–22 season.



Horn player Christopher Dwyer received his bachelor's degree from the Cleveland Institute of Music, where he was a student of Eli Epstein and then went on to study with

Dale Clevenger as a member of the Civic Orchestra of Chicago. Dwyer previously served for six seasons with the St. Louis Symphony. He has also held positions with the Colorado and Sun Valley music festival orchestras, and the Jacksonville and New Mexico symphonies. Additionally, he has frequently performed as a guest with the Chicago, Cincinnati, and Baltimore symphonies; the Cleveland Orchestra; and the Los Angeles Philharmonic, among others.

Among Dwyer's other festival appearances are the Santa Fe Chamber Music Festival, Santa Fe Opera, Sarasota Opera, Music from Angel Fire, Bellingham, Norfolk, and the National Repertory Orchestra. He is an avid baseball fan, hiker, and craft-beer enthusiast. He is married to flutist Laura Dwyer and they share their home with two lazy Persian cats.

You may have already seen Dwyer on some of the Orchestra's Digital Stage presentations, and you can see Stutzmann leading the Orchestra on the Digital Stage this winter/spring.

Thank You to Our Retirees

It's always bittersweet to say goodbye to those who retire from the Orchestra. At the end of this calendar year, we will have sent off eight members of our family, who collectively have served the Orchestra for over 300 years:

Stagehand James Barnes (1994)

Trombonist Eric Carlson (1986)

Trumpet player Robert Earley (1992)

Principal Librarian Robert Grossman (1979)

Bassist John Hood (1982)

Bassist Robert Kesselman (1987)

Violinist Booker Rowe (1971)

Bassist Michael Shahan (1964; assistant principal, 1970–87; associate principal, 1987–2017)

They are all esteemed and beloved colleagues who represent a significant part of the Orchestra's history. We will miss them and wish them a most happy and fulfilled retirement. It's been richly earned.





You have received this Philadelphia Orchestra Impact Report because of your generous philanthropic support. If you would like to change your contact preferences, or stop receiving this report, please fill out the enclosed card and mail back to us in the pre-paid envelope provided. On the reverse side, please share with us your favorite memory and what inspires you to support *Your Philadelphia Orchestra*.

You can also contact us at **215.893.3151** or development@philorch.org if you have questions.

Photos: Chris Lee, Jeff Fusco, Stephanie Slama, Jessica Griffin