

# Season 2013-2014

**Thursday, March 13, at 8:00**

**Friday, March 14, at 2:00**

**Saturday, March 15, at 8:00**

## The Philadelphia Orchestra

**Alain Altinoglu** Conductor

**Michael Stairs** Organ

**Susanna Phillips** Soprano

**Philippe Sly** Baritone

**The Philadelphia Singers Chorale**

**David Hayes** Music Director

**Gabrieli** Canzon septimi toni, No. 2, from *Sacrae symphoniae*

**Franck** Organ Chorale No. 1 in E major

**Villa-Lobos** *Bachianas brasileiras* No. 5

I. Ária (Cantilena)

II. Dança (Martelo)

**Durufié** Four Motets on Gregorian Themes, Op. 10

I. Ubi caritas

II. Tota pulchra es

III. Tu es Petrus

IV. Tantum ergo

**Dukas** Fanfare from *La Péri*

**Intermission**

**Fauré** Requiem, Op. 48

- I. Introitus et Kyrie
- II. Offertorium
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In paradisum

*First complete Philadelphia Orchestra performances*

This program runs approximately 1 hour, 45 minutes.

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The Philadelphia Orchestra  
Yannick Nézet-Séguin

Music Director



*2014-15 Season*

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Photo: Chris Lee

# 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 innovation in music-making. 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 triumphantly opened his inaugural season as the eighth artistic leader of the Orchestra in fall 2012. His highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. Yannick has been embraced by the musicians of the Orchestra, audiences, and the

community itself. His concerts of diverse repertoire attract sold-out houses, and he has established a regular forum for connecting with concertgoers through Post-Concert Conversations.

Under Yannick's leadership the Orchestra returns to recording with a newly-released CD on the Deutsche Grammophon label of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions. In Yannick's inaugural season the Orchestra has also returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center but also those who enjoy the Orchestra's other area performances at the Mann Center, Penn's Landing, and other venues. The Orchestra is also a global ambassador for Philadelphia and for the U.S. Having been the first American orchestra

to perform in China, in 1973 at the request of President Nixon, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall while also enjoying annual residencies in Saratoga Springs, N.Y., and at the Bravo! Vail festival.

Musician-led initiatives, including highly-successful Play!Ns, shine a spotlight on the Orchestra's musicians, as they spread out from the stage into the community. The Orchestra's commitment to its education and community partnership initiatives manifests itself in numerous other ways, including concerts for families and students, and eZseatU, a program that allows full-time college students to attend an unlimited number of Orchestra concerts for a \$25 annual membership fee. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# Music Director

Nigel Parry/CFP



**Yannick Nézet-Séguin** triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. His highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called Yannick “phenomenal,” adding that under his baton “the ensemble ... has never sounded better.” In his first season he took the Orchestra to new musical heights. His second builds on that momentum with highlights that include a Philadelphia Commissions Micro-Festival, for which three leading composers have been commissioned to write solo works for three of the Orchestra’s principal players; the next installment in his multi-season focus on requiems with Fauré’s Requiem; and a unique, theatrically-staged presentation of Strauss’s revolutionary opera *Salome*, a first-ever co-production with Opera Philadelphia.

Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. 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 Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership the Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s *Rite of Spring* and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, one of the country’s highest civilian honors; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

To read Yannick’s full bio, please visit [www.philorch.org/conductor](http://www.philorch.org/conductor).

# Conductor



Fred Touret

French conductor **Alain Altinoglu** is making his Philadelphia Orchestra debut. He is a regular guest at the world's leading opera houses, including the Metropolitan and Lyric operas in the U.S.; the Teatro Colón in Buenos Aires; the Vienna State Opera; the Zurich Opera House; the Deutsche Oper Berlin, and Berlin and Bavarian state operas in Germany; and all three opera houses in Paris. He has also appeared at the festivals in Salzburg, Orange, and Aix-en-Provence. An accomplished orchestral conductor, Mr. Altinoglu appears with such distinguished orchestras as the Chicago and Berlin Radio symphonies, the Orchestre National de France, the Orchestre de Paris, the Orchestre Philharmonique de Radio France, the Staatskapelle Dresden, the Staatskapelle Berlin, the Ensemble InterContemporain, and the Orchestre de la Suisse Romande.

Mr. Altinoglu is currently conducting the Metropolitan Opera's new production of Massenet's *Werther*. He leads Strauss's *Salome* at the Zurich Opera in April and May. Recent operatic highlights include Verdi's *Simon Boccanegra* and Mozart's *Don Giovanni* and *The Marriage of Figaro* at the Vienna State Opera; a new production of Wagner's *The Flying Dutchman* with Bryn Terfel in the title role at the opera house in Zurich and in a concert performance at the Royal Festival Hall in London; Gounod's *Faust* and Verdi's *Otello* at the Met; Rabaud's *Mârrouf, Cobbler of Cairo* at the Opéra Comique in Paris; and Verdi's *A Masked Ball* at the Chorégies d'Orange in France.

Mr. Altinoglu maintains a strong affinity for the *Lied* repertoire. Regularly accompanying mezzo-soprano Nora Gubisch, their recordings together have included discs of songs by Duparc (Cascavelle) and Ravel (Naïve). He has recorded Lalo's *Fiesque* with the Orchestre National de Montpellier and Roberto Alagna for Deutsche Grammophon and Liszt's piano concertos with the Berlin Radio Symphony and Nareh Arghamanyan for PentaTone. A DVD recording of Honegger's *Joan of Arc at the Stake* was released by Accord. Born in Paris in 1975, Mr. Altinoglu studied at the Conservatoire National Supérieur de Musique de Paris.

# Soloists



Organist **Michael Stairs** was born in Milo, Maine, and remembers loving the sound of the pipe organ at his father's church. He began studying piano at age 10, paying for the first year of lessons by picking potatoes. He studied at Westminster Choir College where he accompanied the 300-voice Symphonic Choir under the batons of conductors such as Leopold Stokowski and Leonard Bernstein. Mr. Stairs also earned an Artist's Diploma from the Curtis Institute of Music, studying with Matthew Colucci, Alexander McCurdy, and Vladimir Sokoloff. Riccardo Muti appointed Mr. Stairs to do organ work for The Philadelphia Orchestra in 1985. He has since been a featured artist with the ensemble in locations ranging from Philadelphia to Carnegie Hall to Tokyo's Suntory Hall. He has performed several concerts on Verizon Hall's Fred J. Cooper Memorial Organ under the batons of Christoph Eschenbach and Charles Dutoit. Mr. Stairs is organist emeritus at Bryn Mawr's Church of the Redeemer and also serves on the Board of the Friends of the Wanamaker Organ. His most recent album, *Sacred and Profane*, was recorded at Girard College Chapel and produced through his new company, Stentor Music Services.



Ken Howard

Soprano **Susanna Phillips** made her Philadelphia Orchestra debut in 2011 singing Handel's *Messiah* and makes her subscription debut with these performances. A recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award, she returned to the Met this year for the sixth consecutive season. Starring roles with the company include Fiordiligi in Mozart's *Così fan tutte* under the baton of Music Director James Levine; Rosalinde in a new staging of Strauss's *Die Fledermaus* as part of the New Year's Eve gala; and Musetta in Puccini's *La bohème*, a reprise of the role in which she made her house debut in 2008. Ms. Phillips's 2013-14 orchestral engagements include Fauré's Requiem with the San Francisco Symphony; concert performances of Britten's *Peter Grimes* with the St. Louis Symphony in St. Louis and at Carnegie Hall; Beethoven's Ninth Symphony with the Milwaukee Symphony; and Barber's *Knoxville: Summer of 1915* with the Jacksonville Symphony. Born in Birmingham, Alabama, and raised in Huntsville, Ms. Phillips returns frequently to her native state for recitals and orchestral appearances. In 2010 she co-founded Twickenham Fest, Alabama's only annual summer chamber music festival.

# Soloist/Chorus

Adam Scott



French-Canadian bass-baritone **Philippe Sly**, who is making his Philadelphia Orchestra debut, was the first prize winner of the 2012 Concours Musical International de Montréal and a grand prize winner of the 2011 Metropolitan Opera National Council Auditions. He was recently awarded Concert of the Year in Romantic, Post-Romantic, and Impressionist Music at the 16th annual ceremony of the Prix Opus in Quebec. This season Mr. Sly continues as an Adler Fellow at the San Francisco Opera. Other season highlights include his debut at Opéra de Lyon as Raimbaud in Rossini's *Le Comte Ory*; Bartolo in Rossini's *The Barber of Seville* for San Francisco Opera's Barber for Families; concert performances of Berlioz's *The Damnation of Faust* with the Montreal Symphony; and Bach's St. Matthew Passion with the Orchestre Métropolitain and Yannick Nézet-Séguin, a role he repeats with The Philadelphia Orchestra next season. Future seasons will also see him at the Glyndebourne Festival, the Canadian Opera Company, and Edmonton Opera. A recording artist with Analekta Records, his first solo album, *In Dreams*, was released in 2012, followed by an all-Rameau album with soprano Hélène Guilmette.



Described by Wolfgang Sawallisch as "one of the musical treasures of Philadelphia," the Philadelphia Singers has won national acclaim for artistic excellence for more than 40 years. The chorus was founded in 1972 by Curtis Institute of Music graduate Michael Korn and now performs regularly with leading national and local performing arts organizations, including The Philadelphia Orchestra, the New York Philharmonic, the Curtis Institute of Music, the Pennsylvania Ballet, and at Carnegie Hall. In 1991 the Philadelphia Singers founded the **Philadelphia Singers Chorale**, a symphonic chorus composed of professional singers and talented volunteers, and the ensemble made its Philadelphia Orchestra debut in 1992; the Chorale was resident chorus of the Orchestra from 2000 to 2011. **David Hayes** was appointed music director of the Philadelphia Singers in 1992. Music director of the New York Choral Society and the Mannes Orchestra of the Mannes College of Music in New York, he is also staff conductor of the Curtis Symphony. Mr. Hayes studied conducting with Charles Bruck at the Pierre Monteux School and with Otto-Werner Mueller at the Curtis Institute of Music.

# Framing the Program

## Parallel Events

**1597**

**Gabrieli**

*Sacrae  
symphoniae*

**Music**

Dowland  
*Firste Booke of  
Songs*

**Literature**

Shakespeare  
*Henry IV, Pts.  
1 & 2*

**Art**

El Greco  
*St. Martin and  
the Beggar*

**History**

Bali discovered

**1890**

**Franck**

Organ Chorale  
No. 1

**Music**

Nielsen  
Symphony No. 1

**Literature**

Tolstoy  
*The Kreutzer  
Sonata*

**Art**

Cézanne  
*The Cardplayers*

**History**

Bismarck fired  
by Wilhelm II

**1960**

**Durufié**

Four Motets

**Music**

Boulez  
*Portrait de  
Mallarmé*

**Literature**

Updike  
*Rabbit, Run*

**Art**

Warhol  
*Campbell's Soup*

**History**

Brezhnev  
becomes  
president of  
USSR

The program today offers a fascinating and unusual range of composers, epoques, and countries in music with spiritual aspirations.

Rich brass sonorities open and close the first half of the concert. Giovanni Gabrieli composed his Canzon septimi toni, No. 2, for the great St. Mark's Basilica in Venice and exploited its amazing acoustic possibilities by alternating two groups of brass players. Some 300 years later Paul Dukas wrote a brief Fanfare to open his ballet *La Péri*.

In addition to his abundant gifts as a composer and teacher, César Franck was one of the great organists of the 19th century. He wrote his final composition for the instrument, Three Chorales, of which we hear the first today. Maurice Durufé was also a celebrated organist and steeped in religious music. We hear his a cappella setting of Four Motets on Gregorian Themes.

The great 20th-century Brazilian composer Heitor Villa-Lobos produced a series of works inspired by the music of Johann Sebastian Bach as reimagined through the musical lens of his native country. Most famous is the wonderfully evocative *Bachianas brasileiras* No. 5, scored for soprano and an ensemble of cellists.

Over the past three seasons The Philadelphia Orchestra has explored the great literature of settings of the Requiem Mass. The journey continues on this concert with Gabriel Fauré's intimate and contemplative work, perhaps the least terrifying and most beautifully consoling of all Masses for the Dead.

# The Music

## Canzon septimi toni, No. 2



**Giovanni Gabrieli**  
**Born in Venice, ca. 1555**  
**Died there, August 1612**

The second half of the 16th century was a period of great political and cultural ferment for the city-state of Venice. Among the expressions of its growing civic pride were the magnificent religious and musical presentations at the Basilica of St. Mark's in the city's grand piazza. It was for such occasions that Giovanni Gabrieli composed most of the music by which we know him now; it was the tradition at St. Mark's that the first organist was required to write, among other things, large-scale music for its many festive occasions. Gabrieli, who assumed that post in 1585, brought the art of the Baroque polychoral motet to a peak of refinement that matched the flamboyant splendor of the painting, sculpture, and architecture of the era.

It is no exaggeration to say that acoustics and architecture played a leading role in the choral style that developed under the aegis of St. Mark's—for the church's space was (and still is) ideally suited for the *cori spezzati* ("separated choirs") style in which composers delighted. Specifically, as the cathedral's conceits and expectations expanded, its choir grew so large that it had to be divided into two galleries, one on each side of the altar; thus developed a sort of antiphonal style with conceptual origins in Gregorian chant. It remained for Giovanni Gabrieli to perfect the polychoral style, imbuing it with lively rhythms and rich counterpoint. His vocal works, and the instrumental pieces that grew up around them, are among the landmarks of the period.

When it came to the hiring of musicians, St. Mark's budget was generous. And because each of the divided choirs needed a group of supporting instruments, Gabrieli usually had at his disposal anywhere from 15 to 20 players—this in addition to the two (and sometimes four) choirs. It was natural, then, that he would put the players to more extensive use than "mere" choral accompaniment: During the late 1580s he began writing instrumental pieces to accompany entrances, interludes, processions, and postludes.

In 1597 Gabrieli published the *Sacrae symphoniae*, which became his best-known collection of polychoral and instrumental pieces. (The word "symphonies" should be understood more in the original sense of "sounding in concordance" than in that of later instrumental genres.)

*The Sacrae symphoniae were published in 1597.*

*Luis Biava was on the podium for the first, and only other, Philadelphia Orchestra performances of the Canzon septimi toni, No. 2, in December 1996.*

*The scoring is for two "choirs" each with two trumpets and two trombones.*

*Performance time is approximately three minutes.*

Included in the set were canzonas on various "tones" that corresponded to the pitch levels or patterns of the vocal chant (or polyphonic settings of the chant). Instrumental canzonas were often used to "give the choir the pitch," as we might think of it today, in preparation for a subsequent choral work using the same "tone." Thus one needed a collection of these instrumental flourishes on all the various tones, and the more the better. The Canzon septimi toni, No. 2, intersperses, in sectional fashion, chordal passages with lively antiphonal "statement-and-response." The flexibility of Baroque performing practice meant that a piece such as this could be played with a large ensemble of 16 or even 32, or one-on-a-part as in today's performance.

—Paul J. Horsley

# The Music

## Organ Chorale No. 1



**César Franck**  
**Born in Liège,**  
**December 10, 1822**  
**Died in Paris,**  
**November 8, 1890**

César-Auguste-Jean-Guillaume-Hubert Franck was born in the Belgian city of Liège, the son of an authoritarian and exploitive father. Gradually realizing that his son possessed extraordinary musical aptitude, Franck *père* was determined to turn a profit by exhibiting his shy child as a touring virtuoso. After meeting both father and son, Franz Liszt, who had been one of the greatest prodigies of all time, wrote ruefully to a friend about little César: "He will find the road steeper and more rocky than others may, for, as I have told you, he made the fundamental error of being christened César-Auguste, and, in addition, I fancy he is lacking in that convenient social sense that opens all doors before him." The gentle César, who had fallen in love with the daughter of two actors, finally rebelled and broke with his father in 1848; to get to the church for the wedding, he and his bride had to surmount the barricades placed in the streets by revolutionaries who sought to topple the government of Louis Philippe, the putative "Citizen King." Unfortunately for Franck, his wife was soon revealed to be as great a tyrant as his father had been, constantly urging her husband to compose grand operas for which he had no aptitude whatsoever.

By the time of his marriage, however, Franck had found his true vocation as an organist. He gradually rose through

*Franck composed his First Organ Chorale in 1890.*

*The piece runs approximately 14 minutes in performance.*

the ranks to the post of *organiste titulaire* of the grand church of Saint-Clotilde in Paris. Appointed in 1858, he was delighted when a splendid new three-manual organ designed by the distinguished builder Aristide Cavaillé-Coll was installed 11 months later. Franck, who maintained warm, collegial relationships with the clergy at Sainte-Clotilde, once exclaimed to the Curé: "If you only knew how I love this instrument ... it is so supple beneath my fingers and so obedient to all my thoughts." Famous for his improvisations, the composer was appointed as professor of organ at the Paris Conservatory in 1873. In 1885 he was made a Chevalier de la Légion d'Honneur in recognition of his pedagogy. As time went on he attracted a series of gifted composition students, including Ernest Chausson, Henri Duparc, and Vincent d'Indy.

On July 12, 1890, a cab in which Franck was riding collided with a horse-drawn omnibus. At first, it seemed as if the composer's injuries were slight, but as the summer wore on, his condition worsened steadily, turning into pleurisy in the autumn. As his health deteriorated, he honored a commission from the publisher Auguste Durand, composing his final work, the Three Chorales for organ solo. The first of these, the Chorale in E major, is an astonishing achievement: a set of variations on seven short motifs that rise through a series of increasingly elaborate contrapuntal variations to a radiant, triumphant conclusion. The dying composer played the Three Chorales on the piano for his students on October 2; on November 8, this gauche but loveable man died peacefully, his work complete.

—Byron Adams

# The Music

## *Bachianas brasileiras* No. 5



**Heitor Villa-Lobos**  
**Born in Rio de Janeiro,**  
**March 5, 1887**  
**Died there, November 17,**  
**1959**

In 1917 Heitor Villa-Lobos, an ambitious young Brazilian composer who was making his precarious living playing cello in theater orchestras, had the good fortune to meet Darius Milhaud, soon to become a member of the noted French collective of composers known as Les Six. Milhaud was acting as secretary for the poet and diplomat Paul Claudel, who had been appointed *ministre plénipotentiaire* in Rio de Janeiro the previous year. Up until this time, Villa-Lobos had attempted to combine his youthful musical adventures in the Amazonian jungles with the 19th-century European symphonic tradition. Milhaud introduced his avid Brazilian friend to the music of Debussy, Satie, and Stravinsky. Villa-Lobos found the aesthetics and techniques of these composers extraordinarily liberating: He soon developed his own characteristic style, a compound of modernism and Brazilian traditional music, in his piano suite *Carnival dos crianças brasileiras* (1920).

In turn Villa-Lobos initiated Milhaud into the delights of the sensuous music found in the cafés and nightclubs of Rio. Milhaud also showed Villa-Lobos some of his own music, the harmonic richness of which had a lasting influence on the Brazilian composer. The effect of Brazilian music upon Milhaud was immediate if transitory, as evinced by such scores as *Le Boeuf sur le toit*, Op. 58 (1919) and his delectable *Saudades do Brasil*, Op. 67 (1921). Villa-Lobos's ongoing fascination with France drew him to Paris in 1923 as a fully formed composer: "I have not come to learn," he declared, "I have come to show you what I have already accomplished."

Returning to Brazil in 1930, Villa-Lobos conceived the radical idea of turning the tables on European musicians such as Milhaud, who had assimilated Brazilian music for the purposes of adding piquant "local color" to their scores, by expropriating stylistic and technical elements from a beloved composer of the European tradition, Johann Sebastian Bach. Villa-Lobos's ingenious aesthetic strategy reversed the direction of musical colonialism from Europe to South America by expropriating European techniques for his own ends: Within the context of Brazilian music, it was Bach who represented the

Villa-Lobos composed his *Bachianas brasileiras No. 5* between 1938 and 1945.

*Bidú Sayão* was the soloist in the Orchestra's first performance of the work, in May 1944 at the Ann Arbor Festival; Saul Caston conducted. Until now the only subscription performances of the piece were in March 1950, with soprano Dorothy Maynor and Eugene Ormandy.

The score calls for at least eight cellos and solo soprano.

Performance time is approximately 10 minutes.

"exotic." From 1930 to 1945, Villa-Lobos composed nine *Bachianas brasileiras* for different instrumental combinations that show him at the absolute height of his powers. Of these nine, the most celebrated is the *Bachianas brasileiras* No. 5, scored for soprano and an ensemble of cellos.

As with most of the nine *Bachianas brasileiras*, each movement of the fifth has two titles, one "Bachian" and the other "Brazilian." The first movement of *Bachianas brasileiras* No. 5, which was composed in 1938, is entitled both "Ária" and "Cantilena." The form of this voluptuous movement is a Baroque aria da capo: The outer sections are wordless vocalises, while the middle section is a setting of a poem about twilight fancies by Ruth Valadares Corrêa. The text of the second movement, completed in 1945 and entitled "Dança" and "Martelo," is a poetic description of a mischievous wild lovebird by Manuel Bandeira.

—Byron Adams

## Ária (Cantilena)

(Ruth Valadares Corrêa)

Tarde, uma nuvem rósea lenta e  
transparente,  
sobre o espaço, sonhadora e bela!  
Surge no infinito a lua docemente,  
enfeitando a tarde, qual meiga donzela  
que se apresta e alinda  
sonhadamente,  
em anseios d'alma para ficar bela.  
Grita ao céu e a terra, toda a  
Natureza!  
Cala a passarada aos seus tristes queixumes,  
e reflète o mar toda a sua riqueza ...  
Suave a luz da lua desperta agora,  
a cruel saudade que ri e chora!  
Tarde, uma nuvem rósea lenta e  
transparente,  
sobre o espaço, sonhadora e bela!

Evening, a cloud grows pink, slow and  
transparent,  
above the space, dreaming and beautiful,  
the moon rises, comes softly in the infinite,  
decking out the evening, like a gentle girl  
who makes ready and dreamily beautifies  
herself  
with anxiety of soul to look beautiful.  
She cries to the sky and to the earth, to all  
nature,  
the birds are silent at her sad complaints,  
and the sea reflects all its wealth ...  
Softly the light of the moon wakes now,  
the cruel yearning that laughs and weeps!  
Evening, a cloud grows pink, slow and  
transparent,  
above the space, dreaming and beautiful!

**Dança (Martelo)**

(Manuel Bandeira)

*Irerê, meu passarinho do sertão do  
Cariri,  
Irerê, meu companheiro,  
cadê viola? Cadê meu bem?  
Cadê Maria?  
Ai triste sorte a do violeiro cantadô!  
Ah! Sem a viola em que  
cantava o seu amô,  
Ah! Seu assobio é tua flauta de Irerê:  
Que tua flauta do sertão quando assobia,  
Ah! A gente sofre sem querê!  
Ah! Teu canto chega lá do fundo do  
sertão,  
Ah! Como uma brisa amolecendo o coração,  
Ah! Ah!  
Irerê, solta o teu canto!  
Canta mais! Canta mais!  
Pra alembrá o Cariri!*

*Canta, cambaxirra! Canta juriti!  
Canta, Irerê! Canta, canta sofrê  
patativa! Bemtevi!  
Maria acorda que é dia  
cantem todos vocês  
passarinhos do sertão!  
Bemtevi! Eh! Sabiá!  
La! liá! liá! liá! liá! liá!  
Eh! Sabiá da mata cantadô!  
Liá! liá! liá! liá!  
Lá! liá! liá! liá! liá! liá!  
Eh! Sabiá da mata sofrêdô!  
O vosso canto vem do fundo do  
sertão  
como uma brisa amolecendo o coração.*

*Irerê, meu passarinho do sertão do  
Cariri, etc.*

*Ai!*

*Irerê, my little bird from the backwoods of  
Cariri,  
Irerê, my companion,  
where is the guitar? Where is my beloved?  
Where is Maria?  
Oh, the sad lot of the guitarist singing!  
Ah, without the guitar with which its  
master was singing,  
Ah, his whistling is your flute, Irerê:  
When your flute of the backwoods whistles,  
Ah, people suffer without wanting to!  
Ah, your song comes there from the deep  
backwoods,  
Ah, like a breeze softening the heart,  
Ah! Ah!  
Irerê, set free your song!  
Sing more! Sing more!  
To recall the Cariri!*

*Sing, little wren! Sing, dove!  
Sing, Irerê! Sing, sing, oriole!  
Seedeater! Flycatcher!  
Maria, wake up, it is now day.  
Sing, all singers,  
little birds of the backwoods!  
Flycatcher! Eh, thrush!  
La! Lia!  
Eh, thrush of the woods singing!  
Lia!  
La! lia!  
Oh, thrush of the thicket, suffering!  
Oh, your song comes from the deep  
backwoods  
like a breeze softening the heart.*

*Irerê, my little bird from the backwoods of  
Cariri, etc.*

*Ai!*

# The Music

## Four Motets on Gregorian Themes



**Maurice Duruflé**  
**Born in Louviers, France**  
**January 11, 1902**  
**Died in Louveciennes,**  
**June 16, 1986**

From his earliest years as a chorister in the cathedral school at Rouen, Maurice Duruflé was drenched in plainsong, a predilection that was confirmed through his studies at the organ with César Franck's pupil, the mystical Charles Tournemire. As a boy, Duruflé loved performing the chants of the Roman Catholic liturgy along with motets by Victoria, Palestrina, and Lassus. A brilliant student, he won the *premier prix* in organ at the end of his second year at the Paris Conservatory, where he also studied composition with Paul Dukas. In 1930 he was named *organiste titulaire*—in effect a lifetime sinecure—at the venerable church of Saint-Étienne du Mont in Paris. During the course of his career, he received many honors, culminating in 1954 when he was named a Chevalier de la Légion d'Honneur. In 1961 Pope John XXIII made him a Commander in the Order of Saint Gregory the Great in recognition of his contributions to church music, especially his Requiem (1947).

Ironically, John XXIII broke Duruflé's heart in 1963 when he promulgated the liturgical and musical reforms of the Second Vatican Council. The composer indignantly characterized these radical changes as a "liturgical revolution and anarchy imposed on French organists that suppresses all interest in [their] participation in services." For a devout musician who grew up in the shadow of the 1903 *moto proprio, Tra le sollecitudini*, in which Pope Pius X defined Roman Catholic church music as resting on a foundation of plainchant and 16th-century polyphony, Duruflé felt that the Church he had served faithfully from childhood had discarded summarily his lifework. This gnawing sense of irrelevance, along with a disastrous automobile accident in 1975 that left him an invalid, darkened his final years.

Renowned as an organist, Duruflé's reputation as a composer rests upon a handful of works; like his teacher Dukas he was unsparingly self-critical, leaving only 14 published scores. Most of these compositions have entered the repertory, however, such as his Four Motets, Op. 10. Composed in 1960 and dedicated to Auguste Le Guennant, director of the Gregorian Institute of Paris, these brief vocal works represent the quintessence of

*The Four Motets on Gregorian Themes were composed in 1960.*

*Performance time is approximately eight minutes.*

Durufllé's style. They evince their composer's preference for rich modal harmony; radiant choral textures; the use of chant melodies; and lapidary craftsmanship. The first, **Ubi caritas**, is a setting of the antiphon sung during the Mass of the Washing of the Feet on Maundy Thursday of Holy Week, while the second, **Tota pulchra es**, scored for women's voices, has as its text an antiphon from the Second Vespers of the Feast of the Immaculate Conception. The most concise and extroverted of the motets, **Tu es Petrus**, is a setting of an antiphon drawn from the Feast of the Apostles Peter and Paul, while the text of the concluding **Tantum ergo** is lines from the hymn "Pange lingua gloriosi" by Saint Thomas Aquinas.

—Byron Adams

### **Ubi caritas**

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsulemus, et in ipso iucundemur.  
Timeamus, et amemus Deum vivum,  
et ex corde diligamus nos sincero.*

### **Tota pulchra es**

*Tota pulchra es Maria  
et macula originalis non est in te.  
Tu gloria Jerusalem,  
tu laetitia Israel,  
tu honorificentia populi nostri.  
Tota pulchra es ...*

### **Tu es Petrus**

*Tu es Petrus et super hanc petram  
aedificabo ecclesiam meam.*

### **Where there is Charity**

Where there is charity and love, there God is.  
Love of Christ has brought us together in one.  
Let us exult and rejoice in him.  
Let us fear and love the living God,  
and let us love with a sincere heart.

### **You Are Entirely Beautiful**

You are entirely beautiful, Mary,  
and the stain of original sin is not in you.  
You are the glory of Jerusalem,  
you are the joy of Israel,  
you bring honor to our people.  
You are entirely beautiful ...

### **You Are Peter**

You are Peter and upon this rock  
I will build my church.

## Tantum ergo

*Tantum ergo sacramentum  
veneremur cernui:  
et antiquum documentum  
novo cedat ritui:  
praestet fides supplementum  
sensuum defectui.*

*Genitori, Genitoque  
laus et jubilatio:  
salus, honor, virtus quoque  
sit et benedictio:  
procedenti ab utroque  
compar sit laudatio.*

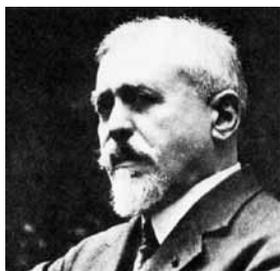
## We Bow

We bow, then, in veneration  
before the sacrament  
and the old form  
gives way to the new rite:  
may faith make up for  
the failings of our senses.

To the Father and the Son  
be praise and jubilation:  
salvation, honor, and virtue  
may there be, and blessing:  
and equal praise to the Holy Spirit  
proceeding from both.

# The Music

## Fanfare from *La Péri*



**Paul Dukas**

**Born in Paris, October 1,  
1865**

**Died there, May 17, 1935**

Sometimes an artist's fame comes first, and then remains, connected with a single creation. *The Sorcerer's Apprentice*, the brilliant orchestral scherzo by French composer Paul Dukas, is one such defining work. Long before Mickey Mouse ran into trouble with flying broomsticks and out-of-control waterworks in Walt Disney's movie *Fantasia*, this engaging composition, written in 1897, had already won a firm place in the orchestral repertory.

But Dukas did much more as a composer, critic, and teacher. He came relatively late to composition, was intensely self-critical, and did not leave a large number of major pieces. His Symphony in C sometimes appears on concerts today, and a remarkable opera, *Ariadne and Bluebeard*, deserves greater recognition. So too does his final large-scale work, the ballet *La Péri*, which Dukas called a *poème dansé*.

As was the case with so many ballet scores during the first decades of the 20th century, the impresario Sergei Diaghilev commissioned *La Péri* for his legendary Ballets Russes in Paris. In the end, his company did not perform it, and the premiere was given, with Dukas conducting,

Dukas composed *La Péri* in 1912.

*Ossip Gabrilowitsch* was on the podium for the first Orchestra performances of *La Péri*, in December 1929. The Fanfare alone has been performed by the Orchestra numerous times, mostly on educational concerts, and most recently on a Family Concert in February 2013, with *Cristian Măcelaru* conducting.

The score for the Fanfare calls for four horns, three trumpets, three trombones, and tuba.

The work runs approximately two minutes in performance.

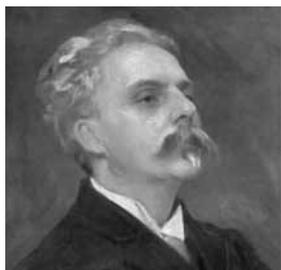
at the Théâtre du Châtelet in April 1912 by the ballerina Natalia Trouhanova, to whom the work is dedicated.

The ballet's ancient Persian story tells of Iskender, who searches the globe for the Flower of Immortality. At length, he finds it clutched in the hand of a sleeping Péri, from whom he snatches it. Awakened, the beautiful fairy spirit realizes she must retrieve the flower and entices Iskender with her dancing. He returns it to the Péri, who quickly disappears, and Iskender understands that his own end will soon follow. After finishing the ballet, which lasts about 20 minutes, Dukas wrote a brief brass fanfare that serves as a sort of overture, although it is not related in any musical way to what follows and is often performed separately, as we hear it today.

—Christopher H. Gibbs

# The Music

## Requiem



**Gabriel Fauré**  
**Born in Parmiers, Ariège,**  
**France, May 12, 1845**  
**Died in Paris,**  
**November 4, 1924**

Responding to an interviewer in July 1902, Gabriel Fauré touched upon the genesis of his *Messe de Requiem*, Op. 48: "Concerning my Requiem, perhaps I have instinctively sought to stray from the established path, after all those years of accompanying funerals on the organ! I was fed up with it!" He continued pointedly, "I wanted to write something different." Furthermore, in a letter to Maurice Emmanuel posted in 1910, he stated: "My Requiem was not composed for *anything* in particular ... for pleasure, if I may call it that!" These tactfully evasive statements hardly constitute the whole story, however.

Biographers have noted suggestively that Fauré composed the first version of his Requiem between his father's death on July 25, 1885, and that of his mother on December 31, 1887. But he was never close to either parent: As the sixth child of an impecunious schoolmaster's family, he was sent away to a nurse in a nearby village until he was four years old, returning to his family only when his father's financial situation improved. Just five years later Fauré left the family home for distant Paris to study organ, piano, and composition at the *École*

Niedermeyer, a school devoted to the reform of Roman Catholic religious music in France. Visits home were rare; Fauré found speaking to his punctilious, severe father virtually impossible. As he once mentioned pensively to his wife, "According to my parents, I was silent and bound up in myself as a child." So it seems unlikely that sorrow over deaths of his parents played a significant part in the creation of the Requiem.

Neither was it an expression of its composer's unquestioning piety. Trained at the strict *École Niedermeyer*, Fauré ascended through the ranks as a church musician until he reached the prestigious post of *organiste titulaire* of the fashionable *Église de la Madeleine* in Paris. His career was not without telling incidents of rebellion, however: In one of his early jobs, he was reprimanded for repeatedly leaving the organ loft to smoke cigarettes on the church porch during sermons. He was allergic to dogma, especially the threat of hellfire and brimstone as found in portions of the text of the Requiem Mass.

A kindly, humane man, Fauré recoiled at the violence of eternal damnation. He was also skeptical of clerical interference in musical matters, deploring the strictures of the *motu proprio* of November 22, 1903, in which Pope Pius X set forth a set of austere reform measures for Roman Catholic church music: "What music is religious? What is not? To try to resolve the question is rather risky when you consider that however sincere religious feeling may be in a musician, it is through his personal sensibility that he expresses himself and not according to laws that cannot be made to stick. All classification in this field of thought has always seemed arbitrary to me." That Fauré could tacitly disagree with the pope is perhaps unsurprising coming from a composer who, after the first performance of his Requiem, was rebuked by the Curé of La Madeleine, who exclaimed, "Monsieur Fauré, we don't need all these novelties; the repertory of the Madeleine is quite rich enough, just be satisfied with that."

Some authors have gone as far as to assert that the Requiem is a "Hellenic," even "pagan," score due to its dissent from certain aspects of Roman Catholic dogma as exemplified by its composer's excision of the "Dies irae" sequence describing the unmitigated tears and horror of the Last Judgment. Going even farther, one musicologist has opined that Fauré was an atheist. It is difficult, however, to reconcile this claim with the composer's final words to his two adoring sons: "When I am no longer

*Fauré's Requiem was composed between 1877 and 1893.*

*These are the first complete Philadelphia Orchestra performances of the piece. The Sanctus alone was performed at the Saratoga Performing Arts Center in August 1983; Brock McElheran conducted the Saratoga-Potsdam Chorus.*

*Fauré's score calls for two flutes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, harp, organ, strings, soprano and baritone soloists, and a mixed chorus.*

*Performance time is approximately 40 minutes.*

here you will hear it said of my works, 'After all, that was nothing much to write home about!' You must not let that hurt or depress you. ... There is always a moment of oblivion. But that is of no importance. I did the best that I could ... now ... God shall be my judge."

In fact Fauré's initial version of the Requiem, both text and music, was designed to fit into the neo-Gallican liturgy that persisted in Parisian churches well into the late 19th century, especially in the highly idiosyncratic liturgical traditions of La Madeleine. The "first" version of this liturgical Requiem, consisting of five movements, was premiered on January 16, 1888, as part of the funeral Mass for Joseph Lesoufaché, a distinguished architect. With the composition of the Offertoire in 1889 and the addition of a revised version of his *Libera me* of 1877 to the Requiem in 1893, Fauré progressively expanded and darkened his original conception: The "second version" of 1893 contains a significant amount of tenebrous, grief-stricken music as well as extended passages expressive of supernal light and hope. (For the "third" version of 1900, Fauré's pupil Roland-Manuel expanded the orchestration at the behest of the publisher Hamelle.)

While the story of the inner promptings that spurred Fauré to write his Requiem, so perfectly poised between mourning, compassion, and hope, can never be told fully and finally, the testimony of his pupil Nadia Boulanger provides a welcome glimmer of insight. Speaking of her teacher in 1974, Boulanger recalled, "Liberal, to be sure, Fauré was liberal in the highest degree. I would say he had a profound sense of respect. Respect for himself and for others, respect for things and beings." From this essential respect, he developed a commitment to artistic sincerity as well as a deep sympathy that rendered him incapable of consigning fellow-creatures to eternal torment. Rather, through his Requiem, Fauré unselfishly sought communion with others, in order to share their grief and offer consolation: "For me, the musician speaks his own language in writing music and should not concern himself with anything but expressing his soul's emotions to other souls; music that is not the gift of one's soul is nothing."

—Byron Adams

## I. Introitus et Kyrie

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam.  
Ad te omnis caro veniet.  
Kyrie eleison,  
Christe eleison.*

Grant them eternal rest, Lord,  
and let perpetual light shine upon them.  
A hymn is due to Thee, God, in Zion,  
and to Thee a vow shall be paid in Jerusalem.  
Hear my prayer.  
To Thee all flesh shall come.  
Lord have mercy,  
Christ have mercy.

## II. Offertorium

*O Domine Jesu Christe, rex gloriae,  
libera animas defunctorum  
de poenis inferni  
et de profundo lacu.  
O Domine Jesu Christe, rex gloriae,  
libera animas defunctorum  
de ore leonis,  
ne absorbeat eas Tartarus,  
ne cadant in obscurum.*

Lord Jesus Christ, King of Glory,  
deliver the souls of all the departed faithful  
from the pains of hell  
and from the deep abyss.  
Lord Jesus Christ, King of Glory,  
deliver the souls of all the departed faithful  
from the lion's mouth,  
that hell may not swallow them,  
and they may not fall into darkness.

*Hostias et preces tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus  
illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte  
transire ad vitam,  
quam olim Abrahae promisisti  
et semini ejus.*

We offer unto Thee, Lord,  
sacrifices and prayers of praise:  
Do Thou receive them on behalf of those  
souls  
whom we commemorate this day:  
Grant them, Lord, from death  
pass to life,  
which Thou didst promise of old to Abraham  
and his seed.

*O Domine Jesu Christe, etc.*

Lord Jesus Christ, King of Glory, etc.

*Amen.*

Amen.

## III. Sanctus

*Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua,  
Hosanna in excelsis!*

Holy, holy, holy,  
Lord God of Sabaoth!  
Heaven and earth are full of Thy glory.  
Hosanna in the highest!

## IV. Pie Jesu

*Pie Jesu, Domine, dona eis requiem;  
dona eis requiem, sempiternam requiem.*

Gentle Jesus, grant them rest;  
grant them rest, eternal rest.

*Please turn the page quietly.*

## V. Agnus Dei

*Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.*

*Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.*

*Agnus Dei, qui tollis  
peccata mundi:  
dona eis requiem sempiternam.*

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Lamb of God, who takest away the  
sins of the world,  
grant them rest.

Lamb of God, who takest away the  
sins of the world,  
grant them rest.

Lamb of God, who takest away the  
sins of the world,  
grant them eternal rest.

Let eternal light shine upon them, Lord,  
among Thy saints forever,  
for Thou art merciful.  
Grant them eternal rest, Lord,  
and let eternal light shine upon them.

## VI. Libera me

*Libera me, Domine, de morte aeterna  
in die illa tremenda,  
quando coeli movendi sunt  
et terra,  
dum veneris judicare saeculum  
per ignem.*

*Tremens factus sum ego et timeo,  
dum discussio venerit atque ventura ira.*

*Dies illa, dies irae,  
calamitatis et miseriae,  
dies illa, dies magna et amara valde.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Deliver me, O Lord, from eternal death,  
on that fearful day,  
when the heavens and the earth shall be  
moved,  
when Thou shalt come to judge the world  
by fire.

I am seized with trembling  
and I fear the time when the wrath to come.

That day, day of wrath,  
of calamity and woe,  
a great day and bitter indeed.  
Eternal rest grant them, O Lord,  
and let perpetual light shine upon them.

## VII. In paradisum

*In paradisum deducant angeli;  
in tuo adventu suscipiant te martyres  
et perducant te in civitatem sanctam  
Jerusalem.*

*Chorus angelorum te suscipiat  
et cum Lazaro, quondam paupere,  
aeternam habeas requiem.*

May the angels lead you into paradise;  
at your coming may the martyrs receive you  
and lead you into the holy city of  
Jerusalem.

May the chorus of angels receive you  
and with Lazarus, once poor,  
may you have eternal rest.

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**Britten** Violin Concerto

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**Mozart** Symphony No. 36 ("Linz")

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