

Season 2015-2016

Thursday, January 21, at

8:00

Friday, January 22, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Haydn Symphony No. 103 in E-flat major ("Drum Roll")

I. Adagio—Allegro con spirito

II. Andante più tosto allegretto

III. Menuet—Trio—Menuet da capo

IV. Finale: Allegro con spirito

Intermission

Bruckner Symphony No. 4 in E-flat major ("Romantic")

I. Bewegt, nicht zu schnell

II. Andante quasi allegretto

III. Scherzo: Bewegt—Trio: Nicht zu schnell.

Keinesfalls schleppend

IV. Finale: Bewegt, doch nicht zu schnell

This program runs approximately 2 hours.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit WRTI.org to listen live or for more details.

Please join us immediately following the January 22 concert for a free Chamber Postlude, featuring members of The Philadelphia Orchestra.

Mozart Clarinet Quintet in A major, K. 581

- I. Allegro
- II. Larghetto
- III. Menuetto—Trio I—Trio II
- IV. Allegretto con variazioni

Ricardo Morales Clarinet

David Kim Violin

Amy Oshiro-Morales Violin

Pierre Tourville Viola (special guest)

Yumi Kendall Cello

The Philadelphia Orchestra

Jessica Griffin



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 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 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 since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two 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 Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship with patrons who support the main season at 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.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, The Philadelphia Orchestra today boasts a new partnership with the National Centre for the Performing Arts in Beijing. The ensemble annually performs at

Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, as it builds an offstage presence as strong as its onstage one. The Orchestra's award-winning Collaborative Learning initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUp concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin**, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra, and he has renewed his commitment to the ensemble through the 2021-22 season. 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 him "phenomenal," adding that under his baton, "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better." Highlights of his fourth season include a year-long exploration of works that exemplify the famous Philadelphia Sound, including Mahler's Symphony No. 8 and other pieces premiered by the Orchestra; a Music of Vienna Festival; and the continuation of a commissioning project for principal players.

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 music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. He also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world's most revered ensembles, and he 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 Philadelphia Orchestra returned to recording with two CDs on that label; the second, Rachmaninoff's Rhapsody on a Theme of Paganini with pianist Daniil Trifonov, was released in August 2015. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick 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 appointments as Companion of the Order of Canada and Officer of the National Order of Quebec, a Royal Philharmonic Society Award, Canada's National Arts Centre Award, the Prix Denise-Pelletier, Musical America's 2016 Artist of the Year, and honorary doctorates from the University of Quebec, the Curtis Institute of Music, and Westminster Choir College.

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

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Framing the Program

Parallel Events

1795

Haydn

Symphony
No. 103

Music

Beethoven
E-flat major
Serenade

Literature

Goethe
*Wilhelm
Meister's
Apprenticeship*

Art

Goya
*Self Portrait in
the Studio*

History

Bread riots and
White Terror in
Paris

1874

Bruckner

Symphony
No. 4

Music

Musorgsky
*Pictures from an
Exhibition*

Literature

Hardy
*Far from the
Madding Crowd*

Art

Renoir
La Loge

History

First American
zoo founded in
Philadelphia

The Philadelphia Orchestra's three-week Music of Vienna festival continues with two symphonies written some 80 years apart that give insights into the evolution of the genre during that crucial period in music history.

Franz Joseph Haydn has long been popularly hailed as the "Father of the Symphony." Although lesser composers had written ones before him, Haydn's more than 100 symphonies brought this form of music to new prominence and established many conventions that remain to the present day. On this concert we hear his next to last symphony, No. 103, nicknamed the "Drum Roll" because of the surprising manner in which the piece begins.

The relative brevity, humor, and modest instrumental scale associated with Haydn's symphonies stand in stark contrast to the expansive orchestral vision of Anton Bruckner. His Fourth Symphony (actually the sixth he composed as two early ones are unnumbered) brought him his first significant public success. The title "Romantic" is Bruckner's own, far removed from the Classicism of Haydn.

The Music

Symphony No. 103 (“Drum Roll”)



Franz Joseph Haydn
Born in Rohrau, Lower
Austria, March 31, 1732
Died in Vienna, May 31,
1809

Haydn was already a celebrity when he arrived in London for a second visit in 1794, having delighted the local public with such works as the “Surprise” and the “Miracle” symphonies on his first visit there in 1791-92. When the impresario and orchestra director Johann Peter Salomon invited him back, Haydn composed six new symphonies that, with the six from the previous visit, established a new standard for symphonic music that, in some respects, has never been matched. Few composers of any era have equaled the richness of tonal irony, thematic surprise, and formal organicism found in these 12 “London” Symphonies (Nos. 93-104)—the crowning achievement of Haydn’s long career as symphonist.

Symphonies for London Salomon’s orchestra, which had presented the first six symphonies during the composer’s earlier visit, also performed the first three works of the second set, Nos. 99-101. Late in 1794, however, the overextended Salomon determined that he could no longer compete with the other principal concert organization in town, and he announced that his concerts would merge with those of his competitor, the Opera Concerts.

The change made little difference to Haydn, who was immediately asked to contribute works for the Opera Concerts; he had known and admired that orchestra’s concertmaster, the great Giovanni Battista Viotti, to whose “masculine and mature” virtuosity (in the words of an 18th-century critic) Haydn paid pointed tribute in the elegant violin solo in the second movement of the Symphony No. 103. It was the Opera Concert orchestra, then, that performed the last three symphonies (Nos. 102-104) in the spring of 1795.

The Symphony No. 103 is unique in several ways: The slow introduction of the initial movement is tied to the main body of the work more closely, perhaps, than in any other Haydn symphony; the thematic material throughout is overtly “folklike” to an extent found in few pieces of the period; and both the Andante second movement and the finale are enriched by an extraordinary wealth of soloistic playing and mischievous surprise. The Symphony “excited the deepest attention,” in the words of the *London Morning Chronicle*, at its first performance on March 2, 1795.

Haydn composed his *Symphony No. 103* in 1795.

Leopold Stokowski led the first Philadelphia Orchestra performances of the *Symphony*, in November/December 1917. The work has been performed on only three other occasions: in 1932 with Bernardino Molinari, in 1980 with Kirill Kondrashin, and in 1993 with Wolfgang Sawallisch.

The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.

Performance time is approximately 30 minutes.

A Closer Look The work's **Adagio** introduction begins curiously, with the long timpani roll whence the *Symphony* derives its nickname. Haydn has given neither dynamic indication nor instructions as to how this "roll" is to be played; some players begin *fortissimo* and die to nothing, others begin soft, build to *fortissimo*, and then fade into *pianissimo* again. An ominous bass-line theme, which reappears in a sped-up version later in the movement, leads to a carefree, reiterative theme in 6/8 (**Allegro con spirito**). At the end of the movement the *Adagio* returns, in a shocking turn of events, followed by a coda that makes clear the relationship between the ominous bass-line tune and the sped-up version.

The second movement, **Andante più tosto allegretto**, is a set of "double variations" that alternate major and minor mode. The scholar Franjo Kuhač has found close connections between Haydn's variation theme and two Croatian melodies. Clarinets are omitted from this movement, but reenter in the graceful **Menuet**, which again contains a jaunty, folk-like melody (musicologist H.C. Robbins Landon calls this an "Austrian yodel"). The Trio section features clarinets, which—one must not forget—were newcomers to the orchestra of the late-18th century. Again Kuhač has identified a Slavonic song that appears to have formed the basis of the **Finale (Allegro con spirito)**; Haydn first presents it over a "hunting-horn" drone, then uses it to build a monothematic movement of remarkable excitement. We can only marvel, with Landon, at Haydn's ingenious use of Eastern-European folk tunes (or at least their broad outlines), and particularly at the composer's "integration of them into the language of the international Classical style," in Landon's words, "just as robust Hungarian dishes found favor with the fastidious Viennese aristocracy; they were a piquant change from the everyday fare."

—Paul J. Horsley

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Yo-Yo Ma

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The Music

Symphony No. 4 (“Romantic”)



Anton Bruckner
Born in Ansfelden, Austria,
September 4, 1824
Died in Vienna, October 11,
1896

Most biographies of Anton Bruckner agree that there is little direct correlation between the composer's personality and the traits displayed in his music. As one of the last great Austro-German symphonists (succeeded only by Mahler), Bruckner expanded the scope of the genre to bold, ambitious proportions, and enlivened the traditional four-movement format with rich harmonies, unusual orchestrations, and late-Romantic expressivity. But he was, by all accounts, a self-effacing man in an era when humility was something of a liability among leading musicians.

Constant Tinkering During the 20th century, Bruckner scholars focused their attention on the composer's apparently constant second-guessing and solicitation of approval from his associates. It is true that he was an inveterate reviser, producing multiple versions of many of his most important scores. For a more assertive composer this might simply be regarded as a mark of perfectionism. But Bruckner has often been portrayed as a feeble and indecisive man who too readily acceded to others' suggestions and vacillated chronically, thus creating what they labelled the “Bruckner Problem.”

More recent scholarship has tempered this view, and suggests that Bruckner revised not out of indecision or feebleness but rather because he felt there were necessary changes to be made. Moreover, his revisions are almost always for the better, showing the astuteness and sensitivity of a great musical mind. And he seems not to have bowed to external pressure or acted indecisively as readily as some scholars had earlier suggested.

Bruckner's first music teacher was his father, a schoolmaster in the Upper Austrian village of Ansfelden, near Linz. Though he quickly became proficient on the organ, young Bruckner was perpetually concerned that he didn't know enough to be a successful professional musician. He took a position as an assistant schoolmaster but continued to study music in his spare time, and even composed a little. After a few years he moved to Sankt Florian to work as an assistant schoolteacher at the monastery, while also teaching music to the choirboys and playing the monastery organ. In 1855 he was appointed

cathedral organist in Linz and, though already in his 30s, began a six-year study of harmony and counterpoint with the noted Viennese theorist Simon Sechter. He then studied form and orchestration with Otto Kitzler, conductor at the Linz Theatre, who introduced him to the music of Wagner. Through the 1860s, Bruckner divided his time between Vienna and Linz, and in 1868 committed himself permanently (though somewhat reluctantly) to Vienna, where he took a position at the Conservatory and played organ for the Viennese Court Chapel.

A Focus on Symphonies It was in Vienna that Bruckner turned his attention to writing symphonies, adding nine numbered symphonies to the two earlier (unnumbered) ones he had composed in Linz. The Vienna symphonies are long works, richly harmonized and polyphonically complex. While some of his contemporaries described the early Vienna works as “wild” and “nonsensical,” they inspired a generation of younger composers including Mahler, who attended Bruckner’s lectures at the Vienna Conservatory.

The Fourth Symphony was the first of Bruckner’s works in the genre to receive an enthusiastically positive response, and remains his best-known piece. It was written in 1874, but was then revised six more times over the next 14 years. Bruckner made substantial alterations to the Symphony in 1878, revising the first two movements and completely replacing the last two. A year later he composed a third finale, and it was this version that was premiered under the baton of Hans Richter in 1881. More tweaking took place over the 1880s, sometimes notated in the hands of Bruckner’s associates. This later version was performed to great acclaim in January 1888, again conducted by Richter. The following month, Bruckner made some more revisions, and this was the version that was finally published in 1889.

As the first complete scholarly edition of the works of Bruckner was being prepared for publication in the 1930s, the editors began to question the authenticity of the published score, claiming it was based on a bowdlerized or “murky” manuscript whose validity was “unverifiable.” The chief editor, Robert Haas, proclaimed the 1878-80 version as the definitive one, and it was that score that was performed almost exclusively for the remainder of the 20th century. Recently the American musicologist Benjamin Korstvedt has argued for the authenticity of the 1888 version. (In these concerts, The Philadelphia Orchestra performs from Haas’s edition of the 1878-80 score.)

A Closer Look The subtitle “Romantic” is Bruckner’s own—the only subtitle he gave to any of his symphonies—and refers to the deeply mythologized notions of medieval romance that appealed to late-19th-century Europeans, who were then in the midst of a Gothic revival in all the arts. In his correspondence, Bruckner indicated that the program for this work centered on the story of a medieval hunt. After a nocturnal string tremolo that opens the first movement (**Bewegt, nicht zu schnell**), the horn announces the sunrise and the dawn of a new day for hunting. The theme is eventually taken up by the rest of the orchestra and developed using Bruckner’s favorite rhythm of two beats followed by a triplet. A lighthearted second theme appears first in the strings, evoking the gentle folk-dance flavor that Mahler would later allude to in the *Ländler* movements of his symphonies. The main “horn call” motif then opens the development section, which ebbs and flows around a brief treatment of the second theme and further development of the “Bruckner rhythm,” culminating in a majestic brass chorale garlanded with string tremolos. This sets up the recapitulation, where the first theme is embroidered with an added flute solo, and the second theme is harmonically enriched with unusual modulations. An extended coda prepares for a triumphant return to E-flat at the conclusion.

Bruckner described the C-minor second movement (**Andante quasi allegretto**) as a “song,” “prayer,” and “serenade,” though it is written in the tempo and rhythm of a funeral march. (This movement undoubtedly inspired the slow movement of Mahler’s First Symphony, which is also a hunt-based funeral march.) The first theme is introduced by the cellos and developed before the haunting second theme appears in the violas. In a modified sonata-allegro form, both themes are then further developed and reprised, and after some harmonic wandering and a triumphant fanfare, the movement settles into a mysterious C-major conclusion.

For this version of the Symphony, Bruckner fashioned a lusty “Hunting Scherzo” (**Bewegt**) that opens with the horns playing a variation on the composer’s favorite rhythm. Though it starts softly, the movement builds into a wholehearted celebration, interspersed with shadowy episodes where the hunting horns sound from a distance. The Trio section (**Nicht zu schnell. Keinesfalls schleppend**) features a pastoral dance tune that, according to Bruckner’s program, imitates the sound of a barrel organ entertaining the hunters while they break for lunch.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



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Bruckner composed his Fourth Symphony in 1874 and revised it from 1878 to 1880 and again in 1887-88.

Fritz Scheel introduced the Bruckner Fourth to Philadelphia Orchestra audiences in November 1906. The most recent performances of the piece were in March 2013, with Christoph von Dohnányi conducting.

The Orchestra has recorded the Fourth Symphony twice: in 1967 with Eugene Ormandy for CBS and in 1994 with Wolfgang Sawallisch for EMI.

The Fourth Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

Performance time is approximately 65 minutes.

In 1878 Bruckner had composed a “Volksfest” finale to the Symphony, which he replaced in 1880 with a new finale (**Bewegt, doch nicht zu schnell**) that seems to dispense entirely with the work’s “hunting” theme. Rather than returning firmly to the tonic key of E-flat, this finale tends to linger furtively around B-flat (the dominant) before exploring myriad other key areas. A slow, falling motif in the winds and brass at the start overshadows the lingering remnants of the “Bruckner rhythm” from the Scherzo. In sonata-allegro form, the finale then juxtaposes two theme groups, developing and recapitulating the grand, sinister theme and its more lyrical counterpart. But all this is merely prolonged preparation for the apotheosis of the finale, which is its lengthy coda. Over 65 measures of tremolo string sextuplets, a slow, long-breathed brass theme builds to a cosmically expansive conclusion that finally, radiantly, settles onto tonic harmony at the end.

—Luke Howard

Musical Terms

GENERAL TERMS

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Coda: A concluding section or passage added in order to confirm the impression of finality

Counterpoint: A term that describes the combination of simultaneously sounding musical lines

Da capo: Repeated from the beginning

Development: See sonata form

Dominant: The fifth degree of the major or minor scale, the triad built upon that degree, or the key that has this triad as its tonic

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Ländler: A dance similar to a slow waltz

Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest

movement of a symphony

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

Recapitulation: See sonata form

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Tonic: The keynote of a scale

Tremolo: In bowing, repeating the note very fast with the point of the bow

Triad: A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

Trio: See scherzo

Triplet: A group of three equal notes to be performed in the time of two of like value in the established rhythm

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Bewegt: Animated, with motion

Con spirito: With spirit

Larghetto: A slow tempo

Schleppend: Dragging, slow

Schnell: Fast

TEMPO MODIFIERS (Doch) nicht zu: (But) not too

Keinesfalls: By no means

Piu tosto: Rather, somewhat

Quasi: Almost

DYNAMIC MARKS

Fortissimo (ff): Very loud

Pianissimo (pp): Very soft

January/February

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