

2023–2024 | 124th Season

The Philadelphia Orchestra

Friday, October 20, at 2:00

Saturday, October 21, at 8:00

Sunday, October 22, at 2:00

Mirga Gražinytė-Tyla Conductor

Jennifer Montone Horn

Haydn Horn Concerto in D major, H. VllId:3

I. Allegro vivace

II. Adagio

III. Allegro vivace

First Philadelphia Orchestra performances

Intermission

Bruckner Symphony No. 6 in A major

I. Majestoso

II. Adagio: Sehr feierlich

III. Scherzo: Nicht schnell—Trio: Langsam

IV. Finale: Bewegt, doch nicht zu schnell

This program runs approximately 1 hour, 50 minutes.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit www.wrti.org to listen live or for more details.

The
Philadelphia
Orchestra
Yannick Nézet-Séguin
Music and Artistic Director

SPOTLIGHT SERIES

Hear legends perform recitals in Verizon Hall.

Save 10% when you buy all three!

philorch.org/2324season



The Philadelphia Orchestra does not perform on the Spotlight series.

Photos: Felix Broede, Julia Wesely, Mark Mann



The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 12th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, in Verizon Hall and around the community, in classrooms and hospitals, and over the airwaves and online. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School

Concerts; sensory-friendly concerts; open rehearsals; the School Partnership Program and School Ensemble Program; All City Orchestra Fellowships; and residency work in Philadelphia and abroad. The Orchestra's free online video series, Our City, Your Orchestra (OCYO), uncovers and amplifies the voices, stories, and causes championed by unique Philadelphia organizations and businesses. Joining OCYO in connecting with the community is HearTOGETHER, a free monthly podcast featuring artists and activists who discuss music, social justice, and the lived experiences that inform the drive to create a more equitable and inclusive future for the arts.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 13 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Conductor

Frans Jansen



Mirga Gražinytė-Tyla was named music director of the City of Birmingham Symphony (CBSO) in February 2016 and stepped down in 2022; she was principal guest conductor for the 2022–23 season. Winner of the 2012 Salzburg Festival Young Conductors Award, she subsequently made her debut with the Gustav Mahler Youth Orchestra at the Salzburg Festival. Recent highlights include a tour of the United States and numerous European tours with the CBSO; a

highly acclaimed performance of Britten's *War Requiem* at the Salzburg Festival; her return to opera with a new production of Janáček's *The Cunning Little Vixen* staged by Barrie Kosky at the Bavarian State Opera; and performances with the London Symphony, the NDR Elbphilharmonie, the Swedish Radio Orchestra, the Filarmonica della Scala, and the Los Angeles Philharmonic.

Ms. Gražinytė-Tyla made her Philadelphia Orchestra debut in 2018. As a guest conductor, she has electrified audiences all over the world. In Europe she has collaborated with the Lithuanian National Symphony, the Munich and Royal Stockholm philharmonics, the Beethoven Orchestra Bonn, the Deutsche Radiophilharmonie, the Bavarian Radio Symphony, the MDR Leipzig, the Orchestre Philharmonique de Radio France, the Orchestre National de France, the Orchestre National de Lyon, the Chamber Orchestra of Vienna, the Danish National Symphony, the Mozarteum Orchestra, the Camerata Salzburg, and Berlin's Orchestra of the Komische Oper. At the Kremerata Baltica she has enjoyed a dynamic collaboration with artistic director Gidon Kremer on numerous European tours. She has led operas in Munich, Heidelberg, Salzburg, Berlin, and Bern, where she served as Kapellmeister. In North America she has worked with the Seattle and San Diego symphonies and led the Metropolitan Opera Orchestra in her Carnegie Hall debut. With the Los Angeles Philharmonic she was a Dudamel Fellow in the 2012–13 season, assistant conductor from 2014 to 2016, and associate conductor from 2016 to 2017. She was music director of the Salzburg Landestheater from 2015 until 2017.

Ms. Gražinytė-Tyla is an exclusive Deutsche Grammophon artist since 2018. Her first album, Weinberg symphonies, was the result of a cooperation of the CBSO, the Kremerata Baltica, and Mr. Kremer. Her second recording featured works by Raminta Šerkšnytė. Her most recent release is *The British Project*. A native of Vilnius, Lithuania, Ms. Gražinytė-Tyla studied at Leipzig's Music Conservatory Felix Mendelssohn-Bartholdy, Bologna's Music Conservatory, and Zurich's Music Conservatory. She graduated with a bachelor's in choral and orchestral conducting from the University of Music and Fine Arts in Graz, Austria.

Soloist

Jessica Griffin



Philadelphia Orchestra Principal Horn and GRAMMY Award-winner **Jennifer Montone** (Gray Charitable Trust Chair) is a world-acclaimed soloist, chamber musician, and teacher. She has been on the faculties of the Curtis Institute of Music and the Juilliard School since joining the Orchestra in 2006. Previously the principal horn of the St. Louis Symphony and associate principal horn of the Dallas Symphony, she was an adjunct professor at Southern Methodist University and performer/faculty

at the Aspen Music Festival and School. She currently coaches on occasion at the New World Symphony. She was third horn of the New Jersey Symphony from 1997 to 2000 and has performed as a guest artist with the Berlin and New York philharmonics, and the Cleveland, Metropolitan Opera, Saint Paul Chamber, and Orpheus Chamber orchestras. She regularly performs as a soloist with such orchestras as The Philadelphia Orchestra, with which she made her solo debut in 2010; the St. Louis, Dallas, National, and Polish National Radio symphonies; and the Curtis Institute of Music Orchestra. Her recording of the Penderecki Horn Concerto ("Winterreise") with the Warsaw National Philharmonic won a 2013 GRAMMY Award in the category of Best Classical Compendium. Her other recordings include *Jennifer Montone Performs; Still Falls the Rain*, works of Benjamin Britten; *Gabrieli with the National Brass Ensemble*; *The Philadelphia Orchestra: Tchaikovsky and Ewald*, featuring the Orchestra's principal brass quintet; and *Song of Shinobeu*, works of Haruka Watanabe.

Ms. Montone made her Weill Recital Hall solo recital debut in October 2008. She has appeared as a featured artist at many International Horn Society workshops and as a soloist and collaborator with such artists as Emanuel Ax, Eric Owens, Christoph Eschenbach, Shmuel Ashkenasi, Joseph Silverstein, and David Soyer. As a chamber musician she performs with the Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, the Santa Fe Chamber Music Festival, the Bravo! Vail Chamber Music Festival, the La Jolla Chamber Music Festival, and the Marlboro Music Festival, among others.

Ms. Montone is a graduate of the Juilliard School, where she studied with Julie Landsman. In May 2006 she was awarded the prestigious Avery Fisher Career Grant. She is also the winner of the 1996 Paxman Young Horn Player of the Year Award in London. A native of northern Virginia, Ms. Montone studied with Edwin Thayer as a fellow in the National Symphony's Youth Fellowship Program. She is married to double bass player Timothy Ressler and enjoys spending time with her two young sons, Max and Felix.

Framing the Program

Parallel Events

1762

Haydn

Horn

Concerto in

D major

Music

Gluck

Orpheus and

Eurydice

Literature

Rousseau

The Social

Contract

Art

Reynolds

Portrait of

Ostenaco

History

Catherine the

Great becomes

tsarina

1879

Bruckner

Symphony

No. 6

Music

Tchaikovsky

Eugene Onegin

Literature

Ibsen

A Doll's House

Art

Rodin

John the Baptist

History

British Zulu

War

Joseph Haydn did not write nearly as many concertos as Mozart, his younger contemporary and friend, and many are now lost. One of the lucky survivors is the marvelous Concerto for Horn in D major heard today in a performance featuring Principal Horn Jennifer Montone.

Anton Bruckner was a relatively slow starter when it came to writing what posterity most remembers: monumental symphonies. He composed his Sixth Symphony when he was in his mid-50s and his career was beginning to turn around—the Seventh would mark his greatest critical and popular success. The Sixth Symphony, which is less often performed than his other mature works, possesses one of the greatest slow movements in the symphonic literature. Bruckner never heard a complete performance—its premiere was only given five years after his death.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

YOUNG friends

of The Philadelphia Orchestra



Become a Young Friend today!

The Young Friends of The Philadelphia Orchestra membership program brings together dynamic young adults, between the ages of 21 and 40, with a love for music and a burgeoning interest in exploring arts and culture.

Join for FREE and you will get access to:

- Special savings on tickets with great seats for as low as \$20
- Presales to concerts and events throughout the season
- Young Friends events and after parties

Learn more and join online at
philorch.org/young-friends



Photos: Jeff Fusco, Allie Ippolito



The
Philadelphia
Orchestra

Yannick Nézet-Séguin
Music and Artistic Director

The Music

Horn Concerto in D major

Joseph Haydn

Born in Rohrau, Lower Austria, March 31, 1732

Died in Vienna, May 31, 1809



While Mozart, Joseph Haydn's younger contemporary, wrote many dozens of concertos for a wide variety of instruments, the elder composer did not cultivate the genre nearly to the extent that he so influentially did with symphonies and string quartets, which he brought to new levels of prominence. The reason was largely practical: Mozart was a virtuoso pianist and an excellent violinist. The many concertos he wrote for those instruments were primarily for his own use

as a touring musician. Haydn was not a virtuoso, although at the start of his career he was employed at times as a violinist and organist. He composed some early keyboard concertos for his own use, but most of the others were either commissions, including from the King of Naples, or written for specific performers.

It is not clear exactly how many concertos Haydn composed altogether as quite a few are lost—and fortunately occasionally found: his Cello Concerto No. 1 in C major, one of the gems of the cello literature, was discovered in the 1960s. (The Philadelphians perform it here next month.) In addition to concertos for organ, piano, cello, and violin, Haydn apparently wrote seven for wind instruments, but only two of them survive: the well-known Trumpet Concerto in E-flat and the Horn Concerto we hear on this concert. Among those lost are another for horn, one for two horns, and ones for flute and bassoon. Haydn's most famous concertos came relatively late in his career: the Piano Concerto in D (which the Orchestra performs later this season), the Cello Concerto in D, and the Trumpet Concerto.

Haydn mainly composed concertos for musicians he knew well and was able to mold the pieces to showcase their specific talents. He spent most of his professional life in the service of an exceedingly rich family—the Esterházy—that had estates spread over the Habsburg Empire. Prince Nikolaus Esterházy was himself a passionate amateur musician who employed his own orchestra, presented plays and operas, and was a remarkable patron of the arts. He had residences in Vienna, in Eisenstadt just outside the city, and the more isolated Eszterháza Palace amidst the Hungarian countryside. The musicians lived and worked together, forming close bonds.

Concerto for a Master Haydn composed the Horn Concerto in D major in 1762 for one of the leading instrumentalists of the time, Joseph Leutgeb (1732–1811). He is now most remembered as the horn player who inspired Mozart to write several works, including four horn concertos. The two met during Mozart's youth in Salzburg, where Leutgeb played violin in the court orchestra. They reconnected after Mozart moved to Vienna and became good friends. In the manuscript of one of the horn concertos he wrote: "Wolfgang Amadè Mozart has taken pity on Leutgeb, ass, ox and fool, at Vienna, 27 March 1783." Leutgeb was briefly part of the Esterházy musical establishment, where he worked with Haydn.

Leutgeb played a wide repertory of concertos written for him by Mozart, Haydn's younger brother Michael, and others. In July 1762 Haydn's wife became the godmother to Leutgeb's first child and it was around this time that Haydn quickly composed the D-major Horn Concerto, which may have been a gift marking the baptism. The manuscript survives in the composer's hand and its relative haste of composition is suggested by a comment Haydn wrote on the last page, where he confused the order of the oboes and violins: "in schlaf geschrieben" (written while asleep). There has been some question over the years of whether Haydn really wrote the Concerto for Leutgeb or for another hornist in the Esterházy orchestra, but the musicologist Michael Lorenz has determined that the first page of the manuscript is signed by Leutgeb alongside the number six, probably an indication of its place in his music collection.

A Closer Look The first movement (**Allegro**) opens with a loud and lively arpeggiated theme soaring upwards that is then elegantly ornamented. The horn soloist later enters with the same material, which dominates the movement before a concluding cadenza. (In the performance today the cadenzas for the first and second movements are by Stewart Rose and for the final one by Ab Koster.)

The oboes are silent during the second-movement **Adagio**, which begins softly with a noble and extended introduction for the strings. The horn enters playing a variant of this theme. In triple meter, the movement has sections in the nature of a polite dance. The concluding **Allegro** returns to a fast and spirited mood calling for increasing virtuosity from the soloist—wide leaps, runs, ornaments, and fanfare-like repetitions.

—Christopher H. Gibbs

Haydn composed his Horn Concerto in D major in 1762.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for solo horn, two oboes, harpsichord, and strings.

Performance time is approximately 17 minutes.

The Music

Symphony No. 6

Anton Bruckner

Born in Ansfelden, Austria, September 4, 1824

Died in Vienna, October 11, 1896



Anton Bruckner's career as a composer of symphonies was a continual struggle, as his correspondence frequently makes clear. "In Vienna it is the old story all over again," he wrote in the late 1870s to his friend Hermann Levi, the formidable conductor who was an advocate for his music. "I almost prefer them not to perform my works here. Old friends have become hostile again, etc. In a word: the same old atmosphere and treatment. Without Hanslick's approval nothing

is possible in Vienna." Nineteenth-century Vienna was apparently not ready for Bruckner's out-of-scale symphonic essays, and the sensitive composer had the repeated misfortune of having to weather attacks by the city's most influential critic, Eduard Hanslick. But the acerbic Hanslick, whose infamous criticisms of Richard Wagner and Richard Strauss have today made him the quintessential example of resistance to the new, was right about one thing: that the nature of Bruckner's art consisted of "applying Wagner's dramatic style to the symphony."

If today Hanslick is faulted for favoring Brahms's "normalcy" over Wagner's sound world, the debate nonetheless continues as to whether Wagner's harmonic or melodic style was compatible with Classical forms. But if anyone was prepared to make a case for this synthesis, it was Bruckner.

From Old to New Born in rural Upper Austria, Bruckner is perhaps the last of the line of major Austro-Germanic composers who received training in the traditional manner: He began his musical life as a choirboy at the cathedral at St. Florian, learned music theory in the old way of strict counterpoint and "figured bass," and studied organ and composition with the St. Florian choirmaster. His first career, then, was as church organist and schoolmaster; thus it should perhaps not surprise us that critics such as Hanslick wrote of Bruckner's style as pedantic.

Through assiduous private lessons with Simon Sechter in Vienna and Otto Kitzler in Linz, Bruckner gained an astonishing mastery of learned polyphony and instrumental craft. But the event that activated his imagination, after he had become fully versed in techniques of the past, was his first exposure to the brand-new music of Wagner. In 1862 Bruckner heard *Tannhäuser* in Linz for the first time, and its effect on him was immediate and profound. It was his subsequent

acquaintance with Wagner's other operas that set him off on an almost spiritual quest that led him to compose 11 symphonies (nine with numbers, two without) as well as Masses and other sacred works—all of which tried to assimilate Wagner's innovations, and which are still the subject of controversy.

By the time that Bruckner took up his Sixth Symphony in 1879, he had already become an established part of Viennese musical life, having arrived from Linz in 1868. His first four numbered symphonies had been both praised and damned. Viewed by many as a "country boy" trying to succeed in the urbane cultural capital of the Empire, the composer persevered. His piety was real, and it helps to explain both his remarkable industry and his devotion to an individualistic musical style.

A Period of Revision The 1870s were decisive years for Bruckner. In 1875 he was finally appointed instructor of harmony at the University of Vienna, which placed him at last on the court chapel payroll. The following year he heard the premiere of Wagner's *Ring of the Nibelung* at Bayreuth, and it affected him deeply. Most important, during the years 1877 to 1879 Bruckner was occupied almost solely with revisions of his first symphonies, attempting to make the works more concise and coherent at the friendly suggestions of his "supporters."

It is perhaps not surprising, then, that his Sixth Symphony, begun shortly after this period of revision, is one of the composer's most economical, clearly defined symphonic structures. It is the work in which we always have a sense of "where we are" in the formal design. And yet the Sixth, which the composer finished in 1881, did not attain a complete performance during Bruckner's lifetime—though the middle two movements were performed in 1883 in Vienna—and the work has remained the least accepted of his mature symphonies. The uncut version of the work was not performed until 1901, five years after the composer's death.

A Closer Look Instead of the string tremolos with which Bruckner usually begins his symphonies, he begins the first movement (**Majestoso**) with a rhythmic triplet in the strings, providing a dynamic texture for the vaulting first theme in the cellos and basses. Bruckner follows the example of Brahms (and indeed of Beethoven and Haydn), employing three themes rather than the usual two. The second subject is heard as a haunting, urgent violin melody. The themes are developed in an unusually concise middle section, followed by a straightforward recapitulation.

The slow movement **Adagio (Sehr feierlich)**, flows between F major and minor, developing its somber first subject with some of Bruckner's most richly complex orchestral polyphony. At the movement's climax, as many as six real melodic lines can be perceived, a real challenge to aural perception. The **Scherzo (Nicht schnell)** dispenses both with the liveliness and with the humor that is usually associated with scherzos. The dominant pedal in the cellos and basses that opens the movement recalls another great scherzo from the period, that of Brahms's F-minor Piano Quintet, Op. 34.

The **Finale (Bewegt, doch nicht zu schnell)** again presents three themes, which are articulated at a leisurely pace. Bruckner ties the final bars of the work to the opening of the first movement, returning to the rhythmic triplets of the first measures and quoting the first theme in the finale's closing measures.

—Paul J. Horsley

The Sixth Symphony was composed from 1879 to 1881.

Riccardo Muti conducted the first performances of the work, in March 1975. Most recently on subscription concerts it was led by Christoph Eschenbach in January 2009.

The 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 55 minutes.

The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director



Teachers Come Free!

Tell an educator in your life today.



The APPLE Program provides **School District of Philadelphia teachers, administrators, and staff with free tickets** to most of The Philadelphia Orchestra's Verizon Hall performances. As a token of our gratitude, we hope you'll join us for our upcoming season of transformational music.

To receive free tickets, register your school district e-mail address on our website at **PhilOrch.org/Apple**.

Lead support for APPLE is generously given by Dr. Richard M. Klein. The APPLE program is funded in part by the Nancy and William A. Loeb Student Education Fund.

Musical Terms

GENERAL TERMS

Arpeggio: A broken chord (with notes played in succession instead of together)

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

Chord: The simultaneous sounding of three or more tones

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

Counterpoint: The combination of simultaneously sounding musical lines

Dissonance: A combination of two or more tones requiring resolution

Figured bass: A primarily 17th- and 18th-century method of composition in which a bass part is provided with figures (numerals) to indicate harmonies

H.: Abbreviation for Hoboken, the chronological list of all the works of Haydn made by Anthony van Hoboken

Harmonic: Pertaining to chords and to the theory and practice of harmony

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Pedal point: A long-held note, usually in the bass, sounding with changing harmonies in the other parts

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

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, 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.

Tremolo: An effect produced by the very rapid alternation of down-bow and up-bow

Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

Triplet: A group of three equal notes performed in the time of two

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Bewegt: Animated, with motion

(Doch) nicht (zu) schnell: (But) not (too) fast

Feierlich: Solemn, stately

Langsam: Slow

Majestoso: Majestic

Vivace: Lively

TEMPO MODIFIERS

Sehr: Very



Calling all high school and college students!

You can experience the INCOMPARABLE Philadelphia Orchestra with *unparalleled* access in Verizon Hall through the Student Circle.

For \$30 a year, Student Circle members get:

- Access to \$8 tickets for select Verizon Hall concerts
 - Reserve up to two tickets at the member rate
 - Choose your seats online prior to the concert

Plus, special opportunities throughout the year!

Learn more and register online at
philorch.org/student-circle



The Student Circle program is funded in part by the Lillian Goldman Charitable Trust and an anonymous donor.

Photos: Jeff Fusco, Jessica Griffin, Krill Balabanov

The
Philadelphia
Orchestra
Yannick Nézet-Séguin
Music and Artistic Director

Tickets & Patron Services

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

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at philorch.org/ContactPatronServices.

Subscriber Services:
215.893.1955, Mon.–Fri., 9 AM–5 PM

Patron Services:
215.893.1999
Mon.–Fri., 10 AM–6 PM
Sat.–Sun., 11 AM–6 PM
Performance nights open until 8 PM

Ticket Office:
Mon.–Sun., 10 AM–6 PM
The Academy of Music
Broad and Locust Streets
Philadelphia, PA 19102
Tickets: 215.893.1999

Concert dates (two hours before concert time and through intermission):
The Kimmel Center
Broad and Spruce Streets
Philadelphia, PA 19102

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Visit us online at philorch.org or call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg–Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space on the Kimmel Cultural Campus is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose in connection with The Philadelphia Orchestra.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.