The Philadelphia Orchestra

Thursday, May 12, at 7:30
Friday, May 13, at 2:00
Saturday, May 14, at 8:00

Nathalie Stutzmann  Conductor
Daniel Lozakovich  Violin

Prokofiev  Violin Concerto No. 2 in G minor, Op. 63
  I. Allegro moderato
  II. Andante assai—Allegretto—Andante assai, come prima
  III. Allegro, ben marcato

Intermission

Tchaikovsky  Symphony No. 6 in B minor, Op. 74 (“Pathétique”)
  I. Adagio—Allegro non troppo
  II. Allegro con grazia
  III. Allegro molto vivace
  IV. Adagio lamentoso

This program runs approximately 1 hour, 40 minutes.

The May 12 concert is sponsored by Red Moose Charitable Trust.

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The Philadelphia Orchestra is one of the world’s preeminent orchestras. It 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 educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. 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, from Verizon Hall to community centers, the Mann Center to Penn’s Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced Our World NOW, its reimagined season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings: HearTOGETHER, a series on racial and social justice; educational activities; and Our City, Your Orchestra, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra’s award-winning educational 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, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, 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.

The Orchestra also makes live recordings available on popular digital music services. Under Yannick’s leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious 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.
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Principal Guest Conductor

Nathalie Stutzmann began her role as The Philadelphia Orchestra’s principal guest conductor with the 2021–22 season; she holds the Ralph and Beth Johnston Muller Chair. The three-year contract will involve a regular presence in the Orchestra’s subscription series in Philadelphia and at its summer festivals in Vail, Colorado, and Saratoga Springs, New York. She made her Philadelphia Orchestra debut as a contralto in 1997 in Mahler’s “Resurrection” Symphony and her conducting debut in 2016 with Handel’s Messiah. She is also in her fourth season as chief conductor of the Kristiansand Symphony, which has recently been extended through the 2022–23 season, and she was principal guest conductor of the RTÉ National Symphony of Ireland from 2017 to 2020. In October she was named the next music director of the Atlanta Symphony, beginning in the 2022–23 season, becoming only the second woman to lead a major American orchestra.

As a guest conductor, Ms. Stutzmann began the 2020–21 season with the Royal Stockholm Philharmonic and returned to them twice more. Other guest conducting highlights over the next two seasons include performances with the Minnesota Orchestra; the Atlanta, San Francisco, Seattle, Pittsburgh, London, Vienna, and Finnish Radio symphonies; the Royal Liverpool and Oslo philharmonics; the Orchestre Métropolitain in Montreal; the NDR Elbphilharmonie; the Orchestre de Paris; the Orchestre National de Lyon; and the Orquesta Nacional de España. Ms. Stutzmann has also established a strong reputation as an opera conductor. She was due to conduct Tchaikovsky’s The Queen of Spades at La Monnaie in Brussels (cancelled due to COVID-19), which has been rescheduled to the 2022–23 season. In recent years she conducted critically acclaimed performances of Wagner’s Tannhäuser (2017, Monte Carlo Opera) and Boito’s Mefistofele (2018, Chorégies d’Orange festival).

Ms. Stutzmann started her studies at a very young age in piano, bassoon, and cello, and she studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. One of today’s most esteemed contraltos, she continues to keep a few projects as a singer each season, primarily recitals and performances with her own ensemble. In January 2019 she was elected a Chevalier de la Légion d’Honneur, France’s highest honor. She had previously been honored for her unique contribution to the country’s cultural life by being named a Chevalier de l’Ordre National du Mérite and a Commandeur des Arts et Lettres. Ms. Stutzmann is an exclusive recording artist of Warner Classics/Erato. Her newest album, Contralto, was released in January 2021.
Violinist Daniel Lozakovich is making his Philadelphia Orchestra debut. Born in Stockholm in 2001, he began playing the violin before age seven and made his solo debut two years later with the Moscow Virtuosi and Vladimir Spivakov. He now regularly performs with such orchestras as the Orchestre National de France, the Orchestre de Paris, the Orchestre National du Capitole de Toulouse, the Gothenburg and Swedish Radio symphonies, the Munich and Royal Stockholm philharmonics, the Orchestre de la Suisse Romande, the Orchestra Sinfonica Nazionale della RAI, and the Orquestra Gulbenkian. He collaborates with the world’s eminent conductors including Semyon Bychkov, Christoph Eschenbach, Neeme Järvi, Cristian Măcelaru, Klaus Mäkelä, Andris Nelsons, Vasily Petrenko, Lahav Shani, Tugan Sokhiev, Esa-Pekka Salonen, Krzysztof Urbański, and Lorenzo Viotti. Recent highlights include his return to the Boston Symphony for subscription concerts with Mr. Nelsons, his New York debut at the Mostly Mozart Festival with Louis Langrée, and debuts with the Cleveland Orchestra and Mr. Mäkelä and the Los Angeles Philharmonic and Mr. Salonen. This season he also debuted with the Chicago and Pittsburgh symphonies and the London and Oslo philharmonics.

Mr. Lozakovich’s notable touring highlights include engagements in Japan and Asia and with the Frankfurt Radio Symphony under Andrés Orozco-Estrada. A highly sought-after recitalist, he has performed in some of the world’s most prestigious venues, including the Théâtre des Champs-Élysées, the Fondation Louis Vuitton, the Tonhalle Zurich, Victoria Hall Geneva, the Conservatorio G. Verdi Milan, and the Mariinsky Theatre. He is a regular at international music festivals and enjoys collaborations with artists including violinists Renaud Capuçon, Shlomo Mintz, and Maxim Vengerov; pianists Emanuel Ax, Khatia Buniatishvili, Seong-Jin Cho, and George Li; and clarinetist Martin Fröst.

At age 15 Mr. Lozakovich signed an exclusive recording contract with Deutsche Grammophon and in 2018 released his debut album of works by Bach. His second album, released in 2019, is dedicated to Tchaikovsky. His third album, released in 2020, features the Beethoven Violin Concerto recorded live with the Munich Philharmonic. Since 2015 Mr. Lozakovich has been mentored by Eduard Wulfson in Geneva. He plays the “ex-Baron Rothschild” Stradivarius on generous loan on behalf of the owner by Reuning & Son and Mr. Wulfson, and the Stradivarius Le Reynier (1727), generously loaned by LVMH Moët Hennessy Louis Vuitton.
Framing the Program

Sergei Prokofiev made his initial fame in his native Russia with bold compositions that pointed in new directions. He continued this path after moving to America, and then to Europe, in the wake of the 1917 Bolshevik Revolution. In the late 1920s, however, he began to visit the Soviet Union and in 1936 decided to return home for good. His music during this time increasingly strove for what he called a “new simplicity.” These qualities are apparent in his Violin Concerto No. 2, dating from the transitional period just before his return. As the composer later recalled: “The principal theme of the first movement was written in Paris, the first theme of the second movement in Voronezh (Russia), the orchestration was completed in Baku, and the first performance was given in Madrid.”

Although Tchaikovsky’s final symphony, which he initially called the “Pathétique,” has the expected four movements, they seemingly unfold in the wrong order. The emotional work ends with a despairing slow movement that became a model for Gustav Mahler and later symphonists. Tchaikovsky conducted the premiere of the Sixth Symphony just nine days before his unexpected death at age 53. The second performance a few weeks later garnered a good deal more attention, with many viewing it as the composer’s own Requiem. Tchaikovsky was enormously proud of the piece, remarking that he thought it his best: “I love it as I have never loved any of my other musical offspring.”

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Beethoven’s Symphony No. 9
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Many Russian composers of the mid-20th century were compelled to write under the oppressive restrictions of Stalinism. But Sergei Prokofiev lived in the Soviet Union by choice, not by fate. After establishing a youthful reputation as a musical rebel, then tempering that reputation somewhat with more orthodox works like the “Classical” Symphony and the First Violin Concerto, he left his native Russia in 1918. Even though his Modernism would have been welcomed at first by the post-Revolutionary Communist government, he decided to pursue a career in the West, moving first to the United States before settling in France. Prokofiev felt alienated while abroad, separated from his friends and his culture. He gradually re-established ties with Moscow, and with assurances that he would be given special advantages and privileged treatment, moved back to the Soviet Union in early 1936.

Prokofiev was, however, no communist. Soviet apparatchiks were consistently suspicious of his experiences in the West. He was denounced in the 1948 “purge” at the Soviet Composers’ Union that also humiliated Shostakovich and Khachaturian. And Stalin personally intervened to complicate Prokofiev’s late career. His spirit broken, his health (which was never robust) worsened. It seemed somehow emblematic of his career that Prokofiev died on the same day as Stalin: March 5, 1953. It took almost a week for the news of this great composer’s death to be reported in the Russian newspapers, and even then it was hidden in the middle pages. He was always more highly regarded in the West than in his own country.

**A Work from Happy Times** It was during happier times, though, while preparing to move from Paris back to Moscow in 1935, that Prokofiev composed his Violin Concerto No. 2. The decision to return to his homeland had already been made by this time; he even spent the summer and autumn of 1935 in Russia composing *Romeo and Juliet* for the Bolshoi Theatre and working on the new violin concerto using themes he had jotted down earlier in Paris and during other travels.

The Concerto was a commission for the Belgian violinist Robert Soetens, who in 1932 had played (with Samuel Dushkin) the Western premiere of Prokofiev’s Sonata for Two Violins, Op. 56. Stravinsky was already writing a Violin Concerto.
for Dushkin—it seemed appropriate that Prokofiev should pen one for Soetens. After working on the score in Russia, he returned briefly to Paris in October 1935 to rehearse the work with Soetens. They then embarked on a tour together, presenting the world premiere of the new Concerto in Madrid. After the tour Prokofiev returned to the USSR as a fully repatriated resident. Soetens continued to champion Prokofiev's music, and this Concerto specifically, for the remainder of his long career, which lasted into the 1990s.

Prokofiev's two violin concertos, bookending his time as an émigré in the West, could not be more different in style. This was a conscious decision by the composer, who wanted to signal to the Soviet authorities in 1935 his willingness to write more tuneful works in general. But while the Second Concerto does contain a number of charming melodies in a leaner style, there is at the same time a disconcerting ambiguity, a lingering legacy of the composer’s Paris period and his curbed Modernism.

**A Closer Look** The solo violin's ominous opening theme (**Allegro moderato**) with its asymmetrical phrasing, has a distinctly Russian flavor to it. When the ensemble enters, there is an austerity to the orchestration that might be thought of as Neo-Classical, though far more brooding than the objectivity of Stravinsky's Neo-Classicism. A nervous transition passage leads into a lush second theme in B-flat, marked by Prokofiev's characteristically fluid harmonic shifts. The development section becomes even more nervous, fractured, and sardonic with its pizzicato accompaniment and ascetic winds in open octaves. When the opening theme returns in the recapitulation, it is in the low strings, darkening the character even further. And as the second theme is reprised (in G major), it is played so high in the violin register that any intrinsic lyricism is attenuated into intense disquiet. A brief coda presents the theme in canon before ending in a somewhat sparse, resigned G minor.

Over an almost banal arpeggio, the solo violin opens the slow movement (**Andante assai**) with a supple, long-breathed melody in E-flat major. But an insistent rhythmic ambiguity, with the violin playing duplets against a triplet accompaniment, mitigates the repose. In this episodic movement, the harmonic center shifts frequently and often abruptly, as the rhythmic disjunction transforms toward a kind of consensus. In the final statement of the main theme, both soloist and orchestra play in congruent triplets, but the ominous bass drum pulses in the coda, bringing the movement to a deep, sinister close.

In the finale (**Allegro, ben marcato**), the violin seems determined to maintain a waltz rhythm despite the frustration of shifting meters and displaced accents in the orchestra. This movement is a black comedy, with Shostakovich-like grotesqueries in the interior episodes, passages in 7/4 and 5/4 meter, and the peculiar appearance of castanets (which might have been a late addition to the work, once the premiere was set for Madrid). Throughout the movement, the bass
drum and snare drum lurk in the background, threatening danger and propelling the work to a brittle, volatile climax.

—Luke Howard

Prokofiev’s Violin Concerto No. 2 was composed in 1935.

Zino Francescatti was the soloist in the first Philadelphia Orchestra performances of the Second Concerto, in December 1948 with Eugene Ormandy. Since then a number of leading violinists have played the work here, including Isaac Stern, Itzhak Perlman, Shlomo Mintz, Kyung-Wha Chung, Joshua Bell, Maxim Vengerov, Leila Josefowicz, and Lisa Batiashvili. The Concerto was last performed on subscription concerts in March/April 2016 by Akiko Suwanai, with Pablo Heras-Casado conducting.

The Philadelphians recorded the piece in 1963 with Stern and Ormandy.

Prokofiev’s score calls for solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, percussion (bass drum, castanets, snare drum, suspended cymbal, triangle), and strings.

The Second Concerto runs approximately 25 minutes in performance.
The Music

Symphony No. 6 (“Pathétique”)

Pyotr Ilyich Tchaikovsky
Born in Kamsko-Votkinsk, Russia, May 7, 1840
Died in St. Petersburg, November 6, 1893

Pyotr Ilyich Tchaikovsky died just nine days after the premiere of his Sixth Symphony in October 1893. While speculation continues to swirl over the cause of death—theories include suicide (motivated either by feelings of guilt or the decree of a secret judicial panel), poisoning, cholera, or other misfortune—scholars have perpetually sought for clues in this, his last great masterpiece. Does the Symphony portend the composer’s tragic end? If so, how? If not, why not?

What is certain is that when Tchaikovsky sketched the Sixth Symphony in early 1893, he had no idea he would be dead before the year was out. This makes the work’s origins, its pervasive melancholy, and intimations of death (even if not the composer’s own) more difficult to account for, but in the end provide a wider range of interpretive possibilities.

What Is the Sixth Symphony About? Admitting that all his symphonies were loosely programmatic, Tchaikovsky once observed, “I should be sorry if symphonies that mean nothing should flow from my pen.” The Sixth does indeed have a hidden message in it, but one that the composer never revealed. He told his nephew Vladimir Davidov, whom he called Bob, that the program to the Sixth Symphony would remain “an enigma.” “Let them try and guess it!” he teased, and that challenge has proven both compelling and formidable. Tchaikovsky scholar R. John Wiley suggests that rather than prophesying the composer’s death, the Sixth Symphony is part of a grand cycle, beginning with the ballet The Sleeping Beauty, in which the composer alternated between works that explore a quality of fantasy and ones that address the sadder realities of life in the late 19th century. This Symphony just happened to be the next in this series, he proposes.

But the Sixth Symphony’s private program was obviously close to Tchaikovsky’s heart. He felt the work so personally that he frequently shed tears as he thought about the main themes. And as the orchestration neared completion in August 1893, he informed Davidov, “I can tell you in all sincerity that I consider this symphony the best thing I have done. … And I love it as I have never loved any of my compositions.”
Despite quoting from the Orthodox Requiem at the climax of the despairing first movement, and composing a gradual diminishing of light at the work’s conclusion, Tchaikovsky was as robust and high-spirited during the Symphony’s genesis as he had been at any time in his life. In the week between the premiere and his death, he even remarked casually to his brother, “I feel I shall live a long time.”

A Closer Look The first movement’s ominous Adagio introduction establishes the prevailing mood. The melodic contour of a rising phrase that then collapses downward has led many to interpret this theme, and the entire Symphony, as a symbol of struggle and failure. The popular second theme (Allegro non troppo) is a broad, lyrical melody of the intensely Romantic variety heard so often in Tchaikovsky’s ballets, but this brief moment of consolation does little to soothe the pervasive mood of despair. The exposition is unusually long, taking up half of the first movement in performance time, and ends with a dynamic marking of pppppp—the quietest of the whole Symphony. The compression of the sometimes frightening development section and recapitulation boldly intensifies the drama.

The second movement (Allegro con grazia) is a waltz: a genre in which Tchaikovsky excelled when writing for the Imperial Theatre. But the unusual 5/4 meter makes it a waltz like no other he had ever composed. It is meant to be played gracefully, and the movement proceeds with surprising elegance despite the metric quirk. Critics have responded to it as either delightful and childlike or intentionally distorted and macabre, depending on the interpretation of the work as a whole.

Instead of a scherzo, Tchaikovsky wrote a lighthearted, rollicking march for the third movement (Allegro molto vivace), cast in a sonata form without a development section. Wholly within the sound world of The Nutcracker, the verve and grandeur of the string writing is exceptional, and the joy it expresses is real, not illusory or ironic (as so many commentators are eager to make it).

The long, slow finale (Adagio lamentoso) is a significant departure from the standard model. The poignant opening theme and the more consolatory second theme are both fashioned from downward scales, which through repetition and development reach a painful emotional climax. Tchaikovsky harmonizes the themes in parallel triads, mostly voiced in inversion without a stabilizing root in the bass. In the recapitulation the second theme is restated in a slow and gradual diminuendo, with a reference at the end to the Symphony’s disconsolate introductory motif.

—Luke Howard

Tchaikovsky composed his Sixth Symphony in 1893.

The first Philadelphia Orchestra performances of the Symphony took place in March 1901, with Fritz Scheel conducting. Most recently on subscription, Michael Tilson Thomas led the Orchestra in the work in March 2018. The Symphony is one of the more frequently performed works in the Orchestra’s history and has been led here by such conductors as Leopold Stokowski, Eugene Ormandy, Arturo
Toscanini, Igor Markevitch, Lorin Maazel, Bernard Haitink, Seiji Ozawa, Claudio Abbado, Riccardo Muti, Klaus Tennstedt, Wolfgang Sawallisch, Christoph Eschenbach, and Yannick Nézet-Séguin.

The “Pathétique” has been recorded seven times by The Philadelphia Orchestra: in 1936 with Ormandy for RCA; in 1942 with Toscanini for RCA; in 1952 and 1960 with Ormandy for CBS; in 1968 with Ormandy for RCA; in 1981 with Ormandy for Delos; in 1989 with Muti for EMI; and in 2008 with Eschenbach for Ondine. The Orchestra also recorded the third movement only in 1921 with Stokowski for RCA.

The score calls for three flutes (III doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam), and strings.

The work runs approximately 50 minutes in performance.
**GENERAL TERMS**

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

**Canon:** A device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts

**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 to confirm the impression of finality

**Diatonic:** Melody or harmony drawn primarily from the tones of the major or minor scale

**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

**Meter:** The symmetrical grouping of musical rhythms

**Modernity:** A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

**Neo-Classicism:** A movement of style in the works of certain 20th-century composers who revived the balanced forms and clearly perceptible thematic processes of earlier styles

**Octave:** The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

**Op.:** Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer’s output

**Pizzicato:** Plucked

**Scale:** The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semitonic 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, vigorous rhythm, and humorous contrasts.

**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

**THE SPEED OF MUSIC (Tempo)**

**Adagio:** Leisurably, slow

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Andante:** Walking speed

**Come prima:** Like the first time

**Con grazia:** With grace, prettily

**Lamento:** Mournfully, plaintively

**Marcato:** Accentuated, stressed

**Moderato:** A moderate tempo

**Vivace:** Lively

**TEMPO MODIFIERS**

**Assai:** Much

**Ben:** Quite

**Molto:** Very

**Non troppo:** Not too much

**DYNAMIC MARKS**

**Diminuendo:** Decreasing volume

**Piano (p), pianissimo (pp):** Soft, very soft

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