

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, April 28, at 7:30

Friday, April 29, at 2:00

Saturday, April 30, at 8:00

Gil Shaham Leader and Violin

Kreisler Praeludium and Allegro, for violin and orchestra

First Philadelphia Orchestra performances

Saint-Georges Violin Concerto No. 9 in G major, Op. 8

I. Allegro

II. Largo

III. Rondeau

Intermission

Vivaldi *The Four Seasons*

I. *Spring*, Concerto in E major, RV 269

a. Allegro

b. Largo

c. Allegro

II. *Summer*, Concerto in G minor, RV 315

a. Allegro non molto

b. Adagio *alternating with* Presto

c. Presto

III. *Autumn*, Concerto in F major, RV 293

a. Allegro

b. Adagio molto

c. Allegro

IV. *Winter*, Concerto in F minor, RV 297

a. Allegro non molto

b. Largo

c. Allegro

Avi Stein, harpsichord

This program runs approximately 1 hour, 30 minutes.

The April 28 concert is sponsored by **Robert E. Mortensen**.

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

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 reimaged 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.



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

Piano Recital with Evgeny Kissin

Friday, May 6, 2022 8:00 PM

The internationally acclaimed virtuoso Evgeny Kissin performs masterpieces by Bach, Mozart, Beethoven, and Chopin.

Tickets On Sale Now!

philorch.org | 215.893.1955

*This concert is a co-presentation by the Kimmel Cultural Campus and The Philadelphia Orchestra.
Please note: The Philadelphia Orchestra does not perform on this concert.*

Photo: Felix Broede/EMI

Leader and Soloist

Chris Lee



Gil Shaham made his Philadelphia Orchestra debut in 1988 at the Mann Center and has performed regularly with the Philadelphians ever since. One of the foremost violinists of our time, his flawless technique, combined with his inimitable warmth and generosity of spirit, has solidified his renown as an American master. The GRAMMY Award-winner and *Musical America* "Instrumentalist of the Year" is sought after throughout the world for concerto appearances

with leading orchestras and conductors. He regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals. Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin. In the coming seasons, in addition to championing these solo works, he will join his long-time duo partner, pianist Akira Eguchi, in recitals throughout North America, Europe, and Asia. Appearances with orchestra regularly include the Berlin, Israel, New York, and Los Angeles philharmonics; the Boston, Chicago, and San Francisco symphonies; the Orchestre de Paris; and multi-year residencies with the orchestras of Montreal, Stuttgart, and Singapore.

Mr. Shaham has recorded more than two dozen concerto and solo CDs, earning multiple GRAMMYS, a Grand Prix du Disque, the Diapason d'Or, and *Gramophone* Editor's Choice awards. Many of these recordings appear on Canary Classics, the label he founded in 2004. His recordings include *1930s Violin Concertos*, *Virtuoso Violin Works*, Elgar's Violin Concerto, *Hebrew Melodies*, *The Butterfly Lovers*, and many more. His *1930s Violin Concertos Vol. 2* was nominated for a GRAMMY Award. His latest recording of Beethoven and Brahms concertos with the Knights was released in 2021.

Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham moved with his parents to Israel, where he began violin studies at the age of seven, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981 he made debuts with the Jerusalem Symphony and the Israel Philharmonic. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at the Juilliard School. He also studied at Columbia University. He was awarded an Avery Fisher Career Grant in 1990 and in 2008 received the coveted Avery Fisher Prize. In 2012 he was named "Instrumentalist of the Year" by *Musical America*. Mr. Shaham lives in New York City with his wife, violinist Adele Anthony, and their three children. He plays the 1699 "Countess Polignac" Stradivarius.

Framing the Program

Parallel Events

1725

Vivaldi

The Four Seasons

Music

Bach

Anna

Magdalena

Notebook

Literature

Ramsay

The Gentle

Shepherd

Art

Canaletto

Four Views of

Venice

History

Peter the Great

dies

c. 1775

Saint-Georges

Violin

Concerto

No. 9

Music

Mozart

Violin

Concerto

No. 4

Literature

Alfieri

Cleopatra

Art

Chardin

Self-Portrait

History

Beginning

of American

Revolution

1905

Kreisler

Praeludium

and Allegro

Music

Debussy

La Mer

Literature

Wharton

House of Mirth

Art

Cézanne

Chateau Noi

History

Battleship

Potemkin

mutiny

Gil Shaham returns to Philadelphia as leader and violin soloist in music by three great virtuoso predecessors. The concert opens with Fritz Kreisler's brilliant Praeludium and Allegro, one of a series of attractive pieces that he wrote in the "olden style." Kreisler initially passed these works off as by Baroque masters, in this instance by Gaetano Pugnani, but eventually confessed he composed them himself.

The fascinating life and career of Joseph Bologne, Chevalier de Saint-Georges, is of a man with many gifts, not limited to music. He was the illegitimate son of a wealthy French plantation owner and an enslaved teenager of African descent. He received an elite education in France and won his first fame as a master fencer. He was also an accomplished violinist, conductor, and composer and wrote his Violin Concerto No. 9 to show off these musical talents.

Antonio Vivaldi was phenomenally prolific, composing in many genres, including dozens of operas and more than 500 concertos. Among this wealth of music, four violin concertos stand out as his signature compositions: the collection published in 1725 as *The Four Seasons*. Unlike most nicknames applied to pieces that are later inventions unsanctioned by the composer, these titles were not only provided by Vivaldi himself, but he also included poems running alongside the music that serve as a guide through the changes of the year.

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.

The Music

Praeludium and Allegro

Fritz Kreisler

Born in Vienna, February 2, 1875

Died in New York, January 29, 1962



While Fritz Kreisler is principally remembered as one of the supreme violinists of the 20th century, his gifts extended further as an extraordinary all-round musician, an excellent pianist, and a fine composer. Born in Vienna in 1875, he started studying the violin at the age of four with his father, a doctor who was an amateur violinist. At the unprecedented age of seven his extraordinary talents allowed him to enter the Vienna Conservatory, where he studied with leading

teachers, including theory with Anton Bruckner. It was then off to the Paris Conservatory, from which he graduated with highest honors. Performances and prizes accumulated before he was a teenager, by which time his formal training had already stopped as he was a fully formed artist.

After touring in America in 1889–90, Kreisler returned to Vienna to study medicine and served briefly in the army, putting aside music for some years. When he came back to the violin his international career took off. Edward Elgar wrote his Violin Concerto for him, and he toured widely in Europe and America, eventually settling here and becoming a citizen. Kreisler recorded a significant quantity of solo and chamber music, as well as concertos. Among his legendary recordings are several made in collaboration with his close friend Sergei Rachmaninoff.

A Composer Behind the Scenes As a composer Kreisler is best known for brief works for violin and piano, such as “Liebesleid” and “Liebesfreud,” both memorably arranged for piano by Rachmaninoff. He composed some larger pieces, including for film, several operettas, and a string quartet. Most frequently we hear Kreisler’s compositional efforts as the creator of dazzling cadenzas for famous violin concertos, most notably Beethoven’s, for which the composer did not provide ones himself.

If the cadenzas link Kreisler’s name with great masters of the past, so too did pieces he wrote with attributions to Baroque composers. These works in the “olden style” were another way audiences have long been familiar with Kreisler’s music, even if they were often unaware that he was the composer. Kreisler wrote a variety of extremely attractive violin transcriptions that he originally attributed to figures like Vivaldi and Tartini. In 1935 he revealed that these charming

pastiches were actually his own work. Some critics were not pleased by the deception, to which Kreisler responded: "The name changes, the value remains." Performers and audiences continue to be enthralled.

A Closer Look On this concert we hear his Praeludium and Allegro, which Kreisler wrote in 1905 and attributed to the Italian violinist and composer Gaetano Pugnani (1731–98). The **Praeludium** section is in ABA form: the violin first playing even quarter notes widely spaced up and down over lush chords in the orchestra; this is followed by a faster-moving section with 16th notes before a return to the opening. Not quite halfway through the piece the tempo changes to **Allegro** and the violin fireworks really begin with the ensemble taking a more active role.

—Christopher H. Gibbs

Kreisler composed the Praeludium and Allegro in 1905.

These are the first Philadelphia Orchestra performances of the piece.

The arrangement heard on today's concert is for solo violin and string orchestra.

Performance time is approximately five minutes.

The Music

Violin Concerto No. 9

Joseph Bologne, Chevalier de Saint-Georges

Born in Baillif, Guadeloupe, December 25, 1745

Died in Paris, June 10, 1799



Joseph Bologne benefited from the opportunities, experiences, and elite education that allowed his multiple gifts, not limited to musical ones, to thrive. He was the illegitimate son of Nanon, an enslaved teenager of African descent, and George Bologne, a wealthy French plantation owner in the South Caribbean. There are many gaps in biographical information about Joseph, among them when he was born, but that is usually given as Christmas Day in 1745 on a small island

in the French colony of Guadeloupe. After being accused of murder, his father fled to France, followed shortly by his wife, Elizabeth; his daughter; as well as by Nanon and her young son. George was granted a royal pardon and returned to Guadeloupe for some years before taking his son to France permanently in 1753.

A Man of Multiple Talents The talent that first brought the teenage Bologne public attention was in athletics, most notably fencing, which proved an entrée into high society; while still a teenager he was dubbed the Chevalier de Saint-Georges. Although little is known of the exact course of his musical training, by his mid-20s he was playing in the newly formed Concert des Amateurs in Paris. He soon became its concertmaster and eventually music director, helping to raise the orchestra to be considered one of Europe's best. In 1772 he was the featured soloist with the ensemble performing his own technically challenging violin concertos, Op. 2.

The pace of Saint-Georges's composing increased, at first primarily of instrumental music, including string quartets, sonatas, violin concertos, and symphonies concertantes, a new Parisian genre. Pieces dedicated to him by prominent musicians of the time, including Antonio Lolli, François-Joseph Gossec, and Carl Stamitz, suggest that he was held in high esteem. That Paris was abuzz about him is apparent in a May 1779 diary entry written by John Adams, the future second president of the United States, who had just completed duty as envoy to France: "He is the most accomplished Man in Europe in Riding, Running, Shooting, Fencing, Dancing, Musick."

Saint-Georges began to compose operas, although he faced obstacles due to racist singers who complained to Queen Marie Antoinette about having to take

orders from someone of mixed race. After the Concert des Amateurs disbanded for financial reasons, he helped to found the Concert de la Loge Olympique, the orchestra that commissioned Haydn's six so-called Paris symphonies of which he led the premieres. He most likely met Mozart as in 1778 they lived for some time in the same house in Paris, although nothing concrete is known of any friendship or rivalry. Mozart's Sinfonia concertante for Violin and Viola in E-flat major, K. 364, may owe a debt to Saint-Georges, not only in his being attracted to a genre popular in Paris in which Saint-Georges excelled but also in a thematic similarity. To the end, Saint-Georges's career mixed athletics and music, amid other adventures including military service during the French Revolution, joining the National Guard, and for some 18 months being a prisoner during the Reign of Terror.

A Closer Look As a star violinist it is no surprise that Saint-Georges wrote violin concertos and other string pieces that would display his gifts both as a performer and composer, especially during the 1770s. The Concerto No. 9 in G major, Op. 8, published during that time, is a three-movement piece scored for the soloist and a string orchestra.

The lively first movement (**Allegro**), the length of the two others combined, gives an initial taste of virtuoso violin techniques of the time with the composer particularly highlighting wide leaps for the soloist, who plays in very high registers that soar over the accompaniment. The slow movement (**Largo**) provides a contrast not just in tempo but also its minor key and a Baroque sounding majesty to start, with dotted-rhythms (long-short-long) before the soloist enters with a lyrically tuneful melody. Saint-Georges uses his favored **Rondeau** form for the brief finale, alternating between the jaunty opening theme and more passionate minor-key episodes.

—Christopher H. Gibbs

The Violin Concerto No. 9 was probably composed in the mid-1770s.

The first Philadelphia Orchestra performance of the Concerto was in July 2021 at the Bravo! Vail Music Festival, with Gil Shaham and Nathalie Stutzmann.

The score calls for solo violin and strings.

Performance time is approximately 22 minutes.

The Music

The Four Seasons

Antonio Vivaldi

Born in Venice, March 4, 1678

Died in Vienna, July 28, 1741



The idea of depicting the seasons through music did not originate with Antonio Vivaldi. Spring's sensuous languor and winter's icy chill had been favorite topics of the Renaissance madrigalists centuries earlier. But the notion reached one of its most eloquent expressions in the four concertos that constitute what Vivaldi called *The Four Seasons*. Since 1725, when these works first appeared in print in Amsterdam, dozens of composers have followed suit, not only in works intended to depict

all four seasons (an oratorio by Haydn, a piano suite by Tchaikovsky, a ballet by Glazunov), but also in compositions that characterize the mood or activities of a single season (Berlioz's *Les Nuits d'été*, Schumann's "Spring" Symphony, Stravinsky's *The Rite of Spring*, Copland's *Appalachian Spring*, Grieg's *In Autumn Overture*).

Vivaldi's set of four concertos remains among the most popular of these—indeed, among the most celebrated programmatic music of all time. They were initially published as part of the composer's Op. 8, a set of 12 concertos released in 1725 as *The Contest of Harmony and Invention*. The provocative title hinted at the composer's challenge of creating works that were musically powerful but also poetically interesting. The concertos bore colorful titles, including not only the names of the four seasons (for the first four concertos), but others such as "The Hunt," "The Storm at Sea," and "Pleasure." Dedicated to Count Václav Morzin of Bohemia, a frequent visitor to Venice, Op. 8 contains some of the most dazzling instrumental music of the Baroque era.

A Prolific Composer Yet these concertos form but a tiny part of a vast oeuvre. Few composers can begin to match the sheer volume of Vivaldi's output, much less its peerless consistency. In addition to 50 operas, 150 vocal works, and more than 100 solo sonatas, the Venetian cleric and composer known as the Red Priest (because of his hair) wrote more than 500 concertos, for all manner of solo instruments. The variety of this concerto output is fascinating enough: In addition to 250 concertos for solo violin, there are works for oboe, bassoon, flute, recorder, cello, viola d'amore, mandolin, lute, and sundry other instruments. There are also some 80 ensemble concertos for two or more soloists, cast in various combinations. Considering the lightning speed at which they must have been written, it is amazing that so many are absolutely first-rate pieces. Despite the fact that even

during his lifetime Vivaldi was criticized for assembly-line-style composition (the same trait that has given rise, more recently, to the quip that he “wrote the same concerto 500 times”), a large number of these works have durably withstood the test of time. Like his younger contemporary Handel, Vivaldi was born with an extraordinary facility: He could compose a piece faster than others could copy it.

A Closer Look For the publication of *The Four Seasons*, Vivaldi appended a poem for each of the concertos; though the verses are not signed, many scholars have assumed that they are from Vivaldi’s own pen, largely because of the meticulous detail with which the programmatic elements of the poetry follow the musical events of the concertos. Vivaldi’s expression of the mood of each season is quite ingenious, in fact, and even led him to a new approach to the ritornello concerto (a term chosen to describe the manner in which full-orchestra material returns again and again, lending cohesiveness to an otherwise fairly fluid design). The orchestral tuttis are often used to depict the overall mood of the season (such as the frozen landscape at the beginning of “Winter,” or the melting heat of “Summer”), while the soloistic passages evoke more specific elements, such as the bird songs at the opening of “Spring,” or the Bacchic harvest-revelry at the opening of new wine, as expressed in the opening solo passagework of “Autumn.”

—Paul J. Horsley

The Four Seasons was published in 1725.

Carlo Maria Giulini led the first Philadelphia Orchestra performances of the complete *Four Seasons* in December 1973; Norman Carol was the soloist. Eugene Ormandy and violinist Anshel Brusilow premiered three of the four movements with the Orchestra: “Spring” in March 1960, “Summer” in April 1960, and “Autumn” in December 1959. “Winter” was first performed in January 1958, with Ormandy and Jacob Krachmalnick. Most recently on subscription the complete piece was performed in November 2013, with violinist Giuliano Carmignola and conductor Richard Egarr. The piece also appeared on the Digital Stage in November 2020 and August 2021, both with Gil Shaham.

The Orchestra, Ormandy, and Brusilow recorded the complete *Four Seasons* in 1959 for CBS.

The score calls for harpsichord, strings, and solo violin.

Running time is approximately 40 minutes.

"Spring"

Spring has come, and joyfully
the birds welcome it with cheerful song,
and the streams, at the breath of
zephyrs,
flow swiftly with sweet murmurings.
But now the sky is cloaked in black
and thunder and lightning announce
themselves;
when they die away, the little birds
turn afresh to their sweet song.

Then on the pleasant flower-strewn
meadow,
to the gentle rustle of the leaves and
branches
the goatherd rests, his faithful dog at
his side.

To the rustic bagpipe's gay sound,
nymph and shepherd dance beneath
the fair spring sky in all its glory.

"Summer"

In the torrid heat of the blazing sun,
man and beast alike languish, and even
the pine trees scorch;
the cuckoo raises his voice, and soon
after
the turtledove and finch join in song.
Sweet zephyrs blow, but then
the fierce north wind intervenes;
the shepherd weeps, anxious for his fate
from the harsh, menacing gusts.

He rouses his weary limbs from rest
in fear of the lightning, the fierce
thunder
and the angry swarms of gnats and
flies.

Alas! his fears are justified,
for furious thunder irradiates the
heavens,
bowing down the trees and flattening
the crops.

"Autumn"

The peasant celebrates with song and
dance
his joy in a fine harvest
and with generous draughts of Bacchus'
cup
his efforts end in sleep.

Song and dance are done,
the gentle, pleasant air
and the season invite one and all
to the delights of sweetest sleep.

At first light a huntsman sets out
with horns, guns, and dogs,
putting his prey to flight and following
its tracks;
terrified and exhausted by the great
clamor
of guns and dogs, wounded and afraid,
the prey tries to flee but is caught and
dies.

"Winter"

To shiver icily in the freezing dark
in the teeth of a cruel wind,
to stamp your feet continually,
so chilled that your teeth chatter.

To remain in quiet contentment by the
fireside
while outside the rain soaks people by
the hundreds.

To walk on the ice, with slow steps
in fear of falling, advance with care.
Then to step forth strongly, fall to the
ground,
and again run boldly on the ice until it
cracks and breaks;
to listen as from the iron portals
winds rush from south and north,
and all the winds in contest;
such is winter, such the joys it brings.

Musical Terms

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

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

Concerto grosso: A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

Dissonance: A combination of two or more tones requiring resolution

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

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Ritornello: Literally "a little thing that returns." Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloist(s).

Rondeau: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

RV: The thematic catalog of all the works of Vivaldi, first compiled by Peter Ryom

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

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Symphony concertante: An instrumental piece that combines features of the concerto grosso and the symphony

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Largo: Broad

Presto: Very fast

TEMPO MODIFIERS

Non molto: Not very



Brahms v. Radiohead

Tuesday, May 3, 2022 7:30 PM

Steve Hackman Conductor

Andrew Lipke Vocalist

Bill Prokopow Vocalist

Kéren Tayar Vocalist

Tickets On Sale Now!

philorch.org | 215.893.1955

**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music 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 at patronservices@philorch.org.

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

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. For performances at the Academy of Music, please visit the House Manager's Office across from Door 8 on the Parquet level. 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 in the Kimmel Center 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.

Ticket Philadelphia Staff

Matt Cooper, Vice President

Meg Hackney, Director, Patron Services

Brand-I Curtis, Patron Services Supervisor

Kathleen Moran, Philadelphia Orchestra Priority Services Coordinator

Dan Ahearn, Jr., Box Office Manager

Michelle Carter Messa, Assistant Box Office Manager

Jayson Bucy, Ticketing Operations Senior Manager

Rachelle Seneby, Program and Web Coordinator

Bridget Morgan, Accounting Manager

Monica Song, Staff Accountant

Catherine Pappas, Project Manager