Beyond the Score®: Fate Knocks?

Rafael Frühbeck de Burgos Conductor
Leonard C. Haas Actor
Michael Boudewyns Actor
David Ingram Actor
Sara Valentine Actor
Kiyoko Takeuti Piano

A multi-media exploration of
Beethoven’s Symphony No. 5

Intermission

Beethoven Symphony No. 5 in C minor, Op. 67
  I. Allegro con brio
  II. Andante con moto
  III. Allegro—
  IV. Allegro

This program runs approximately 2 hours.

Beyond the Score® is made possible by support from the Hirschberg-Goodfriend Fund in memory of Adolf Hirschberg as established by Juliet J. Goodfriend and by the Wachovia Wells Fargo Foundation. Additional funding comes from the Annenberg Foundation, the Pennsylvania Council on the Arts, and the Pennsylvania Department of Community and Economic Development.
Beyond the Score® is produced by the Chicago Symphony Orchestra.
Gerard McBurney, Creative Director, Beyond the Score
Martha Gilmer, Executive Producer, Beyond the Score
Cameron Arens, Production Stage Manager

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Stravinsky

The Rite of Spring

February 21 & 23 8 PM
February 24 2 PM

Yannick Nézet-Séguin Conductor
Jean-Yves Thibaudet Piano
Ridge Theater
Bob McGrath Artistic Director

Program includes:

Ravel Piano Concerto in G major
Stravinsky The Rite of Spring

In a first-of-its-kind partnership with Philadelphia Live Arts, The Philadelphia Orchestra collaborates with the New York-based Ridge Theater Company to present a 21st-century treatment of The Rite of Spring with dancers, video projection, and theatrical lighting.

The Rite of Spring performances were made possible in part by The Andrew W. Mellon Foundation.

March 2 8 PM
Yannick Nézet-Séguin Conductor

The Rite of Spring will be performed in the concert version without any additional visual elements.

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The Philadelphia Orchestra

Renowned for its distinctive sound, beloved for its keen ability to capture the hearts and imaginations of audiences, and admired for an unrivaled legacy of "firsts" in music-making, The Philadelphia Orchestra is one of the preeminent orchestras in the world.

The Philadelphia Orchestra has cultivated an extraordinary history of artistic leaders in its 112 seasons, including music directors Fritz Scheel, Carl Pohlig, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, and Christoph Eschenbach, and Charles Dutoit, who served as chief conductor from 2008 to 2012. With the 2012-13 season, Yannick Nézet-Séguin becomes the eighth music director of The Philadelphia Orchestra. Named music director designate in 2010, Nézet-Séguin brings a vision that extends beyond symphonic music into the vivid world of opera and choral music.

Philadelphia is home and the Orchestra nurtures an important relationship not only with patrons who support the main season at the Kimmel Center for the Performing Arts but also those who enjoy the Orchestra’s other area performances at the Mann Center, Penn’s Landing, and other venues. The Philadelphia Orchestra Association also continues to own the Academy of Music—a National Historic Landmark—as it has since 1957.

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, today The Philadelphia Orchestra boasts a new partnership with the National Centre for the Performing Arts in Beijing. The Orchestra annually performs at Carnegie Hall and the Kennedy Center while also enjoying a three-week residency in Saratoga Springs, N.Y., and a strong partnership with the Bravo! Vail Valley Music Festival.

The ensemble maintains an important Philadelphia tradition of presenting educational programs for students of all ages. Today the Orchestra executes a myriad of education and community partnership programs serving nearly 50,000 annually, including its Neighborhood Concert Series, Sound All Around and Family Concerts, and eZseatU.

For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Music Director

Yannick Nézet-Séguin became the eighth music director of The Philadelphia Orchestra with the start of the 2012-13 season. Named music director designate in June 2010, he made his Orchestra debut in December 2008. Over the past decade, Yannick has established himself as a musical leader of the highest caliber and one of the most exciting talents of his generation. Since 2008 he has been music director of the Rotterdam Philharmonic and principal guest conductor of the London Philharmonic, and since 2000 artistic director and principal conductor of Montreal’s Orchestre Métropolitain. He has appeared with such revered ensembles as the Vienna and Berlin philharmonics; the Boston Symphony; the Accademia Nazionale di Santa Cecilia; the Dresden Staatskapelle; the Chamber Orchestra of Europe; and the major Canadian orchestras. His talents extend beyond symphonic music into opera and choral music, leading acclaimed performances at the Metropolitan Opera, La Scala, London’s Royal Opera House, and the Salzburg Festival.

Highlights of Yannick’s inaugural season include his Carnegie Hall debut with the Verdi Requiem, two world and one U.S. premiere, and performances of The Rite of Spring in collaboration with New York-based Ridge Theater, complete with dancers, video projection, and theatrical lighting.

In July 2012 Yannick and Deutsche Grammophon announced a major long-term collaboration. His discography with the Rotterdam Philharmonic for BIS Records and EMI/Virgin includes an Edison Award-winning album of Ravel’s orchestral works. He has also recorded several award-winning albums with the Orchestre Métropolitain for ATMA Classique. In addition, his first recording with The Philadelphia Orchestra, Mahler’s Symphony No. 5, is available for download.

A native of Montreal, Yannick studied at that city’s Conservatory of Music and continued studies with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. In 2012 Yannick was appointed a Companion of the Order of Canada, one of the country’s highest civilian honors. His other honors include Canada’s National Arts Centre Award; a Royal Philharmonic Society Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec; and an honorary doctorate by the University of Quebec in Montreal.

To read Yannick’s full bio, please visit www.philorch.org/conductor.
The 79-year-old Rafael Frühbeck de Burgos made his American debut with The Philadelphia Orchestra on Valentine’s Day in 1969. Since then he has led the Philadelphians in more than 150 performances. A regular guest with all of North America's top orchestras, he conducts the New York and Los Angeles philharmonics and the Boston, Cincinnati, Pittsburgh, Detroit, and Toronto symphonies in the 2012-13 season. He appears annually at the Tanglewood Music Festival and regularly with the Chicago and National symphonies. From 2004 to 2011 he was chief conductor and artistic director of the Dresden Philharmonic. This is his first season as chief conductor of the Danish National Orchestra.

Born in Burgos, Spain, Mr. Frühbeck studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid; he studied conducting at Munich's Hochschule für Musik where he graduated summa cum laude and was awarded the Richard Strauss Prize. Named Conductor of the Year by Musical America in 2011, he has received numerous other honors and distinctions, including the Gold Medal of the City of Vienna; Germany's Order of Merit; the Gold Medal from the Gustav Mahler International Society; and the Jacinto Guerrero Prize, Spain's most important musical award, conferred in 1997 by the Queen of Spain. In 1998 Mr. Frühbeck was appointed emeritus conductor of the Spanish National Orchestra. He has an honorary doctorate from the University of Navarra in Spain and since 1975 has been a member of the Royal Academy of Fine Arts of San Fernando in Madrid.

Mr. Frühbeck has made tours with ensembles including London's Philharmonia, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He has toured North America with the Vienna Symphony, the Spanish National Orchestra, and the Dresden Philharmonic. Mr. Frühbeck has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's Elijah and St. Paul, Mozart's Requiem, Orff's Carmina burana, Bizet's Carmen, and the complete works of Spanish composer Manuel de Falla.
Leonard C. Haas is appearing in his third Beyond the Score performance, having made his Orchestra debut in 2011 in Holst's *The Planets* and returned last year as Tchaikovsky in Tchaikovsky's Symphony No. 4. Mr. Haas has performed at many theaters in the Philadelphia region, including the Arden Theatre Company, Wilma Theatre, Walnut Street Theater, 1812 Productions, Bristol Riverside Theatre, Act II Playhouse, Luna Theater, Hedgerow Theatre, Lantern Theatre Company, Cape May Stage, and People's Light and Theatre Company, where he has appeared in over 30 productions as a member of its resident acting company. Upcoming roles include Karl Linder in Arden Theatre's *A Raisin in the Sun* and Lloyd Dallas in People's Light and Theatre Company's *Noises Off*.

Michael Boudewyns has appeared in numerous Beyond the Score presentations, including Bartók's *The Miraculous Mandarin* and Stravinsky's *The Rite of Spring* with The Philadelphia Orchestra, Musorgsky's *Pictures from an Exhibition* with the Des Moines Symphony, and Shostakovich's Symphony No. 4 with the National Symphony. Since 2004 he has been a frequent guest on The Philadelphia Orchestra's Family Concerts. Other family concert performances include the orchestras of Milwaukee, Charlotte, Princeton, Annapolis, Lincoln, New Haven, and Harrisburg. This season he appears with the Saint Louis, Illinois, Richmond, Winnipeg, and Texarkana symphonies; the Tulane University Orchestra; Camden's Symphony in C; and with James Madison University's Montpelier Wind Quintet and the University of Delaware's Master Players Concert Series. Mr. Boudewyns is a graduate of the Professional Theatre Training Program at the University of Delaware and the co-founder of ReallyInventiveStuff.com.
Actors

David Ingram has acted and directed in the Philadelphia area for over 20 years. He made his Philadelphia Orchestra debut in 2011 as Edward Elgar in the “Enigma” Variations Beyond the Score concert. He was last seen as Russ and Dan in Arden Theatre Company's Clybourne Park. He has been a member of the People's Light and Theater Company since 1989 and has appeared in dozens of plays there, including End Days, I Have before Me a Remarkable Document Given to Me by a Young Lady from Rwanda, and Tuesdays with Morrie. Mr. Ingram has appeared in a number of area theaters, including 1812 Productions, Lantern Theater Company, InterAct Theatre Company, PlayPenn, Act II Playhouse, and Temple Repertory Theater. Mr. Ingram currently serves on the theater faculty at Temple University.

Sara Valentine performed in the Orchestra's 2011 Elgar "Enigma" Variations Beyond the Score concert and has appeared in Britten's The Young Person’s Guide to the Orchestra, Daniel Dorff's Three Fun Fables, Prokofiev's Peter and the Wolf (her 2007 debut), and Poulenc's The Story of Babar for the Orchestra's Family Concerts. She has performed with the Charlotte, Richmond, New Haven, Harrisburg, Annapolis, and Princeton symphonies, and Camden's Symphony in C and this season appears with the Saint Louis, Texarkana, and Winnipeg symphonies; the Tulane University Orchestra; and James Madison University. She has performed as an actor with such theaters as the Arden Theatre Company, Delaware Theatre Company, Milwaukee Repertory Theatre, and the Shakespeare festivals of North Carolina, Philadelphia, Colorado, and Maine. She is currently a visiting professor of voice and speech at Tulane University and is co-founder and creative director of ReallyInventiveStuff.com. She is a graduate of Ithaca College and the University of Delaware.
Kiyoko Takeuti joined The Philadelphia Orchestra as its pianist in 1985 and is heard frequently in recitals and chamber music concerts in the Philadelphia area and elsewhere on the East Coast. Since its inception, she has been the pianist of the Philadelphia Chamber Ensemble, with which she has introduced to the public many unknown chamber music works, both old and new. Born in Tokyo, Ms. Takeuti began playing the piano at the age of three. Among her early teachers in Japan and the United States were Tanya Ury, Max Egger, and Soulima Stravinsky. Ms. Takeuti’s formal musical training culminated in studies with renowned artists Rudolf Serkin and Mieczyslaw Horszowski at the Curtis Institute of Music. At Curtis she also studied chamber music extensively with Misha Schneider and the members of the Guarneri Quartet. Ms. Takeuti’s performing career began with solo recitals at the age of 11. At 19 she was a winner of the J.S. Bach International Competition in Washington, D.C. She has been a soloist with The Philadelphia Orchestra as a student audition winner, in addition to appearances with other orchestras. Ms. Takeuti has been a participant at the Marlboro and Lucerne music festivals. In 2007 she toured Europe as part of the World Orchestra for Peace with conductor Valery Gergiev.
Beyond the Score

Begun in 2005 the Chicago Symphony's Beyond the Score® seeks to open the door to the symphonic repertoire for first-time concertgoers as well as to encourage an active, more fulfilling way of listening for seasoned audiences. The lifeblood of Beyond the Score is its firm rooting in the live tradition: musical extracts, spoken clarification, theatrical narrative, and hand-paced projections on a large central screen are performed in close synchrony—an arresting and innovative approach that illuminates classical music more idiomatically than other methods (program notes, pre-concert lectures, filmed documentary, etc.). After each 60-minute program focusing on a single masterwork, audiences return from intermission to experience the piece performed in a regular concert setting, equipped with a new understanding of its style and genesis.

This format's potential was quickly recognized by orchestras in the United States and abroad; a rapidly expanding licensing program has since brought Beyond the Score to audiences throughout the United States, as well as in Canada and Holland, presented by organizations of many sizes. Recognizing that a large population is economically or geographically unable to attend these performances in person, the Chicago Symphony also offers digital video downloads of selects programs from its website at www.beyondthescore.org.

In September 2008 the Chicago Symphony released Shostakovich's Fourth Symphony, led by its then-principal conductor, Bernard Haitink, on its CSO Resound label. Accompanying this Grammy Award-winning recording of the Symphony is a free bonus DVD video of the Beyond the Score production examining Shostakovich's controversial and powerful work—the first commercially released video from this acclaimed concert series.

For more information on Beyond the Score, including video downloads, please visit www.beyondthescore.org.
Fate Knocks?

Parallel Events

1807
Beethoven
Symphony
No. 5

Music
Spontini
La vestale

Literature
Byron
Hours of Idleness

Art
Turner
Sun Rising in a Mist

History
Britain
abolishes slave trade

Few pieces in the history of music have achieved the iconic power and reputation of Beethoven's Fifth Symphony. In this awe-inspiring composition, Beethoven not only invented a musical language of unparalleled originality and overpowering force, which still influences us today, but swept music out of the concert hall and into the wider world of human thought and experience. For more than 200 years, this Symphony has shown us that music has the power to transform the way we live and think.
The Music
Symphony No. 5

Beethoven’s Fifth did not immediately become the world’s (or even the composer’s) most famous symphony. During his lifetime the Third, the “Eroica,” was performed more often and the second movement of the Seventh (movements were often heard separately) deemed “the crown of instrumental music.” But over the course of the 19th century the Fifth gradually came to epitomize both Beethoven’s life and musical style. It often appeared on the inaugural concerts of new orchestras, such as when The Philadelphia Orchestra first performed in November 1900. The Fifth Symphony picked up further associations in the 20th century, be they of Allied victory during the Second World War or through its appearance in commercials and popular culture.

It is easy to account for both the popularity and the representative status of the Fifth. (The celebrated music critic Donald Francis Tovey called it “among the least misunderstood of musical classics.”) With the rise of instrumental music in the 18th century, audiences sought ways to understand individual works, to figure out their meaning. One strategy was to make connections between a piece of music and the composer’s life. In this, no life and body of work has proved more accommodating than Beethoven’s, whose genius, independence, eccentricities, and struggles with deafness were well known already in his own time.

Music and Meaning In the fall of 1801, at age 30, Beethoven revealed for the first time the secret of his increasing hearing loss and stated in a letter that he would “seize Fate by the throat; it shall not bend or crush me completely.” It has not been difficult to relate such statements directly to his music. The struggle with “Fate” when it “knocks at the door,” as he allegedly told his assistant Anton Schindler happens at the beginning of the Fifth, helped endorse the favored label for the entire middle period of his career: Heroic. The Fifth Symphony seems to present a large-scale narrative. According to this view, a heroic life struggle is represented in the progression of emotions, from the famous opening in C minor to the triumphant C-major coda of the last movement some 40 minutes later. For Hector Berlioz, the
Fifth, more than the previous four symphonies, "emanates directly and solely from the genius of Beethoven. It is his own intimate thought that is developed; and his secret sorrows, his pent-up rage, his dreams so full of melancholy oppression, his nocturnal visions and his bursts of enthusiasm furnish its entire subject, while the melodic, harmonic, rhythmic, and orchestral forms are there delineated with essential novelty and individuality, endowing them also with considerable power and nobility."

In Beethoven’s Time

Beethoven wrote the Fifth Symphony over the space of some four years, beginning in the spring of 1804, during the most productive period of his career. Among the contemporaneous works were the Fourth and Sixth symphonies, Fourth Piano Concerto, Violin Concerto, Mass in C, three “Razumovsky” string quartets, and the first two versions of his lone opera Fidelio. Large-scale pieces like the opera, or commissions like the Mass, interrupted his progress on the Fifth, most of which was written in 1807 and early 1808.

The Symphony was premiered later that year together with the Sixth (their numbers in fact reversed) at Beethoven’s famous marathon concert at Vienna’s Theater an der Wien on December 22, which also included the first public performance of the Fourth Piano Concerto (the composer was soloist), two movements from the Mass, the concert aria Ah! Perfido, and the “Choral” Fantasy, Op. 80. Reports indicate that all did not go well. Second-rate musicians playing in third-rate conditions after limited rehearsal had to struggle their way through this demanding new music, and things fell apart during the “Choral” Fantasy. But inadequate performance conditions did not dampen enthusiasm for the Fifth Symphony, which was soon recognized as a masterpiece.

The novelist, critic, and composer E.T.A. Hoffmann wrote a long and influential review, ushering in a new era in music criticism, that hailed “Beethoven’s romanticism … that tears the listener irresistibly away into the wonderful spiritual realm of the infinite.”

A Closer Look

Another reason for the great fame and popularity of this Symphony is that it distills so much of Beethoven’s musical style. One feature is its “organicism,” the fact that all four movements seem to grow from seeds sown in the opening measures. While Beethoven used the distinctive rhythmic figure of three shorts and a long in other works from this time (Tovey remarked that if this indeed represents fate knocking at the door it was also knocking at many other doors), it clearly helps to unify
Beethoven composed his Symphony No. 5 from 1807 to 1808.

Fritz Scheel conducted the first Philadelphia Orchestra performances of the Fifth Symphony, in November 1900, as part of the Orchestra’s first concert. A series of eminent conductors have led the piece here over the years: Artur Rodzinski, Fritz Reiner, Otto Klemperer, José Iturbi, Fritz Reiner, Erich Leinsdorf, Klaus Tennstedt, Daniel Barenboim, Zubin Mehta, Michael Tilson Thomas, and, of course, Leopold Stokowski, Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, Christoph Eschenbach, and Charles Dutoit. Most recently on subscription concerts, David Zinman led the work in January 2012.

The Philadelphia Orchestra has recorded the Fifth four times: in 1931 with Stokowski for RCA; in 1955 and 1966 with Ormandy for CBS; and in 1985 with Muti for EMI.

The piece is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

The Fifth Symphony runs approximately 40 minutes in performance.

The entire Symphony. After the most familiar of openings (Allegro con brio), the piece modulates to the relative major key and the horns announce the second theme with a fanfare using the “fate rhythm.” The softer, lyrical second theme, first presented by the violins, is inconspicuously accompanied in the lower strings by the rhythm. The movement features Beethoven’s characteristic building of intensity, suspense, a thrilling coda, and also mysteries. Why, for example, does the oboe have a brief unaccompanied solo cadenza near the beginning of the recapitulation? Beethoven’s innovation is not simply that this brief passage may “mean” something, but that listeners are prompted in the first place to ask themselves what it means.

The second movement (Andante con moto) is a rather unusual variation form in which two themes alternate, the first sweet and lyrical, the second more forceful. Beethoven combines the third and fourth movements, which are played without pause. In earlier symphonies he had already replaced the polite minuet and trio with a more vigorous scherzo and trio. In the Fifth the Allegro scherzo begins with a soft ascending arpeggiated string theme that contrasts with a loud assertive horn motif (again using the fate rhythm). The trio section features extraordinarily difficult string writing, in fugal style, that defeated musicians in early performances. Instead of an exact return of the opening scherzo section, Beethoven recasts the thematic material in a completely new orchestration and pianississimo dynamic. The tension builds with a long pedal point—the insistent repetition of the same note C in the timpani—that swells in an enormous crescendo directly into the fourth movement Allegro, where three trombones, contrabassoon, and a piccolo join in of the first time in the piece. This finale, like the first movement, is in sonata form and uses the fate rhythm in the second theme. The coda to the Symphony may strike listeners today as almost too triumphantly affirmative as the music gets faster, louder, and ever more insistent. Indeed, it is difficult to divest this best known of symphonies from all the baggage it has accumulated through nearly two centuries and to listen with fresh ears to the shocking power of the work and to the marvels that Beethoven introduced into the world of orchestral music.

—Christopher H. Gibbs
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
Dissonance: A combination of two or more tones requiring resolution
Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places
Legato: Smooth, even, without any break between notes
Meter: The symmetrical grouping of musical rhythms
Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony
Modulate: To pass from one key or mode into another
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.
Pedal point: A long-held note, usually in the bass, sounding with changing harmonies in the other parts
Recapitulation: See sonata form
Rondo: 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.).
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.
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.
Tonality: The orientation of melodies and harmonies towards a specific pitch or pitches
Tonic: The keynote of a scale
Trio: See scherzo

THE SPEED OF MUSIC (Tempo)
Allegro: Bright, fast
Andante: Walking speed
Con brio: Vigorously, with fire
Con moto: With motion

DYNAMIC MARKS
Crescendo: Increasing volume
Pianissimo (pp): Very soft
The Mighty Fifths
The Philadelphia Orchestra Presents: Shostakovich 5

Friday, March 1 7:00 PM

Yannick Nézet-Ségui Conductor

Shostakovich Symphony No. 5

Seventy-five years ago, under extreme political pressure, Shostakovich withdrew his Fourth Symphony and got to work on writing his now-legendary Fifth Symphony. The result was an appealing and triumphant score full of contradictions and hidden messages. Is it a tribute to the greatness of the Soviet virtues or a parody of its leadership? How could an artist create a work of such power and optimism under such harsh and threatening conditions? The enigma of Shostakovich's message will unfold before your eyes in this dramatic presentation of the composer's life and world. This production is an original creation by The Philadelphia Orchestra.

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