The Philadelphia Orchestra

The Glorious Sound of Christmas

Bramwell Tovey Conductor
Ashley Thouret Soprano
Mendelssohn Club of Philadelphia
Alan Harler Artistic Director

Traditional/arr. Tovey “Veni, Veni, Emmanuel"
Mendelssohn/arr. Harris “Hark! the Herald Angels Sing”
Adam/arr. Harris “O Holy Night”
Traditional/arr. Tovey “Personent Hodie”
Holst/arr. Tovey “In the Bleak Midwinter”
Hairston/arr. Tovey “Mary’s Boy Child”
Delius Sleigh Ride
Tchaikovsky Snow Scene from The Nutcracker, Op. 71
Intermission
Wade/arr. Harris “O Come, All Ye Faithful”

Gruber/arr. Tovey “Silent Night”

Mr. Tovey “The Night Before Christmas”

Pierpont/arr. Tovey Jingle Bells Overture

Tormé & Wells/arr. Lowden “The Christmas Song”

Traditional/arr. Tovey “God Rest Ye, Merry Gentlemen”

Anderson Sleigh Ride

Handel “Hallelujah,” from Messiah

This program runs approximately 1 hour, 45 minutes.
Ring in the New Year with The Philadelphia Orchestra!

New Year’s Eve with Yannick Nézet-Séguin

Monday, December 31 7:30 PM

Yannick Nézet-Séguin Conductor
Dance Affiliates

Program includes:
Haydn Symphony No. 45 (“Farewell”)
J. Strauss, Jr. “On the Beautiful Blue Danube” Waltz
Bernstein “Mambo,” from West Side Story

Yannick bids farewell to 2012 with Haydn’s lighthearted “Farewell” Symphony and rings in the New Year with a selection of your favorite encores and showpieces. Enjoy an evening of music from the grand traditions of Vienna including Johann Strauss Jr.’s “On the Beautiful Blue Danube” Waltz—to dance music from around the world—Bernstein’s “Mambo” and Falla’s “Ritual Fire Dance.” The Orchestra will be joined onstage by some amazing dancers for this festive concert.

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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.
Pianist, composer, and Grammy Award-winning conductor **Bramwell Tovey** is in his 13th season as music director of the Vancouver Symphony (VSO). As a guest conductor he works with some of the world’s most prestigious orchestras, appearing in the 2012-13 season with the Sydney, Melbourne, Toronto, Montreal, and Boston symphonies and the Cleveland Orchestra. He made his Philadelphia Orchestra debut in 2008 and most recently performed with the ensemble in Saratoga in 2011. He also continues his association with the Los Angeles Philharmonic at the Hollywood Bowl and as founding host and conductor of the New York Philharmonic’s Summertime Classics series at Avery Fisher Hall. In 2008 both orchestras co-commissioned him to write a new work, *Urban Runway,* subsequently programmed by a number of orchestras in the U.S. and Canada.

Touring is an important aspect of Mr. Tovey’s artistic leadership with the VSO and in 2013 they will embark on a west coast U.S. tour, including visits to a number of new halls in California and Nevada. In 2009 he took that ensemble to China and South Korea with violinist Hilary Hahn. The VSO was the first orchestra from Canada to perform in China in 30 years; the tour ended with a performance at the Beijing Music Festival—another first for a Canadian symphony.

Mr. Tovey is also an award-winning composer. His *Requiem for a Charred Skull* won the 2003 JUNO award for Best Classical Composition. His opera *The Inventor,* written with playwright John Murrell, was commissioned by Calgary Opera and recorded with the original cast, the Vancouver Symphony, and the University of British Columbia Opera for release in 2013. Mr. Tovey wrote the score, conducted the VSO, and performed as solo pianist in Richard Bell’s 2005 movie *Eighteen* starring Ian McKellen. In 2008, with violinist James Ehnes, Mr. Tovey and the VSO won Grammy and JUNO awards for their recording of the Barber, Korngold, and Walton concertos.

Mr. Tovey’s international career began as a last-minute substitute at the opening night of the London Symphony’s 1986 Leonard Bernstein Festival—in the presence of Bernstein himself.
Soloist

Canadian soprano Ashley Thouret completed her studies at the Curtis Institute of Music in 2011 and makes her Philadelphia Orchestra debut with these performances. Most recently, in November 2012, she sang the role of the First Lady in Mozart’s *The Magic Flute* with the Curtis Opera Theatre. Upcoming performances include Liù in Puccini’s *Turandot* at the Opernfestspiele Heidenheim in 2013.

Ms. Thouret has performed a wide variety of roles from the operatic repertoire. Highlights include Micaëla in Bizet’s *Carmen*, Anne Trulove in Stravinsky’s *The Rake’s Progress*, Pamina in *The Magic Flute*, Adina in Donizetti’s *The Elixir of Love*, Susanna in Mozart’s *The Marriage of Figaro*, Melisande in Debussy’s *Pelleas and Melisande*, Zerlina in Mozart’s *Don Giovanni*, Belinda in Purcell’s *Dido and Aeneas*, Lisette in Puccini’s *La rondine*, and the Lady with the Hand Mirror in Argento’s *Postcard from Morocco*, all with the Curtis Opera Theatre. Ms. Thouret has also performed Fiordiligi in Mozart’s *Così fan tutte* with the Lyric Opera Studio of Weimar in Germany, Tatiana in Tchaikovsky’s *Eugene Onegin* with the Russian Opera Workshop at the Academy of Vocal Arts, and Mimì in Puccini’s *La bohème* at the Chautauqua Amphitheater in New York. She made her debut in Munich singing Anna Kennedy in Donizetti’s *Maria Stuarda* at the Gasteig.

On the concert stage Ms. Thouret was a featured soloist with the Verein Opera in Zurich for a gala concert hosted by tenor Francisco Araiza presenting up-and-coming singers from around the globe. In 2011 she was invited to sing at the Teatro all’Antica in Sabbioneta, Italy, with the Italian Philharmonic conducted by Francesco Attardi. She has also collaborated with Gerrit Priessnitz of the Vienna Volksoper in several operetta concerts around Austria.

Ms. Thouret has performed a range of orchestral concert repertoire, including Barber’s *Knoxville: Summer of 1915*; Handel’s *Messiah*; Mendelssohn’s *A Midsummer Night’s Dream*; Mozart’s *Exsultate, jubilate*; and Respighi’s “Laud to the Nativity.” She was a winner of the Mario Lanza Competition, a finalist in the Canadian Music Competition, and selected as laureate for both the ARD Competition in Munich and the Belvedere Competition in Vienna.
Chorus

Founded in 1874 the Mendelssohn Club of Philadelphia made its Philadelphia Orchestra debut in 1904 with a performance of Beethoven’s Ninth Symphony led by music director Fritz Scheel. A decade later the ensemble was part of the monumental “Symphony of a Thousand” at the Academy of Music, providing more than 300 singers when the Orchestra and Leopold Stokowski gave the U.S. premiere of Mahler’s Symphony No. 8 in 1916. Other historical milestones include the 1929 American premiere of Musorgsky’s Boris Godunov in concert version, and the first performance outside the Soviet Union of Shostakovich’s Symphony No. 13 under the direction of Eugene Ormandy. The RCA recording of that performance won the Prix Mondiale de Montreux. Other recordings with Ormandy and the Orchestra include Ravel’s Daphnis and Chloé, Holst’s The Planets, Mendelssohn’s Die erste Walpurgisnacht, and Borodin’s Polovtsian Dances. The Mendelssohn Club also appeared in a nationally broadcast performance of Verdi’s Requiem with Riccardo Muti and the Orchestra as part of PBS’ Great Performances series.

Now in his 24th season, Alan Harler was named artistic director of the Mendelssohn Club in 1988, only the 12th person to hold the post since the chorus’ founding. A strong advocate for new American music, he has commissioned 48 compositions during his tenure. He has led many master classes in conducting and currently serves as one of five mentors with the Conductors Guild. He works with a young conductor apprentice each year through the Mendelssohn Club’s apprenticeship program. Mr. Harler served as the Laura H. Carnell Professor of Choral Music at Temple University’s Esther Boyer College of Music and chairman of the choral department.

The Mendelssohn Club also explores interdisciplinary presentations, including the Philadelphia premiere of Richard Einhorn’s 1994 cantata Voices of Light, with Carl Dreyer’s 1928 silent film The Passion of Joan of Arc. A November 2006 co-production of Orff’s Carmina burana with the Leah Stein Dance Company was the first dance collaboration in the Mendelssohn Club’s recent history. The two organizations partnered again in the 2008-09 season for the avant-garde Urban ECHO: Circle Told, part of the Philadelphia Live Arts Festival.
English composer Frederick Delius spent much of his early life searching for a style to call his own. He looked to the music of African Americans when he lived in Florida (1884-86), to Edvard Grieg when he befriended the great Norwegian composer, and to the French Academics when he settled in Paris in 1886. But he needn’t have looked so far. Brief, lyrical, atmospheric pieces with chromatic harmonies were his trademark from the start, including this charmer, set to the steady beat of sleigh bells.

Delius composed *Sleigh Ride* as a piano piece in 1887 and played it that Christmas for Grieg, whom he’d met through a mutual acquaintance. In form it resembles Grieg’s short piano pieces, such as *Wedding Day at Troldhaugen*, but its light texture marks it as vintage Delius. The composer orchestrated *Sleigh Ride*, then put it aside and forgot about it. In 1946, 12 years after Delius’s death, conductor and Delius champion Sir Thomas Beecham discovered the piece among the composer’s papers and made it the second in a set of early, similarly forgotten pieces, giving it the new name *Winter Night*. The piece’s popularity soon distinguished it from the others in the set, and today Delius’s *Sleigh Ride* is a staple of the holiday repertoire.

—Kenneth LaFave
The Music
Excerpts from *The Nutcracker*

Tchaikovsky’s last years were marked by melancholy and joy—by growing emotional depression and by great artistic successes. With five of the numbered symphonies under his belt, and with splendid operas and ballets such as *Eugene Onegin, The Queen of Spades, Swan Lake,* and *The Sleeping Beauty* bringing him growing public acceptance, he could only feel satisfaction at the progress of his life as an artist—despite the turmoil and frustrations of his inner life. Indeed, one can’t help hearing a certain exhilaration in the music of *The Nutcracker,* which Tchaikovsky composed between February 1891 and April 1892. The miracle of these last years, in fact, is that the same person who expressed such joyousness in this ballet score could soon compose the tragic strains of the Sixth Symphony ("Pathétique"), full of the most painful premonitions of death. The composer would die in late 1893, less than a year after *The Nutcracker* first appeared on the stage, and just a few months after completing the Symphony.

Reception of the two-act ballet was tepid at its St. Petersburg premiere in December 1892. But *The Nutcracker* would take on a life of its own, primarily through the 20-minute suite that the composer had cobbled together in February 1892; it would become his most familiar and frequently performed score. Subsequently conductors and others have created their own sets of excerpts.

*The Nutcracker* is based on the story *Nussknacker und Mausekönig* by E.T.A. Hoffmann, the great Romantic writer whose work inspired composers as diverse as Jacques Offenbach and Robert Schumann—and such ballet classics as *Coppélia.* The scenario tells the tale of the young girl Clara and the nutcracker she receives for Christmas, which comes to life as a handsome prince and spirits her away to a place she quickly realizes is every child’s dream—a Kingdom of Sweets. The excerpt heard tonight conveys the enchantment of a wintry landscape as Clara and her Prince journey through a snowy landscape on their way to the Kingdom of Sweets.

—Paul J. Horsley
The Music

“The Silent Night”

Silent night, holy night!
All is calm, all is bright
round yon Virgin, mother and child,
hoary infant so tender and mild,
sleep in heavenly peace,
sleep in heavenly peace.

Silent night, holy night!
Shepherds quake at the sight!
Glories stream from heaven afar;
heavenly hosts sing Alleluia!
Christ the Savior is born!
Christ the Savior is born!
The Philadelphia Orchestra

Yannick Nézet-Ségui
Music Director

Join Us for History in the Making

Yannick returns to Philadelphia and joins the Fabulous Philadelphians for two weeks of riveting concerts!

Ravel and Shostakovich
January 16 & 19 8 PM
January 18 2 PM

Yannick Nézet-Ségui Conductor
Leonidas Kavakos Violin

Ravel  La Valse
Szymanowski Violin Concerto No. 2
Shostakovich Symphony No. 5
The January 16 concert is sponsored by Ballard Spahr

Yannick and Bruckner
January 24 8 PM
January 25 2 PM

Yannick Nézet-Ségui Conductor

Wagner Siegfried Idyll
Bruckner Symphony No. 7

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The Music

Sleigh Ride

Two of America’s most popular pieces of the holiday season were born in unseasonable weather. Irving Berlin wrote “White Christmas” while spending the holidays in warm Arizona, and Leroy Anderson was inspired to compose Sleigh Ride during the summer of 1946, as a diversion from the effects of a record-breaking heat wave. Uncharacteristically for Anderson, who usually composed quickly, he did not finish the piece until 1948.

Though his memorable melodies were a staple of musical life in the 1940s and ’50s, Anderson never intended to be a professional composer. He majored in Scandinavian languages at Harvard University in the 1930s, earning money on the side as an arranger for the Harvard Band. The arrangements came to the attention of conductor Arthur Fiedler, and before long, Anderson’s original compositions—short, catchy tunes with piquant harmonies—were everywhere. The Syncopated Clock and Sleigh Ride are probably his two best-known works.

Anderson recorded Sleigh Ride with a studio orchestra in 1950 and the result went on to evergreen status. He meant the piece to evoke winter generically, rather than Christmas specifically, but the holiday association stuck, and according to ASCAP, the royalty organization, Sleigh Ride topped all other Christmas songs for popularity in 2010 and 2011.

—Kenneth LaFave
The Music
“Hallelujah,” from Messiah

George Frideric Handel
Born in Halle, Germany,
February 23, 1685
Died in London, April 14,
1759

Messiah, the most famous oratorio ever written, is quite
unlike Handel’s other ones, let alone those by most earlier
and later composers. A German who initially made his
fame writing Italian operas for English audiences, Handel
found in the 1730s that the public wanted something
new and more understandable. After composing some
three dozen Italian operas, works of great musical
brilliance, he shifted his energies to creating what are in
essence sacred operas in English. Handel quickly enjoyed
considerable success with oratorios such as Esther,
Deborah, Saul, and Israel in Egypt. But by the early 1740s,
he was in some financial difficulty and suffering from poor
health. At this low point in his career he composed what
would become his most beloved piece.

Various legends, registering differing degrees of reality,
inevitably surround such a famous and long-lived
composition. It is known that Handel wrote most of the work
in some three weeks time, secluding himself beginning
on August 22, 1741. Another legend attached to the
work relates to his inspiration, which casts the frenzied
composition as a sort of divine dictation. Handel is said
to have emerged at some point (usually, it is noted, after
finishing the “Hallelujah” chorus,) and proclaimed: “I did think
I did see all Heaven before me, and the great God himself!”

The first performance of Messiah took place not in
London, but rather in Dublin, on April 13, 1742. Handel
gave the London premiere less than a year later at
Covent Garden. It was not well received, in part because
of objections to presenting a sacred work in that most
profane of buildings—a theater! It was only in 1750, when
Messiah began to be presented in annual performances
for a London charity at the local Foundling Hospital, that
the public embraced the work.

Messiah is divided into three sections. The first is
concerned with the prophesy of the coming of a Messiah
and then with Christ’s Nativity. Part II deals with Christ’s
suffering and death and ends with the “Hallelujah” Chorus.
The concluding section offers an affirmation of Christian
faith and glimpses of Revelation.

—Christopher H. Gibbs
Orchestra Headlines

**Philadelphia Orchestra Chamber Music Concert**
Tickets are now on sale for the third concert in The Philadelphia Orchestra’s 28th Season Chamber Music Series on Sunday, January 13, at 3:00 PM in Perelman Theater at the Kimmel Center. Tickets range from $19.00-$28.00. For more information, call Ticket Philadelphia at 215.893.1999 or visit www.philorch.org.

*Mozart* Fantasia in C minor, K. 396, for solo piano
*Mozart* Quintet in E-flat major, K. 452, for piano and winds
*Mozart* String Quintet No. 5 in D major, K. 593

Samuel Caviezel Clarinet
Imogenous Cooper Piano (Guest)
Renard Edwards Viola
Mark Gigliotti Bassoon
Jennifer Montone Horn
Hai-Ye Ni Cello
David Nicastro Violin
Amy Oshiro-Morales Violin
Anna Marie Ahn Petersen Viola
Peter Smith Oboe

**Annual Martin Luther King Jr. Tribute Concert**
The Philadelphia Orchestra’s 23rd annual Martin Luther King Jr. Tribute Concert takes place on Monday, January 21, at 4:00 PM at Martin Luther King High School, 6100 Stenton Ave. Yannick Nézet-Séguin leads the Orchestra along with speaker Charlotte Blake Alston, guest conductor Jeri Lynne Johnson, and the Philadelphia All City Choir in a program that pays tribute to Dr. King’s religious beliefs, his vision of a society free of prejudice and racial divisions, and his belief in the power of music to effect change. The event is free but tickets are required. For more information please visit www.philorch.org/mlk.

**New Barbara Govatos Recording**
A new boxed set recording of the complete Beethoven Sonatas for Violin and Piano by Orchestra violinist Barbara Govatos and pianist Marcantonio Barone was recently released on Bridge Records. The set is available through Bridge Records or Amazon. This past November the duo received the Classical Recording Foundation’s Samuel Sanders Award for Collaborative Artists in recognition of the new recording.
January/February
The Philadelphia Orchestra

Tickets are disappearing fast for these amazing concerts! Order your tickets today.

Mozart in His Time

January 10 & 12  8 PM
January 11  2 PM
David Kim Leader
Imogen Cooper Piano and Leader
Mozart Eine kleine Nachtmusik, Serenade in G major
Mozart Piano Concerto No. 24, K. 491
Mozart Symphony No. 25

Watts and Beethoven

February 1 & 2  8 PM
Rafael Frühbeck de Burgos Conductor
André Watts Piano
Bach/orch. Stokowski “Wachet auf, ruft uns die Stimme”
Beethoven Piano Concerto No. 5 (“Emperor”)
Hindemith Concert Music for Strings and Brass
Liszt Les Préludes

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**Late Seating:** Latecomers will not be seated until an appropriate time in the concert.

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PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before curtain. Conversations are free to ticket-holders, feature discussions of the season’s music and music-makers, and are supported in part by the Wells Fargo Foundation.

**Lost and Found:** Please call 215.670.2321.

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

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