

Season 2016-2017

Thursday, November 17,
at 8:00
Friday, November 18,
at 2:00
Saturday, November 19,
at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Paul Jacobs Organ

Barber *Toccata festiva*, Op. 36, for organ and orchestra

Rouse Organ Concerto
I. Allegro non troppo
II. Lento
III. Presto

World premiere—Commissioned by The Philadelphia Orchestra, the Los Angeles Philharmonic, and the National Symphony

Intermission

Saint-Saëns Symphony No. 3 in C minor, Op. 78 ("Organ")
I. Adagio—Allegro moderato—Poco adagio
II. Allegro moderato—Presto—Maestoso

This program runs approximately 1 hour, 55 minutes.

These concerts are made possible in part by the
Wyncote Foundation.

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The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Carmina burana

Cristian Măcelaru Conductor

Olga Pudova Soprano

Nicholas Phan Tenor

Stephen Powell Baritone

Philadelphia Symphonic Choir

Joe Miller Director

The American Boychoir

Fernando Malvar-Ruiz Music Director

Beethoven Symphony No. 2

Orff *Carmina burana*

The Philadelphia Orchestra's own Cristian Măcelaru leads a lusty performance of Orff's heart-pounding and tantalizing tale of drinking and debauchery, plus Beethoven's ebullient and life-affirming Second Symphony.

These concerts are LiveNote enabled. 

LiveNote was funded by the John S. and James L. Knight Foundation with additional support from the National Endowment for the Arts.

The December 8 concert is sponsored by Leslie Miller and Richard Worley.

The December 9 Concert is sponsored by Allan Schimmel in honor of Reid Reames.

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Photo: Jessica Griffin

The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Soloist

Fran Kaufman



The only organist ever to have won a Grammy Award—in 2011 for Messiaen's towering *Livre du Saint-Sacrement*—**Paul Jacobs** combines a probing intellect and extraordinary technical skills with an unusually large repertoire, both old and new. An eloquent champion of his instrument, he argues that the organ for too long has been excluded from the mainstream of classical music. He has been an important influence in the revival of symphonic music featuring the organ, and has premiered new works by such composers as Samuel Adler, Mason Bates, Michael Daugherty, Wayne Quin, Stephen Paulus, and Christopher Theofanidis.

Mr. Jacobs began the 2016-17 season with a recital at Lincoln Center's Paul Recital Hall. Other recitals include the Oregon Bach Festival, El Paso Pro Musica, and the Chamber Music Society of Lincoln Center at Alice Tully Hall. In addition to these current performances, orchestral engagements include the Cleveland Orchestra, the Los Angeles Philharmonic, and the National, Montreal, Kansas City, and Edmonton symphonies. He joins the Toledo Symphony for Daugherty's *Once Upon a Castle*, a work recorded in 2015 with the Nashville Symphony and released by Naxos in September. He has also recorded organ concertos by Lou Harrison and Aaron Copland with the San Francisco Symphony and Michael Tilson Thomas on that orchestra's SFS Media label.

At age 15 Mr. Jacobs was appointed head organist of a parish in his hometown, Washington, PA. He studied at the Curtis Institute of Music and Yale University, and at age 23 he made musical history when he played J.S. Bach's complete organ works in an 18-hour marathon on the 250th anniversary of the composer's death. He has also performed the complete organ works of Messiaen in marathon performances throughout North America. He joined the faculty of the Juilliard School in 2003 and was named chairman of the organ department in 2004, one of the youngest faculty appointees in the school's history. He received Juilliard's William Schuman Scholar's Chair in 2007. Mr. Jacobs is also a frequent performer at festivals across the world, and he has appeared on American Public Media's *Performance Today*, *Pipedreams*, and *Saint Paul Sunday*, as well as NPR's *Morning Edition*, ABC-TV's *World News Tonight*, and BBC Radio 3. He made his Philadelphia Orchestra debut in 2008.

Framing the Program

Parallel Events

1886

Saint-Saëns

Symphony
No. 3

Music

Verdi
Otello

Literature

Rimbaud
Les Illuminations

Art

Rodin
The Kiss

History

Boulder Dam
completed

1960

Barber

Toccata festiva

Music

Stockhausen
Kontakte

Literature

Updike
Rabbit, Run

Art

Hopper
Second Story
Sunlight

History

U.S. protests
Cuban
expropriations

This concert celebrates the 10th anniversary of Verizon Hall's nearly 7,000-pipe Fred J. Cooper Memorial Organ with a world premiere written specifically for our featured soloist, Paul Jacobs, along with two other compositions that showcase the marvels of this magnificent instrument.

The concert opens with an earlier organ tribute: Samuel Barber's *Toccata festiva*, composed in 1960 when Mary Louise Curtis Bok Zimbalist donated a new organ to the Academy of Music. The work's title captures its essence: a toccata (i.e., "touch-piece") with sparkling passages for the soloist and a festive mood expressly designed to display the brilliance and virtuosity of The Philadelphia Orchestra.

Pulitzer Prize-winning composer Christopher Rouse is one of the most often performed composers of our time. The world premiere of his Organ Concerto, co-commissioned by The Philadelphia Orchestra, the Los Angeles Philharmonic, and the National Symphony, furthers Barber's legacy with the Philadelphians.

Camille Saint-Saëns's resplendent "Organ" Symphony helped inaugurate the Cooper Memorial Organ in 2006. It was the composer's fifth (and last) symphony and the third one he published. (The two others, teenage works, appeared posthumously.) Saint-Saëns dedicated the mighty work to Franz Liszt, a composer he revered, and some of its features show the influence of that innovative composer. The use of the organ, the "King of Instruments," is limited, but overwhelmingly effective, especially in the grand closing movement.

The Music

Toccata festiva



Samuel Barber
Born in West Chester,
Pennsylvania, March 9,
1910

Died in New York,
January 23, 1981

“Eugene, are you standing?” Mary Louise Curtis Bok Zimbalist reportedly asked Eugene Ormandy on a long-distance phone call during The Philadelphia Orchestra’s 1960 tour of the U.S. “Please sit down. I’m giving you that pipe organ you’ve been longing for.” Assuring the conductor that cost was no obstacle, Mrs. Zimbalist proceeded to donate a huge Aeolian-Skinner organ to the Academy of Music. When it was installed, the Cyrus H.K. Curtis Memorial Organ, as it was called, was said to be the largest *movable* pipe organ in the world—with three manuals and 4,102 pipes. It could be moved onstage during a performance and disassembled for storage afterward. The cost was \$150,000.

The instrument was inaugurated in September and October 1960, with recitals in the Academy and with The Philadelphia Orchestra’s performances of a work that Mrs. Zimbalist commissioned from composer Samuel Barber. One of the most prominent graduates of the Curtis Institute of Music, Barber was a native son of Philadelphia who had maintained friendly ties with the woman who figured so prominently in the city’s music life. (The Institute, like the organ, was named for Mrs. Zimbalist’s father.) She had offered Barber \$2,000 for the composition of the 14-minute piece, which the composer reportedly refused. He preferred to donate it to the Orchestra and, indirectly, to his alma mater.

Barber sketched out the *Toccata festiva* during the spring of 1960, mostly at Capricorn, his summer home near Mt. Kisco, N.Y. The piece was first performed on September 30, 1960, at the Academy of Music, with Ormandy conducting. The soloist was Paul Callaway, the organist and choir director at Washington’s National Cathedral. This concert had a special significance for Ormandy as well, as it opened his 25th season as music director of the Orchestra. The audience of excited and appreciative Philadelphians received the new composition with “tumultuous applause.”

Both words of this piece’s title are significant. It is a toccata (i.e., “touch-piece”) in the truest sense, with sparkling and rapid finger passages for the soloist, and

The Toccata festiva was composed in 1960.

The Philadelphia Orchestra, Eugene Ormandy, and organist Paul Callaway gave the world premiere of the work on September 30, 1960, to inaugurate the Academy of Music's new pipe organ. It was last performed on subscription in December 2011, with Marin Alsop and organist Ken Cowan.

The Philadelphians recorded the Toccata twice: in 1962 for CBS with Ormandy and organist E. Power Biggs, and in 2006 for Ondine with Christoph Eschenbach and Olivier Latry.

Barber scored the piece for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, low tam-tam, snare drum, suspended cymbals, triangle, xylophone), strings, and solo organ.

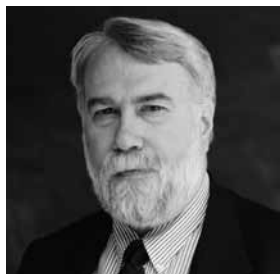
Performance time is approximately 14 minutes.

it has been imbued with a “festive” nature designed expressly to show off the brilliance and virtuosity of The Philadelphia Orchestra. The work’s striking 5/8 motif generates much of its propulsive musical material. Critics proclaimed the *Toccata festiva*’s expert craftsmanship. Indeed, from the opening fanfare to the pedal solo, it’s more than a light concert-opener; it contains the lyricism and depth of Barber’s best scores.

—Paul J. Horsley

The Music

Organ Concerto



Christopher Rouse
Born in Baltimore,
Maryland, February 15, 1949
Now living there

Christopher Rouse is one of a handful of American composers who has managed to steer through the gauntlet of contemporary music while still creating works that are consistently interesting. Audiences have responded almost intuitively to his juxtaposition of strict classical structures with rhapsodic extremes, technical mastery with vociferous torrents of sound. For more than 30 years (since his early successes such as *Gorgon*, *Phaethon*, the Symphony No. 1, and *Iscariot*) his music has been praised both for its dead-seriousness and for its openness to whimsy and dazzle, but it is never glitzy, glamorous, or unnecessarily showy. Fellow composer John Adams called Rouse “one of the few whose music will last.”

A Love of Unpredictability From Mahler to Moby Grape, Bruckner to the Byrds, Josquin to Jefferson Airplane, Rouse embraced connections between the “high” and “low” in music long before this became common among American composers. The Baltimore native was trained in the most rigorous of academic environments (at Oberlin and Cornell with Richard Hoffmann and Karel Husa, and privately with George Crumb), but he openly expresses—often through actual quotation—his admiration for music from a wide range of styles. “I don’t have a stylistic preference,” Rouse has said. “I’m not interested in academically correct music. I like unpredictability, a certain kind of inventiveness that is off the wall, that goes beyond accepted norms.”

Though he has composed extensively for chamber and choral ensembles (critic Mark Swed called his 2007 Requiem “the first great traditional American requiem”), Rouse is best known for his orchestral works. In addition to four symphonies (and a fifth to be performed in 2017), he has written brilliantly effective concertos for prominent soloists, including trombonist Joseph Alessi, pianist Emanuel Ax, clarinetist Larry Combs, percussionist Evelyn Glennie, violinist Cho-Liang Lin, cellist Yo-Yo Ma, trumpeter Christopher Martin, and flutist Carol Wincenc. His Symphony No. 1 (1986) won the Kennedy Center’s Friedheim Award, the Trombone Concerto received the Pulitzer Prize in 1993, and the *Concert de Gaudí* (for guitarist Sharon Isbin) received the 2002 Grammy Award

for Best Contemporary Composition. Many of his works have been recorded on major labels—some more than once. The Sony Classical recording of his 1994 Cello Concerto, featuring Yo-Yo Ma and The Philadelphia Orchestra, won two Grammy awards.

Rouse has received grants from the Guggenheim and Rockefeller foundations, the National Endowment for the Arts, and the League of Composers/ISCM. In 2002 he was elected a member of the American Academy of Arts and Letters. In 2009 he was named *Musical America's* Composer of the Year. He also served as composer in residence of the New York Philharmonic from 2012 to 2015, and before that served in a similar capacity at the Baltimore Symphony, Tanglewood, the Helsinki Biennale, the Pacific Music Festival, and the Aspen Music Festival. As professor of composition at the Eastman School of Music and the Juilliard School of Music, Rouse has exerted a notable influence on a whole new generation of composers. His music has been performed by all of the major American orchestras and by more than 30 orchestras overseas, with conductors such as Marin Alsop, Herbert Blomstedt, Christoph von Dohnányi, Charles Dutoit, Christoph Eschenbach, Alan Gilbert, Mariss Jansons, Riccardo Muti, Simon Rattle, David Robertson, Esa-Pekka Salonen, Leonard Slatkin, Franz Welser-Möst, David Zinman, Jaap van Zweden, and others.

—Paul J. Horsley

A Closer Look The composer has written the following comments for these world premiere performances:

I completed my Organ Concerto on June 23, 2014. Composed for organist Paul Jacobs, to whom it is dedicated, the work was commissioned by a consortium of The Philadelphia Orchestra, the Los Angeles Philharmonic, and the National Symphony.

Devising a structure for each of my works is always at the head of my to-do list each time I begin to plan a new piece. Often in my symphonies and concerti I have chosen a form other than the "standard" one (i.e., four movements for symphonies, three for concerti). This is not due to any sense of dissatisfaction for those standard forms but rather reflects my desire to try new things.

However, sometimes those standard forms seem to be just the right ones, and that is the case with my Organ Concerto: a fast first movement, a slow

Rouse completed his Organ Concerto in 2014.

These are the world premiere performances of the Concerto.

The score calls for solo organ, bass clarinet, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum, suspended cymbal, tam-tam, xylophone), and strings.

Performance time is approximately 20 minutes.

second movement, and a fast finale. There is no programmatic content in this work, though of course I am always trying to express emotional states. In this concerto, as in so many of my scores, the language ranges from a consonant one to a more dissonant one, though I hope that the dissonance level is never so high that it prevents me from pivoting convincingly into a more tonal harmonic world.

Certainly the Concerto is intended to show off what the organ—and, of course, the soloist—are capable of. It lasts approximately 20 minutes.

The Music

Symphony No. 3 (“Organ”)



Camille Saint-Saëns
Born in Paris,
October 9, 1835
Died in Algiers,
December 16, 1921

The struggles for the soul of music in 19th-century Germany formed opposing camps that have long been familiar to concert audiences. So-called Classical Romantics, such as Mendelssohn, Schumann, and Brahms, were pitted against an allegedly progressive group epitomized by Wagner and two honorary Germans: Berlioz and Liszt. Less well-known battles over musical values also raged in France, Italy, Russia, and elsewhere, and frequently dealt with the same issues: opera versus instrumental music, program versus absolute music, and who could most justly claim to be Beethoven's heir. Charles Gounod called Camille Saint-Saëns “the French Beethoven,” while Vincent d’Indy stated the same about his beloved teacher, César Franck.

Placing Saint-Saëns the man and composer within the warring musical factions of the time is not easy, in part because what he declared verbally often seems at odds with what his compositions demonstrate musically. Distinguishing between his conservative and progressive tendencies is further complicated by his unusually long career. If not quite a man of mystery, Saint-Saëns was certainly one of contradictions and shifting affiliations. During his early years he supported the innovations of Wagner and Liszt, but as an old man he could not countenance the Modernist adventures of Debussy and Stravinsky, nor was he shy in saying so.

A Progressive Classicist? Over the course of his long life, the prolific composer and busy piano soloist (he performed with The Philadelphia Orchestra in 1906) was also active as an organist, conductor, teacher, editor, and writer on a wide range of topics not limited to music. In the early 1870s, he helped found the Société Nationale de Musique, which sought to present and support French music (its motto was “Ars Gallica”). He composed in nearly every genre, including symphonies, concertos, and chamber music, as well as 13 operas (only *Samson and Delilah* has remained in the repertoire), and was the first significant composer to write a film score (*L’Assassinat du Duc de Guise*, 1908). He produced his first four symphonies (two of them unnumbered) in the 1850s, very early in his career, but it is only his last, the “Organ”

Symphony, composed as he turned 50, that became a repertory standard.

Admired by a disparate array of composers, including Rossini, Berlioz, and Liszt, Saint-Saëns was essentially a conservative composer who nevertheless sought to integrate progressive Romantic trends and Classical ideals. In some works he placed frivolous, fun, and unabashedly tuneful content within innovative formal structures. He followed Liszt's model of transforming themes, as we hear in the "Organ" Symphony, in which a musical idea, such as the melody that opens the allegro of the first movement, reappears in different guises in subsequent movements. In fact, he dedicated the Symphony to Liszt, who had done much to promote his career (including conducting the premiere of *Samson*) and privately played parts of it on the piano for him when the older master made his last trip to Paris in 1886, shortly before his death. Not only were some of the thematic transformations and cyclic elements of the Symphony Lisztian, but also the idea of incorporating the organ into an orchestral work of this kind was something Liszt had done nearly 30 years earlier in his symphonic poem *Hunnenschlacht* (Battle of the Huns).

A Closer Look In a program note for the triumphant London premiere of the "Organ" Symphony in 1886, Saint-Saëns discussed the structural unfolding of the work, referring to himself in the third person: "The Symphony is divided into two parts ... nevertheless it includes practically the traditional four movements. The first, checked in the development, serves as an introduction to the Adagio. In the same manner, the Scherzo is with the Finale. The composer has thus endeavored to avoid in a certain measure the interminable repetitions that are now more and more disappearing from instrumental music."

Thus, after a short **Adagio** introduction (music that breathes the same air as Wagner's *Tristan and Isolde*), the principal theme that unifies all four sections of the work, and that will be recast and transformed in so many ingenious ways, is first heard in violins (**Allegro moderato**). Its initial presentation recalls the opening of Schubert's "Unfinished" Symphony, but the contour of the melody itself is the old Gregorian chant "Dies Irae" (Day of Wrath), that musical emblem of death invoked by so many composers, including Berlioz, Liszt, Mahler, and Rachmaninoff. The organ first appears in the connected slow movement (**Poco adagio**).

Saint-Saëns composed his "Organ" Symphony in 1886.

The first Philadelphia Orchestra performances of the Symphony were in December 1910, with Carl Pohlig on the podium. The work was given most recently on subscription concerts in April 2014, with Gianandrea Noseda.

The Orchestra has recorded the "Organ" Symphony five times: with Eugene Ormandy in 1956 and 1962 for CBS, in 1973 for RCA, and in 1980 for Telarc; and with Christoph Eschenbach in 2006 for Ondine.

The work is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), piano (four hands/two people), organ, and strings.

The Symphony runs approximately 35 minutes in performance.

The second half of the Symphony begins with a C-minor scherzo (**Allegro moderato**) that contains an even faster and more brilliant C-major trio (**Presto**) featuring sparkling keyboard writing for piano four hands. A brief imitative section, once again related to the principal theme, leads to the finale (**Maestoso**) in which the organ makes its boldest appearance. The motif is again transformed, first into a chorale and then as the basis for an energetic fugue, before a majestic coda.

—Christopher H. Gibbs

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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Messiah

Dec. 18 2 PM

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New Year's Eve

Dec. 31 7:30 PM

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Photo: Jessica Griffin

Musical Terms

GENERAL 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

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

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

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

Modernism: 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

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.

Polyphony: A term used to designate music in more than one part and the style in which all or several of the musical parts move to some extent independently

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. Also an instrumental piece of a light, piquant, humorous character.

Timbre: Tone color or tone quality

Toccata: Literally "to touch." A piece intended as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument.

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)

Adagio: Leisurely, slow

Allegro: Bright, fast

Lento: Slow

Maestoso: Majestic

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

TEMPO MODIFIERS

Non troppo: Not too much

Poco: Little, a bit

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and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend.

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