

Season 2017-2018

Thursday, March 8, at 7:30

Friday, March 9, at 2:00

Saturday, March 10, at 8:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Janine Jansen Violin

van der Aa Violin Concerto

I. [no tempo indicated]

II. [no tempo indicated]

III. [no tempo indicated]

United States premiere

Intermission

Rachmaninoff Symphony No. 2 in E minor, Op. 27

I. Largo—Allegro moderato

II. Allegro molto

III. Adagio

IV. Allegro vivace

This program runs approximately 1 hour, 55 minutes.

The March 9 concert is sponsored by

Sarah Miller Coulson.

The March 10 concert is sponsored by

**Carole Haas Gravagno in memory of
Emilio Gravagno.**

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

Yannick Nézet-Séguin Music Director



Join us for the 2018-19 Season

The season will feature collaborations with esteemed guest conductors including Cristian Măcelaru, Esa-Pekka Salonen, Bramwell Tovey, and Emmanuelle Haïm.

Highlights include Prokofiev's *Romeo and Juliet*, Yannick leading Handel's *Messiah*, and a spectacular season finale of Bernstein's sparkling operetta *Candide*.

Subscribe Today!

215.893.1999 www.philorch.org

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 broadcasts on WRTI-FM and SiriusXM.

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.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes the third music director of the Metropolitan Opera beginning with the 2021-22 season, and from 2017-18 is music director designate. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He is in his 10th and final season as music director of the Rotterdam Philharmonic, and he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are a appointment as Companion of the Order of Canada; *Musical America’s* 2016 Artist of the Year; Canada’s National Arts Centre Award; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick’s full bio, please visit philorch.org/conductor.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Only superlatives suffice as an all-star cast of international singers joins the Philadelphians onstage for Puccini's impassioned tale of love, murder, and redemption.

Saturday, May 12 8 PM

Wednesday, May 16 7:30 PM

Saturday, May 19 8 PM

Yannick Nézet-Séguin Conductor

Sonya Yoncheva Soprano (Tosca)

Yusif Eyvazov Tenor (Cavaradossi)

Ambrogio Maestri Baritone (Scarpia)

Philadelphia Symphonic Choir

Joe Miller Director

James Alexander Stage Director

Puccini *Tosca*

These performances are made possible through generous support from Mrs. Jacqueline Desmarais.

These concerts will be LiveNote® enabled. 

LiveNote® is funded by the John S. and James L. Knight Foundation, National Endowment for the Arts, and the William Penn Foundation.

Purchase tickets today.

215.893.1999 www.philorch.org

Soloist



Marco Borggreve / Decca

Violinist **Janine Jansen** works regularly with the world's most eminent orchestras and conductors. This season she is a Perspectives Artist at Carnegie Hall, performing a variety of concerto and chamber music programs throughout the season. She tours with the Royal Concertgebouw Orchestra and Daniele Gatti, the London Symphony with Michael Tilson Thomas and Semyon Bychkov, and the Deutsche Kammerphilharmonie and Paavo Järvi. Other highlights this season include engagements with the Rotterdam Philharmonic and Yannick Nézet-Séguin; the Berlin Philharmonic and Mr. Järvi; the Munich Philharmonic and Zubin Mehta; the Staatskapelle Dresden and Antonio Pappano; the Czech Philharmonic with Jakub Hrůša; the Oslo Philharmonic and the Vienna Symphony with David Afkham; the Royal Stockholm Philharmonic and Karina Canellakis; and the Iceland Symphony with Daniel Blendlulf. She also travels to the Far East and Australia, performing with the Singapore, Sydney, and New Zealand symphonies. She made her Philadelphia Orchestra debut in 2007.

A devoted chamber musician, Ms. Jansen joins cellist Mischa Maisky and pianists Martha Argerich, Itamar Golan, and Lily Maisky for a major European chamber music tour. She records exclusively for Decca Classics, and since recording Vivaldi's *The Four Seasons* in 2003 has been extremely successful in the digital music charts. Her latest release, conducted by Mr. Pappano, features Bartók's Violin Concerto No. 1 with the London Symphony and Brahms's Violin Concerto with the Orchestra dell'Accademia Nazionale di Santa Cecilia. Other highlights of her discography include Prokofiev's Violin Concerto No. 2 with the London Philharmonic and Vladimir Jurowski.

Ms. Jansen has won numerous prizes, including four Edison Klassiek awards and four ECHO Klassik awards. In 2003 she founded the hugely successful International Chamber Music Festival in Utrecht. After 13 years she stepped down as artistic director in June 2016 and named cellist Harriet Krijgh as her successor. Ms. Jansen plays the 1707 Stradivarius "Rivaz-Baron Gutmann" violin, kindly on loan from Dextra Musica.

Framing the Program

Parallel Events

1907

Rachmaninoff

Symphony

No. 2

Music

Bartók

Violin Concerto

No. 1

Literature

Conrad

The Secret

Agent

Art

Chagall

Peasant Women

History

Bank Panic of

1907

The contemporary Dutch composer Michel van der Aa credits soloist Janine Jansen as the inspiration for his Violin Concerto, as much for her expressive personality as for her chosen instrument: "If Janine had played the flute, I would have written a Flute Concerto." The three-movement Violin Concerto was unveiled in Amsterdam in November 2014 and these performances mark its premiere in America.

Sergei Rachmaninoff's long and fruitful relationship with The Philadelphian Orchestra began in 1909 with his first tour to America when he conducted his recently finished Second Symphony. In addition to the five works he would go on to write for the Orchestra, the composer also chose to collaborate in landmark recordings as both piano soloist and conductor. The relatively early Second Symphony still dates from his Russian period, before he left for the West soon after the 1917 Revolution. The work brought him welcome success and confidence after the dispiriting failure of his First Symphony nearly a decade earlier.

The Philadelphia Orchestra is the only American orchestra with weekly broadcasts on Sirius XM's *Symphony Hall*, Channel 76, made possible through support from the Damon Runyon Cancer Research Foundation on behalf of David and Sandy Marshall. Broadcasts are heard on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

Violin Concerto



Michel van der Aa
Born in Oss, the
Netherlands, March 10,
1970
Now living in Amsterdam

Michel van der Aa trained as a recording engineer before studying composition (with Louis Andriessen, among others), and later, in his 30s, followed courses in New York in film and stage direction. This varied experience has fed into his works, many of which have live musical performance finding extension or contrast in recorded material, whether sampled soundtrack or film. An example is his cello concerto *Up-close* (2010), written for Sol Gabetta, who is required to move from the customary soloist's position in front of the orchestra to a platform whose set uncannily recalls the film being screened behind her. A recording of the work is available on DVD or via YouTube.

This Violin Concerto, though, is different. It has no film, no separate stage, no added soundtrack, just the violinist and the orchestra—which is not to say that it lacks anything in drama or distinctiveness. Van der Aa wrote it in 2014 specifically for Janine Jansen. “If Janine had played the flute,” he has said, “I would have written a Flute Concerto.” The commission came from the Royal Concertgebouw Orchestra, with which van der Aa was completing a residency, and the work is scored for full symphonic strings with a moderate brass section, a woodwind group of just six, harp, and three percussionists.

A Closer Look Normal, too, is the overall form, of three movements similar in length, the middle one slow and the last fast. The first begins with a decisive gesture from the soloist leading into song in a gently swaying irregular rhythm, to which the orchestra responds by beautifully projecting some of the violin's notes and by offering chords in fourths, particularly one supporting E in the treble, a note that haunts this opening. Another important early feature is pulsation, introduced by pizzicato cellos and vibraphone. No less significant for the nature of the piece is how the orchestral strings can seem to make an affirmative note of the soloist's dribble away. Soon after this first happens, the brass section becomes more eruptive and the music starts to increase not only in speed but also in tension between soloist and orchestra. The violin's rhythms turn jumpy, around efforts it makes to restore lyricism, until a rapid passage takes

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

John Williams returns to The Philadelphia Orchestra

Tickets are selling quickly! Order today.



John Williams in Concert

Wednesday, April 18 7:30 PM

Stéphane Denève Conductor

John Williams Conductor (second half only)

Mr. Williams and Philadelphia Orchestra Principal Guest Conductor Stéphane Denève will share the podium for the performance, which will feature the composer's popular Tuba Concerto and selections from his film scores including *Indiana Jones*, *Harry Potter*, *Star Wars*, and others.

Purchase Today!

Maestro Williams, Maestro Denève, and the musicians of The Philadelphia Orchestra are graciously donating their services for this concert.

Concert will take place in Verizon Hall. All artist, dates, prices, and programs are subject to change.

215.893.1999 www.philorch.org

The Violin Concerto was composed in 2014.

These are the United States premiere performances of the Concerto, and the first time the Orchestra is playing a work by the composer.

The score calls for solo violin, flute, oboe, clarinet, bass clarinet, bassoon, contrabassoon, four horns, two trumpets, two trombones, tuba, percussion (bamboo chimes, bass drum, bongo, cabasa, castanets, Chinese tom-toms, crash cymbal, egg shaker, glockenspiel, key chimes, log drum, LP One-Shot Shaker, maraca, ratchet, sandpaper and wooden surface, scrap wood, sizzle cymbal, snare drum, stone chimes, tambourine, triangle, vibraphone, vibraslap, washboard, whip), harp, and strings.

Performance time is approximately 25 minutes.

the instrument up to a super-high note. Earlier features are recalled before the music sets off again with dynamic energy, through passages in which the violin engages with percussion and brass. The outcome is dance, with pulsing rhythm that carries the movement to its close.

The slow movement is again initiated by the solo violin, at the speed with which the first movement opened. Also similar is the interweaving of solo and orchestral voices, though on a more intimate scale, with the strings represented only by soloists. After a short period of rest (rare in this Concerto) while the orchestra starts to build, the solo violin seems to be trying to remember an old tune. The brass section then becomes more engaged, and the soloist's music in answer is more jagged, with double stops. So it continues as the solo violin is joined by violin and cello soloists from the orchestra in a triple cadenza at the movement's halfway point. When this has reached a climax, the brass take the lead through a hymn-like sequence to which the soloist is not entirely committed, bringing about a crisis. After this, the music is more in the character of the movement's beginning, and the soloist ends by repeating her gesture from the start.

For the finale, van der Aa provides a race to the finish. Some orchestral growls propel the soloist into spinning in 16th notes, and these rapid rotations are maintained by the strings, often insistently, when it seems that the violin wants to break free—wants, indeed to break back to the songfulness of the first movement. Rising in energy, the music also rises a couple of times in register, into the upper air of tuned percussive sounds from harp, glockenspiel, and vibraphone. Around two-thirds of the way through the movement, the mania abates and the violin has its chance to sing again, with the brass and the woodwinds, while in the background the strings keep the speed going. Song here, however, is only going one way, toward more spinning, carrying the music to its inevitable conclusion.

—Paul Griffiths

The Music

Symphony No. 2



Sergei Rachmaninoff
Born in Semyonovo,
Russia, April 1, 1873
Died in Beverly Hills,
March 28, 1943

So many of Sergei Rachmaninoff's Russian contemporaries came to music while also pursuing law, medicine, or some other profession. But Rachmaninoff was destined to be purely a musician—his background and connections virtually demanded it. His parents were both musical, and his grandfather had studied with the legendary Irish pianist John Field. His cousin, Alexander Siloti, was a former pupil of Franz Liszt and one of the most important musical figures in Russia at the time. And while Rachmaninoff was still a teenager he became a protégé of Tchaikovsky, who didn't hesitate to proclaim him an equal.

A Composer Clinging to the Past Rachmaninoff left Russia after the October 1917 Revolution and never returned, shuttling for the next two decades between New York and Switzerland. In 1935 he settled in Beverly Hills, CA, and became a United States citizen just before he died in 1943. It was during this post-Russia period that he cemented his reputation as a piano performer, and composed relatively little. Yet Rachmaninoff always considered himself primarily a composer, not a pianist. (He was also a formidable conductor.) As a composer he was completely unmoved by the Modernist musical experiments of the early 20th century, clinging steadfastly instead to the opulent and lyrical Romanticism of the 19th. While this pleased his audiences, it failed to impress the music historians and critics who at first regarded his works as little more than stale, uninteresting echoes of a past era. It was only after his death that Rachmaninoff's reputation as a composer rose to match his standing as one of the pre-eminent pianists of his day.

Rachmaninoff wrote two of his three symphonies before leaving Russia. The first, a youthful work from 1895, was dynamic and energetic, but failed dismally with the audience and critics at its premiere. This proved a demoralizing blow for Rachmaninoff, whose confidence as a composer remained fragile throughout his career. Although his Piano Concerto No. 2 from 1901 was a stunning success, he still felt anxious about attempting another major orchestral piece. In 1906 he took a leave of absence from his position as an opera conductor at the Imperial Theater in Moscow and started work on

his Second Symphony in Dresden, Germany, finishing it the following summer after returning to Russia. It was premiered in February 1908, with the composer himself directing the orchestra. The score is dedicated to Sergei Taneyev, Rachmaninoff's composition teacher.

A Closer Look Rachmaninoff unifies the movements of this Symphony by recycling the principal themes and motifs. The first motif, heard in the lower strings at the start of the extended slow introduction (**Lento**), is recalled throughout the entire work, and its step-wise motion also characterizes the soaring melodic themes that follow. After a solo by the English horn, the movement proper (**Allegro moderato**) gets under way with a principal theme that refers back to the introduction. A relaxed and expressive secondary theme in G major provides some contrast before solos from the violin and clarinet in the development section expound again on the main theme. The development section builds to a new, dramatic climax, but in the recapitulation it is the more relaxed melody that dominates, heard this time in E major.

Rachmaninoff reverses the Classical order of a symphony's interior movements by putting the scherzo (**Allegro molto**) before the slow movement, but doesn't really break any "rules" by doing so—there are plenty of 19th-century precedents for this practice. Even in this bustling scherzo the composer can't resist inserting a lyrical, nostalgic secondary theme, which shares many traits with the opening movement's main theme. A fugue-like trio section in the middle of the movement morphs into a march before the two opening melodies return to complete the symmetrical form.

The yearning phrases of the ultra-Romantic third movement (**Adagio**) connote the lyricism of vocal music rather than specifically instrumental inspirations. The violins' opening theme, which returns throughout this movement and again in the finale, was in fact re-used as the tune of a pop song from 1976, Eric Carmen's "Never Gonna Fall in Love Again." (Carmen had earlier used another Rachmaninoff melody, from the Second Piano Concerto, in his hit song "All By Myself" from 1975.) A silent pause after the impassioned development section creates a sense of dramatic expectancy before the solo woodwinds bring back the main theme in the recapitulation.

An **Allegro vivace** opening to the last movement suggests a vigorous, triumphant finale in E major. Here the composer restates fragments of sumptuous melodies from previous movements, and it is not always quite so optimistic.

Rachmaninoff composed his Symphony No. 2 from 1906 to 1907.

The Second Symphony has been a favorite of The Philadelphia Orchestra ever since its first performances, in November 1909 under the composer's direction. The most recent subscription performances were led by Yannick Nézet-Séguin, in January 2015.

The Orchestra has recorded the Symphony four times: in 1951 and 1959 with Eugene Ormandy for CBS; in 1973 with Ormandy for RCA; and in 1993 with Charles Dutoit for London.

The work is scored for three flutes (III doubling piccolo), three oboes (III doubling English horn), two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum), and strings.

Performance time is approximately one hour.

Sinister moments and intense interludes are interspersed among the recollections, but at the conclusion the arching melodies are combined with vitalizing accompanimental figures, leading to an emphatic, exultant finish.

—Luke Howard

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



YOUNG *friends*

OF THE PHILADELPHIA ORCHESTRA

Join for FREE and enjoy the best seats for as low as \$30!

www.philorch.org/youngfriends

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

Chord: The simultaneous sounding of three or more tones

Development: See sonata form

Dissonance: A combination of two or more tones requiring resolution

Double-stop: In violin playing, to stop two strings together, thus obtaining two-part harmony

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.

Pizzicato: Plucked

Recapitulation: See sonata form

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.

Treble: A high vocal or instrumental part

Trio: (1) See scherzo. (2) A division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and style.

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Largo: Broad

Moderato: A moderate tempo, neither fast nor slow

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

The Philadelphia Orchestra

UNLIMITED CONCERTS

\$25 Membership



eZseatU College Ticket Program

Join now and learn more at

www.philorch.org/ezseatu

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, M-F, 9 AM-5 PM

Patron Services:
215.893.1999, Daily, 9 AM-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. 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 concert, 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 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. 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. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever 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. The exception would be our LiveNote™ performances. Please visit philorch.org/livenote for more information.

Ticket Philadelphia Staff

Linda Forlini, Vice President
Rebecca Farnham,
Director, Patron Services
Brandon Yaconis,
Director, Client Relations
Dan Ahearn, Jr.,
Box Office Manager
Jayson Bucy,
Program and Web Manager
Meg Hackney,
Patron Services Manager
Gregory McCormick,
Training Manager
Bridget Morgan, Accounting
Manager
Catherine Pappas,
Project Manager
Michelle Carter Messa,
Assistant Box Office Manager
Robin Lee, Staff Accountant
Alex Heicher,
Program and Web Coordinator
Lindsay Kreig,
Business Operations Coordinator
Dani Rose, Patron Services
Supervisor and Access Services
Specialist
Elizabeth Jackson,
Philadelphia Orchestra Priority
Services Representative
Treasurers, Box Office:
Tad Dynakowski
Thomas Sharkey
James Shelley
Mike Walsh