The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

Bach/orch. Stokowski Passacaglia and Fugue in C minor, BWV 582

Bach/orch. Stokowski Fugue in G minor, BWV 578 (“Little”)

Bach/orch. Stokowski Toccata and Fugue in D minor, BWV 565

Intermission

Stravinsky The Rite of Spring
First Part: The Adoration of the Earth
  Introduction—
  The Auguries of Spring—Dances of the Young Girls—
  Ritual of Abduction—
  Spring Rounds—
  Ritual of the Rival Tribes—
  Procession of the Sage—
  The Sage—
  Dance of the Earth
Second Part: The Sacrifice
  Introduction—
  Mystic Circles of the Young Girls—
  Glorification of the Chosen One—
  Evocation of the Ancestors—
  Ritual Action of the Ancestors—
  Sacrificial Dance (The Chosen One)

This program runs approximately 1 hour, 45 minutes.
The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

The St Matthew Passion

A Symphony V.0 Production

March 28-30 8 PM

Yannick Nézet-Séguin Conductor
Malin Christensson Soprano
Karen Cargill Mezzo-soprano
Andrew Staples Tenor (Evangelist)
Andrew Foster-Williams Bass-baritone
Luca Pisaroni Bass-baritone (Jesus)

Westminster Symphonic Choir
Joe Miller Director
The American Boychoir
Fernando Malvar-Ruiz Music Director
James Alexander Stage Director
John H. Weir Lighting Designer

Originally premiered on Good Friday in 1727, Bach's setting of the Gospel of St. Matthew features solo voices, children's choir, double choir, and a double orchestra. Yannick re-introduces this passion oratorio—not performed by the Orchestra in nearly 30 years—over the Easter weekend.

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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.
Framing the Program

Parallel Events

1708
Bach
Passacaglia and Fugue in C minor

1913
Stravinsky
The Rite of Spring

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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| 1708 | Music
A. Marcello
Oboe Concerto |
| 1913 | Literature
The Charitable Surgeon
Art
Watteau
Quellnymphe |
| | History
English capture of Sardinia |
| | Music
Elgar
Falstaff |
| | Literature
Mann
Death in Venice |
| | History
English capture of Sardinia |

The program tonight celebrates two centennials: Leopold Stokowski’s appointment as The Philadelphia Orchestra’s third music director and the scandalous premiere in Paris of Igor Stravinsky’s *The Rite of Spring*.

Despite somewhat exaggerated legends that Johann Sebastian Bach was nearly forgotten after his death in 1750 (and that Felix Mendelssohn rediscovered him in the late 1820s), his name and influence remained formidable in the 18th and 19th centuries even though chances to hear his music performed in concert were relatively limited. Stokowski’s imaginative orchestrations for the Philadelphians of Bach’s organ compositions, the three most celebrated of which we hear tonight, proved crucial in bringing the Baroque master’s music to symphony audiences. The decisive moment came in 1940 with Walt Disney’s *Fantasia*, which opens with Stokowski conducting Bach’s Toccata and Fugue in D minor.

The date May 29, 1913, represents a landmark in the history of Western music. On that night, in the newly built Théâtre des Champs-Élysées, a fashionable Parisian audience witnessed the premiere of Stravinsky’s *The Rite of Spring*. Historians now generally agree that it was the choreography much more than the music that caused the initial scandal and indeed within a year *The Rite of Spring* emerged as a successful concert piece. Nearly a decade elapsed before the piece made it across the Atlantic. Stokowski conducted the American premiere of Stravinsky’s masterpiece in both staged and concert versions right here in Philadelphia.
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, one world 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 Music
Passacaglia and Fugue in C minor
Fugue in G minor (“Little”)
Toccata and Fugue in D minor

Leopold Stokowski, whose appointment a century ago as music director of The Philadelphia Orchestra is being celebrated throughout this season, wonderfully transformed music he loved into vibrantly colored orchestrations of his own. The compositions that inspired him varied widely, ranging from pieces by Baroque masters to Romantic opera arias, from medieval plainchant to the piano music of Chopin and Debussy. Partly through the extraordinary success of Walt Disney’s *Fantasia* (1940)—which begins with a striking image of Stokowski conducting Johann Sebastian Bach’s Toccata and Fugue in D minor (and later with him shaking hands with Mickey Mouse)—these transcriptions became emblems of the conductor’s long relationship with Philadelphia and its Orchestra.

From Baroque Organ to Modern Orchestra Stokowski was particularly drawn to the music of Bach and over the years arranged some three dozen organ, instrumental, and vocal pieces. Most were originally written for organ, which was Stokowski’s own instrument; when he emigrated from England to America he served as organist at St. Bartholomew’s Church in New York City. This attraction seems natural as well because the organ is like an orchestra in the sounds and instrumental colors it can produce.

In his study *Stokowski and the Organ*, Rollin Smith notes that Stokowski’s orchestrations, unlike those of others who arranged Bach’s works in the first decades of the 20th century, do “not stray far from the organ or its effects. The conductor’s orchestration emulates the organist’s registration.” The organs of Bach’s time, especially early in his career, were manually pumped pipe instruments that produced nowhere near the volume of sound we now associate with great cathedral organs, let alone with a modern symphony orchestra. Yet some of Bach’s organ pieces anticipate such a sonic future. As Stokowski himself declared: “Bach foresaw … this immense volume that a modern organ or orchestra can produce. That showed foresight of a tremendous nature.”
Bach probably composed his Passacaglia and Fugue in C minor and his Toccata and Fugue in D minor around 1708, and his “Little” G-minor Fugue prior to 1707.

The first Philadelphia Orchestra performances of the Passacaglia and Fugue were in February 1922; the first performances of the “Little” G-minor Fugue were in December 1930; and the first performance of the Toccata and Fugue was in February 1926, all in Stokowski’s orchestrations and all with him on the podium.

The Orchestra recorded the Stokowski orchestrations of the Passacaglia and Fugue twice, in 1929 and 1936 with Stokowski for RCA; the “Little” Fugue in 1931 with Stokowski for RCA; and the D-minor Toccata and Fugue four times: in 1927, 1934, and 1939 with Stokowski for RCA, and in 1995 with Wolfgang Sawallisch for EMI.

Stokowski’s advocacy of Bach’s organ music helped to make this music known; he was not capitalizing on the fame of beloved pieces, but rather helping to make them beloved. As the pianist Oscar Levant observed: “The highly polished and iridescent playing of the orchestra—as slick, colorful, and vibrant as the audience it attracted—virtually put Bach, for the first time, on the Hit Parade.”

A Closer Look Tonight we hear Bach’s three most famous and beloved organ compositions as reimagined and modernized by Stokowski. The Passacaglia and Fugue in C minor was Stokowski’s first large-scale orchestration of the composer and dates from 1922. It quickly became one of his most popular adaptations, a piece he frequently conducted and recorded six times, twice with the Philadelphians. It is the longest of Bach’s organ works and, Stokowski believed, his greatest. A passacaglia is a procedure most associated with the Baroque era in which a short theme is continuously varied. In this piece the eight-measure theme in ¾ meter is initially stated by the lower strings in a slow and stately manner. This memorable theme will remain a constant presence throughout the next 15 minutes, migrating among the various instruments of the orchestra. Following the theme’s unaccompanied statement there are 20 variations, with those in the middle being of a more transparent and soloistic nature, primarily for woodwind instruments. Just after the mid-point of the work a massive fugue begins that uses the first half of the passacaglia theme as the subject.

Bach’s “Little” Fugue in G minor, one of his earliest organ compositions, is often featured in music textbooks as a model of how the procedure of a fugue works. An initial theme (the subject) is stated without any accompaniment and a second voice (so-called even when no one is singing) enters with the same theme (the answer), played at another pitch. Bach’s “Little” Fugue in G minor (the nickname is meant to distinguish it from Bach’s more elaborate Fantasia and Fugue in G minor) has an unusually long subject that starts off in quarter notes, then moves to eighth-notes and on to 16th, building energy and excitement in the process. The exposition of this fugue unfolds for four voices, beginning with the highest (the soprano register) and moving successively down to alto, tenor, and bass. Stokowski’s marvelous orchestration from 1930 highlights the entrances through their deployment among various instruments and sections of the orchestra. In an article for Etude magazine, the conductor pointed out that the term fugue derives from the Latin word for “flight;”
The score for the Passacaglia and Fugue calls for four flutes (II doubling alto flute and IV doubling piccolo), three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, eight horns, four trumpets, four trombones, tuba, euphonium, timpani, and strings. The score for the “Little” Fugue calls for piccolo, two flutes, alto flute, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, five horns, four trumpets, four trombones, two tubas, timpani, bass drum, harp, and strings. The score for the Toccata and Fugue calls for four flutes (III and IV doubling piccolo), three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, four trombones, tuba, timpani, two harps, celesta, and strings.

Performance time for the Passacaglia and Fugue is approximately 13 minutes, for the “Little” Fugue is approximately four minutes, and for the Toccata and Fugue is approximately 10 minutes.

and explained that in this piece the “melody pursues itself throughout the orchestra at different levels and on different instruments. All continue weaving their threads of melody to the mighty climax at the conclusion.” Stokowski used the orchestration for his film debut, three years before Fantasia, when he conducted the piece in The Big Broadcast of 1937.

Disney’s Fantasia made the Toccata and Fugue in D minor one of Bach’s most famous works. Toccata means a “touch piece” and in the Baroque era usually signaled a fast and free composition with a good amount of virtuoso scales and arpeggiation. Bach’s piece opens with a dramatic flourish, an ornament that then leads through various sections of free writing before a four-voice fugue. The work concludes with a toccata-like coda. It is not known when Bach composed the piece, that is if he did it all. Some prominent Bach scholars don’t think he did, and there would certainly be some irony if one of Bach’s most famous compositions, catapulted to fame by Stokowski and the Philadelphians, turned out not to be by Bach after all.

—Christopher H. Gibbs
Music connected with dance has long held a special place in French culture, at least as far back as the age of Louis XIV, and there was a great explosion of major full-length scores during the 19th century in Paris. Some of the perennial favorites were written by now generally forgotten figures, such as Adolphe Adam (Giselle from 1841) and his pupil Léo Delibes (Coppélia in 1870 and Sylvia in 1876). These composers inspired the supreme ballet music of the century, that written by Tchaikovsky, the great Russian. With his Swan Lake (1875-76), Sleeping Beauty (1889), and Nutcracker (1892), ballet found its musical master.

Back to Paris In the first decade of the 20th century, however, magnificent dance returned to Paris when the legendary impresario Sergei Diaghilev started exporting Russian culture. He began in 1906 with the visual arts, presented symphonic music the next year, then opera, and, finally, in 1909, added ballet. The offerings of his legendary Ballets Russes proved to be especially popular despite some grumbling that the productions did not seem Russian enough for some Parisians. Music historian Richard Taruskin has remarked on the paradox:

The Russian ballet, originally a French import and proud of its stylistic heritage, now had to become stylistically “Russian” so as to justify its exportation back to France. Diaghilev’s solution was to commission, expressly for presentation in France in 1910, something without precedent in Russia: a ballet on a Russian folk subject, and with music cast in a conspicuously exotic “Russian” style. He cast about for a composer willing to come up with so weird a thing.

Stravinsky and the Ballets Russes Diaghilev had some difficulty finding that composer. After being refused by several others, he engaged the 27-year-old Igor Stravinsky, who achieved great success with The Firebird in 1910. His second ballet, Petrushka, followed the next season. And then came the real shoker that made music history: The Rite of Spring, the premiere centennial of which is celebrated this May.
The Russian artist and archeologist Nikolai Roerich, a specialist in Slavic history and folklore, devised the scenario for the *Rite* together with Stravinsky and eventually created the sets and costumes. Subtitled “Pictures of Pagan Russia,” the ballet offers ritual dances culminating in the sacrifice of the “chosen one” in order “to propitiate the god of spring.” Stravinsky composed the music between September 1911 and March 1913, after which the work went into an unusually protracted period of rehearsals. There were a large number for the orchestra, many more for the dancers, and then a handful with all the forces together. The final dress rehearsal on May 28, 1913, the day before the premiere, was presented before a large audience and attended by various critics. All seemed to go smoothly.

**A Riotous Premiere** An announcement in the newspaper *Le Figaro* on the day of the premiere promised the strongly stylized characteristic attitudes of the Slavic race with an awareness of the beauty of the prehistoric period. The prodigious Russian dancers were the only ones capable of expressing these stammerings of a semi-savage humanity, of composing these frenetic human clusters wrenched incessantly by the most astonishing polyrhythm ever to come to the mind of a musician. There is truly a new thrill which will surely raise passionate discussions, but which will leave all true artists with an unforgettable impression.

Diaghilev undoubtedly devised the premiere to be a big event. Ticket prices at the newly built Théâtre des Champs-Élysées were doubled and the cultural elite of Paris showed up. The program opened with a beloved classic: *Les Sylphides*, orchestrations of piano works by Chopin. What exactly happened next, however, is not entirely clear. Conflicting accounts quickly emerged, sometimes put forth by people who were not even in attendance. From the very beginning of *The Rite of Spring* there was laughter and an uproar among the audience, but whether this was principally in response to the music or to the dancing is still debated. One critic observed that “past the Prelude the crowd simply stopped listening to the music so that they might better amuse themselves with the choreography.” That choreography was by the 23-year-old dancer Vaslav Nijinsky, who had presented a provocative staging of Debussy’s *Jeux* with the company just two weeks earlier. Although the music was inaudible at times through the din, conductor Pierre Monteux...
pressed on and saw the 30-minute ballet through to the end. The evening was not yet over. After intermission came two more audience favorites: Weber’s *The Specter of the Rose* and Borodin’s *Polovtsian Dances*.

Five more performances of *The Rite of Spring* were given over the next two weeks and then the company took the ballet on tour. Within the year the work was triumphantly presented as a concert piece, again with Monteux conducting, and ever since the concert hall has been its principal home. Yet it is well worth remembering that this extraordinary composition, which some commentators herald as the advent of modern music, was originally a theatrical piece, a collaborative effort forging the talents of Stravinsky, Roerich, Diaghilev, Nijinsky, Monteux, and a large ensemble of musicians and dancers. Leopold Stokowski conducted the American premiere of both the staged and concert versions of *The Rite of Spring* here in Philadelphia.

**A Closer Look** *The Rite of Spring* calls for an enormous orchestra deployed to spectacular effect. The ballet is in two tableaux—“The Adoration of the Earth” and “The Sacrifice”—each of which has an introductory section, a series of dances, and a concluding ritual. The opening minutes of the piece give an idea of Stravinsky’s innovative style. A solo bassoon, playing at an unusually high register, intones a melancholy melody. This is the first of at least nine folk melodies that the composer adapted for the piece, although he later denied doing so (except for this opening tune).

Some order eventually emerges out of chaos as the “Dances of the Young Girls” roar out massive string chords punctuated by eight French horns. In the following dances unexpected and complicated metrical innovations emerge. At various points in the piece Stravinsky changes the meter every measure, a daunting challenge for the orchestra in 1913 that now seems second nature to many professional musicians. If Arnold Schoenberg had famously “liberated the dissonance” a few years earlier, Stravinsky now seems to liberate rhythm and meter.

Although the scenario changed over the course of composition, a basic “Argument” was printed in the program at the premiere, which read as follows:

**FIRST ACT: “The Adoration of the Earth.”**

Spring. The Earth is covered with flowers. The Earth is covered with grass. A great joy reigns on the Earth. Mankind delivers itself up to the dance and seeks
to know the future by following the rites. The eldest of the Sages himself takes part in the Glorification of Spring. He is led forward to unite himself with the abundant and superb Earth. Everyone stamps the Earth ecstatically.

SECOND ACT: “The Sacrifice.” After the day: After midnight. On the hills are the consecrated stones. The adolescents play the mystic games and see the Great Way. They glorify, they proclaim Her who has been designated to be delivered to the God. The ancestors are invoked, venerated witnesses. And the wise Ancestors of Mankind contemplate the sacrifice. This is the way to sacrifice Iarilo the magnificent, the flamboyant.

—Christopher H. Gibbs

Stravinsky composed The Rite of Spring from 1911 to 1913.

The Rite of Spring is one of many essential works of the 20th century that received its United States premiere in Philadelphia. Leopold Stokowski and The Philadelphia Orchestra presented the piece on March 3, 1922. The most recent subscription performances were last week, with Yannick Nézet-Séguin.

The Philadelphia recorded the work in 1929 with Stokowski for RCA, in 1955 with Eugene Ormandy for CBS, and in 1978 with Riccardo Muti for EMI; an abridged version by Stokowski appeared in 1939 for RCA and in the film Fantasia.

The score calls for piccolo, three flutes (III doubling piccolo II), alto flute, four oboes (IV doubling English horn II), English horn, three clarinets (II doubling bass clarinet II), E-flat clarinet, bass clarinet, four bassoons (IV doubling contrabassoon II), contrabassoon, eight horns (VII and VIII doubling Wagner tubas), piccolo trumpet, four trumpets, bass trumpet, three trombones, two tubas, two timpanists, percussion (two antique cymbals, bass drum, cymbals, güiro, tam-tam, tambourine, and triangle), and strings.

The Rite of Spring runs approximately 30 minutes in performance.
**Musical Terms**

**GENERAL TERMS**

**Arpeggio:** A broken chord (with notes played in succession instead of together)

**BWV:** The thematic catalogue of all the works of J.S. Bach. The initials stand for Bach-Werke-Verzeichnis (Bach-Works-Catalogue).

**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

**Chord:** The simultaneous sounding of three or more tones

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

**Coda:** A concluding section or passage added in order to confirm the impression of finality

**Counterpoint:** A term that describes the combination of simultaneously sounding musical lines

**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

**Ground bass:** A continually repeated bass phrase of 4 or 8 measures

**Intonation:** The treatment of musical pitch in performance

**Legato:** Smooth, even, without any break between notes

**Meter:** The symmetrical grouping of musical rhythms

**Monophony:** Music for a single voice or part

**Ostinato:** A steady bass accompaniment, repeated over and over

**Passacaglia:** In 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a serious character

**Plainchant:** The official monophonic unison chant (originally unaccompanied) of the Christian liturgies

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

**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

**Tutti:** All; full orchestra
Orchestra Headlines

Philadelphia Orchestra Chamber Music Concert
Tickets are now on sale for the fifth concert in The Philadelphia Orchestra's 28th Season Chamber Music Series on Sunday, April 14, 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.

Program includes:
Reich Excerpts from Drumming
Bartók String Quartet No. 3
Beethoven String Quartet No. 3 in D major, Op. 18, No. 3
Christopher Deviney Percussion
Yumi Kendall Cello
Angela Zator Nelson Percussion
Phil O'Banion Percussion (Guest)
Anthony Orlando Percussion
William Polk Violin
Marc Rovetti Violin
Kerri Ryan Viola

Rittenhouse Square Lecture-Luncheon
The fourth in this season's series of Lecture-Luncheons sponsored by the Rittenhouse Square Volunteer Committee takes place on Friday, March 22, at 11:15 AM in the Orchestra Room at the DoubleTree Hotel in Philadelphia. The guest lecturer will be Philadelphia Orchestra Principal Timpani Don Liuzzi and the celebrity guest will be Christopher Deviney, Philadelphia Orchestra principal percussion. Single admission price is $36.00, by reservation only. Tickets are also available at the door for the Lecture only at $15.00. For more information, please call Fran Schwartz at 215.884.2659.

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.
Orchestra Headlines

**Philadelphia Orchestra Musicians in Concert**
The Dolce Suono Ensemble, which includes numerous Orchestra members, presents a DSE on the Road concert on Sunday, March 3, at 3:00 PM at Croft Farm, 100 Bortons Mill Road, in Cherry Hill, NJ. For more information, call 267.252.1803 or visit www.dolcesuono.com.

1807 & Friends, whose roster includes many Philadelphia Orchestra musicians, presents a concert on Monday, March 4, at 7:30 PM, at the Academy of Vocal Arts, 1920 Spruce Street The performance features Philadelphia Orchestra Associate Principal Flute David Cramer and pianist Cynthia Raim in works by Weber, Gaubert, and Mendelssohn. Single tickets are $17.00. For more information, please call 215.438.4027 or 215.978.0969.

The Main Line Symphony, led by Philadelphia Orchestra bassist Henry Scott, presents a concert on Friday, March 15, at 8:00 PM at Valley Forge Middle School, 105 West Walker Rd., Wayne. The program features Philadelphia Orchestra Assistant Principal Bass Joseph Conyers in Bottesini’s Double Bass Concerto No. 2, along with works by Enesco and Dvořák. Tickets are $18.00 for adults and $12.00 for students and senior citizens. For more information, please call 610.688.0235 or e-mail info@mlso.org.

Intercultural Journeys features Broadway star and member of the cast of Showtime’s *Homeland* Mandy Patinkin in a selection of his favorite tunes and a groundbreaking collaboration with Intercultural Journeys’ Middle Eastern Ensemble, which includes Orchestra cellist Ohad Bar-David. The concert, on Sunday, March 17, at 3 PM, will be held at the Kurtz Center for the Performing Arts at Penn Charter School, West School House Lane. Tickets are $45.00 and can be purchased at www.brownpapertickets.com/event/305545.

The Johannes Quartet, which includes Philadelphia Orchestra Principal Viola Choong-Jin Chang, presents a concert on Tuesday, April 2, at 8:00 PM, in Perelman Theater at the Kimmel Center. The concert, presented by the Philadelphia Chamber Music Society, features Brahms’s Op. 51 string quartets, and Franck’s Piano Quintet with Ignat Solzhenitsyn. Tickets are $24.00. For more information visit www.pcmsconcerts.org or call 215.569.8080.
March
The Philadelphia Orchestra

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Beethoven’s “Eroica”
March 8 & 9 8 PM
March 10 2 PM
Christoph von Dohnányi Conductor
Rudolf Buchbinder Piano
Lutosławski Funeral Music
Mozart Piano Concerto No. 20, K. 466
Beethoven Symphony No. 3 (“Eroica”)

Viennese Masters
March 14 & 16 8 PM
March 15 2 PM
Christoph von Dohnányi Conductor
Schubert Symphony in B minor (“Unfinished”)
Bruckner Symphony No. 4 (“Romantic”)

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Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

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


Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office. Headsets are available on a first-come, first-served basis.

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PreConcert Conversations: 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.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, guaranteed seat renewal for the following season, discounts on individual tickets, and many other benefits. For more information, please call 215.893.1955 or visit www.philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Tickets may be turned in any time up to the start of the concert. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets.

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 Ticket Philadelphia at 215.893.1999 or stop by the Kimmel Center Box Office.

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