Season 2019-2020

The Philadelphia Orchestra

John Adams Conductor
Leila Josefowicz Violin

Ravel Alborada del gracioso

Stravinsky Song of the Nightingale
  I. Feast at the Emperor's Palace
  II. The Two Nightingales
  III. Illness and Recovery of the Emperor of China

Intermission

Adams Scheherazade.2, Dramatic Symphony for Violin and Orchestra
  I. Tale of the Wise Young Woman—Pursuit by the True Believers
  II. A Long Desire (Love Scene)
  III. Scheherazade and the Men with Beards
  IV. Escape, Flight, Sanctuary
Chester Englander, cimbalom
First Philadelphia Orchestra performances

This program runs approximately 1 hour, 50 minutes.

These concerts are sponsored by
Gretchen and M. Roy Jackson.

These concerts are part of the Orchestra's WomenNOW celebration.

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.
Welcome to the 2019–20 season of #YourPhilOrch, a season celebrating the majesty of BeethovenNOW, the dynamism of WomenNOW, and the transformative power of music. Choose any 5 concerts or more and save!

An exciting season of music including...
All the Beethoven symphonies and piano concertos
Gershwin’s An American in Paris (with the film)
Bach’s Mass in B minor

Subscribe Today

www.philorch.org/choose5

All artists, dates, prices, fees, and programs are subject to change.
The Philadelphia Orchestra is one of the world’s preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his eighth season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble’s musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn’s Landing, classrooms to hospitals, and over the airwaves and online. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its HEAR initiative in 2016 to become a major force for good in every community that it serves. HEAR is a portfolio of integrated initiatives that promotes Health, champions music Education, enables broad Access to Orchestra performances, and maximizes impact through Research. The Orchestra’s award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-bysides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People’s Republic of China in 1973, launching a now-five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Orchestra on Demand section of its website. Under Yannick’s leadership, the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.
Conductor

Composer, conductor, and creative thinker John Adams occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. His stage compositions, all in collaboration with director Peter Sellars, have transformed the genre of contemporary music theater. Spanning more than three decades, works such as Harmonielehre, Shaker Loops, El Niño, and Nixon in China are among the most performed of all contemporary classical music.

Mr. Adams made his Philadelphia Orchestra debut in 1999. As a conductor he has led the world's major orchestras, programming his own works alongside a wide variety of repertoire ranging from Mozart, Beethoven, and Debussy to Ives, Ellington, and Carter. Among his honorary doctorates are those from Yale, Harvard, Northwestern, and Cambridge universities and the Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography Hallelujah Junction and is a frequent contributor to the New York Times Book Review. Since 2009 he has been creative chair of the Los Angeles Philharmonic. Recent recordings include the Berlin Philharmonic's John Adams Edition, a box set comprising seven of his works, and two Grammy-nominated albums: Doctor Atomic, featuring the BBC Symphony and BBC Singers conducted by Mr. Adams with Gerald Finley and Julia Bullock; and Scheherazade.2, Dramatic Symphony for Violin and Orchestra, written for Leila Josefowicz.

Born and raised in New England, Mr. Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age 10 and his first orchestral pieces were performed while he was still a teenager. In 2017 he celebrated his 70th birthday with festivals of his music in Europe and the U.S., including special retrospectives at London’s Barbican Centre, the Cité de la Musique in Paris, and in Amsterdam, New York, and Geneva, among other cities. In 2019 he was the recipient of Spain’s BBVA Foundation Frontiers of Knowledge Award and the Netherlands’ Erasmus Prize “for notable contributions to European culture, society, and social science.”
Leila Josefowicz’s passionate advocacy of contemporary music for the violin is reflected in her diverse programs and enthusiasm for performing new works. In recognition of her outstanding achievement and excellence in music, she won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008, joining prominent scientists, writers, and musicians who have made unique contributions to contemporary life. She made her Philadelphia Orchestra debut in 1992 at the Mann Center and her subscription debut in 1996. In addition to these current performances, highlights of her 2019–20 season include opening the London Symphony’s season with Simon Rattle and returning to the San Francisco Symphony with its incoming music director, Esa-Pekka Salonen, to perform his Violin Concerto. Further engagements include concerts with the Los Angeles Philharmonic; the Cleveland and NDR Elbphilharmonie orchestras; the Orchestre de la Suisse Romande; and the Chicago and City of Birmingham symphonies.

A favorite of living composers, Ms. Josefowicz has premiered many concertos, including those by Colin Matthews, Steven Mackey, and Mr. Salonen, all written specially for her. This season she performs the U.K. premiere of Helen Grime’s Violin Concerto with the BBC Symphony and Dalia Stasevska. Other recent premieres include John Adams’s Scheherazade.2 in 2015 with the New York Philharmonic and Alan Gilbert and Luca Francesconi’s Duende—The Dark Notes in 2014 with the Swedish Radio Symphony and Susanna Mälkki. Ms. Josefowicz enjoyed a close working relationship with the late Oliver Knussen, performing various concertos, including his Violin Concerto, together over 30 times.

Ms. Josefowicz has recorded for Deutsche Grammophon, Philips/Universal, and Warner Classics and was featured on Touch Press’ iPad app The Orchestra. Her latest recording, released in 2019, features Bernd Alois Zimmermann’s Violin Concerto with the Finnish Radio Symphony and Hannu Lintu. Ms. Josefowicz has received Grammy nominations for her recordings of Scheherazade.2 with the St. Louis Symphony and David Robertson and Mr. Salonen’s Violin Concerto with the Finnish Radio Symphony conducted by the composer.
Framing the Program

Parallel Events

1904
Ravel
Alborada del gracioso

Music
Webern
Im Sommerwind

Literature
Chekhov
The Cherry Orchard

Art
Matisse
Luxe, calme, et volupté

History
Work begins on Panama Canal

1914
Stravinsky
Song of the Nightingale

Music
Vaughan
Williams
The Lark Ascending

Literature
Joyce
The Dubliners

Art
Kokoschka
The Bride of the Wind

History
World War I begins

Distant times and places inspired the three evocative pieces performed today on a program curated, conducted, and (partly) composed by John Adams, one of the preeminent musical figures of our time.

French composer Maurice Ravel was born to a Basque mother in the Pyrenees, not far from the Spanish border. Like other composers of his time, he harbored an enduring fascination with Spain, which started compositionally with the spirited scherzo Alborada del gracioso (Morning-Serenade of the Jester) that opens the concert and continued with his Rapsodie espagnole, Bolero, and other compositions.

Shortly before Igor Stravinsky catapulted to international fame with ballets written for the Ballets Russes, most scandalously The Rite of Spring in 1913, he had started an opera based on a story by Hans Christian Andersen about an enchanted bird whose melodies charm the Emperor of China. Stravinsky later returned to complete the project and was persuaded to fashion a shorter concert piece, Song of the Nightingale, from some of the opera’s most compelling moments.

John Adams has been a pioneer both through his compelling musical style and his unflinching artistic engagement with contemporary culture and politics. On the concert today he conducts one of his most recent compositions, Scheherazade.2, which he wrote for violinist Leila Josefowicz, the featured soloist. Adams was inspired by an exhibition at the Arab World Institute in Paris devoted to One Thousand and One Nights, the collection of ancient folk stories from the Middle East. As in Nikolai Rimsky-Korsakov’s famous symphonic suite from 1888, Adams uses the violin to depict the resourceful character of Scheherazade, who through the fascinating tales she tells each night is able to escape execution at the hands of a cruel husband.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's Symphony Hall, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.
The Music

Alborada del gracioso

By 1904 Maurice Ravel had already been forced to leave Gabriel Fauré’s composition class at the Paris Conservatory. “Audacious” works such as his String Quartet—today a cornerstone of the repertory—hardly stood him in good stead in a musical climate where instruction was still based on the arcane study of Renaissance polyphony. Finally he dropped out of the class altogether, becoming involved instead with a group of aesthetes who called themselves “Les Apaches”—a disparate collection of intellectuals who met to discuss art, literature, music, and history. It was at meetings of the “Apaches” that Ravel tried out his more daring piano works, often for audiences that included such prominent composers as Manuel de Falla and Florent Schmitt. There Ravel’s friend Ricardo Viñes first played his 1904 collection of Miroirs for piano, two of which would later become concert favorites in the composer’s own orchestral transcriptions: the painterly Une Barque sur l’océan and the complex, sun-splashed final piece, Alborada del gracioso, orchestrated in 1918.

Buoyed by the successes of the publications of his piano works such as Jeux d’eau and the gentle Pavane for a Dead Princess, Ravel had embarked on this set of five brilliantly impressionistic piano portraits. “The Miroirs form a collection of piano pieces that mark a rather considerable change in my harmonic evolution,” he wrote in his 1928 autobiography. “This shift disconcerted musicians who until then had been thoroughly accustomed to my style.” These pieces differed from the composer’s earlier works in that they were informed less by form or logic than by color, light, and shade.

A Closer Look A brilliant virtuoso piano piece in its original version, Alborada also makes for dazzling orchestral fireworks. It tapped into the craze for “things Spanish” that overcame French composers from this period, employing rhythms and percussive effects that powerfully suggest the strike of guitar strings, or the twists and turns of a maracas-tapping dancer. The critic and fellow Apache Michel Calvocoressi (the dedicatee of Alborada) described it as “a big independent scherzo in the manner of Chopin and Balakirev.” The title, perhaps best translated as “Morning-Serenade of the Jester,” refers to a type of energetic love-
Alborada del gracioso was composed from 1904 to 1905 and orchestrated in 1918.

Leopold Stokowski led the first Philadelphia Orchestra performances of the work, in March 1926. Most recently on subscription Yannick Nézet-Séguin conducted it in January 2017.

The Orchestra recorded the piece twice: in 1958 with Eugene Ormandy for CBS and in 1982 with Riccardo Muti for EMI.

Alborada del gracioso is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, castanets, crotales, cymbals, military drum, tambourine, triangle, xylophone), two harps, and strings.

The work runs approximately nine minutes in performance.

—Paul J. Horsley
Richard Wagner aficionados love to talk about how that composer broke off work on his opera *Siegfried* during the second act, not to return to it until 12 years later, by which time his whole musical outlook had been transformed by the composition of *Tristan und Isolde* and *Die Meistersinger von Nürnberg*—and by a love affair. The result was a very different type of music for Act III, more complex chromatically and dramatically. Something similar happened to Igor Stravinsky early in his career, as he tried to write his first opera, *The Nightingale*. He composed the first act in 1908, while still a student of Nikolai Rimsky-Korsakov, and the music of this part bears the strong influence of Russian opera and of Claude Debussy.

**A Divine Intervention?** But fate intervened, in the form of Sergei Diaghilev's commission in 1909 for a ballet to be performed by his Ballets Russes in Paris. This was the work that would become *The Firebird*, and its success was so resounding that two more commissions followed on its heels—for the works that became *Petrushka* (1911) and *The Rite of Spring* (1913). Catapulted to fame, Stravinsky was the toast and the enfant terrible of Parisian society. There was no returning to the impressionistic idiom of his journeyman years.

Nevertheless in late 1913 he resumed work on *The Nightingale*, prompted by the prospect of a performance by the Moscow Free Theater in Paris. At first the task seemed untenable. “I hesitated, since only the Prologue, that is to say Act I, was in existence,” he wrote later. “My musical language had been appreciably modified since then. … Yet as there is no action until the second act, I told myself that it would not be unreasonable if the music of the Prologue bore a somewhat different character from that of the rest.” He proceeded, and *The Nightingale* was performed at the Paris Opera in May 1914.

**Two in One** The disparity of styles was quite palpable, and when Diaghilev suggested to the composer in 1916 that he turn *The Nightingale* into a ballet, Stravinsky countered with the idea of creating a symphonic poem derived only from the homogeneous music of Acts II and III, which could serve as a concert piece and as music for the ballet. The result
Song of the Nightingale was composed from 1908 to 1914. The Philadelphia Orchestra presented the work’s U.S. premiere on October 19 and 20, 1923, with Stravinsky on the podium. The most recent subscription performances were in March 1999, with Valery Gergiev conducting.

The work is scored for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets (I doubling E-flat clarinet), two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tam-tam, tambourine, triangle), two harps, celesta, piano, and strings. Performance time is approximately 22 minutes.

was Song of the Nightingale, consisting of music from the opera, with solo instruments taking the vocal parts where necessary. It was first performed in a concert in Geneva on December 6, 1919, with Ernest Ansermet conducting the Orchestre de la Suisse Romande. The following year it was mounted at the Paris Opera by the Ballets Russes.

It has sustained a healthy life as an orchestral work—its textures and rhythms infused with Petrushka-like polytonality and chains of parallel fourths and fifths. Based on Hans Christian Andersen’s tale “The Nightingale,” it tells the story of an enchanted bird whose song is the joy and sustenance of the emperor. It was a natural choice for a Russian composer of the period, for it allowed Stravinsky to revel in the sort of musical chinoiserie that had become a primary subject not just of Russians (Borodin, Rimsky-Korsakov) but of the French Impressionists as well.

A Closer Look The opening Feast at the Emperor’s Palace depicts the palace adorned with flowers and golden lanterns, “in honor of the Nightingale that sang so sweetly,” in the words of the original scenario for the ballet. The bird is placed on a golden perch, and the festive atmosphere culminates in the delightfully rhythmic “Chinese March,” which signals the Emperor’s entrance. The second section begins with The Two Nightingales, scored for a nimble coloratura soprano in the opera but given to a flute here. When envoys of the Emperor of Japan arrive bearing the gift of a mechanical nightingale, it sings too, in a delightfully mechanistic passage of great ingenuity that drives the real songbird to fly out the window and far away. The song of the fisherman is heard at the end of this section—a quaint folk tune from the opera’s First Act, played here by the solo trombone.

In the final Illness and Recovery of the Emperor of China, the Chinese Emperor finds death at his bedside. The mechanical bird refuses to sing. The emperor watches as all the good and bad deeds of his life appear around him like specters. Suddenly, the real nightingale is heard outside the window, and the specters, and eventually death itself, “float out the window in the form of a cold white mist.” Believing the emperor dead, the courtiers prepare a funeral, heard as a gentle march played by harps, piano, tam-tam, and strings. But when they come to take the body out, the emperor greets them with a “Good morning!” The nightingale has again restored him. The work ends with the fisherman’s song, as order is restored to the kingdom.

—Paul J. Horsley
Composers have found long inspiration in nature, history, myth, literature, and other stimuli to their imagination. We can compare how a Renaissance composer depicted love or a bird or a battle with how the same things were conveyed three centuries later. Among the most consistently mined topics are exotic places, peoples, and stories, and *One Thousand and One Nights* has proved a particularly alluring source. The collection of ancient folk stories from the Middle East became enormously popular in the West during the early 18th century after translations appeared in French and English (the latter as *The Arabian Nights’ Entertainment*).

Long before Disney and other film studios popularized characters such as Ali Baba, Aladdin, and Sinbad (some of them not in the original Arabic sources but added in Western versions), these tales had inspired many composers, including Carl Maria von Weber, Luigi Cherubini, Robert Schumann, and Carl Nielsen. Best known is the Russian composer Nikolai Rimsky-Korsakov’s depiction of Scheherazade in his symphonic suite from 1888. (The resourceful character later fascinated Maurice Ravel, who wrote an overture to a never-realized opera about her and a more familiar orchestral song cycle.)

It is the inventive Scheherazade who keeps the 1,001 tales coming. After Sultan Shahryar learns of his wife’s infidelity he orders her execution and subsequently marries only virgins, who are then killed after the wedding night. The imaginative Scheherazade, daughter of one of the Sultan’s advisors, escapes this dire fate by each night telling the cruel ruler a fascinating story, but leaving it a cliffhanger. She thus delays her execution until the next day, when she finishes the tale and commences a new one. After 1,001 nights the execution decree is lifted.

**A Composer’s Political Engagement** The celebrated American composer John Adams began thinking about the relevance of Scheherazade’s situation for the present day after he visited a fascinating exhibition at the Arab World Institute in Paris that was devoted to the long and complex history of *One Thousand and One Nights*. Adams has never shied away from confronting politics in
his music, notably in such celebrated operas as *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic*. On the Transmigration of Souls, which he wrote to commemorate the first anniversary of September 11, won the Pulitzer Prize in 2003.

Adams has also negotiated the musical politics of our time, confronting questions about what kind of music most resonates with listeners and seems relevant. After a long period in the 20th century when many Modernist composers alienated audiences, new styles came to prominence that changed the path of classical music back toward tonality, melody, pulse, and captivating sounds. Some of this came from so-called Minimalist composers such as Steve Reich and Philip Glass. Adams, some 10 years their junior, enjoyed the benefits of the popularity and critical acceptance their music won and found his own distinctive musical voice to become one of the most frequently performed composers in the world today.

The “Endless Inventiveness” of Scheherazade
Given Adams’s long-standing political engagement it is not surprising that he was stimulated by the Paris exhibition and by the powerful figure of Scheherazade. As he later recalled, he was immediately struck by “the casual brutality toward women that lies at the base of many of these tales,” which brought to mind “the many images of women oppressed or abused or violated that we see today in the news on a daily basis.” Scheherazade is “the lucky one” who is able to save her life “through her endless inventiveness. … But there is not much to celebrate here when one thinks that she is spared simply because of her cleverness and ability to keep on entertaining her warped, murderous husband.” Adams thought about how her situation related to those of women today in Egypt, Iran, India, Pakistan, Afghanistan, and beyond: “The modern images that come to mind certainly aren’t exclusive to the Middle East—we see examples, if not quite so graphic nonetheless profoundly disturbing, from everywhere in the world including in our own country and even on our own college campuses.”

All of this led to Adams composing a “Dramatic Symphony for Violin and Orchestra” in which a violin soloist represents Scheherazade. The prominence of the solo violin harkens back to Rimsky-Korsakov’s piece, what in this context we might call *Scheherazade*. As in the concert today, Leila Josefowicz was the soloist when Alan Gilbert conducted the world premiere with the New York Philharmonic in March 2015 and she went on to record the piece with the St. Louis Symphony and David Robertson.
Adams has often conducted concerts with Josefowicz as soloist in his Violin Concerto (1993), which earned the prestigious Grawemeyer Award, and in his concerto for amplified violin, The Dharma at Big Sur (2003). He calls Scheherazade.2 "a true collaboration and reflects a creative dialogue that went back and forth for well over a year. … I find Leila a perfect embodiment of that kind of empowered strength and energy that a modern Scheherazade would possess."

**A Closer Look** The designation "Dramatic Symphony" is Adams's homage to ambitious orchestral pieces like Romeo and Juliet that Hector Berlioz composed in the mid-19th century. Scheherazade.2 is more than a virtuoso violin concerto because of its narrative qualities, although Adams states that he did not have a specific plot in mind but rather "a set of provocative images" that allow the listener's imagination to fill in the details. The striking opening gesture of the work has a "once upon a time" curtain-raising quality to it before the violin—Scheharazade—enters.

The first movement, **Tale of the Wise Young Woman—Pursuit by the True Believers**, pits "a beautiful young woman with grit and personal power" against the "true believers." The following movement, **A Long Desire**, is a love scene about which Adams remarks "who knows … perhaps her lover is also a woman?" The scherzo-like third movement, **Scheherazade and the Men with Beards**, has her "tried by a court of religious zealots … during which the men argue doctrine among themselves and rage and shout at her only to have her calmly respond to their accusations." The finale, **Escape, Flight, Sanctuary**, conveys what "must be the archetypal dream of any woman importuned by a man or men."

—Christopher H. Gibbs

Program notes © 2019. All rights reserved. Program notes may not be reprinted without written permission from The Philadelphia Orchestra Association.
Musical Terms

**GENERAL TERMS**

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

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

**Coloratura:** Florid figuration or ornamentation, particularly in vocal music

**Diatonic:** Melody or harmony drawn primarily from the tones of the major or minor scale

**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

**Minimalism:** A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary

**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

**Parallel fourth or fifth:** In part-writing, the simultaneous duplication of the melodic line of one part by another at the interval of a perfect fourth or fifth

**Pavane:** A court dance of the early 16th century, probably of Spanish origin

**Perfect interval:** The interval of a unison, fourth, fifth, octave, or any of their compounds, when neither augmented nor diminished

**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

**Polytonal:** The simultaneous use of multiple keys or tonalities in different parts of the musical fabric

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

**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.

**Serenade:** An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

**Sonata:** An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

**Suite:** During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music

**Symphonic poem:** A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

**Tonic:** The keynote of a scale
Welcome to Young Friends of the Philadelphia Orchestra!

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

www.philorch.org/youngfriends
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 patronserverices@philorch.org.

Subscriber Services: 215.893.1955, Mon.-Fri., 9 AM–5 PM
Patron Services: 215.893.1999
Mon., 10 AM–6 PM
Tue.-Fri., 10 AM–8 PM
Sat.-Sun., 11 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 concerts, 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 in memory of Adolf Hirschberg, 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, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose 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
Matt Cooper, Assistant Vice President
Molly Albertson, Director, Client Relations
Meg Hackney, Senior Patron Services Manager
Dan Ahearn, Jr., Box Office Manager
Jayson Bucy, Program and Web Manager
Bridget Morgan, Accounting Manager
Catherine Pappas, Project Manager
Dani Rose, Service and Training Manager and Access Services Coordinator
Michelle Carter Messa, Assistant Box Office Manager
Robin Lee, Staff Accountant
Alex Heicher, Program and Web Coordinator
Nicole Sikora, Patron Services Supervisor
Kathleen Moran, Philadelphia Orchestra Priority Services Coordinator