

Season 2014-2015

Friday, October 31, at 9:30

Halloween Organ Extravaganza

Peter Richard Conte Organ

Ken Cowan Organ

Paul Jacobs Organ

Leopold Stokowski Organ (Posthumous)

Bach Toccata and Fugue in D minor, BWV 565

Paul Jacobs Organ

Gounod/transcr. Conte *Funeral March of a Marionette*,
for organ and flugelhorn

Peter Richard Conte Organ

Andrew Ennis Flugelhorn

Vierne "Feux follets," from *Pièces de fantaisie*, Second
Suite, Op. 53, No. 4

Ken Cowan Organ

Reger Fugue, from Fantasy and Fugue on B-A-C-H, Op. 46

Paul Jacobs Organ

Mozart Andante in F major, K. 616

Paul Jacobs Organ

Saint-Saëns/transcr. Cowan *Danse macabre*, Op. 40

Ken Cowan Organ

Intermission

Bach Passacaglia and Fugue in C minor, BWV 582
Leopold Stokowski organ roll, preparation by
Sean O'Donnell

Musorgsky/transcr. Conte *A Night on Bald Mountain*
Peter Richard Conte Organ

Bonnet "Elves," from 12 Organ Pieces, Second Volume,
Op. 7, No. 11
Peter Richard Conte Organ
Jehbreal Jackson Dancer
Lane Halperin Dancer
Francesca Harper Choreographer

Liszt/transcr. Cowan "Mephisto" Waltz No. 1
Ken Cowan Organ

This program runs approximately 1 hour, 50 minutes.

Tonight's concert is made possible in part by the generous support of the **Wyncote Foundation**.

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Soloists



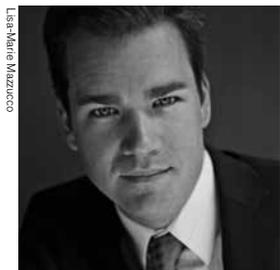
Peter Richard Conte is Grand Court Organist of the Wanamaker Organ in Macy's, Center City, where he performs concerts twice daily, six days each week, on the largest fully-functional musical instrument in the world. He was appointed in 1989 and is the fourth person to hold that title since the organ first played in 1911. He was also recently named principal organist of Longwood Gardens. He has two radio shows: *The Wanamaker Organ Hour*, airing on the first Sunday of each month at 5 PM on wrti.org, and his Grand Court concert is streamed live every Wednesday at 7 PM on YesterdayUSA.com. Mr. Conte performs extensively throughout the U.S. and Canada and has appeared at American Guild of Organists' National and Regional Conventions, and at the International Organ Festival in Aosta, Italy. He has performed with Peter Nero and the Philly Pops, and the Pacific, Delaware, Canton, and Allentown symphonies. In 2008 he was soloist for a historic collaboration of The Philadelphia Orchestra and the Wanamaker Organ, performing Jongen's *Symphonie concertante* in the Wanamaker Grand Court.

Mr. Conte also serves as choirmaster and organist of St. Clement's Church in Philadelphia, is an adjunct assistant professor of organ at Westminster Choir College, and is an associate of the American Guild of Organists. He is the 2008 recipient of the Distinguished Alumni Award from the Indiana University School of Music. In 2011 the Philadelphia Music Alliance honored him with a bronze plaque on the Avenue of the Arts' Walk of Fame. His numerous recordings appear on the Gothic, JAV, ProOrgano, Dorian, and DTR labels.



Andrew John Ennis is a graduate of Rowan University, where he received his undergraduate degree in music education, specializing in trumpet. He has studied with top musicians in the area, including David Bilger, principal trumpet of The Philadelphia Orchestra, and Bryan Appleby-Wineberg at Rowan. In addition to his full-time duties as orchestral music teacher at Collingswood Middle School, Mr. Ennis also serves as the director of instrumental music and assistant pianist and organist at the St. Joachim Parish in Bellmawr, New Jersey.

Soloist



Lisa-Marie Mazzucco

Canadian organist **Ken Cowan** made his Philadelphia Orchestra debut in 2007. He maintains a rigorous performance schedule that takes him to major concert venues in the United States, Canada, Europe, and Asia. Recent highlights include appearances at the Segerstrom Center for the Arts in Costa Mesa, Spivey Hall outside of Atlanta, and Disney Hall in Los Angeles, as well as concerts in Germany and Korea. Mr. Cowan has been a featured artist at the national conventions of the American Guild of Organists (AGO) in Los Angeles and Minneapolis, and he has performed at many regional conventions of the AGO. He has also been featured at several conventions of the Organ Historical Society and the Royal Canadian College of Organists.

Mr. Cowan has made numerous critically acclaimed recordings including *Ken Cowan plays the Great Organ* (on the Pro Organo Label), in which he performs on the newly restored organ at the Cathedral of St. John the Divine in New York; *Works of Franz Liszt* (on the JAV label), recorded on the Michael Quimby Organ at First Baptist Church in Jackson, Mississippi; and *Ken Cowan Plays Romantic Masterworks* (on the Raven label), recorded on the 110-rank Schoenstein Organ at First Plymouth Congregational Church in Lincoln, Nebraska. In addition to his solo recordings, Mr. Cowan also joined organist Justin Bischof in the world premiere recording of composer Aaron Miller's Double Concerto for Organ, recorded with the Zurich Symphony on the Kleuker Organ in the Tonhalle in Switzerland (Ethereal Recordings). Many of Mr. Cowan's recordings and live performances are regularly featured on American Public Media's national radio show *Pipedreams*.

A native of Thorold, Ontario, Mr. Cowan studied organ with Thomas Murray at the Yale Institute of Sacred Music and with John Weaver at the Curtis Institute of Music. In 2012 he joined the faculty of the Shepherd School of Music at Rice University as associate professor and head of the organ program. Previous positions have included associate professor of organ at Westminster Choir College, where he was awarded the 2008 Rider University Distinguished Teaching Award, and associate organist and artist in residence at Saint Bartholomew's Church in New York City.

Soloist



Highlights of Grammy Award-winning organist **Paul Jacobs's** 2014-15 season include concertos of Alexandre Guilmant with the Phoenix and Edmonton symphonies, a recital of works by Bach and Reger at the Juilliard School, Poulenc with the National Symphony, and Duruflé and Respighi with California's Pacific Symphony. He also appears in recitals presented by the Dallas Symphony in Meyerson Hall, the Cleveland Orchestra in Severance Hall, and the San Francisco Symphony in Davies Hall. Recent performance highlights include concerts with the Chicago Symphony and Charles Dutoit, and recitals at the Kennedy Center, Disney Hall, and Spivey Hall near Atlanta. In July 2014, in addition to playing recitals in Eugene and Portland at the Oregon Bach Festival, Mr. Jacobs led the first five-day organ seminar hosted by the Festival. He also performed the first concert on the newly restored Kuhn Organ at Alice Tully Hall in New York, playing Bach's *Clavier-Übung III* as part of Lincoln Center's first White Light Festival in 2010.

At age 15 Mr. Jacobs was appointed head organist of a parish of 3,500 in his hometown, Washington, Pennsylvania. He studied at the Curtis Institute of Music and Yale University, and at age 23 he made musical history when he played Bach's complete organ works in an 18-hour marathon on the 250th anniversary of the composer's death. He has also performed the complete organ works of Messiaen in marathon performances throughout North America. He joined the faculty of the Juilliard School in 2003 and was named chairman of the organ department in 2004, one of the youngest faculty appointees in the School's history. He received Juilliard's prestigious William Schuman Scholar's Chair in 2007. He made his Philadelphia Orchestra debut in 2008.

Mr. Jacobs has appeared on American Public Media's *Pipedreams*, *Performance Today*, and *Saint Paul Sunday*, as well as NPR's *Morning Edition* and ABC-TV's *World News Tonight*. In August 2011 he presented a recital for NPR's *Tiny Desk Concerts*, which remains available for viewing on www.npr.org. His recording of Messiaen's *Livre du Saint Sacrement*, released by Naxos in 2010, was awarded that year's Best Solo Instrumental Grammy, the first time a disc of solo organ music has received this honor.

The Music

The pipe organ is called “The King of Instruments,” an appellation given it by no less a figure than Wolfgang Amadè Mozart. Indeed, in size, volume, and contrapuntal potential the organ reigns supreme. No other single instrument can command as many separate parts or produce so many different colors. Once a regular feature of Western life via its presence in churches and cathedrals, the organ occupies a somewhat narrower niche today. The present program, for example, celebrates its association with the “spooky” or otherworldly side of culture, in particular, Halloween. But if its ubiquity has diminished somewhat over the centuries, the organ nonetheless retains its status as the owner of an incredibly rich repertoire, a catalogue of pieces that includes many of the most important compositions in Western art music. Its array of colors also allows for expressive arrangements of orchestral pieces.

The organ is the oldest Western musical instrument still in use in its original form. Though details of organ construction have changed since its first appearance in the 14th century, the instrument remains essentially a wind instrument operated by a keyboard. The player sits at a console consisting of two or more keyboards (called “manuals”) and a set of pedals. These connect to ranks of pipes. Each rank consists of a number of pipes tuned to all the various pitches; the different ranks exhibit different “colors.” So, it is possible to play a note that emulates the sound of a flute, a clarinet, a trumpet, etc., or a blend of several colors at once. When the player depresses a key or pedal, air is forced into the appropriate pipe and the sound is emitted. The organist can change colors manually by pulling different “stops,” or the stops can be preset to change at certain points within a piece.

Different organs have different numbers of manuals. Verizon Hall’s 32-ton Fred J. Cooper Memorial Organ has four, allowing a performer to move swiftly from one set of colors to another. They also have varying numbers of pipes. The Cooper boasts 6,938 of them, from tiny metal pipes no bigger than a straw, to a 32-foot long, two-foot square wooden construction. Traditionally, the link between the manuals/pedal and the pipes—the thing that opens the appropriate pipe—utilizes a mechanical or “tracker” action. More recently, electric circuits have been

introduced to do the job. The Fred J. Cooper combines both mechanical and electric. Of all the organs in the world, it ranks 47th in size, but is No. 1 for size among concert hall instruments employing mechanical action in the United States.

While this program leans heavily on the otherworldly suggestions of the organ's sound, it also displays the variety of music composed for the instrument, as well as its potential for transcriptions from orchestral sources.

Toccatà and Fugue in D minor

Johann Sebastian Bach
Born in Eisenach,
March 21, 1685
Died in Leipzig, July 28,
1750

J.S. Bach composed hundreds of pieces for the organ in his role as church musician. Thanks to its appearance at the beginning of Disney's original *Fantasia* (1940) and its frequent use in horror films, the first part of Bach's D-minor Toccata and Fugue is probably the most familiar of all organ compositions, at least among Americans. The Toccata's familiar opening salvo of repeatedly plunging, partial D-minor scales in octaves—"descending like a lightning flash," in the words of one 19th-century critic—and the eventual answer in the form of a dark, dissonant chord, do indeed qualify the piece for horror and for Halloween. But the majority of the work (about two-thirds its length) consists of the carefully worked-out fugue, a less dramatic if no less engaging piece. The score was composed most likely early in the life of the composer, probably prior to 1708. It went unpublished and unknown for more than a century, until found and premiered in 1840 by the musician to whom we owe enormous gratitude for the restoration of much of J.S. Bach's repertoire: Felix Mendelssohn.

Funeral March of a Marionette (transcribed for organ and flugelhorn by Peter Richard Conte)

Charles Gounod
Born in St. Cloud, France,
June 17, 1818
Died in Paris, October 18,
1893

While living in London in the early 1870s, French composer Charles Gounod came up with the idea of writing a set of macabre little piano sketches to be called *Suite burlesque*. After composing only one such piece—*Funeral March of a Marionette*—he abandoned the project, publishing the march by itself. Perhaps Gounod realized that nothing else he might have written could possibly have matched the dreamlike quality of this strange, otherworldly piece. The work is in four parts: A troupe of marionettes and puppets receives the news that their friend and colleague has died; they process through the town in a funeral cortege; they pause to take refreshment; they march back home. Gounod orchestrated it in 1879 and the *Funeral March for a Marionette* became a favorite on concerts of light music. In 1927 it was used as the accompaniment to a silent horror film viewed by the young director Alfred Hitchcock. Hitchcock never forgot its ghostly effect, and when he got his own American television show in 1955, he made the piece its theme song. For 10 years, Gounod's throw-away piece was a pop-culture icon, as familiar to TV audiences as the theme for *The Twilight Zone* or *Gunsmoke*. The original orchestration featured woodwinds as the dominate color. Peter Richard Conte's arrangement spotlights the flugelhorn, a lower-pitched relative of the cornet.

“Feux follets,” from *Pièces de fantaisie*, Second Suite

Louis Vierne
Born in Poitiers, France,
October 8, 1870
Died in Paris, June 2, 1937

Louis Vierne, born nearly blind, showed a talent for music from very early: At age two he approached the piano in his family's house and picked out notes he'd heard others play. An organist and composer throughout his life, he learned scores using Braille and composed using over-sized paper. Vierne's life was spent quietly as an organist and teacher in Paris, but it was his death that made the papers: He collapsed from a heart attack seated at the console of the organ in the Cathedral of Notre-Dame de Paris, immediately following the performance of his 1,750th concert there. “Feux follets” are what we would call “wills-of-the-wisp”—swamp spirits whose beguiling lights lure people into the bog. Composed in 1926, Vierne's piece

expresses both the mischievous and dangerous aspects of these tiny mythical creatures in an explosion of exotic scales and arpeggios in such seemingly random array as to make the piece approach atonality.

Fugue, from Fantasy and Fugue on B-A-C-H

Max Reger
Born in Brand, Bavaria,
March 19, 1873
Died in Leipzig, May 11, 1916

In German notation, the notes we call B-natural and B-flat are named, respectively, H and B. This makes it possible to spell the name "BACH" in music, using the notes B-flat/A/C/B-natural. J.S. Bach himself incorporated this unlikely grouping of notes into compositions as a kind of signature, while later composers, including Max Reger, used it in tribute to the great man. Reger was a Bavarian composer who spent most of his life in Munich. In the span of a quarter-century of maturity, he composed almost constantly, leaving behind a very large body of work, a great deal of it for the organ. The Fantasy and Fugue on B-A-C-H, from which tonight we hear the Fugue only, is perhaps the best known of his organ pieces. (Curiously, Franz Liszt had earlier written a piece with the identical title, and it too, ranks among that composer's best-regarded organ scores.)

The four-note subject of Bach's name sounds softly in a bass register, and is answered in the dominant; then the subject again, and once more the answer. We think we have a four-voice fugue going on, but then the pedals make their belated appearance, disappear for a while, finally to return, giving the whole a thick, five-part texture. Written in B-flat, the subject is so tonally slippery that at times we are far from that key, yet it leads us back sure-handedly at the end.

Andante in F major

Wolfgang Amadè Mozart
Born in Salzburg,
January 27, 1756
Died in Vienna,
December 5, 1791

Wolfgang Amadè Mozart was fascinated by all aspects of music-making. Mechanical organs, like music boxes, were popular salon items in his time, and a certain Count Josef Deym, who collected them, commissioned Mozart to write appropriate pieces. The one we hear tonight is a bell-like composition evocative of the same fairyland landscape that backdrops Mozart's opera *The Magic Flute*. Written on three staves, all in treble clef (no pedals), it makes extreme demands on the independence of the organist's fingers.

After all, it was composed with a mechanical—not human—performance in mind! Today, it is more commonly played on the piano than on the (non-mechanical) organ.

Danse macabre (transcribed for organ by Ken Cowan)

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

Camille Saint-Saëns had the uncanny ability to create atmosphere in music. He evokes the Old Testament in his opera *Samson and Delilah*, the world of fauna in *Carnival of the Animals*, and here, by contrast, the grim figure of death arriving at midnight on Halloween. The title is a generic one. A *danse macabre* (*danza de la muerte* in Spanish, *Totentanz* in German) is a traditional European depiction in visual art of Death arriving to lead mere mortals in a dance that carries them to the Great Beyond. Saint-Saëns's piece began in 1872 as an art-song, a setting of a poem by Henri Cazalis evoking the imagery of kings and popes and other powerful types being reduced to the level of Everyman in the equality of Death. The composer eventually dropped the vocal part, and with it the words, leaving just the instrumental. It begins with the tolling of midnight—12 times we hear the note “D”—and then some quiet chords, followed immediately by the sounding of the “Devil’s interval,” a diminished fifth of A and E-flat. Suddenly we are off on a swirling dance in three-four, a kind of ghastly waltz.

Here are some lines from the Cazalis poem that inspired the piece:

The winter wind blows, and the night is dark;
 Moans are heard in the linden trees.
 White skeletons pass through the gloom,
 Running and leaping in their shrouds.
 Zig, zig, zig, each one is frisking,
 You can hear the cracking of the bones of the
 dancers. ...
 They all hold hands and dance in circles.
 Zig, zig, zag. You can see in the crowd
 The king dancing among the peasants.
 But hist! All of a sudden, they leave the dance,
 They push forward, they fly; the cock has crowed.
 Oh what a beautiful night for the poor world!
 Long live death and equality!

Passacaglia and Fugue in C minor (organ preparation by Sean O'Donnell)

Johann Sebastian Bach

Stokowski's legendary status as a conductor obscures the fact that he was also a master organist. In fact, the English-born musician of Polish descent began his career as an organist and choirmaster. (Choir directors traditionally do not use a baton, and Stokowski later grafted this habit onto orchestral conducting, famously eschewing the baton.) Tonight we hear Stokowski the organist play one of Bach's most famous pieces for the instrument. The passacaglia is a form that repeats a single melodic phrase, usually in the bass and generally in a stately count of three beats to the measure, while other parts weave a musical embroidery around it. Another way of thinking of it is as a set of continuous variations played over a repeating, or *ostinato*, figure. (The word "chaconne" is a synonym for this form, though some scholars attempt to distinguish the two words as indicating slightly different things.) The first half of this work is probably the best-known passacaglia in all the repertoire. The *ostinato* subject majestically announces itself in the pedals, where it will remain for almost the entirety of 20 ensuing variations, save for a stretch when it is absorbed into the texture of the manuals. This subject touches on all the steps of the C-minor scale, allowing the variations to dance around the key with seeming abandon. The passacaglia has been arranged for piano, two pianos, brass ensemble, string quartet and—by many, including Leopold Stokowski—for orchestra.

The fugue that follows is a double fugue; that is, a fugue on two subjects simultaneously. The two are announced at the same time, and both derive from the subject of the passacaglia. The first eight notes of the passacaglia subject are immediately recognizable as the first subject in the upper voice; less so the second subject, which is a variation, in eighth notes, in the bottom voice. The flow of ideas in the fugue is as natural and as dramatic as the passacaglia.

A Night on Bald Mountain (transcribed for organ by Peter Richard Conte)

Modest Musorgsky
Born in Karevo, Russia,
March 21, 1839
Died in St. Petersburg,
March 28, 1881

Another classical piece popularized by Disney's *Fantasia*, *A Night on Bald Mountain* was a student composition by Russian composer Modest Musorgsky, who would later go on to give us *Pictures from an Exhibition*. Its full title, *St. John's Eve on Bald Mountain*, refers to the summer solstice, which, according to Russian legend, is a witches' sabbath that brings out all kinds of evil spirits. The 27-year-old Musorgsky completed the work on the exact day of the summer solstice in 1867, giving it to his teacher, Mily Balakirev. Balakirev, however, dismissed the piece as youthful meanderings and refused to recommend it for performance. Musorgsky later incorporated the piece into an opera score, but neither the opera nor the orchestral piece were performed in his lifetime. After his death, however, fellow composer Nikolai Rimsky-Korsakov discovered the piece and re-arranged and re-orchestrated it. It is this version that became famous in *Fantasia*. Rimsky-Korsakov's changes were so thorough that some critics have insisted on giving him a co-composing credit. Musorgsky's original version was eventually published, though the revision is more frequently performed. In either version, the four-part shape is the same: Witches assemble to conjure the Evil One; there is a procession led by the Evil One; a black mass is performed; and at last, the true sabbath dawns, vanquishing the night's proceedings.

“Elves,” from 12 Organ Pieces, Second Volume

Joseph Bonnet
Born in Bordeaux, France,
March 17, 1884
Died in St. Luce-sur-Mer,
Quebec, August 2, 1944

Joseph Bonnet was a French organist and composer who spent significant time in North America, where he founded the organ department of the Eastman School of Music in Rochester, New York. His composing output was slim, consisting in the main of short, atmospheric pieces such as this one, which comes from his second set of 12 Organ Pieces (1910). Bonnet's elves scurry quietly in rapid 16th notes. The G-minor tonality is persistent, though the elves seem to tug at it in an effort to make it change key. Every time they try, however, G minor reasserts itself.

“Mephisto” Waltz No. 1 (transcribed for organ by Ken Cowan)

Franz Liszt
Born in Raiding, near
Sopron (Hungary),
October 22, 1811
Died in Bayreuth, July 31,
1886

Franz Liszt composed four “Mephisto” waltzes over several decades; the first two are for orchestra, the second pair for piano. “Mephisto” is short for Mephistopheles, one of the Devil’s many names, thus all of the waltzes have sinister undercurrents. This particular one, the first, composed around 1859, is the best known of the four. The piece is titled “Dance in the Village Inn” and has a specific program, reprinted here from the score:

There is a wedding feast in progress in the village inn, with music, dancing, carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the fiddle from the hands of a lethargic fiddler and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a wild dance; they waltz in mad abandon out of the room, into the open, away into the woods. The sounds of the fiddle grow softer and softer, and the nightingale warbles his love-laden song.

—Kenneth LaFave

Musical Terms

GENERAL TERMS

Andante: Walking speed

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

Atonality: A term used to describe music that is not tonal, especially organized without reference to key or tonal center

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Chaconne: Before 1800, a dance that generally used variation techniques; in 19th- and 20th-century music, a set of ground-bass or ostinato variations

Chord: The simultaneous sounding of three or more tones

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

Contrapuntal: See counterpoint

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

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

Diminished interval: A perfect or minor interval contracted by a chromatic semitone

Dissonance: A combination of two or more tones requiring resolution

Dominant: The fifth degree of the major or minor scale, the triad built upon that degree, or the key that has this triad as its tonic

Fantasia: A composition free in form and more or less fantastic in character

Fantasy: See fantasia

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

K.: Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart

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.

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

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.

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

Triad: A three-tone chord composed of a given tone (the "root") with its third and fifth in ascending order in the scale

November

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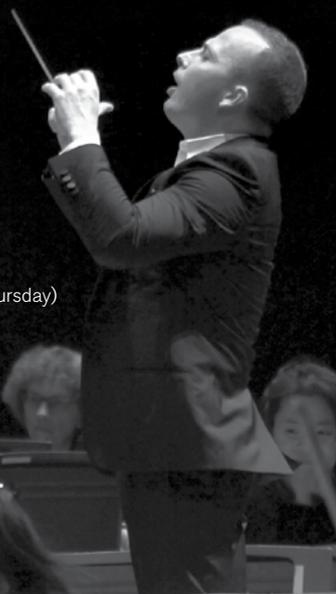
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Assistant Treasurer, Box Office
James Shelley, Assistant
Treasurer, Box Office
Tara Bankard,
Lead Patron Services
Representative
Meg Hackney,
Lead Patron Services
Representative
Hannah McIntosh,
Lead Patron Services
Representative
Julia Schranck,
Lead Patron Services
Representative
Elizabeth Jackson-Murray,
Priority Services
Representative
Megan Brown,
Patron Services
Representative
Maureen Esty,
Patron Services
Representative
Isaiah Harris,
Patron Services
Representative
Brand-I Curtis McCloud,
Patron Services
Representative
Scott Leitch,
Quality Assurance Analyst