Season 2012-2013

The Philadelphia Orchestra

Jaap van Zweden Conductor

Tchaikovsky/arr. Drew *Souvenir de Florence*, Op. 70, for string orchestra
I. Allegro con spirito
II. Adagio cantabile e con moto
III. Allegretto moderato
IV. Allegro vivace

Intermission

Prokofiev Symphony No. 5 in B-flat major, Op. 100
I. Andante
II. Allegro marcato
III. Adagio
IV. Allegro giocoso

This program runs approximately 1 hour, 50 minutes.

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The Philadelphia Orchestra
Yannick Nézet-Ségui
Music Director

2013-14 Season Highlights

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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 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 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.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the U.S. 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 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.

In February 2013 the Orchestra announced a recording project with Deutsche Grammophon, in which Yannick and the ensemble will record Stravinsky’s The Rite of Spring.

For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth music director of The Philadelphia Orchestra in the fall of 2012. From the Orchestra’s home in Verizon Hall to the Carnegie Hall stage, his highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The New York Times has called Yannick “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

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.

In February 2013, following the July 2012 announcement of a major long-term collaboration between Yannick and Deutsch Grammophon, the Orchestra announced a recording project with the label, in which Yannick and the Orchestra will record Stravinsky’s The Rite of Spring. 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.

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.
Amsterdam-born Jaap van Zweden has risen rapidly in little more than a decade to become one of today’s most sought-after conductors. He has been music director of the Dallas Symphony since 2008, and in September 2012 he became music director of the Hong Kong Philharmonic. Appointed at age 19 as the youngest concertmaster ever of the Royal Concertgebouw Orchestra, he began his conducting career in 1995. He has held the positions of chief conductor of the Netherlands Symphony, the Residentie Orchestra of the Hague, and the Royal Flemish Philharmonic, and chief conductor and artistic director of the Netherlands Radio Philharmonic and the Netherlands Radio Chamber Orchestra. He remains honorary chief conductor of the Netherlands Radio Philharmonic and conductor emeritus of the Netherlands Radio Chamber Orchestra.

Mr. van Zweden was recently named Musical America’s Conductor of the Year for 2012 in recognition of his critically-acclaimed work with the Dallas Symphony and as a guest conductor with the most prestigious U.S. orchestras, including The Philadelphia Orchestra, which he has conducted every season since making his debut in 2009. On the opera stage he has conducted Verdi’s La traviata and Beethoven’s Fidelio with the National Reisopera, and concert performances of Verdi’s Otello, Barber’s Vanessa, and Wagner’s Die Meistersinger von Nürnberg, Parsifal, and Lohengrin at the Concertgebouw with the Netherlands Radio Philharmonic. Highlights of the 2012-13 season and beyond include subscription debuts with the Orchestre de Paris, the San Francisco Symphony, the National Symphony, and the Chamber Orchestra of Europe, and return visits to the Orchestre National de France, the Chicago and Saint Louis symphonies, the Cleveland Orchestra, and the Rotterdam and London philharmonics.

Mr. van Zweden’s numerous recordings include Stravinsky’s The Rite of Spring and Petrushka, Mahler’s Symphony No. 5 with the London Philharmonic (LPO Live), and the complete Beethoven and Brahms symphonies. He is currently recording a cycle of Bruckner symphonies with the Netherlands Radio Philharmonic.
Framing the Program

Parallel Events

1890
Tchaikovsky
Souvenir de Florence

Music
Strauss
Death and Transfiguration

Literature
Ibsen
Hedda Gabler

Art
Cézanne
The Card Players

1944
Prokofiev
Symphony No. 5

Music
Copland
Appalachian Spring

Literature
Camus
Caligula

Art
Rivera
The Rug Weaver

History
Global influenza epidemics

The two works that we hear on the program today, composed by Russian masters Tchaikovsky and Prokofiev, could hardly be more different in their purpose and effect.

Tchaikovsky’s Souvenir de Florence is a loving look at a country, and specifically at a city, he adored and where he spent some of the happiest times of his life. It is his last chamber music composition—indeed his final multi-movement instrumental work generally except for the Sixth Symphony. He originally wrote the piece for a string sextet consisting of two violins, two violas, and two cellos. The performance today offers an arrangement for full string orchestra that showcases the Philadelphians in a piece that deftly combines Italianate charm with Russian passion.

Prokofiev composed his epic Fifth Symphony during the summer of 1944, as the military fortunes of the Soviet Union were finally beginning to turn in what had been a devastating period during the Second World War. The composer led the premiere in January of the following year, the last time he ever conducted before a serious illness. His stirring Fifth Symphony registers a wide range of emotions reflective of its circumstances and earned the composer international accolades.
Italy’s seductive charms held particularly powerful sway over Tchaikovsky’s psyche throughout most of his career and on many occasions found expression in his music. He spent extended periods in the country, especially in Florence, and composed some of his most beloved works there. For Tchaikovsky, Italy meant warmth, sunlight, melody, romance, and sensuality. The influence on his music was broad ranging: Some of the pieces inspired by Italy are overt in their titles and tunes, while in other instances Italianate moods or melodies are much more subtle.

In the Capriccio italien of 1880 Tchaikovsky attempted to convey “the wild ravings, the madness and devilry” of the Roman street populace during Carnival. The symphonic poem Francesca da Rimini of 1876 paid homage to a character from Dante’s Inferno—a portrait of “sensuality chastised,” as the composer wrote, “the punishment for which was to be tormented continually by the most brutal whirlwinds, in deep darkness.” Earlier still, in 1863-64, he also wrote an orchestral work (now lost) that he called The Romans in the Coliseum.

A Final Look South to Italy But if the Capriccio italien trades on bombast, and Francesca da Rimini on storm and stress, the Souvenir de Florence, Tchaikovsky’s last chamber work, exudes a charm and eloquence that he marvelously juxtaposes with Russian intensity and passion. Originally scored for a string sextet of two violins, two violas, and two cellos, we hear it today in an arrangement for full string orchestra that brings out the glorious lushness of the instrumental writing. Tchaikovsky wrote the work for the St. Petersburg Chamber Music Society, to which he promised a new composition after they bestowed honorary membership on him. Composed primarily during the summer of 1890—after an extended stay in Florence when he had written most of the opera Pique Dame (The Queen of Spades)—the sextet offers an affectionate, clear-eyed homage to this most aesthetically dazzling of Italian cities.

Although the composition of Souvenir de Florence proceeded well at first, Tchaikovsky faced challenges. He informed his brother that he was “writing under great
strain," not because he was without musical ideas, but rather because of the instrumentation, which he found an unexpected challenge: "To use six individual but similar instruments is incredibly difficult." After drafting the work he reported being very pleased with himself: "What a sextet, and what a great fugue there is at the end—a real delight." Following a private reading of the work in his St. Petersburg apartment, however, he became disillusioned and decided substantially to revise the last two movements. He also added the title, Souvenir de Florence, apparently because he had sketched the principal theme for the slow movement while he was in the city. The Chamber Music Society gave the official premiere in November 1892 in a performance that included the celebrated violinist Leopold Auer, who later taught at the Curtis Institute and was the teacher of Mischa Elman, Jascha Heifetz, and former Curtis President Efrem Zimbalist.

Only in recent years has an anti-sentimental snobbery that long tainted Tchaikovsky’s image relaxed sufficiently to let us see the Souvenir de Florence for what it is—a genuine masterwork of Romantic chamber music. (Even the venerable Cobbett’s Cyclopedic Guide to Chamber Music had called the piece “the last, and the feeblest, of Tchaikovsky’s chamber works”) Tchaikovsky seems to have used the classicizing influence of chamber music to clear his thoughts. Nothing could have provided a more refreshing contrast to the somber tragedy of Pique Dame than the sunny, insouciant Souvenir de Florence, written mainly abroad yet imbued with a mood and melodic inspiration that sound distinctly Italian at certain points, particularly in the first two movements. The composer’s approach to texture in the piece is also relevant, with strikingly tuneful melodies (perhaps derived from folk songs heard during various Italian journeys) placed against a busily active accompaniment that calls to mind Felix Mendelssohn’s early Octet for Strings.

**A Closer Look** The bold opening theme of the first movement (Allegro con spirito), in a stormy D minor, hardly seems Italianate. After this intense and rather Russian beginning, however, the piece settles down to a delightful major-key melody marked “sweet, expressive, singing” and we feel the warm south, not frigid St. Petersburg. Tchaikovsky brilliantly exploits the contrapuntal possibilities of interactions among the six instrumental parts, anticipating what will be a particularly dazzling display in the finale. The first movement builds in excitement and in tempo to a loud and extremely fast coda.
Tchaikovsky composed his Souvenir de Florence for string sextet from 1890 to 1892.

These are the first Orchestra performances of the arrangement by Drew Lucas for larger string orchestra. The string sextet version has appeared on the Orchestra’s Chamber Music Series in 1987, 1998, and 2007. Performance time is approximately 35 minutes.

The expansive Adagio cantabile e con moto is alternately haunting and hymn-like, drawing upon the composer’s most glorious melodicism. It is the most Italianate section of the piece and was apparently drafted while the composer was in Florence. After a brief introduction, some of the strings begin playing a pizzicato (plucked) passage in triplets that sounds something like a guitar accompaniment of a serenade; the first violins (marked “sweet and singing”) enter with a songlike melody, which becomes a lovely and loving duet with the cellos, all unfolding against the plucked background. There is a brief and fast interlude that leads back to the pizzicato accompaniment, this time with the first cellos starting the duet before being tenderly answered by the violins.

A folk-like character enters with the Allegretto moderato, with the first violas in the spotlight at the beginning. An elfin central section is reminiscent of Mendelssohn’s miraculous scherzos and is masterfully combined with the opening tune. The finale (Allegro vivace) begins with a brief accompanimental figure before the first violins state the principal theme. A glorious lyrical second theme reminds us of great moments from the composer’s symphonies and ballets. Tchaikovsky later inserts the intense fugal section of which he was clearly so proud, which offers a thrilling display of counterpoint. Like the first movement, this one builds in drama to a fast and furious coda.

—Paul J. Horsley/Christopher H. Gibbs
The Music
Symphony No. 5

One is hard pressed to identify positive things associated with the horrors of war. Yet musicians, like other artists through the ages, have often used their creative gifts to deal with tragedy and their music has helped others to cope as well. The Second World War inspired an unusually large quantity of significant music and nowhere more so than in the genre of the symphony. Some of them were written in the heat of war, others as the conflict was ending or after victory had been achieved. The emotions exhibited in these works range from despair to hope, from the bitterness of defeat to the exultation of victory.

War Symphonies It is perhaps telling that while no German or Italian symphonies composed during the war are remembered today, many from other countries remain impressive monuments. Aaron Copland’s Third, widely considered the “Great American Symphony,” was premiered in October 1946, after the Allied victory. (The work incorporates his Fanfare for the Common Man, composed for the war effort four years earlier.) Igor Stravinsky’s Symphony in Three Movements, Ralph Vaughan Williams’s Fifth and Sixth symphonies, and a number of Bohuslav Martinů’s symphonies are among other enduring works that either openly or in more subtle ways engaged with the perilous times.

Which brings us to the Soviet Union, where the relationship between the arts and politics was always complex and where the war extracted the largest number of causalities. The two leading Russian composers of the day both made important symphonic contributions: Dmitri Shostakovich with his Seventh Symphony, the “Leningrad” (1941), and Sergei Prokofiev with his Fifth Symphony (1944). These works were composed in dire times, received triumphant premieres, made the rounds internationally led by eminent conductors, and were enthusiastically greeted by appreciative audiences. Americans embraced both symphonies by their Soviet allies. Shostakovich was hailed on the cover of Time magazine in August 1942 and Prokofiev appeared on the cover three years later, after the premiere of the Fifth Symphony in January 1945.

Prokofiev’s Path to the Fifth For all its success, Prokofiev’s path to his Fifth was an arduous one—
personally, professionally, and most specifically with regard to how to write a substantive work in a genre that kept causing him some difficulty. After enjoying a privileged childhood, molded by parents eager to cultivate his obvious musical gifts, Prokofiev went on to study at the St. Petersburg Conservatory with leading Russian composers of the day, including Nikolai Rimsky-Korsakov and Reinhold Glière. He won early fame with challenging Modernist scores that were unlike what most composers were writing in Russia during the 1910s.

Then came the October Revolution of 1917. Like other prominent figures from similarly comfortable family backgrounds, including Stravinsky and Rachmaninoff, Prokofiev left Russia. He made a long journey through Siberia, stopped off in Tokyo, and finally arrived in New York City in early September 1918. He would live in America, Paris, and other Western cities for nearly 20 years. In 1927 he returned for a visit to the Soviet Union and began to spend an increasing amount of time in his transformed native country. In the summer of 1936, with timing that boggles the mind today, he moved back permanently with his wife and their two young sons. He spent the rest of his life there, riding a roller coaster ride of official favor and stinging condemnation. He died on March 5, 1953, the same day as Joseph Stalin.

Prokofiev had composed his First Symphony, the “Classical,” in the summer of 1917, before leaving Russia. This brief work, which charmingly looks back to Haydn, remains a popular repertory item but hardly represented a bold new symphonic statement. His next symphony was disappointingly received at its Paris premiere in 1925 under Serge Koussevitzky. For his symphonies No. 3 (1928) and No. 4 (1930) Prokofiev recycled music he had previously written for opera and ballet scores and still seemed to be struggling with the genre, which may explain a comment he made about the Fifth: “I consider my work on this symphony very significant both because of the musical material put into it and because I returned to the symphonic form after a 16-year interval. The Fifth Symphony completes, as it were, a long period of my works.”

**A Triumphant Premiere** Prokofiev wrote some of his most compelling music during the Second World War, including the opera War and Peace, the ballet Cinderella, the Second String Quartet, and three impressive piano sonatas. Given the grim circumstances in the Soviet Union, the Fifth Symphony was born under relatively comfortable conditions during the summer of 1944, which
Prokofiev spent in an artists’ colony set up by the Union of Composers at Ivanovo, some 160 miles from Moscow. (Shostakovich, Glière, Kabalevsky, and other prominent figures were also there.) After absolutely devastating years for the Soviet Union in their struggle against the Germans, things were beginning to look more hopeful with the news from Normandy and Poland. By the time Prokofiev conducted the premiere at the Great Hall of the Moscow Conservatory on January 13 there was real good news: The day before the Soviet Army had surged forward. The work was heard after intermission and as *Time* reported:

It was exactly 9:30 p.m. A woman announcer in a black dress stepped to the platform. Said she: “In the name of the fatherland there will be a salute to the gallant warriors of the First Ukrainian front who have broken the defenses of the Germans—20 volleys of artillery from 224 guns.” The dark days of Stalingrad were over; the Polish offensive of January 1945 had begun. As she spoke, the first distant volley shook the hall.

That evening was a complete triumph for Prokofiev, but also an ending of sorts. The concert proved to be the last time he conducted as just a few days later he had a serious fall, most likely the result of untreated high blood pressure, and was ill, although productive, for the remaining eight years of his life.

**A Closer Look** Prokofiev excelled in many genres, producing chamber, choral, and keyboard music, impressive concertos, as well a distinguished quantity of dramatic music: operas, ballets, and film scores. As mentioned earlier, symphonies proved a bigger challenge for him and may be one reason he recycled music he had written earlier for stage projects. The Fifth Symphony does not do so to nearly the extent of his previous two essays in the genre, but it does have moments that may remind listeners of *War and Peace* and uses some musical ideas originally conceived for his ballet *Romeo and Juliet*.

The seriousness of the four-movement Symphony is immediately apparent from the spare opening theme of the *Andante*, played by flutes and bassoon. This builds to a grand statement of epic scope, one that returns in the finale. There is throughout the work a profusion of thematic material and Prokofiev’s prodigious lyrical gifts are fully evident—what sounds like a passionate love theme is followed by a nervous repeated note motif, all of
which are seamlessly integrated. The first movement ends with a bold coda that pounds out the opening theme, now fully orchestrated and at full volume, suggestive of Prokofiev’s comment that he “conceived it as a symphony of the greatness of the human spirit.”

The following scherzo (Allegro marcato) has both light and more ominous elements, showing off the composer’s deft balletic writing as well as his affinity for the grotesque. The following Adagio returns us to a lyrical, even elegiac, tone with soaring themes and a funereal middle section. Themes from the preceding movements are reviewed in the final Allegro giocoso, which begins with a slow introduction. The music has an inexorable quality of moving forward and reaches a marvelous coda. After all the epic grandeur heard to this point, the texture suddenly shifts to chamber music, with string soloists, percussion, piano, and harp taking frantic center stage before the thrilling final chord for the full orchestra.

—Christopher H. Gibbs
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

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

Contrapuntal: See counterpoint

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Pizzicato: Plucked

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

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.

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Tonality: The orientation of melodies and harmonies towards a specific pitch or pitches

Tonic: The keynote of a scale

Trio: See scherzo

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurably, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Cantabile: In a singing style, lyrical, melodious, flowing

Con moto: With motion

Con spirito: With spirit

Giocoso: Humorous

Marcato: Accented, stressed

Moderato: A moderate tempo, neither fast nor slow

Vivace: Lively
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.

- **José/beFORe John5**, for percussion quartet
- **Drumming**, Excerpts from Reich
- **Scherzo for Percussion Septet and Forty Instruments**, Excerpt from Spivack
- **String Quartet No. 3**, Bartók
- **String Quartet No. 2 in G major, Op. 18, No. 2**, Beethoven

**Philadelphia Orchestra Musicians in Concert**

The Lower Merion Symphony, led by Philadelphia Orchestra Co-Principal Bassoon Mark Gigliotti, presents a concert on Sunday, April 14, at 3:00 PM at Rosemont College's McShain Auditorium in Bryn Mawr. Philadelphia Orchestra cellist Ohad Bar-David is the concert's guest artist in Saint-Saëns's Cello Concerto No. 1; the remainder of the program is Beethoven's Symphony No. 2. For more information, please e-mail info@lowermerionsymphony.org.

Philadelphia Orchestra Principal Harp Elizabeth Hainen and violist Burchard Tang join the Daedalus Quartet and Trio Cavatina for a concert on Thursday, April 18, at 7:30 PM, at Settlement Music School. The concert, presented by the Philadelphia Chamber Music Society, features works by Melinda Wagner, James Primosch, Yinam Leef, and Philip Maneval. Tickets are $18.00. For more information visit www.pcmsconcerts.org or call 215.569.8080.
April
The Philadelphia Orchestra

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**Nicholas McGegan** Conductor

**Bach**
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- Orchestral Suite No. 3

The April 18 concert is sponsored by Medcomp.

Biss Plays Mozart

**April 25 & 27** 8 PM
**April 26** 2 PM

**Donald Runnicles** Conductor

**Jonathan Biss** Piano

- Elgar *Cockaigne* Overture (“In London Town”)
- Mozart Piano Concerto No. 13, K. 415
- Brahms Symphony No. 2

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