

2021–2022 | 122nd Season

# The Philadelphia Orchestra

Saturday, November 27, at 8:00

Sunday, November 28, at 2:00

**Kensho Watanabe** Conductor

**Charlotte Blake Alston** Speaker

**Mozart** Symphony No. 36 in C major, K. 425 ("Linz")

I. Adagio—Allegro spiritoso

II. Andante

III. Menuetto—Trio—Menuetto da capo

IV. Presto

**Mozart** Symphony No. 40 in G minor, K. 550

I. Molto allegro

II. Andante

III. Menuetto (Allegretto)—Trio—Menuetto da capo

IV. Allegro assai

This program runs approximately 1 hour, 15 minutes, and will be performed without an intermission.

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](http://www.wrti.org) to listen live or for more details.

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Alan Morrison Organ  
Musicians of The Philadelphia Orchestra's  
Brass Sections

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Bramwell Tovey Conductor

## **Messiah**

December 22–23  
Julian Wachner Conductor  
Philadelphia Symphonic Choir  
Joe Miller Director

## **New Year's Celebration**

December 31 and January 2  
**Frank Pachamama Meets and Ode**  
(world premiere—Philadelphia Orchestra  
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The  
Philadelphia  
Orchestra

Yannick Nézet-Séguin Music Director



## The Philadelphia Orchestra

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 10th 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.*

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and *Our City, Your Orchestra*, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School 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 touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a 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 Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases 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](http://www.philorch.org).

# Conductor

Irina Belashov



Emerging onto the international stage, **Kensho Watanabe** is fast becoming one of the most exciting and versatile young conductors to come out of the United States. He was assistant conductor of The Philadelphia Orchestra from 2016 to 2019. He made his critically acclaimed subscription debut in April 2017 with the Orchestra and pianist Daniil Trifonov, stepping in for his mentor, Yannick Nézet-Séguin. He conducted four more subscription concerts with the ensemble in 2019,

debuted at the Bravo! Vail Music Festival, and led numerous concerts at the Mann Center and in Saratoga. From 2013 to 2015 he was an inaugural conducting fellow at the Curtis Institute of Music, under the mentorship of Mr. Nézet-Séguin.

Mr. Watanabe was recently recognized with a 2021 Career Assistance Award from the Solti Foundation U.S. Other recent career highlights include debuts with the London Philharmonic, the Tokyo Philharmonic, the Orchestre National du Capitole de Toulouse, the Rhode Island Philharmonic, and the Jyväskylä Sinfonia in Finland. He has also enjoyed collaborations with the Houston Symphony, the Detroit Symphony, the Royal Scottish National Orchestra, the Brussels Philharmonic, the BBC National Orchestra of Wales, the Orchestre Métropolitain in Montreal, and the Seiji Ozawa Matsumoto Festival. In addition to these current performances, highlights of the 2021–22 season include a return to the San Antonio Symphony and debuts with the Charlotte Symphony and the Turku Philharmonic in Finland. He also makes his Polish debut with the Szczecin Philharmonic and his Suntory Hall debut with the Tokyo Philharmonic conducting Beethoven's Symphony No. 9. Equally at home in both symphonic and operatic repertoire, he has led numerous productions with the Curtis Opera Theatre, most recently Puccini's *La rondine* in 2017 and *La bohème* in 2015. Additionally, he served as assistant conductor to Mr. Nézet-Séguin on a new production of Strauss's *Elektra* at Montreal Opera.

An accomplished violinist, Mr. Watanabe received his Master of Music degree from the Yale School of Music and served as a substitute violinist in The Philadelphia Orchestra from 2012 to 2016. Cognizant of the importance of the training and development of young musicians, he has previously served on the staff of the Greenwood Music Camp in Cummington, Massachusetts, as the orchestra conductor. He is a graduate of the Curtis Institute of Music, where he studied with distinguished conducting pedagogue Otto-Werner Mueller. He also holds a Bachelor of Science degree from Yale College, where he studied molecular, cellular, and developmental biology.

# Speaker



**Charlotte Blake Alston** is an internationally acclaimed storyteller, narrator, and librettist. In July 2021 she was named The Philadelphia Orchestra's official storyteller, narrator, and host. She has appeared as host and narrator on the Orchestra's School and Family concerts since 1991 and is in her 28th season as host of Sound All Around, the Orchestra's preschool concert series. She has also appeared on each of the Orchestra's Martin Luther King, Jr., Tribute Concerts since 2003.

Committed to keeping alive African and African-American oral traditions, Ms. Alston has performed on national and regional stages including the Smithsonian Institute, the National Museum of Women in the Arts, and the John F. Kennedy Center for the Performing Arts. She has been a featured artist at the National Storytelling Festival; the National Festival of Black Storytelling; and festivals in Ireland, Switzerland, South Africa, and Brazil. She has performed at Presidential inaugural festivities in Washington, D.C., and the Pennsylvania Gubernatorial Children's Inaugural Celebrations in Harrisburg, Pennsylvania. She was also one of two storytellers selected to present at the opening of the National Museum of African American History and Culture in Washington, D.C. She has been guest narrator for several orchestras including the Cleveland Orchestra, the Boston Symphony, and the Los Angeles Philharmonic. During a 20-year association with Carnegie Hall, she was the featured preconcert artist, host, and narrator on the Family, School, and Global Encounters concert series and represented the Hall in Miyazaki, Japan. She has also performed as a touring artist for Lincoln Center Institute.

Ms. Alston has produced several commissioned works for orchestras and opera companies including original narrative texts for Saint-Saëns's *The Carnival of the Animals* and Rimsky-Korsakov's *Sheherazade*. Her honors include two honorary Ph.Ds, a Pew Fellowship in the Arts, and the Circle of Excellence Award from the National Storytelling Association. She is the recipient of the Commonwealth of Pennsylvania's Artist of the Year Award and the Zora Neale Hurston Award, the highest award bestowed by the National Association of Black Storytellers.

# Framing the Program

## Parallel Events

**1783**

**Mozart**

Symphony  
No. 36

**Music**

Beethoven  
Rondo in  
C major

**Literature**

Schiller  
*Fiesco*

**Art**

David  
*Grief of  
Andromache*

**History**

End of  
American  
Revolution

**1788**

**Mozart**

Symphony  
No. 40

**Music**

Boccherini  
Sinfonia in  
C minor

**Literature**

Goethe  
*Egmont*

**Art**

Goya  
*Manrique de  
Zuñiga*

**History**

Bread riots in  
France

The concert today features two symphonies that Mozart composed at the height of his powers.

He wrote the Symphony No. 36 in less than a week. During a trip from Salzburg to Vienna in 1783 he stopped off in Linz, where he received a very warm welcome from one of the local aristocratic families. As he described in a letter to his father, he resolved to give a concert, which led to the rapid creation of the marvelous "Linz" Symphony: "On Tuesday, November 4, I will give a concert in the theater here, and since I have not a single symphony with me, I am writing a new one at full speed, which must be ready by then. I must close, then, for I really have to get to work."

In the space of just six weeks during the summer of 1788 Mozart wrote his final three symphonies. Although they were not consciously valedictory—he lived for more than three more years before his death at age 35—they mark the summit of his symphonic achievement. Mozart wrote just two symphonies in a minor key, both in G minor: No. 25 (K. 183) from 1773, and the great No. 40 (K. 550), that concludes the concert today.

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.

ThePhiladelphiaOrchestra



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DEC. 18  
**Family Christmas**

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**Joshua Bell Leads Bruch, Price, and Mendelssohn**

MAY 25  
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**The  
Philadelphia  
Orchestra**

Yannick Nézet-Séguin Music Director

# The Music

## Symphony No. 36 ("Linz")

**Wolfgang Amadè Mozart**

**Born in Salzburg, January 27, 1756**

**Died in Vienna, December 5, 1791**



What's in a name? Most of the nicknames that have become attached to Classical-period symphonies serve primarily for purposes of identification and tell us little about the music. To be sure, some of them come from things intrinsic in the score (such as those for Haydn's "Drum Roll" or "Military" symphonies), and others are connected to the composer's own musings (Beethoven's "Eroica"). But many of these names, which are usually bestowed by audiences, critics, and publishers (rarely by

the composers themselves), aim chiefly to remind us of an interesting anecdote associated with the work's inception. Who can forget the (possibly apocryphal) story of Haydn's "Miracle" Symphony, in which a chandelier came crashing down on the parquet seats during a performance of the work, but listeners were miraculously saved from injury because they had "rushed the stage" to get a closer look at Haydn?

Some nicknames evoke the memory of the town in which a work had its origin, causing us to listen (usually in vain) for musical clues associated with the place. The name "Linz" for Mozart's C-major Symphony, K. 425—like the subtitles "Paris" and "Prague" for others—brings to mind a particular journey and the activities associated with it. Nevertheless, the Symphony no more attempts to depict the city of Linz programatically than the "Prague" does for the city after which it was named; it was simply composed in Linz. In the late summer of 1783 Mozart set off on a trip to Salzburg to introduce his bride, Constanze, to his family. It was his first visit to his hometown since moving to Vienna in 1781, and he had put it off as long as possible—partly out of fear that his former patron, the Archbishop Colloredo, would forcibly prevent him from leaving again.

**In the Composer's Words** This fear proved groundless, however, and the Mozarts remained in Salzburg until October. It was on the trip back to Vienna that Wolfgang and Constanze stopped in Linz, and the composer's lively account of his stay there, in a letter to his father dated October 31, is worth quoting at length for its insights into Mozart's energetic life.

We arrived here safely yesterday morning at 9:00. We spent the first night in Vöcklabruck and reach Lambach Monastery the following

morning, where I arrived just in time to accompany the "Agnus Dei" on the organ. The abbot was absolutely delighted to see me again. ... I heard that an opera was to be given the next day at Ebelsberg ... and that almost all of Linz was to be assembled. I resolved to be present and we drove there. Young Count Thun (brother of Thun at Vienna) called on me immediately and said that his father had been expecting me for two weeks and would I please drive to his house at once, for I was to stay with him. I told him that I could easily take lodgings at an inn. But when we reached the gates of Linz the following day, we found a servant waiting there to drive us to Count Thun's, at whose house we are now staying. You can't imagine the kindnesses that the family is showering on us. On Tuesday, November 4, I will give a concert in the theater here, and since I have not a single symphony with me, I am writing a new one at full speed, which must be ready by then. I must close, then, for I really have to get to work.

Thus this Symphony—one of Mozart's most expansive and grandiose—was composed, copied, rehearsed, and premiered in a matter of five days! The first performance of the "Linz" took place in the Thun palace at Linz on November 4, 1783. Mozart brought the piece back to Vienna and performed it there in April of the following year, on an ample program that also included one of his piano concertos, the K. 452 Piano Quintet, an improvisation on the fortepiano, several arias by other composers, and another of his own symphonies (probably the "Haffner"). Later the composer belittled the "Linz," writing to his father (to whom he had sent the autograph of the work) that "I am not particular about the symphony," and worse still: "You can even give it away." Alas, the autograph went astray, and it remains lost to this day; the publisher Johann André's posthumous edition of the parts in 1793 was apparently the first printing of the piece. The nickname "Linz," however, did not arise until the 19th century.

**A Closer Look** From the first bars of the **Adagio** introduction we hear a leisurely breadth that looks toward the music of Mozart's late years. What can we find to explain the drastic difference between this work and the last Salzburg music of just a few years before? Partly it was the profound effect of Mozart's early experiences in Vienna, as Neal Zaslaw suggests in his 1989 monograph *Mozart's Symphonies*: "The fruits of the artistic freedom of Vienna, of working with that city's outstanding orchestral musicians, of experiments in orchestration made in piano concertos and *Die Entführung*, and of a more serious approach to the symphony in general, are apparent in the 'Linz' Symphony."

The use of trumpets and drums is especially striking in the first movement proper (**Allegro spiritoso**), in which long-breathed themes and stately tutti unfold in a lengthy discourse of noble aplomb. The incomparable **Andante**, with the florid twists and turns of its operatic melody, looks forward to the grandeur

of Beethoven's slow movements. The somewhat traditional **Menuetto** (which features a comically bucolic Trio) is followed by the madcap finale (**Presto**)—which is filled with the same dashing humor and polyphonic "special effects" that had already appeared in the "Haffner" of the previous year, and which would characterize Mozart's last three symphonies as well.

—Paul J. Horsley

*The "Linz" Symphony was composed in 1783.*

*The work did not appear on a Philadelphia Orchestra program until October 1942, when Eugene Ormandy conducted it. The piece appeared frequently until 1969, but then not again until 1989. The most recent subscription performances were in March 2014, with Donald Runnicles on the podium.*

*Mozart scored the work for two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

*The Symphony No. 36 runs approximately 30 minutes in performance.*

# The Music

## Symphony No. 40

Wolfgang Amadè Mozart



Mozart is regarded by many as the supreme prodigy in the history of the arts. As the son of a prominent musician in Salzburg, Leopold Mozart, his exposure to music no doubt began in the womb. (Mozart therefore himself experienced the “Mozart Effect,” which some psychologists today suggest is so beneficial for newborns.) By age three he was playing keyboard, at first easy melodies that his father had compiled for his seven-year-old sister, Nannerl. Two years later he was composing his own pieces. Some of Mozart’s earliest works no doubt received quite a bit of help from his father, himself a respected composer. Nannerl, who was a phenomenon in her own right but whose talents Leopold exploited yet did not nurture as he did Wolfgang’s, later remembered that while on tour in London their father fell seriously ill and that her brother passed the time by composing his first symphony. Mozart was eight at the time.

Mozart’s gifts astounded the crowned heads and the elite of Europe. Some doubted that such memory and facility were possible in one so young and devised elaborate tests to determine whether he was the real thing. The Royal Society in London published the findings of a study conducted on the nine-year-old boy and confirmed music historian Charles Burney’s conclusion that his talents were “almost supernatural.”

**A Prodigy Matures** And yet, truth be told, we rarely hear much of Mozart’s early music. The mania for completeness has led record companies to release everything—there are a number of wonderful sets, for example, of the complete symphonies—but it is the mature Mozart that is usually performed today. The teenage works of Felix Mendelssohn, one of the other legendary prodigies, and of Franz Schubert, enjoy a much more secure place in the standard repertory. Rightly so—Mendelssohn’s *Overture to A Midsummer’s Night Dream* and Schubert’s song “Erlkönig” are more fully seasoned statements than most of Mozart’s efforts at ages 17 and 18.

The first complete publication of Mozart’s symphonies in the late 19th century included 41 of them, although some were not in fact by Mozart (No. 37, except for a short introductory passage, was actually written by Michael Haydn, younger brother of Joseph), and some authentic ones were omitted entirely. The number of completed symphonies exceeds 50 if we include ones that Mozart adapted

from other works. In any case, the majority are early works, written before age 17, that were largely unknown until revived on CDs. The symphony was evolving as a genre, from light entertainment connected with theatrical and social events, to works intended for more formal public concerts. Although there are wonderful moments—miracles in fact—in the first two dozen or so, many critics feel that Mozart achieved real greatness in the genre with No. 29 in A major, K. 201. And yet for all his orchestral accomplishments from then on, Mozart was never as comfortable with the symphony as was his friend Haydn, who wrote more than 100 and is acknowledged as the “father of the symphony.” Mozart tended to make his greatest strides in his operas and concertos.

**Three Miraculous Symphonies** Mozart usually composed with knowledge of a planned performance of a new piece. He had to, as much of his income came from commissions, concert fees, and publisher’s receipts. Three of the late symphonies are connected with specific places (the “Linz” and the “Prague”) or people (the “Haffner”) that led to their creation. During the summer of 1788, at the peak of his creative powers, Mozart composed his last three. In the carefully written catalog that he kept of his works, he entered the date June 26 for the Symphony in E-flat, K. 543; July 25 for the G minor we hear today; and August 10 for the final C major, K. 551, later named “Jupiter” by the English impresario Johann Peter Salomon. Although we are not certain about the first performances of these works, the sentimental notion that Mozart never heard any of them is unlikely. Indeed, he may have presented them on his concert tours abroad in 1789 and 1790. Antonio Salieri, the famous *Kapellmeister* who most famously did not murder Mozart, may as well have presented one of them on a charity concert given by the Society of Musicians in Vienna in 1791.

Although the final “Jupiter” may seem particularly valedictory—a statement of what can be done not only in the genre of the symphony, but what is possible to achieve in the most advanced art of music—there is no indication that Mozart consciously viewed this trio of symphonies as a final statement. He was to live for over three more years, and many masterpieces were yet to come in other areas.

**A Closer Look** For 19th-century critics, the G-minor Symphony represented one of Mozart’s most passionate statements. True, he wrote only one other minor-key symphony, K. 183 from 1773, also in G minor, a tonality that elicited some of his most profound music. Listeners today may be more struck by the Classical proportions and intensity of the work than by tragic and dark feelings.

The opening of the first movement (**Molto allegro**) is extraordinary: An innocuous accompaniment softly chugs away in the violas before the theme proper enters. This is really just filler, the opening of a purely sonic space with absolutely no musical interest. Then the theme enters, stated by the violins, and it is exemplary of the Classical style in music. The exquisite balance of antecedent and consequent phrases, not so much question and answer, as perfectly aligned

pillars supporting a Greek temple, is stated without any distraction. Robert Schumann famously praised the “Hellenic hovering grace” of this Symphony. In contrast to the complex textures of the earlier Baroque era, the Classical style is characterized by such symmetrically balanced melodies against simple accompanimental textures.

The movement proceeds according to the design of sonata form, with the second theme in the relative major and a repeat of the exposition. The development is brief, but a *tour-de-force* nonetheless. Feverish modulations make the music unstable, while the theme itself, with those beautiful, long, perfectly balanced phrases, is gradually fragmented by cutting off the end so that ultimately all that remains are the first three notes.

The **Andante** is a lyrical meditation, also in sonata form, that continues some of the serious and intense mood of the first movement. The **Menuetto** presents an undanceable dance, with accents on the upbeats and many syncopations. The middle Trio section turns to the major, before the repeat of the opening. The finale, marked **Allegro assai**, is another sonata form, bursting with brilliant energy, bold modulations, and fugal counterpoint.

Mozart scored the Symphony for flute—just one—two oboes, two clarinets, two bassoons, two horns, and strings. The absence of trumpets and timpani is noteworthy, as is the inclusion of the clarinets. Mozart’s first version of the Symphony omitted them, but in the revised version heard today, he added the clarinets and in the process rewrote some of the oboe parts. The appearance on Vienna’s musical scene of clarinetists Anton and Johann Stadler inspired Mozart’s great late works for the instrument, such as the Clarinet Concerto (K. 622) and the Clarinet Quintet (K. 581). The Stadler brothers played on the 1791 charity concert that Salieri led and Mozart may well have provided the clarinets specifically for that occasion.

—Christopher H. Gibbs

*Mozart composed his Symphony No. 40 in 1788.*

*Fritz Scheel conducted the first Philadelphia Orchestra performances of the Symphony in February 1902. The work last appeared on subscription concerts in October 2019, with Yannick Nézet-Séguin on the podium.*

*The Orchestra recorded the Symphony No. 40 in its entirety once, in 1956 with Eugene Ormandy for CBS. The third movement alone was recorded by Leopold Stokowski for RCA in 1919.*

*The score calls for flute, two oboes, two clarinets, two bassoons, two horns, and strings.*

*Performance time is approximately 35 minutes.*

# Musical Terms

## GENERAL TERMS

**Aria:** An accompanied solo song (often in ternary form), usually in an opera or oratorio

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

**Counterpoint:** The combination of simultaneously sounding musical lines

**Da capo:** Repeated from the beginning

**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

**Kapellmeister:** Conductor of an orchestra (historically one attached to a German court)

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

**Minuet:** A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

**Oratorio:** Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

**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

**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.

**Syncopation:** A shift of rhythmic emphasis off the beat

**Ternary:** A musical form in three sections, ABA, in which the middle section is different than the outer sections

**Trio:** A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

**Tutti:** All; full orchestra

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Andante:** Walking speed

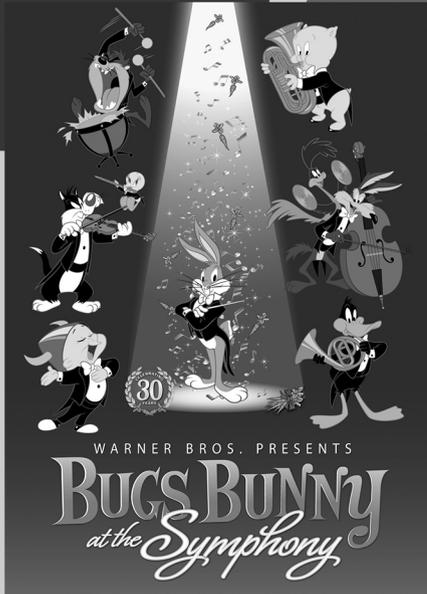
**Spiritoso:** Spirited, lively

**Presto:** Very fast

## TEMPO MODIFIERS

**Assai:** Much

**Molto:** Very



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**George Daugherty**  
Conductor

Jan. 7, 2022, 8:00 PM

Jan. 8, 2022, 2:00 PM

Jan. 9, 2022, 2:00 PM

# Bugs Bunny at the Symphony 30th Anniversary Edition

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Yannick Nézet-Séguin Music Director

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**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. For performances at the Academy of Music, please visit the House Manager's Office across from Door 8 on the Parquet level. 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.

## **Ticket Philadelphia Staff**

Matt Cooper, Vice President

Meg Hackney, Senior Manager, Patron Services

Nicole Sikora, Patron Services Supervisor

Dani Rose, Training Manager and Access Services Coordinator

Kathleen Moran, Philadelphia Orchestra Priority Services Coordinator

Dan Ahearn, Jr., Box Office Manager

Michelle Carter Messa, Assistant Box Office Manager

Jayson Bucy, Program and Web Manager

Rachelle Seney, Program and Web Coordinator

Bridget Morgan, Accounting Manager

Monica Song, Staff Accountant

Catherine Pappas, Project Manager