

**2025–2026 | 126th Season**  
**Marian Anderson Hall**

# The Philadelphia Orchestra

Thursday, January 15, at 6:30

## Orchestra After 5

**Dalia Stasevska** Conductor

**Austin Chanu** Host

**Carol Jantsch** Tuba

**Williams** Tuba Concerto

I. Allegro moderato—

II. Andante—

III. Allegro molto

**Mendelssohn** Symphony No. 4 in A major, Op. 90 (“Italian”)

I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello: Presto

This program runs approximately one hour and will be performed without an intermission.

This concert is part of the **Ellenberg Philadelphia Orchestra Soloist Spotlight Series**.

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.



## The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra 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 education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is esteemed by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts, throughout the community, over the airwaves, and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary

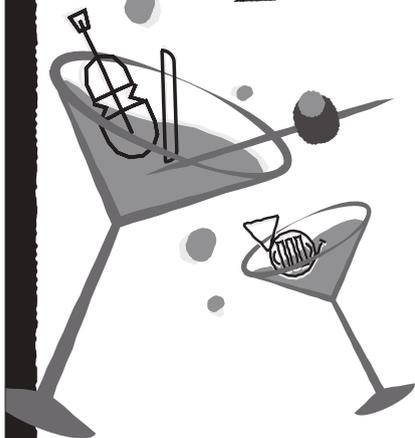
contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

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Under Yannick's leadership, the Orchestra returned to recording with 15 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. 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).

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# Conductor

Matthew Johnson



**Dalia Stasevska** is one of the most stratospherically ascendant musicians in classical music today. Principal guest conductor of the BBC Symphony, she has established herself as a commanding musical voice, a boundary-pushing innovator, and a fearless activist and advocate for change. She made her Philadelphia Orchestra debut in 2023. In addition to these current performances, highlights of her 2025–26 season include concerts with the New York, Rotterdam, and Munich philharmonics; the Cleveland Orchestra; the Toronto and Pittsburgh symphonies;

the Mozarteum Orchestra Salzburg; and the Vienna Symphony at the Bregenz Festival. Further highlights include two periods with the Deutsches-Sinfonieorchester Berlin and appearances with the Frankfurt Radio Symphony, the Orchestre National de France, and the Czech, Helsinki, Oslo, and Netherlands Radio philharmonics. Recent orchestral engagements have included performances with the Boston Symphony at the Tanglewood Music Festival; the Los Angeles, Dresden, and Royal Stockholm philharmonics; the San Francisco, Montreal, and Finnish Radio symphonies; and the Orchestre de Paris. She has also made notable debuts with the Berlin Philharmonic; the Orchestra, Choir, and Children’s Voices of the Accademia Nazionale di Santa Cecilia; and the New World Symphony, among others. In the summer of 2025, she conducted twice at the BBC Proms, leading both the National Youth Orchestra of Great Britain and the BBC Symphony.

A passionate opera conductor, Ms. Stasevska debuts this season at Los Angeles Opera with Philip Glass’s *Akhmaten* and at the Deutsche Oper Berlin with Britten’s *A Midsummer Night’s Dream*. In 2023 she made her highly successful debut at the Glyndebourne Opera Festival with a revival of the iconic Peter Hall production of *A Midsummer Night’s Dream*. In previous seasons she returned to Finnish National Opera and Ballet to conduct a double bill of Poulenc’s *La Voix humaine* and Weill Songs with Karita Mattila, and to Norske Opera for Puccini’s *Madame Butterfly* and Donizetti’s *Lucia di Lammermoor*. Acclaimed recordings include her solo debut album with the BBC Symphony titled *Dalia’s Mixtape* on Platoon, which features the work of 10 contemporary composers, including Judith Weir, Anna Meredith, and Caroline Shaw. Nominated for a *Gramophone* Award in the Contemporary category, the album was released track by track over the course of several months, breaking with traditional album release strategy and offering a new approach for the digital age.

Ms. Stasevska was named the “European of the Year” in 2025 by the board of European Movement Finland along with her brothers, documentary filmmaker–cellist Lukas Stasevskij and journalist–pianist Justas Stasevskij. She was bestowed the Order of Princess Olga of the III degree by President Volodymyr Zelenskyy in October 2021 for her significant personal contribution to strengthening the prestige of Ukraine’s historical and cultural heritage. Since February 2022, she has been outspoken in her support of Ukraine, speaking about it publicly while also personally delivering aid to the front lines and conducting concerts in that country.

# Host

Cristina Burgos



Brazilian-American conductor **Austin Chanu** is a three-time recipient of the Solti Foundation U.S. Career Assistance Award and winner of both Third Prize and the Orchestra Prize at the Korean National Symphony Orchestra International Conducting Competition. In the 2025–26 season he debuts with the Syracuse Orchestra, the Qatar Philharmonic, and the Johns Creek Symphony (GA). His recent guest conducting engagements include appearances with The Philadelphia Orchestra; the Baltimore, St. Louis, Omaha, and Butler

County symphonies; the Filarmonica Banatul Timișoara; and the Rochester Philharmonic. Previously, Mr. Chanu was assistant conductor of The Philadelphia Orchestra, working closely with Music and Artistic Director Yannick Nézet-Séguin. During this period he co-led a major initiative to revive and champion underperformed works by William Grant Still, conducting the world premiere of a newly restored edition of *Wood Notes*. His subscription debut with the Orchestra featured Stravinsky's *The Rite of Spring*.

Mr. Chanu is deeply committed to contemporary music, informed by his own background as a composer. He has worked as a teaching artist and conductor for the Los Angeles Philharmonic's Associate Composer Program and was a conducting fellow at the Cabrillo Festival of Contemporary Music, studying with Cristian Măcelaru. The Eastman School of Music commissioned him to compose an orchestral work for its centennial celebration, which he conducted at its world premiere in 2021. Earlier in his career Mr. Chanu served as music director of the Los Angeles Music and Art School, where he directed the youth orchestra, choirs, and jazz band. Drawing on his Latino heritage, he placed a strong emphasis on repertoire that reflected and represented the program's predominantly Latinx community.

In addition to his work as a classical music conductor, Mr. Chanu has extensive experience in jazz and musical theater. While based in Los Angeles he performed as a woodwind player with pit orchestras and jazz ensembles, building a reputation as a versatile musician across multiple genres. He earned his Bachelor of Music in composition from the USC Thornton School of Music, graduating magna cum laude, and completed both his Master of Music and Doctor of Musical Arts degrees in orchestral conducting at the Eastman School of Music.

# Soloist

Rob Shamahan



**Carol Jantsch** has been principal tuba of The Philadelphia Orchestra since 2006 and holds the Lyn and George M. Ross Chair. She won the position during her senior year at the University of Michigan, becoming the first female tuba player in a major symphony orchestra. In addition to her duties in The Philadelphia Orchestra, she is a renowned tuba soloist. She gives solo recitals regularly and has appeared as a concerto soloist with various ensembles, including The Philadelphia Orchestra (with which she made her debut in 2009), the

Columbus Symphony, the St. Petersburg Symphony in Russia, the Henry Mancini Institute Orchestra, and the United States Marine Band. She regularly commissions new work for the tuba, and two major concertos were written for her as soloist: *Reflections on the Mississippi* (2013) by GRAMMY Award-winning composer Michael Daugherty and the Tuba Concerto (2021) by the Pulitzer-winning jazz legend Wynton Marsalis.

Ms. Jantsch is in increasing demand as a teacher worldwide, having given master classes in Europe, Asia, and North America. She enjoys working with young musicians, and she has been a featured artist at various brass festivals in Finland, Germany, Canada, and the United States. She is on the faculties of the Yale University School of Music and Temple University's Boyer College of Music.

Ms. Jantsch enjoys interacting with audiences in a very different way than her orchestra role as a member of Tubular, a tuba cover band that performs at bars and events. Comprised of tubas, euphoniums, drums, and vocals, Tubular is committed to presenting pop and rock music in a fun and engaging way, while guilefully stretching people's notions of the capabilities of low brass instruments. As the chief arranger of Tubular, she revels in the challenge of adapting music from ABBA to Led Zeppelin for this unique setting.

Raised in a musical family, Ms. Jantsch began piano lessons at age six and began studying euphonium at the Interlochen Arts Camp at age nine. After switching to tuba, she attended the prestigious arts boarding high school Interlochen Arts Academy, graduating as salutatorian of her class. She continued her studies at the University of Michigan under the tutelage of Fritz Kaenzig. After winning her position with The Philadelphia Orchestra in February 2006, she returned to Michigan to complete her Bachelor of Music degree, graduating with highest honors. Ms. Jantsch can be heard on numerous Philadelphia Orchestra recordings, including the 2010 release of Ewald Quintets Nos. 1 and 3 with fellow Philadelphia Orchestra principal brass. She has released two solo recordings, *Cascades* (2009) and *Powerhouse* (2020) and the Tubular album *There's No Going Back* in 2020. Ms. Jantsch is a Yamaha Performing Artist. She plays a Yamaha YFB-822 F tuba and a YFB-826 "Yamayork" CC tuba.

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# Framing the Program

## Parallel Events

1833

**Mendelssohn**

Symphony No. 4

### Music

Chopin

Etudes, Op. 10

### Literature

Sand

*Lélia*

### Art

Cole

*The Titan's Goblet*

### History

Slavery abolished  
in Britain

1985

**Williams**

Tuba Concerto

### Music

Adams

*Chairman Dances*

### Literature

Atwood

*The Handmaid's*

*Tale*

### Art

Christo

*The Pont Neuf*

*Wrapped*

### History

Live Aid benefit  
concerts in  
Philadelphia and  
London

John Williams has long been recognized as the preeminent film composer of our time. He has simultaneously led something of a double life with his concert works. Williams composed his Tuba Concerto for the Boston Pops Orchestra in 1985, during his tenure as its music director. We hear the Concerto tonight performed by Principal Tuba Carol Jantsch.

As a young man, Felix Mendelssohn made a “Grand Tour” of Europe, which he brilliantly captured in letters, drawings, and, most importantly, music. His evocative Symphony No. 4, written when he was in his early 20s, relates to his experiences in Italy. He told his sister that it was the “merriest” piece he had ever composed, and its freshness remains irresistible nearly two centuries later.

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.

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# The Music

## Tuba Concerto

**John Williams**

**Born in New York, February 8, 1932**

**Now living in Hollywood, California**

Lincoln Russell



The composer John Williams is synonymous with Hollywood epics such as *Jaws* and *Star Wars* and has written the scores for over 100 films, most famously in collaboration with Steven Spielberg. At the same time he has maintained an impressive catalogue of orchestral works, including nearly a dozen concertos for instruments ranging from harp to bassoon.

Williams always has a specific soloist in mind when writing a concerto, a process that he recently told *The New York Times* “broadens the way and lights it.” Last summer, the pianist

Emanuel Ax and the Boston Symphony premiered his Piano Concerto. Previous dedicatees include Yo-Yo Ma (his Cello Concerto and the *Elegy*) and Anne-Sophie Mutter (the Second Violin Concerto and, most recently, a tribute to Johann Strauss, Jr., titled *When the World Was Waltzing*).

The composer, who turns 94 next month, has established himself as an iconic voice who synthesizes rigorous classical training with his years as a jazz pianist and arranger and, last but not least, his experience in the film and television studio. Who else could claim over 20 GRAMMY Awards, five Academy Awards, five Emmys, and an honorary knighthood from the British Empire? He has also written the theme for the Olympic Games on four different occasions.

**From Cinema to Concert Hall** Williams’s concertos include flashes of the soaring lyricism from his film scores but juxtapose a wide array of stylistic elements and take unpredictable turns. The Tuba Concerto, commissioned by the Boston Pops Orchestra in 1985 during his tenure as its music director, ranks as an early example. Originally dedicated to the Pops’s solo tuba player, Chester Schmitz, the work has since been performed and recorded from Bowling Green, Ohio, to Singapore.

In a program note for the first performances in Boston, Williams described the Concerto as emerging from “urge and instinct,” continuing modestly: “I’ve always liked the tuba and even used to play it a little.” He first composed a solo for the instrument in *Fitzwilly*, a 1967 comedy starring Dick Van Dyke. The trend continued in scores for the science fiction film *Close Encounters of the Third Kind* as well as for *Home Alone*, *Hook*, and *Jurassic Park*.

“It’s such an agile instrument,” writes Williams in his note, “like a huge cornet. I’ve also put passages in for some of my pets in the orchestra—solos for the flute and English horn,

for the horn quartet and a trio of trumpets. It's light and tuneful, and I hope it has enough events in it to make it fun."

**A Closer Look** The approximately 18-minute Concerto is structured in three short movements that unfold without pause. It reveals Williams's imaginative approach to instrumentation and gift for storytelling. He probes the construct of a concerto in which a solo voice is pitted against an orchestral ensemble, spotlighting various combinations of wind instruments just as he showcases the tuba's sonic range.

The opening **Allegro moderato** creates a playful mood as the tuba sings in its upper register above the violins, woodwinds, and harp, only to drop down several octaves. The work has a cinematic drive as the full orchestra joins midway through the movement and then turns ominous with the exit of the strings. The tuba, at first accompanied by a trio of horns, slowly makes its way to a cadenza with rapid finger work across the instrument.

An English horn leads into the mysterious slow movement (**Andante**), in which the tuba joins the strings in ethereal, unsettled harmonies. A dialogue takes place with the solo flute, whose fluttering, celestial timbre contrasts with the tuba's earthy tone as it rises from the depths. There is an episode with solo horn before the flute returns for a spiritual exchange.

A brass fanfare suddenly changes the mood for the closing **Allegro molto**. Over the course of the movement, the tuba struggles to assert itself against a stabbing, jazzy rhythm that is introduced by an episode for woodwinds and harp. The harp eventually blazes the trail forward for the tuba to showcase its virtuosity, with rising scales. But ultimately the solo instrument is subsumed into the orchestra's pounding, percussive motto—an upbeat, ironic, and ultimately satisfying close.

—Rebecca Schmid

*Rebecca Schmid, Ph.D., is an independent scholar and culture journalist. Her book Weill, Blitzstein, and Bernstein: A Study of Influence explores the legacy of Kurt Weill in American music theater.*

*The Tuba Concerto was composed in 1985.*

*The first, and only other, Philadelphia Orchestra performance of the work was in April 2018, with Principal Tuba Carol Jantsch and Stéphane Denève.*

*The score calls for solo tuba, three flutes (III doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, trombone, bass trombone, timpani, percussion (bass drum, cymbals, tambourine, tom-toms, vibraphone), harp, piano (doubling celesta), and strings.*

*Performance time is approximately 18 minutes.*

# The Music

## Symphony No. 4 (“Italian”)

Felix Mendelssohn

Born in Hamburg, February 3, 1809

Died in Leipzig, November 4, 1847



Like many 19th-century “gentleman travelers,” the young Felix Mendelssohn was not satisfied merely to visit and explore different parts of the world. He felt driven to transform his experiences into creative expressions, to re-cast his subjective reactions to Scotland, England, Italy, and other places into drawings or music. He was a multiple talent, too—almost as deft with an easel and paintbrush as at the keyboard.

Everywhere Mendelssohn went during his travels of the early 1830s, he tried to get down on paper his impressions of the picturesque landscapes he encountered. His series of extraordinarily detailed drawings and watercolors of these sites remind us of the efficacy and necessity of sketching during these last years of pre-industrial Europe, before photography became the most widespread means of “recording” visual landscapes. Nevertheless, it is chiefly through Mendelssohn’s music that most of us know of these travels—the brooding *Hebrides* Overture, the passionate yet serious “Scottish” Symphony, and perhaps most notable of all, the effervescent “Italian” Symphony.

**A Cheerful Symphony** At one point Robert Schumann inadvertently reversed the “Italian” and “Scottish” symphonies in a review of Mendelssohn’s music, noting how the work we know as the “Scottish” well compensated the armchair traveler for never having visited Italy. This confusion has caused many subsequent listeners to doubt the absolute validity of Mendelssohn’s programmatic content—for if Schumann could mix up Italianism with Scotticism, were these characteristic flavors in Mendelssohn’s symphonies really so distinctive? Nevertheless, it remains clear that the composer intended for us to hear in his “Italian” Symphony the flavors and rhythms of Italy.

It is not that we find any specific references to fountains or pine groves, as with later composers, but rather that the sheer vitality of sunny Italy seems to shine through every measure of Mendelssohn’s piece. The work was begun during the composer’s second Italian trip, in 1830–31, and it proved so seductive a project that for the moment he laid aside the “Scottish” Symphony (which he had already begun but would not complete until 1842).

“The Italian symphony is coming along well,” he wrote to Berlin in February 1831. “It is getting to be the most cheerful piece that I have ever written.” Spurred on partly by a

commission received in November 1831 from the Philharmonic Society of London, he finished the work in March 1833. That same month he conducted the premiere himself, in London's Hanover Square Rooms, where it was resoundingly applauded.

But Mendelssohn was to wait a number of years before agreeing to publish the “Italian” Symphony. It almost seemed that the very speed with which it had spilled from him made him suspicious of it, and he subjected the work to several revisions over the next years. It was not published until 1852, five years after the composer's death.

**A Closer Look** It is difficult to imagine a more energetic and extroverted first movement than this **Allegro vivace**, which builds excitement partly through its carefully controlled use of the sonata form of the Classical era. The rushing 6/8 opening theme sets the tone, although a new minor-mode theme in the development section foreshadows not only the somber second movement but also the final movement, which is in A minor.

Several listeners through the years have heard what seems like a religious procession in the slow movement (**Andante con moto**). Its “walking” tread does indeed remind us somewhat of Hector Berlioz's “Pilgrims' March” from *Harold in Italy*, and its brilliant, hymn-like wind passages call to mind a certain piety. (Schumann would later emulate this in a festival movement of his “Rhenish” Symphony.) The **Con moto moderato** is minuet-like in its flowing triple meter and its ternary (A-B-A) format. The dashing **Presto** is a sort of saltarello, an Italian dance (from *saltare*, to jump) requiring nimble feet and respiratory endurance. Some of us might be pardoned for associating this movement with the bicycle races in the film *Breaking Away*, for those scenes captured with great ingenuity the adrenaline-flooded spirit of this finale.

—Paul J. Horsley

*Paul J. Horsley is performing arts editor for The Independent in Kansas City. Previously he was program annotator and musicologist for The Philadelphia Orchestra and music and dance critic for The Kansas City Star.*

*Mendelssohn composed his Fourth Symphony from 1830 to 1833.*

*Fritz Scheel was the conductor of the first Philadelphia Orchestra performances of the “Italian” Symphony, in December 1901. The work has since become an Orchestra staple, appearing every few years under such conductors as Thaddeus Rich, Darius Milhaud, Eugene Ormandy, Claudio Abbado, Yuri Temirkanov, Riccardo Muti, Neeme Järvi, Krzysztof Penderecki, David Robertson, Daniele Gatti, and Yannick Nézet-Séguin. Most recently on subscription the Fourth was led by Joshua Bell, in November 2021.*

*The Philadelphia Orchestra recorded Mendelssohn's Fourth Symphony in 1963 with Ormandy for CBS.*

*The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings.*

*The Symphony runs approximately 30 minutes in performance.*

# Musical Terms

## GENERAL TERMS

**Cadenza:** A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

**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

**Development:** See sonata form

**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

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

**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

**Octave:** The interval between any two notes that are seven diatonic (nonchromatic) 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.

**Saltarello:** An Italian 16th-century dance in quick triple meter

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

**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.

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

**Timbre:** Tone color or tone quality

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

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (**Tempo**)

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con moto:** With motion

**Moderato:** A moderate tempo, neither fast nor slow

**Presto:** Very fast

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very



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