

**2025–2026 | 126TH SEASON**  
**MARIAN ANDERSON HALL**

## **THE PHILADELPHIA ORCHESTRA**

Thursday, May 28, at 7:30

Saturday, May 30, at 8:00

Sunday, May 31, at 2:00

**Marin Alsop** Conductor

**Jazz at Lincoln Center Orchestra with Wynton Marsalis**

**Beethoven** Symphony No. 7 in A major, Op. 92

I. Poco sostenuto—Vivace

II. Allegretto

III. Presto—Assai meno presto—Presto

IV. Allegro con brio

### **Intermission**

**Marsalis** Selections from *The Jungle* (Symphony No. 4)

I. The Big Scream (Black Elk Speaks)

V. Us

VI. Struggle in the Digital Market

*First Philadelphia Orchestra performances*

This program runs approximately 2 hours.

These concerts are sponsored by **Dr. and Mrs. Joseph B. Townsend**.

Please note: The originally scheduled premiere of Marsalis's *Liberty Symphony* (Symphony No. 5) has been postponed.

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.

The 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.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, 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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 celebrated releases on the Deutsche Grammophon label, including the GRAMMY<sup>®</sup> 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).

# PRINCIPAL GUEST CONDUCTOR

Cigata Photo



One of the foremost conductors of our time, **Marin Alsop** is principal guest conductor of The Philadelphia Orchestra, with which she made her debut in 1990. She is the first woman to serve as the head of major orchestras in the United States, South America, Austria, and Great Britain. She is also the first and only conductor to receive a MacArthur Fellowship. This season marks her third as artistic director and chief conductor of the Polish National Radio Symphony and her third as principal guest conductor of London's Philharmonia. She is

also chief conductor of the Ravinia Festival and the first music director of the National Orchestral Institute + Festival at the University of Maryland. She served as chief conductor of the ORF Vienna Radio Symphony from 2019 to 2025; she is now honorary conductor. Season highlights include her five-concert Carnegie Hall Perspectives series, Washington National Opera's new production of Bernstein's *West Side Story*, and a tour to Japan with the Polish National Radio Symphony. She also conducts the Chicago, Dallas, Houston, and ORF Vienna Radio symphonies; the Deutsches Symphonie-Orchester Berlin; and London's Philharmonia. Last season, she became the first United States-born woman to conduct the Berlin Philharmonic.

In 2021 Ms. Alsop assumed the title of music director laureate and OrchKids founder of the Baltimore Symphony. During her 14-year tenure as its music director, she led the orchestra on its first European tour in 13 years, released multiple award-winning recordings, and conducted more than two dozen world premieres, as well as founding OrchKids, its groundbreaking music education program for Baltimore's most disadvantaged youth. In 2019, after seven years as music director, she became conductor of honor of Brazil's São Paulo Symphony. Deeply committed to new music, she was music director of California's Cabrillo Festival of Contemporary Music for 25 years, leading 174 premieres.

Recognized with *BBC Music Magazine's* "Album of the Year" and Emmy nominations in addition to GRAMMY, Classical BRIT, and *Gramophone* awards, Ms. Alsop's discography comprises more than 200 titles on the Decca, Harmonia Mundi, Sony Classical, Naxos, Pentatone, and LSO labels. Among her many awards and academic positions are the 2025 Golden Baton Award, the highest accolade conferred by the League of American Orchestras; the 2019 World Economic Forum's Crystal Award; the 2021–22 Harman/Eisner Artist-in-Residence of the Aspen Institute Arts Program; and the 2020 artist-in-residence at Vienna's University of Music and Performing Arts. She is currently director of graduate conducting at the Johns Hopkins University's Peabody Institute. She holds honorary doctorates from Yale University, Johns Hopkins University, and the Juilliard School. To promote and nurture the careers of her fellow women conductors, Ms. Alsop founded the Taki Alsop Conducting Fellowship in 2002. *The Conductor*, an Emmy-nominated feature documentary about her life, debuted at New York's 2021 Tribeca Film Festival.

**PHILADELPHIA  
ORCHESTRA/125**

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# JAZZ AT LINCOLN CENTER ORCHESTRA



With the world-renowned **Jazz at Lincoln Center Orchestra with Wynton Marsalis** and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performances, education, and broadcast events each season in its home in New York City (Frederick P. Rose Hall, “The House of Swing”) and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Clarence Otis, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl. The Jazz at Lincoln Center

Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988 and spends over a third of the year on tour across the world. Featured in all aspects of Jazz at Lincoln Center’s programming, this remarkably versatile orchestra performs and leads educational events in concert halls, dance venues, jazz clubs, public parks, and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists.

Under Music Director Wynton Marsalis, the JLCO performs a vast repertoire, from rare historic compositions to commissioned works, including pieces and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, and current and former JLCO members Mr. Marsalis, Wycliffe Gordon, Ted Nash, Victor Goines, Sherman Irby, Chris Crenshaw, and Carlos Henriquez. The JLCO has performed with many of the world’s leading orchestras, including the Philadelphia and Cleveland orchestras; the New York, Los Angeles, and Berlin philharmonics; and the Boston, Chicago, London, Sydney, and St. Louis symphonies. Mr. Marsalis’s three major works for full symphony orchestra and jazz orchestra—*All Rise* (Symphony No. 1), *Swing Symphony* (Symphony No. 3), and *The Jungle* (Symphony No. 4)—continue to be the focal point of JLCO’s symphonic collaborations. The JLCO has also been featured in several education and performance residencies in the last few years.

Education is a major part of Jazz at Lincoln Center’s mission; its educational activities are coordinated with concert and JLCO tour programming. Jazz at Lincoln Center educational programs reach over 110,000 students, teachers, and audience members. In 2015 Jazz at Lincoln Center launched Blue Engine Records. The label is dedicated to releasing new studio and live recordings as well as archival recordings from past Jazz at Lincoln Center performances. Its first album—*Live in Cuba*, recorded on a historic 2010 trip to Havana by the JLCO with Wynton Marsalis—was released in October 2015. Blue Engine’s most recent JLCO album releases include 2024’s *Freedom, Justice & Hope* featuring Bryan Stevenson; *The Music of Max Roach*; *The Shanghai Suite*; 2025’s *Everything Changes*; and 2026’s *We the People* and *Let Freedom Swing*. For more information, please visit [www.jazz.org](http://www.jazz.org).

## JAZZ AT LINCOLN CENTER ORCHESTRA

**Wynton Marsalis** Music Director, Trumpet

**Ryan Kisor** Trumpet

**Kenny Rampton** Trumpet

**Marcus Printup** Trumpet

**Vincent Gardner** Trombone

**Chris Crenshaw** Trombone

**Elliot Mason** Trombone

**Sherman Irby** Alto and Soprano Saxophones, Flute, Clarinet

**Alexa Tarantino** Alto and Soprano Saxophones, Flute, Clarinet

**Chris Lewis** Tenor and Soprano Saxophones, Clarinet, Bass Clarinet

**Abdias Armenteros** Tenor and Soprano Saxophones, Clarinet, *The Zou Family Chair in Saxophone*

**Paul Nedzela** Baritone and Soprano Saxophones, Clarinet, Bass Clarinet

**Dan Nimmer** Piano, *The Zou Family Chair in Piano*

**Carlos Henriquez** Bass, *The Mandel Family Chair in honor of Kathleen B. Mandel*

**Obed Calvaire** Drums

# THE MUSIC

## Symphony No. 7

Ludwig van Beethoven

Born in Bonn, probably December 16, 1770

Died in Vienna, March 26, 1827



By the mid-1810s Beethoven was recognized far and wide as the preeminent living composer. That did not mean, however, that he was the most popular, widely published, or frequently performed. The great Italian composer Gioachino Rossini was emerging as a new force in the musical world, and his prominence extended far beyond the opera house; arrangements for every conceivable combination of instruments took his music into home, café, and concert hall. Beethoven's imposing historical stature can obscure our appreciation of how in his own time he sought to juggle fame,

popularity, and artistic innovations.

**Greatness and Popularity** Many of what are today considered Beethoven's most highly esteemed compositions, especially ones from late in his career, were initially received with a complex mixture of admiration, bewilderment, and resistance. But there were also works that were truly popular, or at least aimed to be so. These pieces tend to be much less familiar in our time but were the favorites of his contemporaries: *Wellington's Victory*, the oratorio *Christ on the Mount of Olives*, the Septet, and his best-loved song, "Adelaide." Occasionally Beethoven wrote something that was recognized as both artistically monumental and hugely popular. An example is the second movement of his Seventh Symphony, a piece that was sometimes performed separately from the complete Symphony and that may have been Beethoven's most prized orchestral composition. It also exerted extraordinary influence on later composers, as the slow movements of Schubert's "Great" C-major Symphony and E-flat Piano Trio, Mendelssohn's "Italian" Symphony, Berlioz's *Harold in Italy*, and other works attest.

After its premiere in 1813, the Seventh Symphony was repeated in Vienna three times during the following 10 weeks; at one of the performances the "applause rose to the point of ecstasy," according to a newspaper account. The Leipzig *Allgemeine musikalische Zeitung* reported that "the new symphony (A major) was received with so much applause, again. The reception was as animated as at the first time; the Andante [sic] (A minor), the crown of modern instrumental music, as at the first performance, had to be repeated." The Symphony's appeal is not hard to understand. In scope and intensity, it is fully Beethovenian, and yet it does not place quite as many demands on the listener as does the "Eroica." The ambition of the first movement, beauty of the second, the breathlessness of the scherzo, and relentless energy of the finale greatly impressed audiences. Beethoven himself called it "one of the happiest products of my poor talents."

**Celebrating Victory** Beethoven wrote the Seventh Symphony in 1811–12. He premiered it at one of his most successful concerts, given on December 8, 1813, to benefit soldiers wounded in the battle of Hanau six weeks earlier. Paired with it was the first performance of *Wellington's Victory*, also known as the “Battle Symphony.” The enjoyment of the event was hardly surprising given what most members of the Viennese audience had been through during the preceding decade. Napoleon’s occupations of Vienna in 1805 and 1809 had proven traumatic, but the tide had recently turned. In June the Duke of Wellington was triumphant against Joseph Bonaparte, Napoleon’s younger brother, in the northern Spanish town of Vittoria, and within the year the Congress of Vienna was convened to reappportion Europe in the aftermath of France’s defeat. After so much conflict and misery, impending victory could be honored and celebrated.

Later writers characterized the Seventh Symphony in various ways, but it is striking how many of the descriptions touch on its frenzy, approaching a bacchanal at times, and on its elements of dance. Richard Wagner’s poetic account is representative:

All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which carries us away with bacchanalian power through the roomy space of nature, through all the streams and seas of life, shouting in glad self-consciousness as we sound throughout the universe the daring strains of this human sphere-dance. The Symphony is the Apotheosis of the Dance itself: it is Dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone.

As biographer Maynard Solomon has keenly observed, the descriptions of Wagner and others seem to have a common theme:

The apparently diverse free-associational images of these critics—of masses of people, of powerful rhythmic energy discharged in action or in dance, of celebrations, weddings, and revelry—may well be variations on a single image: the carnival or festival, which from time immemorial has temporarily lifted the burden of perpetual subjugation to the prevailing social and natural order by periodically suspending all customary privileges, norms, and imperatives.

*Wellington's Victory* gave a realistic imitation of battle between the English (represented by the song “Rule Britannia”) and the French (“Marlborough s'en va-t'en guerre”) and ends victoriously with variations on “God Save the King”—it is an effective but hardly subtle work. The Seventh apparently tapped into similar celebratory emotions vivid at the moment, but on a much deeper level that has allowed the Symphony to retain its stature ever since.

**A Closer Look** The Symphony’s dance elements, vitality, and sense of celebration are conveyed principally through rhythm. It is not so much the melodies that are striking and memorable as it is the general sense of forward movement. (At times there is no melody at all, but simply the repetition of a single pitch.) The first movement (**Poco sostenuto**) opens with the longest of Beethoven’s introductions—indeed the longest yet in the history of the symphony, that leads (by way of repeating just one note) into the main body of the movement (**Vivace**). The famous A-minor **Allegretto** is framed by the same unstable

chord to open and close the movement. The form is ABABA with the opening section using a theme that is once again more distinctive for its rhythmic profile than for its melody. The movement builds in intensity and includes a fugue near the end.

The **Presto** scherzo brings out the dance aspect even more. As in some of his other instrumental works, Beethoven includes two trio sections. The **Allegro con brio** finale offers a tour-de-force of energy and excitement. As throughout the Symphony, part of the distinctive sound comes from Beethoven's use of the horns. The work is in A major, which gives a brightness not found in the composer's earlier symphonies.

—Christopher H. Gibbs

*Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.*

*Beethoven composed his Seventh Symphony from 1811 to 1812.*

*Fritz Scheel conducted the first Philadelphia Orchestra performances of the Symphony, in March 1903. The most recent subscription performances were in February/March 2024, with Nathalie Stutzmann on the podium.*

*The Orchestra has recorded the work five times: in 1927 for RCA with Leopold Stokowski; in 1944 and 1964 for CBS with Eugene Ormandy; and in 1978 and 1988 for EMI with Riccardo Muti. A live recording with Christoph Eschenbach from 2006 is also currently available as a digital download.*

*The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.*

*Performance time is approximately 35 minutes.*

# THE MUSIC

## Selections from *The Jungle* (Symphony No. 4)

Wynton Marsalis

Born in New Orleans, October 18, 1961

Now living in New York City

**A Closer Look** The composer has provided the following on *The Jungle*:

New York City is the most fluid, pressure-packed, and cosmopolitan metropolis the modern world has ever seen.

The dense mosaic of all kinds of people everywhere doing all kinds of things encourages you to “stay in your lane,” but the speed, freedom, and intensity of our relationships to each other—and to the city itself—forces us onto a collective superhighway unlike any other in our country.

**The Big Scream (Black Elk Speaks):** **The Big Scream (Black Elk Speaks)** represents nervous energy, the primal soul of our city as maintained across time. It reflects on our Native American roots and the many forms of strife we have endured in an attempt to negotiate this small space with and without each other.

**Us:** Although we are gritty and brusque by day, we can also be romance, elegance, and sophistication by night. Us is what it means to be with, against, and up against another.

**Struggle in the Digital Market:** The city is driven ever forward by more and more profit and the myth of unlimited growth for the purpose of ownership and seclusion. Some form of advertisement occupies every available space. The struggle asks, “Will we seek and find more equitable long-term solutions ... or perish?”

*Marsalis composed The Jungle (Symphony No. 4) in 2016.*

*These are the Philadelphia Orchestra premiere performances of selections from the work.*

*The selections are scored for three flutes (III doubling piccolo), three oboes (III doubling English horn), three clarinets (I doubling Eb clarinet and III doubling bass clarinet), three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, one tuba, timpani, percussion (tubular bells, suspended cymbals, xylophone, vibraphone, hi-hat, tambourine, glockenspiel, marimba, sandpaper blocks, hand claps, foot stomps, cymbals, snare drum, tom-toms, anvil, claves, cowbells, bass drums, cabasa, triangle), jazz ensemble, and strings.*

*Performance time is approximately 35 minutes.*

Composer’s note credit Jazz at Lincoln Center’s Blue Engine Records.

# MUSICAL TERMS

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

**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

**Habanera:** A dance of Cuban origin having a slow duple meter and a rhythm similar to that of a tango

**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

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

**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.

**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.

**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, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

**Suite:** During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

**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

## THE SPEED OF MUSIC (Tempo)

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

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con brio:** Vigorously, with fire

**Presto:** Very fast

**Sostenuto:** Sustained

**Vivace:** Lively

## TEMPO MODIFIERS

**Assai:** Much

**Meno:** Less

**Poco:** Little, a bit

# AUDIENCE SERVICES

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and it would be our pleasure to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or online at [ensembleartsphilly.org/contact-us](http://ensembleartsphilly.org/contact-us).

**Purchase tickets online at [www.philorch.org](http://www.philorch.org).**

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**Web Site:** For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit [philorch.org](http://philorch.org).

**Individual Tickets:** Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Visit us online at [philorch.org](http://philorch.org).

**Subscriptions:** The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at [philorch.org](http://philorch.org).

**Ticket Turn-In:** Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible acknowledgement by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

**PreConcert Conversations:** PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concerts, beginning one hour before the performance. Conversations are free to ticket holders,

feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg–Goodfriend Fund in memory of Adolf Hirschberg, established by Juliet J. Goodfriend.

**Lost and Found:** Please call 215.670.2321.

**Late Seating:** Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members. If you arrive after the concert begins, you will be seated only when appropriate breaks in the program allow.

**Accessible Seating:** Accessible seating is available for every performance. Please visit [philorch.org/patron-services/plan-your-visit/accessibility](http://philorch.org/patron-services/plan-your-visit/accessibility) for more information.

**Assistive Listening:** With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office in Commonwealth Plaza. Hearing devices are available on a first-come, first-served basis.

**Large-Print Programs:** Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

**Fire Notice:** The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

**No Smoking:** All public space in Ensemble Arts Philly venues 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.

**Electronic Devices:** All watch alarms should be turned off while in the concert hall and all cellular phones should be switched to silent mode.