

Season 2013-2014

Thursday, April 24, at 8:00
Friday, April 25, at 2:00

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Jan Lisiecki Piano

Mozart Overture to *Così fan tutte*, K. 588

Mozart Piano Concerto No. 22 in E-flat major, K. 482
I. Allegro
II. Andante
III. Rondo: Allegro

Intermission

Mozart Symphony No. 39 in E-flat major, K. 543
I. Adagio—Allegro
II. Andante con moto
III. Menuetto (Allegretto)—Trio—Menuetto da capo
IV. Finale: Allegro

This program runs approximately 1 hour, 45 minutes.

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The Philadelphia Orchestra

Yannick Nézet-Séguin

Music Director



2014-15 Season

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Photo: Chris Lee

The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of innovation in music-making. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging and exceeding that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin triumphantly opened his inaugural season as the eighth artistic leader of the Orchestra in fall 2012. 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. Yannick has been embraced by the musicians of the Orchestra, audiences, and the

community itself. His concerts of diverse repertoire attract sold-out houses, and he has established a regular forum for connecting with concertgoers through Post-Concert Conversations.

Under Yannick's leadership the Orchestra returns to recording with a newly-released CD on the Deutsche Grammophon label of Stravinsky's *The Rite of Spring* and Leopold Stokowski transcriptions. In Yannick's inaugural season the Orchestra has also returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

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 Orchestra is also 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 while also enjoying annual residencies in Saratoga Springs, N.Y., and at the Bravo! Vail festival.

Musician-led initiatives, including highly-successful Play!Ns, shine a spotlight on the Orchestra's musicians, as they spread out from the stage into the community. The Orchestra's commitment to its education and community partnership initiatives manifests itself in numerous other ways, including concerts for families and students, and eZseatU, a program that allows full-time college students to attend an unlimited number of Orchestra concerts for a \$25 annual membership fee. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Nigel Parry/CFP



Yannick Nézet-Séguin continues his inspired leadership as the eighth music director of The Philadelphia Orchestra, which began in the fall of 2012. 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 ... has never sounded better.” He has taken the Orchestra to new musical heights. His second season builds on the momentum of the first with highlights that included a Philadelphia Commissions Micro-Festival, for which three leading composers were commissioned to write solo works for three of the Orchestra’s principal players. The season ends with a unique, theatrically-staged presentation of Strauss’s revolutionary opera *Salome*, a first-ever co-production with Opera Philadelphia.

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. In addition he becomes the first ever mentor conductor of the Curtis Institute of Music’s conducting fellows program in the fall of 2013. He has made wildly successful appearances with the world’s most revered ensembles, and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership the Orchestra returns to recording with a newly-released CD on that label of Stravinsky’s *Rite of Spring* and Leopold Stokowski transcriptions. Yannick continues a fruitful recording relationship with the Rotterdam Philharmonic for DG, BIS, and EMI/Virgin; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick Nézet-Séguin studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, one of the country’s highest civilian honors; a Royal Philharmonic Society Award; Canada’s National Arts Centre Award; the Prix Denise-Pelletier, the highest distinction for the arts in Quebec, awarded by the Quebec government; and an honorary doctorate by the University of Quebec in Montreal.

To read Yannick’s full bio, please visit www.philorch.org/conductor.

Soloist



Matthias Bohrer/DG

Nineteen-year-old Canadian pianist **Jan Lisiecki** first performed with The Philadelphia Orchestra at the Bravo! Vail festival in 2013 and makes his subscription debut with this week's performances. Other highlights of the 2013-14 season include debuts with the Tonhalle Orchestra in Zurich, the NHK Symphony in Tokyo, and the La Scala Philharmonic in Milan under Daniel Harding; a return engagement with the Orchestre de Paris; recital debuts in San Francisco and at the Accademia Nazionale di Santa Cecilia in Rome; and his Wigmore Hall debut in London.

Mr. Lisiecki signed an exclusive recording agreement with Deutsche Grammophon (DG) at the age of 15. His debut recording on the prestigious label features Mozart's Piano Concertos Nos. 20 and 21 with the Bavarian Radio Symphony under Christian Zacharias and was nominated for a Juno Award for classical album of the year in 2013. His second DG album, released in April 2013, features Chopin's Etudes. Recognised for his poetic and mature playing, Mr. Lisiecki has received many prestigious awards, including the Leonard Bernstein Award of the Schleswig-Holstein Music Festival in 2013 and the Young Artist of the Year Award from Deutsche Grammophon in 2011. In 2012 he was named UNICEF Ambassador to Canada after being a National Youth Representative since 2008.

Recent performance highlights include Mr. Lisiecki's debut with Claudio Abbado and the Orchestra Mozart, his BBC Proms debut with Antonio Pappano and the Orchestra dell'Accademia Nazionale di Santa Cecilia at Royal Albert Hall in London, his New York Philharmonic subscription debut under David Zinman, the season opening concert of the Orchestre de Paris under Paavo Järvi, and his debut with the BBC Symphony under Jiří Bělohlávek. Mr. Lisiecki's performances have been broadcast on CBC Canada, BBC Radio, and throughout Europe. He was featured in the CBC "Next!" series as one of the most promising young artists in Canada, and in the 2009 Joe Schlesinger CBC National News documentary about his life: *The Reluctant Prodigy*. Mr. Lisiecki graduated from high school in January 2011, at age 15. Since September 2011 he has been studying for a Bachelor of Music degree at the Glenn Gould School of Music in Toronto.

Framing the Program

Parallel Events

1785

Mozart

Piano Concerto
No. 22

Music

J.C. Bach
Cello Concerto
in C minor

Literature

Cowper
John Gilpin

Art

Reynolds
*The Infant
Hercules*

History

Dollar is chosen
as U.S. money
unit

1788

Mozart

Symphony
No. 39

Music

Boccherini
Sinfonia in C
minor

Literature

Goethe
Egmont

Art

David
*Love of Paris
and Helena*

History

Bread riots in
France

1789

Mozart

Overture to
Così fan tutte

Music

Haydn
Symphony No.
92 ("Oxford")

Literature

Blake
*Songs of
Innocence*

Art

Goya
Blind Man's Bluff

History

Washington
inaugurated

This concert kicks off a weekend-long Mozart Celebration in which The Philadelphia Orchestra presents three different programs. Each begins with an overture to one of his operas setting a libretto by Lorenzo Da Ponte, continues with a piano concerto composed in 1785, and concludes with one of his miraculous final three symphonies.

Così fan tutte (Thus Do They All) is the last of Mozart's collaborations with Da Ponte, following on the successes of *The Marriage of Figaro* and *Don Giovanni*. The somewhat risqué plot—dealing with infidelity—meant that the opera had a difficult time entering the standard repertory, but its great music, beginning with the brilliant overture, has captivated audiences ever since its premiere in January 1790, just a day before Mozart turned 34.

A crucial element of Mozart's strategy for building a freelance career in Vienna was to compose piano concertos he could perform at his own concerts. These works proved perfect vehicles with which he could display his abundant gifts both as composer and pianist. We hear today the last of three piano concertos Mozart composed in 1785.

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. The first of them, No. 39 in E-flat major, has always been somewhat overshadowed by its more famous younger siblings performed on the following concerts this weekend.

The Music

Overture to *Così fan tutte*



Wolfgang Amadé Mozart

Born in Salzburg,

January 27, 1756

Died in Vienna,

December 5, 1791

By the time he turned 20 Mozart had already composed nearly a dozen theater pieces and dramatic music would remain a central preoccupation of his life and career until the end, when at age 35 he composed both *The Magic Flute* and *La clemenza di Tito* shortly before his death. His first major success came with *Idomeneo*, which premiered in Munich in 1781. *The Abduction from the Seraglio* followed the next year, giving further evidence that he could compose masterpieces in both Italian and German, in different styles, and negotiate both the serious and the comic.

Breaking Out on His Own Mozart moved to Vienna in 1781, escaping his stultifying hometown of Salzburg, and concentrated during his initial years there on instrumental music, particularly piano concertos. He longed to write more operas but had difficulty finding worthy subjects. He informed his father that he had “looked through at least a hundred librettos and more, but I have not found a single one with which I am satisfied; that is to say, so many alterations would have to be made here and there, that even if a poet would undertake to make them, it would be easier for me to write a completely new text—which indeed it is always best to do.”

Mozart went on to complain about difficulties getting a promised libretto from Lorenzo Da Ponte (1749-1838), who had recently been named the official poet at the Imperial Court Theater: “If he [Da Ponte] is in league with Salieri, I will never get anything out of him.” This is the sort of comment that led to slanderous legends of Salieri murdering Mozart, a topic the celebrated Russian writer Alexander Pushkin used in his drama *Mozart and Salieri*, which Nikolai Rimsky-Korsakov later turned into an opera, and that inspired Peter Shaffer’s Broadway play *Amadeus* and then Milos Forman’s Academy Award-winning film.

Da Ponte was a fascinating character in his own right, as his enthralling memoirs colorfully confirm. Composer and poet formed one of the great partnerships in opera history, although one that proved short-lived. Da Ponte would survive Mozart by nearly five decades; he ended up in New York City, where he became the first professor of Italian at Columbia University.

A Great Partnership Their first big project began in the fall of 1785 with an Italian adaptation of the popular (and politically explosive) French play *La Folle Journée, ou Le Mariage de Figaro* (The Madcap Day, or The Marriage of Figaro), by Pierre-Augustin Caron de Beaumarchais (1732–99). Da Ponte toned down some of the play's most overt political provocation and the opera successfully premiered in May 1786. The team next turned to an old Spanish legend about Don Juan that had inspired many previous plays, ballets, and operas. *Il dissoluto punito, ossia Il Don Giovanni* (The Dissolute Punished, or Don Giovanni) was written for Prague, where Mozart was much better appreciated than he was in Vienna and where the opera triumphantly premiered in October 1787.

Today we hear the Overture to their third collaboration, *Così fan tutte, ossia La scuola degli amanti* (Thus Do They All, or The School for Lovers), which turned out to be Mozart's last *opera buffa*. It was an immediate popular success upon its Vienna premiere on January 26, 1790, the day before Mozart turned 34. This final joint venture had a more difficult time, however, entering the general repertory, not for lack of glorious music but rather due to its somewhat risqué plot.

Don Alfonso, a cynical old philosopher, initiates a wager with two young officers that their fiancées would not remain faithful to them in their absence. When Ferrando and Guglielmo pretend to go off to war, the sisters Fiordiligi and Dorabella are devastated. The officers return disguised as "Albanians" and successfully woo the other's betrothed. In the end all is exposed, although it is not entirely clear whether the couples return to the original pairing or move on to the new one. (It was pretty clearly the former in Mozart's day, although there is no exact mention in the libretto or score, and some modern productions have proposed other alternatives.)

A Closer Look The brief Overture to *Così*, like that for *Don Giovanni* but unlike the one for *Figaro*, has a musical connection to the opera that follows, in addition to marvelously setting the mood. It begins with an andante section that juxtaposes full orchestral chords with a lyrical oboe melody and a brief allusion to a phrase Don Alfonso sings near the end of the opera, namely its title: "così fan tutte."

A presto section with enormous energy follows in which an undulating woodwind phrase quotes music from Act I of *Figaro*, sung by the slippery music teacher Don Basilio,

Mozart composed the Overture to Così fan tutte in 1789.

Zubin Mehta was on the podium for the first Philadelphia Orchestra performance of the Overture, in July 1981 at the Mann Center. The work has been heard on only one other occasion before these current concerts, on New Year's Eve 2002, with Rossen Milanov.

The Overture is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings.

Performance time is approximately five minutes.

where the words, appropriately, are “*Così fan tutte le belle, non c'è alcuna novità*” (“That’s what they all do, the ladies, there’s nothing new in that”). Near the end of the Overture the opening allusion to Don Alfonso’s musical phrase returns in double-note values.

—Christopher H. Gibbs

The Music

Piano Concerto No. 22



Wolfgang Amadè Mozart

Mozart may not have invented the piano concerto, but he was the composer who really made the genre matter. His earliest ones were in fact arrangements of piano sonatas by Johann Christian Bach and lesser lights; most likely they were assignments given to the young composer by his father. The Concerto in D major, K. 175, was Mozart's first independent piano concerto, which he wrote at age 17. Three more followed early in 1776, before the magnificent "Jenamy" Concerto in E-flat (K. 271) in January 1777, the month of his 21st birthday.

Composer and Pianist Mozart moved to Vienna in the summer of 1781 and remained there for the last 10 years of his life. During this time he composed 17 more piano concertos, typically in concentrated periods and mostly intended for his own use. He usually performed as the keyboard soloist when these works were premiered, which gave him the chance to shine both as composer and pianist. For this reason, cadenzas, the solo section improvised at the end of certain movements, do not survive for many of his concertos, including the one we hear today. (Mr. Lisiecki plays cadenzas by Paul Badura-Skoda in these performances.) There was no need for Mozart to write down something he could just as well improvise, and therefore the authentic cadenzas that do come down to us tend to be for concertos he composed for others to perform.

Mozart's first Vienna concertos were fairly modest affairs. In a letter to a publisher he even said that they could be performed *a quattro*, that is, with a string quartet rather than full orchestra. He composed six concertos in 1784, as well as six more during the following two years. (Just two others followed in the last five years of his life.) The Concerto we hear today was the ninth in the astounding series of 12 that Mozart wrote at the summit of his public career. Married to singer Constanze Weber, finally freed—for the most part—from the domination of his father in Salzburg, and now a father himself, Mozart was enjoying new kinds of professional success as a mature musician, one whose gifts clearly went much deeper than his earlier miraculous exploits as a child prodigy.

These were also the years of the first two of his three great Italian operas with texts by Lorenzo Da Ponte:

Mozart composed the *Piano Concerto No. 22* in 1785.

Pianist Wanda Landowska and Leopold Stokowski gave the first Philadelphia Orchestra performances of the piece, in November 1923. It has been heard sporadically since then, most recently on subscription concerts in November 2008, with Stewart Goodyear and Hans Graf.

The Philadelphians recorded Mozart's K. 482 Concerto in 1961 for CBS with Philippe Entremont and Eugene Ormandy.

The score calls for solo piano; flute; pairs of clarinets, bassoons, horns, and trumpets; timpani; and strings.

The Concerto runs approximately 30 minutes in performance.

The Marriage of Figaro and Don Giovanni. Mozart wrote the Concerto in E-flat while composing *Figaro*. The manuscript is dated "Vienna, 16 December 1785" and the work was performed the same day in between acts of Carl Ditters von Dittersdorf's oratorio *Esther*.

A Closer Look This is Mozart's longest piano concerto (differences in performances and cadenzas complicate the issue somewhat) and also one of his largest and grandest in ambition and orchestration. In addition to the strings and timpani, he uses flute and pairs of clarinets, bassoons, horns, and trumpets. The Concerto also seems to aim at a popular style—the brooding darkness found in the preceding D-minor Concerto is largely abandoned in favor of an abundance of melody and dance-like vitality. The opening orchestral **Allegro** immediately establishes this mood and when the piano soloist enters even more thematic material is added.

The **Andante** won listeners' hearts from the beginning. Mozart reported to his father that he had to repeat the movement when he performed the Concerto in December 1785. A set of minor-key variations, it begins with a long, disjointed, and affecting melody in the muted strings. The genuine partnership among all the instruments in this intimate movement (trumpets and timpani are silent), the chamber music quality, is something that Mozart also explored in his operas.

The piano initiates the lively **Rondo: Allegro**, which is in 6/8 and prominently features the horns, as if evoking hunting. As Mozart had done in his earlier Concerto in E-flat, K. 271, the movement is interrupted by a slower dance section within (andantino cantabile)—a polite minuet in A-flat and triple meter—but eventually returns to the opening material.

—Christopher H. Gibbs

The Music

Symphony No. 39



Wolfgang Amadè Mozart

Mozart's epochal final symphonies (Nos. 39, 40, and 41) are separated from his youthful first experiments in the genre by a period of little over two decades. Yet during this time both the composer and the symphony grew from infancy to ripe adulthood. In the case of the composer it was an amazingly accelerated maturation; Mozart's late symphonies bear as little resemblance to his works of the 1760s as Bruckner's do to Beethoven's. During this period Mozart had moved from provincial Salzburg to cosmopolitan Vienna, had all but captured the hearts of Europe with his operas and piano works, and had composed about 50 symphonies, many of which were already known in cities throughout Europe. The 32-year-old composer had no way of knowing, as he crafted three sublime symphonies in a period of three months in 1788—K. 543, K. 550, and K. 551—that these would be his last works in the form.

The Apex of Mozart's Symphonic Writing In the early summer of 1788 Mozart had moved to pleasant, peaceful new lodgings, thanks to a loan from his friend Michael Puchberg. Amidst the heavy blossoms of the Viennese summer he composed, with almost unprecedented speed, the three symphonies that soon became a part of the legacy of Classicism. The precise reason why he wrote them so quickly is not known. It might have been practical haste: They may have been intended for a new set of subscription concerts in Vienna that autumn, or for a possible trip to London. Neither of these prospects was realized, however, although the composer probably took the works on a tour of Germany the following year. It may well be, finally, that Mozart was simply seized with a burst of creative energy, and that the symphonies in E-flat, G minor, and C major—each so peculiar, each so individual in its mastery of form and gesture—were the end result of sheer inspiration. In any case these three works, Haydn-esque in outlook and design but already looking ahead to Beethoven's motivic development—immediately cast all of Mozart's previous symphonies into the shadow.

A Closer Look The E-flat-major Symphony, K. 543, dated June 26, 1788, in Mozart's own works catalog, was

The Symphony No. 39 was composed in 1788.

Fritz Scheel presented the first Philadelphia Orchestra performances of the Symphony, in December 1902. Most recently on subscription the work was led by Charles Dutoit in May 2010.

The score calls for flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 29 minutes.

the first completed, and is the most subtle and overlooked of the three. The composer's omission of oboes (it is his only symphony for which this is true) lends a soft, muted character to the sound. The mood is also quite different from that of the other two late symphonies: Instead of the high melodrama of the G-minor Symphony or the extroverted pomp of the "Jupiter," the E-flat is a study in sophistication and *élan*.

The "French-overture" style of the first movement's introduction (**Adagio**), with its dotted rhythms and cascades of downward scales in the violins, conveys immediately a sense of regal elegance; the waltz-like first theme of the subsequent **Allegro** is elusive and suave. Only in the second theme does the pent-up tension break forth, in a forte theme for full orchestra that foreshadows the vigor of the "Jupiter" Symphony. (In the second half of this theme the violins play a downward configuration that has grown from the Adagio's "cascades.") A brief, concentrated development section takes up a motif from the transition, then seems to reach recapitulation too early, a situation resolved by having the developmental modulations "spill over" into the recapitulation.

The **Andante con moto** is a tuneful slow movement of unique design: A gentle, binary first section is interrupted by a loud, stormy passage in the relative minor key, and the alternation of (and tension between) these two polar opposites forms the substance of the piece. The charmingly clumsy **Menuetto (Allegretto)** is likewise contrasted with a **Trio** derived from a popular *Ländler* (an Austrian country-dance) of Mozart's day. The lighthearted **Allegro** finale is a sonata form containing a whimsical development section that is even more complex than that of the first movement.

—Paul J. Horsley

Musical Terms

GENERAL TERMS

Binary: A musical structure consisting of two mutually dependent sections of roughly equal duration

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

Contrapuntal: See counterpoint

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

Da capo: Repeated from the beginning

Development: See sonata form

French overture: A type of overture developed in the 18th century, consisting of a stately and regal introduction followed by a lively and contrapuntal section

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

Ländler: A dance similar to a slow waltz

Minuet: A dance in triple time commonly used up to the beginning of the 19th

century as the lightest movement of a symphony

Modulate: To pass from one key or mode into another

Mute: A mechanical device used on musical instruments to muffle the tone

Recapitulation: See sonata form

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. Also an instrumental piece of a light, piquant, humorous character.

Sonata: An instrumental composition in three or four extended movements

contrasted in theme, tempo, and mood, usually for a solo instrument

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.

Tonic: The keynote of a scale

Trio: See scherzo

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Andantino: Slightly quicker than walking speed

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

Con moto: With motion

Presto: Very fast

Orchestra Headlines

Philadelphia Orchestra Musicians in Concert

Liebesfreud, whose membership includes Orchestra violinist Philip Kates, presents a free one-hour concert as part of its "Last Fridays" series on Friday, April 25, 2014, at 5:30 PM at the Philadelphia Art Alliance, 251 S. 18th St. The quartet will be joined by special guest violist Pierre Tourville (in his debut Philadelphia chamber music appearance) for Mozart's String Quintet in C minor, K. 406. For more information, please visit www.liebesfreud.org.

On Sunday, April 27, at 3:00 PM, Orchestra musicians Jonathan Beiler and Renard Edwards participate in the 20th annual Woodford Serenade for Wildlife concert, which includes works by Brahms, Ravel, and Sarasate. The concert takes place at Lord of Life Lutheran Church in Tabernacle, NJ. Tickets are \$15.00 in advance and \$20.00 at the door, and all proceeds benefit the Woodford Cedar Run Wildlife Refuge. For more information, e-mail info@cedarrun.org or call 856.983.3329.

The Dolce Suono Ensemble, whose roster includes many Philadelphia Orchestra musicians, presents a concert on Sunday, April 27, at 3:00 PM, at Old Pine Street Church, 412 Pine Street. The concert features music by Dowland, Handel, Mozart, Beethoven, Rachmaninoff, Martin, and Piazzolla. Tickets are \$25.00 general, \$20.00 senior, \$10.00 student. For more information, call 267.252.1803 or visit www.dolcesuono.com.

Philadelphia Orchestra Principal Clarinet Ricardo Morales joins the Daedalus Quartet for a concert on Sunday, May 4, at 3:00 PM, in Perelman Theater at the Kimmel Center. The concert, presented by the Philadelphia Chamber Music Society, includes works by Capanna and Beethoven, along with Hindemith's Clarinet Quintet. Tickets are \$24.00. For more information visit www.pcmsconcerts.org or call 215.569.8080.

1807 & Friends, a chamber music group that includes many Philadelphia Orchestra musicians, presents a concert on Monday, May 5, at 7:30 PM, at the Academy of Vocal Arts, 1920 Spruce Street. The performance includes works by Janáček, Saint-Saëns, and Dvořák. Tickets are \$17.00. For more information, visit www.1807friends.org or call 215.438.4027 or 215.978.0969.

April/May

The Philadelphia Orchestra

Pete Cheschia

Great Seats Still Available—ORDER TODAY!

Mozart Celebration

Yannick Nézet-Séguin Conductor
Jan Lisiecki Piano

Friday, April 25 8 PM

Mozart Overture to *Don Giovanni*
Mozart Piano Concerto No. 20, K. 466
Mozart Symphony No. 40

Saturday, April 26 8 PM

Mozart Overture to *The Marriage of Figaro*
Mozart Piano Concerto No. 21, K. 467
Mozart Symphony No. 41 ("Jupiter")

Bruckner's Final Symphony

May 1 & 3 8 PM

Yannick Nézet-Séguin Conductor
Lisa Batiashvili Violin

Barber Adagio for Strings
Bartók Violin Concerto No. 1
Bruckner Symphony No. 9

TICKETS Call 215.893.1999 or log on to www.philorch.org

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before curtain.

All artists, dates, programs, and prices subject to change. All tickets subject to availability.

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TICKETS & PATRON SERVICES

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Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited.

Phones and Paging Devices: All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

Late Seating: Latecomers will not be seated until an appropriate time in the concert.

Accessible Seating: Accessible seating is available for every performance. Please call Ticket Philadelphia at 215.893.1999 for more information. You may also purchase accessible seating online at www.philorch.org.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office. Headsets 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.

PreConcert Conversations: PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before curtain. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Wells Fargo Foundation.

Lost and Found: Please call 215.670.2321.

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit www.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, guaranteed seat renewal for the following season, discounts on individual tickets, and many other benefits. For more information, please call 215.893.1955 or visit www.philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Tickets may be turned in any time up to the start of the concert. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets.

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. Call Ticket Philadelphia at 215.893.1999 or stop by the Kimmel Center Box Office.

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