

2025–2026 | 126TH SEASON
MARIAN ANDERSON HALL

THE PHILADELPHIA ORCHESTRA

Friday, April 10, at 2:00

Saturday, April 11, at 8:00

Sunday, April 12, at 2:00

Harry Bicket Conductor

Lauren Snouffer Soprano

Elizabeth DeShong Mezzo-Soprano

David Portillo Tenor

Brandon Cedel Bass-Baritone

Philadelphia Symphonic Choir

Joe Miller Director

Mozart Symphony No. 40 in G minor, K. 550 (original version)

I. Molto allegro

II. Andante

III. Menuetto: Allegretto

IV. Allegro assai

Intermission

Mozart/compl. Süssmayr Requiem, K. 626

I. Introitus: Requiem (Soprano and Chorus)

II. Kyrie (Chorus)

III. Sequentia

1. Dies irae (Chorus)

2. Tuba mirum (Solo Quartet)

3. Rex tremendae (Chorus)

4. Recordare (Solo Quartet)

5. Confutatis (Chorus)

6. Lacrimosa (Chorus)

IV. Offertorium

1. Domine Jesu (Solo Quartet and Chorus)

2. Hostias (Chorus)

V. Sanctus (Chorus)

VI. Benedictus (Solo Quartet and Chorus)

VII. Agnus Dei (Chorus)

VIII. Communio: Lux aeterna (Soprano and Chorus)

This program runs approximately 2 hours.

The April 10 concert is sponsored **by Constance and Michael Cone in memory of Antoinette DuBiel.**

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 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[®] 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.

CONDUCTOR

Richard Haughton



Harry Bicket makes his Philadelphia Orchestra debut with these performances. Internationally renowned as an opera and concert conductor of distinction, he is especially noted for his interpretations of Baroque and Classical repertoire. Since 2007 he has been artistic director of the English Concert, one of the world's finest period instrument orchestras, with which he recently embarked on a project to film all of Handel's repertoire to create an online resource for all. Their ever-popular annual Handel opera tours regularly fill venues in Asia and the United States including Carnegie Hall.

Mr. Bicket is also music director of Santa Fe Opera where his productions have included Mozart's *Don Giovanni*, *The Marriage of Figaro*, *La finta giardiniera*, and *Così fan tutte*; Monteverdi's *L'Orfeo*; Handel's *Alcina*; Bizet's *Carmen*; Britten's *A Midsummer Night's Dream*; Beethoven's *Fidelio*; Gounod's *Romeo and Juliet*; Bernstein's *Candide*; and Debussy's *Pelleas and Melisande*. He returns this year for Handel's *Rodelinda* and Mozart's *The Magic Flute*. Elsewhere in the United States, Mr. Bicket is a frequent visitor to the Metropolitan Opera, and last season he returned to the Canadian Opera Company for *The Marriage of Figaro*. On the orchestral platform, he is a regular guest with the Chicago Symphony, with which he has collaborated in special projects with the Joffrey Ballet in repertoire ranging from Bach to Prokofiev, Milhaud, and Pärt. This season he also returns to the San Francisco Symphony. In Europe, last season he returned to the Opéra National de Paris for Handel's *Julius Caesar* following his debut with the company in 2023 with Handel's *Ariodante* in Robert Carsen's new production. In 2025 he made his debut at Zurich Opera in Jetske Mijnsen's new production of Handel's *Agrippina*. At the Bavarian State Opera he has conducted Handel's *Rinaldo*, *Ariodante*, *Serse*, and *Orlando*; Gluck's *Orfeo and Eurydice*; Rossini's *The Barber of Seville*; and Mozart's *The Abduction from the Seraglio* and *The Magic Flute*. He has appeared regularly in all the United Kingdom opera houses, and his Handel's *Theodora* at the Royal Opera House in 2022 was nominated for an Olivier Award for best new production. In the 2024–25 season he returned to Opera North for Purcell's *Masque of Might*, devised and directed by David Pountney.

Born in Liverpool, Mr. Bicket studied at the Royal College of Music and Oxford University, where he was organ scholar at Christ Church. He was appointed an honorary member of the Royal Academy of Music in 2018 and officer of the Most Excellent Order of the British Empire in the 2022 Queen's Birthday Honors for services to music.

SOLOIST

Anja Schurz



American soprano **Lauren Snouffer** makes her Philadelphia Orchestra debut with these performances. Recognized for her unique artistic curiosity in world-class performances spanning the music of Monteverdi and Handel to Missy Mazzoli and George Benjamin, she is celebrated as one of the most versatile and respected sopranos on the international stage. She made her Metropolitan Opera debut this season as Sarah Kavalier in the premiere of Mason Bates's *The Amazing Adventures of Kavalier and Clay*, an exhilarating new

adaptation of Michael Chabon's Pulitzer Prize-winning novel; her debut also marked her first collaborations with Music Director Yannick Nézet-Séguin and stage director Bartlett Sher. In addition she makes her role debut as Stella Kowalski at Opera Theatre of Saint Louis in a new production of Previn's *A Streetcar Named Desire*. Symphonic highlights of the season include the world premiere of Angélica Negrón's *For everything you keep losing* with Fabio Luisi and the Dallas Symphony; Hans Abrahamsen's *Let me tell you* with the Finnish Radio Symphony led by Nicholas Collon and the Minnesota Orchestra conducted by Thomas Søndergård; Mozart's *Exsultate, jubilate* and Mahler's Fourth Symphony with the Fort Worth Symphony; and Handel's *Messiah* with Cristian Măcelaru and the Cincinnati Symphony, Jonathan Cohen and the Handel & Haydn Society, and Michael Francis and the Toronto Symphony.

Last season Ms. Snouffer made three high-profile role debuts: the title role in Debussy's *Pelleas and Melisande* in a new production at Dallas Opera; Bess McNeil in Ms. Mazzoli's adaptation of Lars von Trier's acclaimed feature film *Breaking the Waves* at Houston Grand Opera; and the title role in Handel's *Semele* at Atlanta Opera. Concert performances included debuts at the Salzburg Mozart Week in a program of works by Haydn and Mozart conducted by Roberto González-Monjas and with the Bilbao Symphony and conductor Elena Schwarz in performances of *Let me tell you* paired with Mahler's Fourth Symphony. An eminent interpreter of contemporary music, Ms. Snouffer created the role of Justine in the world premiere of Mikael Karlsson's *Melancholia* at the Royal Swedish Opera and the title role in Stefan Wirth's *Girl with a Pearl Earring* at Zurich Opera. Closely associated with Mr. Benjamin's *Written on Skin*, she has performed the work under the composer's baton at the Tanglewood Festival, with the Finnish Radio Symphony, and in staged productions at the Théâtre du Capitole de Toulouse and Opera Philadelphia.

Ms. Snouffer is a GRAMMY-nominated artist whose recordings include Hasse's *Siroe* and Handel's *Ottone* with George Petrou for Decca, Gottschalk's *Requiem for the Living* with Vladimir Lande on Navona Records, Donald Grantham's *La canción desesperada* with Craig Hella Johnson on Harmonia Mundi, and Feldman's *Rothko Chapel* with Steven Schick for ECM. An alumna of the Houston Grand Opera Studio, she is a graduate of Rice University and the Juilliard School.

SOLOIST



Mezzo-soprano **Elizabeth DeShong** is lauded equally for her musicianship and her commanding stage presence. She has established herself as a regular on concert and operatic stages worldwide, performing extensively with such companies as the Metropolitan Opera, San Francisco Opera, Paris Opera, the Lyric Opera of Chicago, Los Angeles Opera, the Canadian Opera Company, English National Opera, the Vienna State Opera, the Royal Opera and Ballet, the Stuttgart State Opera, Zurich Opera, the Opéra National de Bordeaux, and Santa

Fe Opera, as well as the Glyndebourne and Aix-en-Provence festivals. On the concert stage she has appeared with the Cleveland, Royal Flemish, and Royal Scottish National orchestras; the Chicago, Baltimore, Pittsburgh, Dallas, Cincinnati, National, Toronto, Oregon, and Houston symphonies; the Orchestra of St. Luke's; the English Concert; and the Orchestra dell'Accademia Nazionale di Santa Cecilia. She made her Philadelphia Orchestra debut in 2019.

Ms. DeShong's repertoire includes roles in works by Handel (Bradamante and Sesto in *Alcina*, Juno and Ino in *Semele*); Verdi (Ulrica in *A Masked Ball*, Azucena in *Il trovatore*); Wagner (Fricka in *Das Rheingold*); Rossini (Calbo in *Maometto II*, Arsace in *Semiramide*, Angelina in *La Cenerentola*, and Rosina in *The Barber of Seville*); Puccini (Suzuki in *Madame Butterfly*); Mercadante (Odoardo Douglas in *Il proscritto*); Tchaikovsky (Polina in *Queen of Spades*); Bellini (Adalgisa in *Norma*); Mozart (Sesto in *La clemenza di Tito*); Humperdinck (Hansel in *Hansel and Gretel*); and Britten (Hermia in *A Midsummer Night's Dream*).

Ms. DeShong was the recipient of the Washington National Opera's "Artist of the Year" award in 2010 for her performance as the Composer in Strauss's *Ariadne auf Naxos*. On DVD she can be seen as Suzuki in the Royal Opera's production of *Madame Butterfly* (Opus Arte); Hermia in the Metropolitan Opera's pastiche opera *The Enchanted Island* (Virgin); Suzuki in the Glyndebourne Opera production of *Madame Butterfly* (Opus Arte); and Maffio Orsini in San Francisco Opera's production of Donizetti's *Lucrezia Borgia* (EuroArts Music and Naxos of America). Her recording of Handel's *Messiah* with the Toronto Symphony under the direction of Andrew Davis was released by Chandos and nominated for two GRAMMY Awards in 2018. Recent recordings include Handel's *Alcina* with Marc Minkowski and Les Musiciens du Louvre (Pentatone) and Meyerbeer's *Le prophète* live from the Aix-en-Provence Festival with Mark Elder and the London Symphony (LSO label).

SOLOIST



Winner of the 2024 Sphinx Medal of Excellence by the Sphinx Organization, American tenor **David Portillo** has established himself as a leading classical singer of his generation. In addition to these current performances, in which he makes his Philadelphia Orchestra debut, highlights of his 2025–26 season include Jupiter in Handel’s *Semele* in a new production at Dutch National Opera by Claus Guth, conducted by Emmanuelle Haïm; Frederic in Sullivan’s *The Pirates of Penzance* with Seattle Opera; the title role in Mozart’s *Idomeneo* with

Boston Baroque; Orff’s *Carmina burana* with the Lyric Opera of Chicago; and Mozart’s Requiem with Manfred Honeck and the San Francisco Symphony. He also performs in a series of recitals with the Sag Harbor Song Festival on Long Island, New York, and tour with Harry Bicket and the English Concert as Hyllus in Handel’s *Hercules*.

In the 2024–25 season, Mr. Portillo sang Tamino in Mozart’s *The Magic Flute* at the Metropolitan Opera; La Natura, Pane, and Furia in Cavalli’s *La Calisto* at the Aix-en-Provence Festival; Dr. Richardson in Missy Mazzoli’s *Breaking the Waves* at Houston Grand Opera; Lysander in Britten’s *A Midsummer Night’s Dream* at the Seiji Ozawa Matsumoto Festival; Benedict in Berlioz’s *Beatrice and Benedict* with Irish National Opera; Bajazet in Handel’s *Tamerlano* with Haymarket Opera in Chicago; and, in concert, Beethoven’s Symphony No. 9 with the San Antonio Symphony and Septimius in Handel’s *Theodora* with Jane Glover and Music of the Baroque. Past seasons on the opera stage include the Metropolitan Opera (Tamino, Steuermann in Wagner’s *The Flying Dutchman*, Count Almaviva in Mozart’s *The Marriage of Figaro*, Eduardo in Thomas Adès’s *The Exterminating Angel*, Camille de Rosillon in Lehár’s *The Merry Widow*; Chevalier de la Force in Poulenc’s *Dialogues of the Carmelites*, Jacquino in Beethoven’s *Fidelio*); Lyric Opera of Chicago (David in Wagner’s *Die Meistersinger von Nürnberg*, Arbace in *Idomeneo*, Trin in Puccini’s *The Girl of the Golden West*, Andres in Berg’s *Wozzeck*); Houston Grand Opera (Tamino, Count Almaviva); Dallas Opera (Ferrando in Mozart’s *Così fan tutte*, Don Ottavio in Mozart’s *Don Giovanni*); Opera Australia (Ferrando); Washington National Opera (Tamino, Don Ramiro in Rossini’s *La Cenerentola*); Santa Fe Opera (Don Ottavio, Italian Singer in Strauss’s *Der Rosenkavalier*; Jonathan Harker in John Corigliano’s *The Lord of Cries*); the Glyndebourne Festival (Tamino, David); Opera Theatre of St. Louis (Don Ottavio, Ferrando); and Opera Philadelphia (Don Ottavio, Dr. Richardson in *Breaking the Waves*).

An accomplished recitalist, Mr. Portillo has collaborated with pianist Craig Terry for appearances with Vocal Arts DC, the Harris Theater in Chicago, and the Cleveland Art Song Festival. An alumnus of the Ryan Opera Center at Lyric Opera of Chicago, the Merola Opera Program at San Francisco Opera, and Wolf Trap Opera in Vienna, Virginia, he grew up in San Antonio, Texas, and resides in Zurich, Switzerland.

SOLOIST



American bass-baritone **Brandon Cedel** made his Philadelphia Orchestra debut in 2012 as the Old Servant in Strauss's *Elektra*. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, he was an ensemble member of Frankfurt Opera from 2016 to 2019. In addition to these current performances, highlights of his 2025–26 season include Masetto in Mozart's *Don Giovanni* at the Metropolitan Opera, the title role in Mozart's *The Marriage of Figaro* for Atlanta Opera, Father Palmer in Kevin Puts's

Silent Night in his debut for Houston Grand Opera, Bach's Cantata No. 82 and Haydn's *Lord Nelson Mass* with Bach in Baltimore, and Mozart's Requiem with the New York Choral Society in a new version completed by Gregory Spears.

Mr. Cedel's recent appearances include Dulcamara in Donizetti's *The Elixir of Love* in his debut for English National Opera; Garibaldo in Handel's *Rodelinda* in his debut for Garsington Opera and on tour with the English Concert; the title role in *The Marriage of Figaro*, Bottom in Britten's *A Midsummer Night's Dream*, Leporello in *Don Giovanni*, and Argante in Handel's *Rinaldo* for the Glyndebourne Festival; the title role in Handel's *Hercules* for the Karlsruhe Handel Festival and the Komische Oper Berlin; the title role in *Don Giovanni* for Atlanta Opera; Dan Brown in the world premiere of Kevin Puts's *The Hours* with The Philadelphia Orchestra and Yannick Nézet-Séguin and subsequently at the Metropolitan Opera; Leporello with the Chicago Symphony at the Ravinia Festival; Masetto in *Don Giovanni* for the Lyric Opera of Chicago; Collatinus in Britten's *The Rape of Lucretia* and Magnifico in Rossini's *La Cenerentola* for Boston Lyric Opera; the title role in *The Marriage of Figaro* for Opera Philadelphia and the Stuttgart Staatsoper; Golaud in Debussy's *Pelleas and Melisande* for Des Moines Metro Opera; the Porter and Policeman in Shostakovich's *Lady Macbeth of the Mtsensk District* with the Boston Symphony; and Colline in Puccini's *La bohème* and Basilio in Rossini's *The Barber of Seville* for the Canadian Opera Company.

Mr. Cedel's many roles for Frankfurt Opera include Masetto in *Don Giovanni*, Sprecher in Mozart's *The Magic Flute*; Lieutenant Ratcliffe in Britten's *Billy Budd*, Argante in *Rinaldo*, Ariodate in Handel's *Serse*, Angelotti in Puccini's *Tosca*, Brander in Berlioz's *The Damnation of Faust*, and Achior in Mozart's *La Betulia liberata*.

Choir

Jeff Fusco



The **Philadelphia Symphonic Choir** made its debut in December 2016, performing in three programs with The Philadelphia Orchestra that season. Consisting of talented vocalists auditioned from around the country, the ensemble was created to marry gifted and unique voices of Philadelphia and beyond with the legendary “Philadelphia Sound.”

Performance highlights with the Orchestra include the world premiere of the concert version of Kevin Puts’s opera *The Hours* and Beethoven’s *Missa solemnis* in Philadelphia and at Carnegie Hall. The ensemble has also sung in performances of Haydn’s *The Seasons*, Puccini’s *Tosca*, Bernstein’s Symphony

No. 3 (“Kaddish”), Rossini’s *Stabat Mater*, Bruckner’s “Christus factus est” and *Te Deum*, Brahms’s *A German Requiem*, and Mozart’s *Requiem*, as well as holiday performances of Menotti’s *Amahl and the Night Visitors* and multiple season performances of Handel’s *Messiah*.

The Philadelphia Symphonic Choir is directed by Joe Miller, professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music (CCM). He has served as artistic director of choral activities for the Spoleto Festival USA in Charleston, South Carolina, a role he concluded in June 2025 after a 19-year tenure. This year marks his inaugural season as music director of the Vocal Arts Ensemble of Cincinnati. He has served as conductor of the Philadelphia Symphonic Choir since 2016 and made his conducting debut with The Philadelphia Orchestra in 2021 leading *Messiah*. In addition to these current performances, featured concerts with the Philadelphia Symphonic Choir in the 2025–26 season include Handel’s *Messiah* this past December and Mahler’s Symphony No. 2 in March, both under the baton of Yannick Nézet-Séguin..

In the 2024–25 season, the Philadelphia Symphonic Choir joined The Philadelphia Orchestra for performances of Handel’s *Messiah*, Mahler’s Symphony No. 3, Beethoven’s Symphony No. 9, and Wagner’s *Tristan and Isolde* with Yannick Nézet-Séguin; Verdi’s *Requiem* with Riccardo Muti; and Holst’s *The Planets* with Daniele Rustioni. The 2023–24 season marked the premiere of the film *Maestro*, a collaboration with Bradley Cooper and Netflix featuring the Philadelphia Symphonic Choir and the music of Leonard Bernstein. The movie received a Best Picture nomination for the Academy Awards. Music from the film has been released on Deutsche Grammophon. The American Guild of Musical Artists, AFL-CIO, the union of professional singers, dancers, and production personnel in opera, ballet, and concert, represents the choral artists in these performances.

Philadelphia Symphonic Choir
Joe Miller Director

Sopranos

Hayley Abramowitz
Katharine Burns
Lily Carmichael
Lauren Cohen
Maria Palombo Costa
Marisa Curcio
Emily Tiberi
Pei Ying Wang

Altos

Serafina Belletini
Christine Browne-Munz
Marissa Chalker
Alyson Harvey
Katherine Doe Morse
Lindsey Polcyn
Cecelia Snow
Lisa Stein

Tenors

Brendan Barker
Nathaniel Bear
Joshua John
Tom Leighton
Joshua Lisner
Kev Schneider
Steven Soph
Tyler Tejada

Basses

Steven Berlanga
Maxwell Brey
Sam Duffey
Matthew Marinelli
Erik Potteiger
Sam Scheibe
Sergey Tkachenko
Kirby Traylor

FRAMING THE PROGRAM

PARALLEL EVENTS

1788
Mozart
Symphony
No. 40

Music
Boccherini
Sinfonia in C
minor

Literature

Goethe
Egmont

Art

Goya
Manuel Osorio
Manrique de
Zuñiga

History

Bread riots in
France

1791
Mozart
Requiem

Music

Cherubini
Overture to
Lodoiška

Literature

Paine
The Rights of Man,
Part I

Art

Morland
The Stable

History

Vermont
becomes a state

This all-Mozart program includes the composer's next-to-last symphony and his magnificent Requiem, the unfinished masterpiece he was writing when he died in December 1791 at age 35.

Mozart composed his final three symphonies in the space of just six weeks during the summer of 1788. Although they were not consciously valedictory—he lived for more than three more years—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), which opens the concert today.

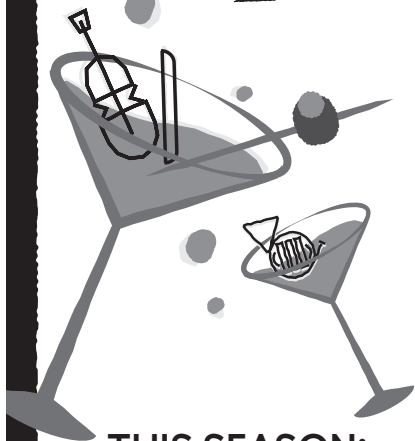
It is hardly surprising that many legends surround Mozart's final composition: the unfinished Requiem. The idea of a dying young genius composing what turned out to be his own musical memorial has long captivated audiences, who immediately sensed the unusually personal nature of the music.

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

**PHILADELPHIA
ORCHESTRA/125**

ORCHESTRA AFTER 5



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Alpine Adventure
Thursday, October 9

Italian Getaway
Thursday, January 15

Postcards from Spain
Thursday, May 14



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Best Classical
Outing



philorch.org/after5

THE MUSIC

Symphony No. 40

Wolfgang Amadè Mozart
Born in Salzburg, January 27, 1756
Died in Vienna, December 5, 1791



Mozart is understandably regarded as the supreme prodigy in the history of the arts. As the son of Leopold Mozart, a prominent musician in Salzburg, his exposure to music no doubt began in the womb. (Mozart therefore himself experienced the so-called “Mozart Effect” that 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 while not nurturing them 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. He 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 his complete symphonies—but it is the mature Mozart that is usually performed. 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 to the first movement, 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 of them 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 more serious works intended for 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 Joseph 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 catalogue 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 extremely 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 performed 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.

—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.

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 bassoons, two horns, and strings.

Performance time is approximately 35 minutes.

THE MUSIC

Requiem

Wolfgang Amadè Mozart



“Grant Them Eternal Rest.” The solemn words that open the Mass for the Dead plead for everlasting peace, but as the 35-year-old Mozart composed his miraculous Requiem in the fall of 1791 he experienced no such comfort. A relentless work schedule, declining health, and dark moods clouded much of the last months of his life.

When Mozart received a mysterious request to compose a Requiem during the summer, two ambitious operas were in the offing. He was already working on *The Magic Flute*, which he had to interrupt when he got a prestigious commission to write a serious opera, *La clemenza di Tito* (The Clemency of Titus), for the coronation of Leopold II as King of Bohemia. Mozart composed that work feverishly in August, travelling to Prague at the end of the month to conduct the premiere on September 6. He then returned to Vienna to finish *The Magic Flute*, writing two additional numbers just before conducting its triumphant premiere on September 30. Within weeks he composed his great Clarinet Concerto and a small cantata to celebrate the opening of a temple of his Masonic lodge, New Crowned Hope (Zur Neugekrönten Hoffnung).

Mozart’s Final Project At some point in September Mozart began serious work on the Requiem, but legend has it (and more about other legends later) that when his wife, Constanze, returned from a rest cure at a spa in Baden she was distressed to see how exhausted he was and how obsessed he had become in particular with the Requiem, which she allegedly took away from him. Mozart nonetheless returned to its composition somewhat later and worked on the piece until his death on December 5.

The well-known movie *Amadeus* fictitiously has Mozart on his deathbed dictating the Requiem to his rival Antonio Salieri, who was long rumored to have poisoned him. Although there was no such final meeting between the two composers (or any murder), Mozart did reportedly gather Constanze and some colleagues around him to sing through parts of the Requiem and instructed his student Franz Xaver Süssmayr on how to finish the piece. The haunting opening of the Requiem, the only part completed by Mozart, may have been performed at his funeral a week later.

Constanze enlisted a series of Mozart’s students to finish the Requiem; she asked Joseph Eybler, who did only minimal work, as did two others who orchestrated some incomplete

sections. Most of the task of completion fell to the 25-year-old Süßmayr, thus earning him some limited fame as well as some infamy. Over the course of the 19th century Mozart's Requiem became the most famous musical setting of the Mass for the Dead, and was sung at memorial services for Haydn, Beethoven, Weber, Chopin, and other celebrated musicians, as well as at funerals of public figures such as Napoleon.

A Legendary Work It is hardly surprising that many legends surround the work. The idea of someone of Mozart's gifts, just age 35, writing what he apparently came to believe was his own musical memorial was immediately appealing to contemporaries and even more so to later Romantics. Soon after Mozart's death a newspaper in his hometown of Salzburg reported that he composed the piece "often with tears in his eyes, constantly saying: I fear that I am writing a Requiem for myself."

There are numerous uncertainties about the Requiem, most importantly about who actually composed much of the music. The manuscript shows that Mozart completed only the opening Introit, as well as most of the following Kyrie. The next sections to the opening of the *Lacrimosa* were drafted by Mozart but not finished. For the final sections no authentic materials survive.

The mysteries about the piece begin with the circumstances of its genesis. A legend emerged that a "grey messenger" appeared to Mozart with the anonymous request for him to write a Requiem and that he should not ask who was initiating the commission. In fact it came from one Count Franz von Walsegg, who hired noted composers to write pieces that he would then pass off as his own. (It is not entirely clear that his intent was fraudulent—he seems to have enjoyed having invited audiences guess who the composer actually was.) In any case, Mozart was given half the handsome fee in advance and although pressed with his opera projects was hardly in the financial position to refuse the lucrative offer.

Mozart had recently received an appointment as assistant music director of St. Stephen's Cathedral (Vienna's most prominent), which meant that composing sacred music would henceforth play a larger role in his career. Although he had written a large amount of religious music during his early years in Salzburg, this activity dropped off after moving to Vienna in 1781. His greatest sacred work, the Mass in C minor, K. 427, had remained unfinished, and such, of course, would be the fate of the Requiem as well. The masterly late music for the Requiem encompasses Mozart's astounding range of styles, beginning with the pleading expressiveness of the Introit even before the first words are sung. The contrapuntal virtuosity of the double fugue in the Kyrie gives evidence of his increasing interest in the music of Bach and Handel. Mozart the keen dramatist is also present—the *Magic Flute* character of Sarastro may come to mind with the bass solo of the Tuba mirum.

After Süßmayr finished the piece, he wrote out a new score so as to avoid suspicion of its multiple composers; he forged Mozart's signature and dated the manuscript 1792. The Requiem was then dispatched to Count Walsegg who in turn copied it all out again in his own hand and wrote "Requiem composta del Conte Walsegg" at the top. He conducted the work on December 14, 1793, at a Mass in memory of his wife, who had died two years earlier at age 20.

A Closer Look After the opening entirely by Mozart, there follow parts for which he provided most of the music but that required fleshing out of the orchestration. For the last movements—the Sanctus, Benedictus, and Agnus Dei, and concluding Communion—there is nothing in Mozart’s autograph manuscript. Süßmayr asserted in a letter written in 1800 that he wrote this music himself (“ganz neu von mir verfertigt”—wholly composed by me). The claim has aroused considerable debate. In the early 1960s a sheet of Mozart’s sketches for a projected fugal end to the *Lacrimosa* was found and there has long been speculation that other such sketches were available to Süßmayr, as well as whatever Mozart may have told him while writing the piece.

The general consensus is that the music for the missing parts of the Requiem is at a much higher level than Süßmayr’s other sacred music and therefore must have been based on authentic Mozart materials. Thus when something awkward or less satisfactory appears in the score poor Süßmayr is blamed, putting him in the unenviable situation of getting little credit and a good deal of blame. In any case, the music that opens the Requiem returns for the final Communion, thus ensuring a genuine Mozartean frame to the work.

—Christopher H. Gibbs

Mozart composed the Requiem in 1791.

Harl McDonald led the first Philadelphia Orchestra performance of Mozart’s Requiem on March 12, 1938, with soprano Lys Bert, mezzo-soprano Elsie MacFarlane, tenor Fritz Krueger, bass Lester Englander, and Mendelssohn Club. The work has only been performed by the Orchestra a handful of times since then, most recently in April 2024, led by Nathalie Stutzmann with soprano Erin Morley, contralto Sara Mingardo, tenor Kenneth Tarver, bass Harold Wilson, and the Philadelphia Symphonic Choir in the Süßmayr version.

The Philadelphians recorded the Requiem once, in 1938 for RCA with McDonald, soprano Barbara Thorne, MacFarlane, tenor Donald Coker, Englander, and the University of Pennsylvania Choral Society. The Introitus and Kyrie alone were recorded by Eugene Ormandy and the Mormon Tabernacle Choir in 1962 for CBS.

The score calls for two basset horns, two bassoons, two trumpets, three trombones, timpani, organ, strings, four vocal soloists, and mixed chorus.

The Requiem runs approximately 50 minutes in performance.

Text and translations begin on the next page.

I. INTROITUS

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion,
et tibi reddetur votum
in Jerusalem:
Exaudi orationem meam
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

II. KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

III. SEQUENTIA

1. Dies irae

*Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.*

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

2. Tuba mirum

*Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.*

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.*

*Judex ergo cum scedbit,
quidquid latet apparebit:
nil inultum remanebit.*

I. INTROITUS

Grant them eternal rest, Lord,
and let perpetual light shine upon them.
A hymn is due to Thee, God in Zion,
and to Thee a vow shall be paid
in Jerusalem:
Hear my prayer,
to Thee all flesh shall come.
Grant them eternal rest, Lord,
and let perpetual light shine upon them.

II. KYRIE

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. SEQUENTIA

1. Dies irae

The day of wrath, that day,
will dissolve the world in ashes,
as David prophesied with the Sibyl.

How great a terror there will be
when the Judge comes
to examine all things with rigor!

2. Tuba mirum

The trumpet, scattering a wondrous sound
through the tombs of every land,
will gather all before the throne.

Death and nature will stand amazed
when creation rises again
to answer to the Judge.

A written book will be brought forth
in which all will be contained,
from which the world will be judged.

Thus when the Judge takes His seat
whatever is hidden will be revealed;
nothing will remain unavenged.

*Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.*

3. Rex tremendae

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.*

4. Recordare

*Recordare Jesu pie,
Quod sum causa tuae viae:
ne me perdas illa die.*

*Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.*

*Juste judex ultionis,
donum fac remissionis,
ante diem rationis.*

*Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplici parce Deus.*

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.*

*Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.*

5. Confutatis

*Confutatis maledictis,
flammis acribus addictis.
Voca me cum benedictis.*

What shall I say then in my misery?
Whom shall I seek as protector,
when a righteous man would scarcely be safe?

3. Rex tremendae

King of dreadful majesty,
who freely saves the redeemed,
grant me pardon, thou fount of goodness.

4. Recordare

Remember, good Jesus,
that I am the cause of Thy journey:
do not abandon me on that day.

Seeking me, Thou didst sit down weary:
Thou didst redeem me by enduring the cross:
Let not such great pains be in vain.

Righteous Judge of vengeance,
grant me the gift of redemption
before the day of reckoning.

I groan, like one condemned:
My face blushes with guilt:
Spare a suppliant, O God.

Thou who didst absolve Mary
and hear the prayer of the thief,
to me also Thou hast given hope.

My prayers are not worthy:
But Thou, O good one, show mercy,
lest I burn in the everlasting fire.

Grant me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

5. Confutatis

When the damned are confounded
and consigned to the acrid flames,
summon me among the blessed.

Please turn the page quietly.

*Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.*

6. Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:*

*huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.*

Amen.

IV. OFFERTORIUM

1. Domine Jesu

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:*

*sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.*

2. Hostias

*Hostias et preces tibi Domine
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti,
et semini ejus.*

I pray, suppliant and kneeling,
my heart contrite as if in ashes:
Take care of my ending.

6. Lacrimosa

That day is one of weeping,
on which will rise again from the ashes
the guilty man to be judged.

Therefore spare him, O God.
Merciful Lord Jesus,
grant them rest.

Amen.

IV. OFFERTORIUM

1. Domine Jesu

Lord Jesus Christ, King of Glory,
deliver the souls of all the departed faithful
from the pains of hell
and from the deep abyss.
Deliver them from the lion's mouth,
that hell may not swallow them,
and they may not fall into darkness.

But may the standard-bearer Saint Michael
lead them into the holy light,
which Thou didst promise of old to Abraham
and his seed.

2. Hostias

We offer unto Thee, Lord,
sacrifices and prayers of praise:
Do Thou receive them on behalf of those souls
whom we commemorate this day:
Grant them, Lord, to pass from death to life,
which Thou didst promise of old to Abraham
and his seed.

V. SANCTUS

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

VI. BENEDICTUS

*Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.*

VII. AGNUS DEI

*Agnus Dei, qui tollis peccata
mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata
mundi:
dona eis requiem sempiternam.*

VIII. COMMUNIO

*Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.*

V. SANCTUS

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

VI. BENEDICTUS

Blessed is he who cometh in the name of
the Lord.
Hosanna in the highest.

VII. AGNUS DEI

Lamb of God, who takest away the sins of
the world,
grant them rest.
Lamb of God, who takest away the sins of
the world,
grant them eternal rest.

VIII. COMMUNIO

Let eternal light shine upon them, Lord,
among Thy saints forever,
for Thou art merciful.
Grant them eternal rest, Lord,
and let eternal light shine upon them.

MUSICAL TERMS

GENERAL TERMS

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

Cantata: A multimovement vocal piece consisting of arias, recitatives, ensembles, and choruses and based on a continuous narrative text

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

Contrapuntal: See counterpoint

Counterpoint: The combination of simultaneously sounding musical lines

Fugal: Of, relating to, or being in the style of a fugue

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)

Menuetto: 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.

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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.

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, A-B-A, 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

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

TEMPO MODIFIERS

Assai: Much

Molto: Very

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