THE PHILADELPHIA ORCHESTRA

Friday, July 31, at 2:00

Naomi Woo Conductor and Piano
Emma Marhefka Soprano

Mozart Overture to *The Marriage of Figaro,* K. 492

Mozart "Giunse alfin il momento … Deh vieni, non tardar," from *The Marriage of Figaro,* K. 492

Mozart "Quanti mi siete intorno carnefici spietati? … Padre, germani, addio!" from *Idomeneo,* K. 366
First Philadelphia Orchestra performance

Mozart "Ch'io mi scordi di te? … Non temer, amato bene," Scene and Rondo for Soprano and Orchestra with Piano Obbligato, K. 505

Intermission

Mozart Symphony No. 41 in C major, K. 551 (“Jupiter”)
I. Allegro vivace
II. Andante cantabile
III. Menuetto (Allegretto)—Trio—Menuetto da capo
IV. Finale: Molto allegro

This program runs approximately 1 hour, 40 minutes.

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.



Jeff Fasco

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.

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.

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 believes deeply in the power of music to connect people and the role cultural diplomacy can play in affecting change. Through concerts, national and international tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest cultural exports. It performs annually at Carnegie Hall, the Highmark 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



Christa Holka

Canadian conductor **Naomi Woo** is gaining worldwide attention for her spirited dynamism and infectious musicality. A widely sought-after symphonic and operatic conductor, she is currently in her second season as assistant conductor of The Philadelphia Orchestra. This season, she debuted with the New York and BBC philharmonics, the Royal Northern Sinfonia, and the Royal Ballet and Opera, Covent Garden. She also returned to Montreal's Orchestre Métropolitain, where she was artistic partner from 2023 to 2025, as well as to the Vancouver Symphony, the Calgary Philharmonic, and the City of London Sinfonia. A renowned advocate for contemporary music, she conducted the world premiere of Oliver Leith's *Garland* at Bold Tendencies in London and led a workshop for Huang Ruo's upcoming opera *The Wedding Banquet* at the Metropolitan Opera in New York. In previous seasons, Ms. Woo appeared with the Toronto, Baltimore, and Montreal symphonies; the National Arts Centre Orchestra; London's Philharmonia; the Orchestra della Svizzera Italiana; the Chamber Orchestra of Luxembourg; and at LSO St. Luke's in London with Tangram Sound, an ensemble devoted to celebrating the vitality of Chinese cultures and producing new music by transnational Chinese creators.

On the opera stage, Ms. Woo has conducted the Canadian premiere of Du Yun's Pulitzer Prize–winning *Angel's Bone* in Vancouver, Puccini's *Edgar* at Opera Holland Park, Rossini's *La Cenerentola* with English Touring Opera, and the world premiere of Ellis Ludwig-Leone's *The Night Falls* in New York City. Recognized for her collaborative approach and natural command for storytelling and language, Ms. Woo has conducted more than a dozen operas with students and young professionals in the United States and the United Kingdom, and collaboratively created new, genre-bending operatic works with Sasha Amaya and Catherine Kontz (*A Certain Sense of Order*), Sophie Seita (*Beethoven Was a Lesbian*), and Alex Ho/Julia Cheng. Ms. Woo was music director of the National Youth Orchestra of Canada for its 2024 and 2025 seasons and is the former music director of El Sistema Winnipeg. As a pianist, she has led performances from the keyboard with The Philadelphia Orchestra, the Winnipeg Symphony, and others.

Ms. Woo holds a Ph.D. from the University of Cambridge, where she was a Gates Cambridge Scholar. She has also studied mathematics, philosophy, and music at Yale College, the Yale School of Music, and the University of Montreal. The 2022 winner of the Canada Council's prestigious Virginia Parker Prize, she is a member of Tapestry Opera's Women in Musical Leadership program and was chosen by her mentor, Philadelphia Orchestra Music and Artistic Director Yannick Nézet-Séguin, as a member of the Orchestre Métropolitain's inaugural orchestral conducting academy. She acknowledges generous support over the years from the Manitoba Arts Council, Canada Council for the Arts, Help Musicians UK, and the BC Arts Council.

SOLOIST



Pennsylvania soprano **Emma Marhefka** makes her Philadelphia Orchestra debut with this performance. She is the 2025 Grand Finals Winner of the Metropolitan Opera Eric and Dominique Laffont Competition and in her first year in the Lindemann Young Artist Development Program. This season she made her Met debut as Papagena in Mozart's *The Magic Flute* and her role and company debut as Juliet in Gounod's *Romeo and Juliet* at Opera Theatre of Saint Louis. She will return to the Met next season as Pamina in *The Magic Flute* and be featured in the company's premiere of Kevin Puts's *Silent Night*.

Last season Ms. Marhefka made her role debut as Musetta in Puccini's *La bohème* at Santa Fe Opera; sang Gretel in Humperdinck's *Hansel and Gretel* at Opera Montana; and sang Musetta, the Priestess in Verdi's *Aida*, and Sandrina in Mozart's *La finta giardiniera* at Arizona Opera. Additional engagements included Lauretta in Puccini's *Gianni Schicchi* at Opera Tampa, Younger Alyce in Tom Cipullo's *Glory Denied* at Knoxville Opera and Opera Roanoke, and Frasquita in Bizet's *Carmen* at Des Moines Metro Opera. On the concert stage, she has appeared as soloist in Vivaldi's Gloria with the New Choral Society, Arthur Honegger's *King David* with the New York Choral Society at Alice Tully Hall, and Mahler's Symphony No. 4 with the Brevard Music Center. During her studies at the University of Cincinnati's College-Conservatory of Music, she appeared as Susanna in Mozart's *The Marriage of Figaro,* Mary Johnson in Gregory Spears's *Fellow Travelers*, the title role of Janáček's *The Cunning Little Vixen*, and Valeria in the world premiere of Mr. Cipullo's *Mayo* at the Crane School of Music.

In addition to her success in the Laffont Competition, Ms. Marhefka was a two-time winner of the Corbett Opera Scholarship Competition and a 2023 finalist in Houston Grand Opera's Eleanor McCollum Competition. She is an alumna of Arizona Opera's Marion Roose Pullin Studio Artist Program, the Santa Fe Opera Apprentice Artist Program, the Wolf Trap Opera Studio, the Des Moines Metro Opera Apprentice Artist Program, and the Janiec Opera Company of the Brevard Music Center. Ms. Marhefka appears courtesy of the Metropolitan Opera.

FRAMING THE PROGRAM

PARALLEL EVENTS

1780 **Mozart** *Idomeneo*	**Music** Paisiello *The Barber of Seville* **Literature** Claudius *Lieder für das Volk* **Art** Copley *Death of Chatham* **History** Joseph II becomes Holy Roman Emperor
1786 **Mozart** *The Marriage of Figaro*	**Music** Dittersdorf *Doctor und Apotheker* **Literature** Bourgoyne *The Heiress* **Art** Goya *The Snow* **History** Shays Rebellion
1788 **Mozart** Symphony No. 41	**Music** Boccherini Sinfonia in C minor **Literature** Walpole *A Description of Strawberry Hill* **Art** David *Love of Paris and Helena* **History** Bread riots in France

This all-Mozart program opens with the buoyant Overture to *The Marriage of Figaro*, which brilliantly sets the stage for the comedy to follow.

We next hear three soprano arias, two meditations on love, the first from the final act of *Figaro*, followed by one from *Idomeneo*, generally considered Mozart's first dramatic masterpiece. And then a curiosity: Mozart first set the words for "Ch'io mi scordi di te? … Non temer, amato bene" as an inserted aria for a revival of *Idomeneo* in Vienna. Soon after, he wrote a completely different piece using the same text, now as a concert work featuring soprano, piano, and orchestra.

Mozart composed his final three symphonies during just six weeks in the summer of 1788. Although they were not consciously valedictory—he lived for more than three years before his death at age 35—these works mark the summit of his symphonic achievement. The final one, No. 41 in C major, is known as the "Jupiter," a name applied long after the composer's death. The final movement shows Mozart at his most technically dazzling, offering a tour-de-force of counterpoint that rivals J.S. Bach.

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.

THE MUSIC

Overture to *The Marriage of Figaro*

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



Mozart finished *The Marriage of Figaro,* the first of his three great operas with Lorenzo Da Ponte, in 1786. The libretto is an Italian adaptation of the French drama *La Folle Journée, ou Le Mariage de Figaro* (The Crazy Day, or The Marriage of Figaro) by Pierre-Augustin Caron de Beaumarchais (1732–99). This revolutionary play was the middle offering in a trilogy containing *The Barber of Seville* and *The Guilty Mother.* Because of the play's pointed political and erotic content, Beaumarchais had difficulty getting it performed in France. Mozart and Da Ponte, in turn, took a risk in tackling a play banned in Austria, but the librettist successfully toned down some of the more provocative aspects.

A Huge Success Mozart composed the Overture shortly before conducting the successful premiere on May 1, 1786, in Vienna's Burgtheater. The great popularity of *Figaro* became especially evident at the Prague premiere later that year. The composer recounted, "Here they talk about nothing but *Figaro.* Nothing is played, sung, or whistled but *Figaro.* No opera is drawing like *Figaro.* Nothing, nothing but *Figaro.*"

The plot takes off a few years after the ending of *The Barber of Seville,* in which Figaro's cunning successfully united Count Almaviva with his beloved Rosina. The upstairs/downstairs tale of the Count and Countess and their servants Figaro and Susanna involves a day of intrigue as the young couple prepare for their wedding. But when Susanna informs him that the Count is pursuing her, as he apparently does all young women, Figaro vows revenge. By the end everything works out just fine, lessons learned by all, but with many complications along the way.

A Closer Look The atmosphere at the outset of the opera is all expectation and excitement. A new world is beginning for Figaro and Susanna as they are about to marry, and the drama that unfolds will be breathless throughout the first act. The presto Overture sets the stage perfectly even though there are no musical quotations from the opera itself. It opens not so much with a tune (just try to sing it) as with pure movement: florid strings bustling along, immediately eliding into a second melody in the oboes and horns, imitated by flutes and clarinets. The Overture is filled with a wide variety of tunes, which all dart by quickly. The manuscript indicates that Mozart originally included a slower middle section, but he deleted this part to proceed directly to the recapitulation of the opening string

rumblings. There is no respite from beginning to end of the brief Overture. The audience now prepared, the curtain can rise.

—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 The Marriage of Figaro *in 1786.*

The Overture received its Philadelphia Orchestra premiere in December 1913, with Leopold Stokowski conducting. The most recent subscription performances of the work were in March 2012, with James Conlon.

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

In performance, the Overture runs approximately four minutes.

THE MUSIC

"Deh vieni, non tardar," from *The Marriage of Figaro;* "Padre, germani, addio!" from *Idomeneo*; and "Ch'io mi scordi di te?"

Wolfgang Amadè Mozart



We hear three Mozart arias, the first from *The Marriage of Figaro*. The chambermaid Susanna sings "Giunse alfin il momento … Deh vieni, non tardar" (At last comes the moment … Come, do not delay) in the final act, which takes place in a garden at night. She and the Countess have switched clothes in a scheme to expose the infidelity of Count Almaviva. Mozart provides her with elegant music, beginning with an accompanied recitative that is more fitting for an aristocrat than a servant. She sings of "the pleasures of love" all the while knowing that Figaro is overhearing her and who, despite her fancy clothes, recognizes her voice.

The next two arias relate to *Idomeneo*, an opera Mozart composed at age 24 and that is generally considered his first dramatic masterpiece. (He wrote his first opera—in Latin—at age 11.) The story concerns Idomeneo, King of Crete. While triumphantly returning from the Trojan War, he is threatened by a devastating storm at sea and to appease the god Neptune, pledges to sacrifice the first person he encounters upon arriving home safely. That unlucky one turns out to be his own son, Idamante. The opera has a complicated love triangle among Idamante, his beloved Ilia, and the exiled Princess Elettra. Things end happily when Idomeneo abdicates the throne to his son and Ilia. After an overture, Ilia's aria "Padre, germani, addio!" (Fathers, brothers, farewell!) opens the opera. An accompanied recitative (abridged in today's performance) sets up the aria in which she expresses conflicting emotions about being in love with someone whose family is the enemy of her people.

Idomeneo premiered in Munich in 1780 and was a great success. Six years later Mozart returned to the opera when he was enlisted to give a private performance in Vienna at the palace of Prince Johann Adam Auersperg. The event took place during Lent, when the public theaters in the city were closed. Aristocrats still wanted their operatic entertainment and imported it into their homes—palaces, actually—which often had private theaters. Mozart therefore revised *Idomeneo* and in the process composed two entirely new pieces, including an aria for Idamante titled "Non più! Tutto ascoltai … Non temer, amato bene" (No more! I have heard everything … Fear not, beloved) (K. 490). The librettist for these insertions is unknown, although it has long been speculated that it was Lorenzo Da Ponte, Mozart's great collaborator at the time. The aria comes near the beginning of the second

act, when the captured Trojan Princess Ilia, daughter of King Priam, entreats Idamante to leave her and follow the will of his father that he marry Elettra. Idamante's aria passionately rejects the plan.

Nine months later, in December 1786, Mozart decided to set the words of this aria again, resulting in the famous setting titled "Ch'io mi scordi di te?" (That I should forget you?) (K. 505). In the revised opera, a solo violin had played an important role, serving as a sort of instrumental chaperone for Idamante. In the later concert version, Mozart featured a new instrumental soloist, namely himself at the piano. He wrote this bravura work as a concert aria for Nancy Storace (the first Susanna in *Figaro*) for her to sing at her farewell concert in Vienna in February 1787. The English soprano had studied in Italy (her father was an Italian musician), before making her way to Vienna where she became a good friend to Mozart.

The opening is a brief and dramatic accompanied recitative with strings before the rondo for full orchestra. The pianist ushers in the aria proper. The vocal line initially is fairly simple, with the ornamental flourishes left to the piano. But by the end the two soloists, singer and pianist, are equally florid partners in glorious music-making.

—Christopher H. Gibbs

"Giunse alfin il momento … Deh vieni, non tardar"
(Lorenzo Da Ponte)

Giunse alfin il momento
che godrò senza affanno
in braccio all'idol mio; timide cure,
uscite dal mio petto,
a turbar non venite il mio diletto.
Oh come par che all'amoroso foco
l'amenità del loco,
la terra e il ciel risponda!
come la notte i furti miei seconda!

Deh vieni, non tardar, o gioia bella,
vieni ove amore per goder t'appella,
finchè non splende in ciel notturna face
finchè l'aria è ancor bruna e il mondo tace.
Qui mormora il ruscel, qui scherza l'aura,
che col dolce sussurro il cor ristaura.
Qui ridono i fioretti e l'erba è fresca;
ai piaceri d'amor qui tutto
adesca.
Vieni, ben mio, tra queste piante ascose
ti vo' la fronte incoronar di rose.

"At last comes the moment … Come, do not delay"

At last comes the moment
when, without reserve, I can rejoice
in my lover's arms: timid scruples,
come from my heart,
and do not come to trouble my beloved.
Oh, how the spirit of this place,
the earth and the sky, seem
to echo the fire of love!
How the night furthers my stealth!

Come, do not delay, oh bliss,
come where love calls you to joy,
while night's torch does not shine in the sky,
while the air is still dark and the world quiet.
Here the stream murmurs, here the breeze plays,
refreshing the heart with its sweet whispers.
Here flowers smile and the grass is cool;
here everything invites one to the pleasures
of love.
Come, my love, and amid these sheltered trees
I will crown your brow with roses.

"Deh vieni, non tardar" was composed in 1786.

The aria was first performed by The Philadelphia Orchestra in January 1941, with soprano Helen Jepson and Eugene Ormandy. Benita Valente last sang the piece with the Orchestra, in July 1998 at the Mann Center with David Alan Miller.

The aria is scored for soprano soloist, flute, oboe, bassoon, and strings.

"Deh vieni, non tardar" runs approximately five minutes in performance.

"Quanti mi siete intorno carnefici spietati ... Padre, germani, addio!"
(Gianbattista Varesco)

"How many of you surround me, merciless butchers? ... Fathers, brothers, farewell!"

Quanti mi siete intorno
carnefici spietati? ... orsù sbranate
vendetta, gelosia, odio, ed amore
sbranate sì quest'infelice core!

How many of you surround me,
merciless butchers? ... Come then, tear apart
vengeance, jealousy, hate, and love,
yes, tear apart this wretched heart!

Padre, germani, addio!
Voi foste, io vi perdei.
Grecia, cagion tu sei,
e un Greco adorerò?

Father, brothers, farewell!
You are no more; I have lost you.
Greece, you are the cause,
and shall I love a Greek?

D'ingrata al sangue mio
so che la colpa avrei,
ma quel sembiante, oh Dei!
odiare ancor non so.

I know that I am guilty
of abandoning my own blood,
but I cannot bring myself, o gods,
to hate that face.

Padre, germani, addio! ecc.

Father, brothers, farewell! *etc.*

Idomeneo *was composed in 1780.*

This is the first Philadelphia Orchestra performance of "Padre, germani, addio."

The score calls for soprano soloist, two oboes, two bassoons, two horns, and strings.

Performance time is approximately five minutes.

“Ch’io mi scordi di te? … Non temer, amato bene”
(Unknown)

Ch’io mi scordi di te?
Che a lui mi doni puoi consigliarmi?
E puoi voler, che in vita … Ah no.
Sarebbe il viver mio di morte assai peggior.
Venga la morte; intrepida l’attendo.
Ma, ch’io possa struggermi ad altra face,
ad altr’oggetto donar gl’affetti miei,
come tentarlo?
Ah, di dolor morrei!

Non temer, amato bene,
per te sempre il cor sarà.
Più non reggo a tante pene,
l’alma mia mancando va.
Tu sospiri? o duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
Perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento,
dite voi, s’egual tormento
può soffrir un fido cor?

“That I should forget you? … Fear not, beloved”

That I should forget you?
That I should be counseled to give myself to him?
And then you wish me to live … Ah, no.
My life would then be worse than death.
Let death come; I’ll await it without fear.
But that I might be consumed by another flame,
give my affection to another,
how could I do that?
Ah! I would die of grief.

Fear not, beloved,
my heart will always be yours.
No longer can I bear such pain;
my soul will expire.
You sigh? Oh, mournful grief!
Think, at least, what a moment this is!
Oh God, I cannot explain it.
Cruel stars, pitiless stars!
Why such harshness?
Beautiful souls, who behold
my pains at this moment,
tell me if such torment
can by suffered by a faithful heart?

English translations by Darrin T. Britting

“Ch’io mi scordi di te?” was composed in 1786.

The first Philadelphia Orchestra performances of piece were in January 1941, with soprano Helen Jepson and Eugene Ormandy (the pianist was not credited). Most recently it appeared on an Orchestra Mozart Festival program in June 2003, with soprano Christine Brandes, pianist Emanuel Ax, and conductor Peter Oundjian.

The work is scored for soprano and piano soloists, two clarinets, two bassoons, two horns, and strings.

Performance time is approximately 10 minutes.

THE MUSIC

Symphony No. 41 ("Jupiter")

Wolfgang Amadè Mozart



A composer's last symphony often assumes a special status. Beethoven's Ninth holds the preeminent position, a work that intimidated generations of succeeding composers and which, for some, placed a curse on the number nine. Schubert and Dvořák wrote magnificent final symphonies (now both labeled number nine, although not by their composers' own devising). Some composers, such as Mahler, Bruckner, and Elgar, never completed their last symphony. Tchaikovsky premiered his "Pathétique" Symphony just nine days before his unexpected death, while Sibelius completed his Seventh in 1924 and then lived 33 more years without producing another. Many of these final symphonic utterances may seem valedictory—grand concluding statements of masters—and yet in most cases the composers appear not to have had any such intention; they lived for some time after writing them and continued to produce significant works in other genres.

Mozart's Valediction? Mozart composed his last three symphonies during a miraculous six-week stretch in the summer of 1788. He had more than three years to live and in his case as well there is no particular reason to believe he considered these works to represent his ultimate symphonic thoughts. Yet what turned out to be his final symphony, the so-called "Jupiter," is a supreme work of musical invention, a composition in which Mozart showed just how accomplished a master he was. The English title (it is sometimes called "Symphony with Fugue" in German-speaking countries) was apparently bestowed by Johann Peter Salomon, the German impresario who later brought Haydn to England. According to the diary of the English publisher Vincent Novello, "Mozart's son said he considered the finale to his father's Sinfonia in C—which Salomon described as the Jupiter—to be the highest triumph of instrumental composition, and I agree with him."

After the death of Mozart's father in May 1787 the quantity of the composer's correspondence dropped dramatically, which leads to the paradoxical situation that for his last years there is less reliable information about his activities than for when he was younger and less famous. It is not known why Mozart wrote these final three symphonies. Some scholars speculate that he may have been planning a trip to England and that they would have served as concert fare, just as Haydn needed a few years later. Nor is anything definite known about their first performances, though scholars generally reject the old view that Mozart never heard them at all. We may not know the exact circumstances (documentation of concerts is limited, let alone of events presented in aristocratic homes), but there were a good many opportunities for performances.

"Too Many Notes, My Dear Mozart" It is hard today, when Mozart's music is generally perceived as the very model of beauty and grace, to realize that in his own time many people viewed him as a "difficult" composer, both because of the demands he placed on performers and the challenges listeners had in comprehending some of his music. Haydn marveled at what his young friend could do (he stated in a letter soon after Mozart's death that "posterity will not see another such talent for a hundred years"). But many contemporaries were baffled. Emperor Joseph II greatly valued the young composer but allegedly once chided him saying "too many notes, my dear Mozart." A prominent music encyclopedia from 1790 by Ernst Ludwig Gerber stated, "This great master had from his early acquaintance with harmony become so deeply and inwardly intimate with it, that it is hard for an unskilled ear to follow his works. Even the skilled must hear his things several times."

The last movement of the "Jupiter" is one of the ultimate displays of the art of counterpoint—how notes relate to one another horizontally, as melodies, not just vertically, as harmony. This finale truly revealed what Mozart could do—in fact the compositional virtuosity is showing off, something Mozart apparently enjoyed doing. (The first act finale of *Don Giovanni* has an amazing section in which three different orchestras play three different types of dances in contrasting meters so that Mozart can comment musically upon the distinct social classes of the characters.)

A Closer Look The opening movement (**Allegro vivace**) takes full advantage of trumpets and drums, instruments that shine forth in C major. In this movement, as well as in the last, Mozart often uses formulaic melodies that are effective in context but not very interesting in themselves. It is almost as if he wanted to show what he could do with simple material. Mozart drew one of the more singable tunes from a recently composed aria, "Un bacio di mano" (A Kiss on the Hand), K. 541. In contrast, the second movement (**Andante cantabile**) projects another world, beginning with muted strings. The trio section in the middle becomes even more intimate. As is the case in most of his symphonies, Mozart turns to dance for the third movement Menuetto (**Allegretto**), but in this instance more orchestrally conceived than usual.

The Finale (**Molto allegro**) is a contrapuntal tour de force that rivals the greatest of Bach's fugal creations. Mozart writes a movement in sonata form that contains a fugue as the secondary subject. In fact, Mozart uses five principal themes, which might better be called "tags," again not especially interesting musical ideas, but rather short musical formulas. The first, which appears in the violins in the first measures, is derived from an old chant (best known at the time as the beginning of the hymn "Lucis Creator"), which had literally become a textbook example. Mozart had used it in a good many earlier works, dating as far back as the second movement of his First Symphony.

Over the course of the movement, Mozart goes to town with these short themes—he inverts them (that is, plays them upside down) and reverses the first one (presents it backwards). He systematically explores an astounding array of keys, both major and minor. All this mastery builds to an astounding conclusion. After a few moments of relaxation as the strings play long sustained notes, another fugal passage begins that leads to a moment when all five themes are

heard simultaneously in a five-layer cake of supreme contrapuntal virtuosity. Mozart may have been showing off but he does so, as always, in a way that never loses sight of musical expression as the ultimate goal.

—Christopher H. Gibbs

The Symphony No. 41 was composed in 1788.

Fritz Scheel introduced the "Jupiter" Symphony to Philadelphia Orchestra audiences, in November 1903. Most recently on a subscription program, Jane Glover conducted the piece in January 2017.

Eugene Ormandy and the Orchestra recorded the Symphony in 1968 for RCA.

Mozart's score calls for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The Symphony runs approximately 35 minutes in performance.

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MUSICAL TERMS

GENERAL TERMS

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

Chord: The simultaneous sounding of three or more tones

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

Da capo: To repeat from the beginning

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

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

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

Meter: The symmetrical grouping of musical rhythms

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

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

Obbligato: Literally "obligatory." An essential instrumental part that is not to be omitted.

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.

Recapitulation: See sonata form

Recitative: Declamatory singing, free in tempo and rhythm

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.).

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.

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

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

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

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