

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, March 31, at 7:30

Friday, April 1, at 2:00

Saturday, April 2, at 8:00

Nathalie Stutzmann Conductor

Emanuel Ax Piano

Beethoven Piano Concerto No. 4 in G major, Op. 58

I. Allegro moderato

II. Andante con moto—

III. Rondo: Vivace

Intermission

Brahms Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo

II. Andante moderato

III. Allegro giocoso—Poco meno presto—Tempo I

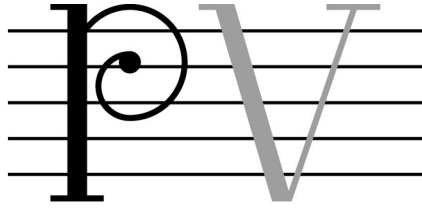
IV. Allegro energico e passionato—Più allegro

This program runs approximately 1 hour, 40 minutes.

Nathalie Stutzmann's appearance is sponsored by **Ralph and Beth Muller**.

The April 1 concert is sponsored by the **Volunteer Committees for The Philadelphia Orchestra**.

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

VolunteerCommittees

The Board, staff, and musicians of The Philadelphia Orchestra would like to extend their sincere thanks to the Volunteer Committees for The Philadelphia Orchestra during Volunteer Appreciation Month. The Volunteers have been essential to the success of the Orchestra throughout its history, contributing to the institution through fundraising, events, and educational activities.

For more information about getting involved with the Volunteer Committees, please visit our website at **philorch.org/support-us/get-involved/volunteer-committees**.



The Philadelphia Orchestra

The Philadelphia Orchestra is one of the world's preeminent orchestras. It 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 educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his 10th season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced *Our World NOW*, its reimagined season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a series on racial and social justice; educational activities; and *Our City, Your Orchestra*, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, 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 was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Principal Guest Conductor

Jeff Fusco



Nathalie Stutzmann began her role as The Philadelphia Orchestra's principal guest conductor with the 2021–22 season. The three-year contract will involve a regular presence in the Orchestra's subscription series in Philadelphia and at its summer festivals in Vail, Colorado, and Saratoga Springs, New York. She made her Philadelphia Orchestra debut as a contralto in 1997 in Mahler's "Resurrection" Symphony and her conducting debut in 2016 with Handel's

Messiah. She is also in her fourth season as chief conductor of the Kristiansand Symphony, which has recently been extended through the 2022–23 season, and she was principal guest conductor of the RTÉ National Symphony of Ireland from 2017 to 2020. In October she was named the next music director of the Atlanta Symphony, beginning in the 2022–23 season, becoming only the second woman to lead a major American orchestra.

As a guest conductor, Ms. Stutzmann began the 2020–21 season with the Royal Stockholm Philharmonic and returned to them twice more. Other guest conducting highlights over the next two seasons include performances with the Minnesota Orchestra; the Atlanta, San Francisco, Seattle, Pittsburgh, London, Vienna, and Finnish Radio symphonies; the Royal Liverpool and Oslo philharmonics; the Orchestre Métropolitain in Montreal; the NDR Elbphilharmonie; the Orchestre de Paris; the Orchestre National de Lyon; and the Orquesta Nacional de España. Ms. Stutzmann has also established a strong reputation as an opera conductor. She was due to conduct Tchaikovsky's *The Queen of Spades* at La Monnaie in Brussels (cancelled due to COVID-19), which has been rescheduled to the 2022–23 season. In recent years she conducted critically acclaimed performances of Wagner's *Tannhäuser* (2017, Monte Carlo Opera) and Boito's *Mefistofele* (2018, Chorégies d'Orange festival).

Ms. Stutzmann started her studies at a very young age in piano, bassoon, and cello, and she studied conducting with the legendary Finnish teacher Jorma Panula. She was also mentored by Seiji Ozawa and Simon Rattle. One of today's most esteemed contraltos, she continues to keep a few projects as a singer each season, primarily recitals and performances with her own ensemble. In January 2019 she was elected a Chevalier de la Légion d'Honneur, France's highest honor. She had previously been honored for her unique contribution to the country's cultural life by being named a Chevalier de l'Ordre National du Mérite and a Commandeur des Arts et Lettres. Ms. Stutzmann is an exclusive recording artist of Warner Classics/Erato. Her newest album, *Contralto*, was released in January 2021.

Soloist

Lisa Marie Mazzucco



Born in modern day Lvov, Poland, pianist **Emanuel Ax** moved to Winnipeg, Canada, with his family when he was a young boy. He made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975, the same year he made his Philadelphia Orchestra debut. Four years later he was awarded the Avery Fisher Prize. Highlights of his 2019–20 season

included a European summer festivals tour with the Vienna Philharmonic and long-time collaborative partner Bernard Haitink, an Asian tour with the London Symphony and Simon Rattle, and three concerts with regular partners violinist Leonidas Kavakos and cellist Yo-Yo Ma at Carnegie Hall in March 2020.

Many recitals and orchestral appearances were postponed due to COVID-19 and like many artists around the world, Mr. Ax responded to these unprecedented circumstances creatively. He hosted "The Legacy of Great Pianists," part of the online *Live with Carnegie Hall*, highlighting legendary pianists who have performed at Carnegie Hall. He joined Mr. Ma in a series of surprise pop-up concerts for essential workers in multiple venues throughout the Berkshires community. With the resumption of concert activity last summer, he appeared in the reopening weekend of Tanglewood both with the Boston Symphony and in a Beethoven trio program with Mr. Kavakos and Mr. Ma. In addition to these current performances, highlights of the 2021–22 season include concerts with the Colorado, Pacific, Cincinnati, and Houston symphonies; the Minnesota and Cleveland orchestras; and the Los Angeles and New York philharmonics.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987. His most recent recording is of the Brahms piano trios with Mr. Ma and Mr. Kavakos. He has received GRAMMY awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of GRAMMY-winning recordings with Mr. Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004–05 season he contributed to an International Emmy Award-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013 his recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th-Century Music/Piano). He is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, the New England Conservatory of Music, Yale University, and Columbia University. For more information, please visit www.EmanuelAx.com.

Framing the Program

Parallel Events

1805

Beethoven

Piano

Concerto

No. 4

Music

Spontini

La vestale

Literature

Chateaubriand

René

Art

Turner

Shipwreck

History

Victory at

Trafalgar

1885

Brahms

Symphony

No. 4

Music

Franck

Symphonic

Variations

Literature

Haggard

King Solomon's

Mines

Art

Van Gogh

The Potato

Eaters

History

Galton proves

individuality of

fingerprints

Beethoven's Fourth Piano Concerto is unusual among his works in the genre not only due to its marvelous opening for solo piano, but also for the dramatic qualities of the brief middle movement.

The tension between the soloist and orchestra, playing in alternation before the pianist eventually triumphs, has been likened to the mythic struggle of Orpheus as he tries to tame the Furies and enter the Underworld to retrieve his wife, Eurydice. A spirited Rondo concludes the Concerto.

Among great 19th-century composers, Johannes Brahms was no doubt the most historically aware. This is reflected in older music that he collected, edited, or transformed into new pieces. For the last movement of his final Fourth Symphony, he used the Baroque procedure of the passacaglia in which a musical pattern is constantly repeated, in this instance transforming a brief passage from Bach's Cantata No. 150.

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

The Music

Piano Concerto No. 4

Ludwig van Beethoven

Born in Bonn, probably December 16, 1770

Died in Vienna, March 26, 1827



The first decade of the 19th century was a difficult period for Beethoven—personally, politically, financially, relationally, and, with the increasing severity of his deafness, musically. But the middle of the decade was a remarkably prolific time for the composer, a kind of “sweet spot” in his career. In an especially productive burst, he completed and revised his opera *Fidelio*, along with the *Leonore* Overtures Nos. 1 and 3, the Fourth Symphony, the three “Razumovsky” string quartets, a

piano sonata (the “Appassionata”), the Triple Concerto, the Violin Concerto, and the Piano Concerto No. 4, along with various smaller compositions.

Triumphs and Challenges While all these middle-period works represent innovative developments in form and musical language, the Fourth Piano Concerto is also something of a poignant conclusion within Beethoven's still-developing career. As his deafness intensified, he found public performance increasingly difficult, and this Concerto was the last keyboard work he wrote for his own public use. His final concerto (No. 5, the “Emperor”) would be premiered by another pianist.

The Fourth Concerto actually enjoyed two premieres, both of them part of legendary concerts, and both with the composer directing from the keyboard. A private premiere took place in March 1807 in the home of Prince Lobkowitz, one of Beethoven's principal patrons, in a concert that also included the premieres of the *Coriolan* Overture and the Fourth Symphony. The second, public premiere took place during an infamous four-hour concert in December 1808, on a program with the first performances of the Fifth and Sixth (“Pastoral”) symphonies, portions of the Mass in C, and the “Choral” Fantasy, along with assorted shorter works.

This public concert was painfully under-rehearsed and not well received. But fellow-composer Johann Friedrich Reichardt, who was in the audience, noted that Beethoven played the Concerto “with astounding cleverness and skill,” and the Andante was “a masterly movement of beautifully developed song.” Another reviewer declared this work to be “the most admirable, singular, artistic, and complex Beethoven concerto ever.”

A Closer Look The Fourth Concerto opens not with the traditional orchestral exposition of the main themes, but with the soloist, unaccompanied (**Allegro moderato**). This switching of roles wasn't entirely unprecedented; Mozart had allowed the piano to enter "early" in his Piano Concerto No. 9 (K. 271). But the effect here is quite new and laid the groundwork for the solo piano cascades that open Beethoven's "Emperor" Concerto.

At the outset, the piano plays a gentle precursor of the "fate" motif of the Fifth Symphony, which was still two years away from completion. Here it is a chorale, dignified but ruffled by an elusive rhythmic unevenness. The orchestra then enters in B major, a surprisingly distant key, to continue the exposition. It is the most intimate concerto opening Beethoven ever wrote, foreshadowing the pastoral quality of the Sixth Symphony.

Throughout this movement the piano rarely asserts itself, but gains quiet authority through reserve, frequently pulling back from the brink of exuberance and retreating carefully into filigree passagework. But this endows it cumulatively with an independence that it will assert in the famous second movement.

Beethoven scored the second movement (**Andante con moto**) for strings and piano only, a reduction in ensemble that belies the intensification of the drama. A Beethoven slow movement is often an opportunity for utopian repose—delicate, soothing, and restorative—but famed pianist Arthur Rubinstein described this movement as having been "written by a man in mortal fear." Beethoven's pupil Carl Czerny suggested it was a mythological drama, which the composer's biographer Adolf Bernhard Marx refined into a possible representation of Orpheus (the piano) taming the Furies (denoted by the forceful unison string passages). This interpretation, often attributed to Liszt, was also reiterated by the renowned English novelist E.M. Forster, who wrote that the piano's Orphic song, unaffected by the insolent interruptions, eventually lulls the serpentine strings into submission. The movement closes in a quiet E minor that leads without a pause into the rondo finale.

After such drama, Beethoven takes a light, Haydnesque approach to the finale (**Vivace**). The movement's main theme, which begins in the "wrong" key of C before coming around to G major, is rife with waggishness and even a little mischief. The trumpets and timpani, which have been sitting silent through the first two movements, add their emphatic accents to the carefree celebration. And the pianist also gets to show off some of the sparkling virtuosity that was absent from the Concerto's opening as it brushes aside the soberness of the middle movement.

—Luke Howard

Beethoven composed his Fourth Piano Concerto from 1805 to 1806.

The piece was first performed by The Philadelphia Orchestra in January 1905, with pianist Eugene d'Albert and Fritz Scheel. The most recent subscription performances were in January 2020, with

pianist Yefim Bronfman and Yannick Nézet-Séguin.

The Orchestra has recorded the Concerto four times, all for CBS: in 1947 with Robert Casadesus and Eugene Ormandy; in 1955 and 1962 with Rudolf Serkin and Ormandy; and in 1966 with Eugene Istomin and Ormandy. A recording of the Fourth Concerto from 1938 with Josef Hofmann and Ormandy can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998).

The Concerto is scored for solo piano, one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Performance time is approximately 35 minutes.

The Music

Symphony No. 4

Johannes Brahms

Born in Hamburg, May 7, 1833

Died in Vienna, April 3, 1897



Haydn composed over 100 symphonies, Mozart some 50, but the most celebrated 19th-century composers dramatically scaled back on such quantity. Beethoven's formidable nine upped the stakes. The Romantic celebration of originality meant that each new work now carried extraordinary weight. While Mozart had written his first symphony at the age of eight, Beethoven held off until age 29. Many subsequent 19th-century composers waited well into their careers to produce a symphony.

After Robert Schumann more or less discovered the 20-year-old Brahms in 1853, writing a glowing review that praised him as the new musical messiah, all eyes and ears were on the young composer. Brahms felt under phenomenal pressure to produce an impressive first symphony. He made various false starts and it ultimately took him until age 43 to complete the Symphony No. 1 in C minor. Following the premiere of that glorious work in 1876 the celebrated conductor Hans von Bülow hailed it as "Beethoven's Tenth." Brahms's next symphony, a quite different work in a sunny D major, came quickly the next year. The Symphony No. 3 in F major dates from 1883 and he began the Fourth the following summer.

A Final Symphony Brahms composed the Symphony over the course of two summers in the resort of Mürzzuschlag, not far southwest from Vienna. From the outset he had the idea of ending the work with a passacaglia, a Baroque procedure in which a musical pattern is constantly repeated; specifically he wanted to use as its basis the theme of the last movement from Johann Sebastian Bach's Cantata No. 150. Brahms composed the first two movements of the Symphony in 1884 and then the fourth and third (apparently in that order) the following summer.

Brahms was acutely aware that the Fourth Symphony was different from his earlier efforts. With his typical self-deprecating humor, he compared the work to the sour cherries found in the Alpine region in which he was composing. He wrote to Bülow, with whose formidable court orchestra in Meiningen he often performed, that "a few entr'actes are lying here—what [taken] together is usually called a symphony." But Brahms worried "about whether it will reach a wider public! That is to say, I fear that it tastes of the native climate—the cherries here do not get sweet, you would not eat them!"



Ax Plays Beethoven

March 31–April 2

Beethoven:

Missa solemnis 2.0

April 7–10

Thibaudet Plays Liszt

April 22–24

The Four Seasons

April 28–30

**Tchaikovsky's
Symphony No 5**

May 6–7

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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

Art: Refik Anadol Studio

Photos: Lisa-Marie Mazzucco, Efsun Erkilic, Andrew Eccles, Chris Lee, Barbara Luisi

Initial Reactions As was often his practice, Brahms sought the opinion of trusted colleagues to whom he sent the score and eventually played through the piece with composer Ignaz Brüll in a version for two pianos. In early October 1885 he assembled a group of friends, among them the powerful critic Eduard Hanslick, conductor Hans Richter, and his future biographer Max Kalbeck. After the first movement concluded there was no reaction—Hanslick remarked that the experience was like being beaten “by two terribly clever people,” which dissipated some of the tension. The next day Kalbeck suggested scrapping the third movement entirely and publishing the finale as a separate piece.

Despite some polite praise Brahms realized that most of his friends were lukewarm on the piece; he may well have felt that until it was played by an orchestra its true effect could not really be judged. Bülow put the Meiningen ensemble at the composer’s disposal: “We are yours to command.” Brahms could test out the piece, see what he might want to change, and then present the premiere. The event on October 25, 1885, turned out to be a triumph—each movement received enthusiastic applause and the audience attempted, unsuccessfully, to have the brief third-movement scherzo repeated. Over the next month the new work was presented on tour in various cities in Germany and the Netherlands.

The first performance in Brahms’s adopted hometown of Vienna took place in January 1886 with Richter conducting the Vienna Philharmonic. Hanslick was now enthusiastic and compared the work to a “dark well; the longer we look into it, the more brightly the stars shine back.” On the opposing side, Hugo Wolf, who took time off from composing great songs to write scathing reviews, lambasted the “musical impotence” of the Symphony and declared that “the art of composing without ideas has decidedly found in Brahms its worthiest representative.” Another notable Viennese performance came a decade later, with Richter again at the helm, in what proved to be the 63-year-old Brahms’s last public appearance; he died of liver cancer a month later. As Florence May, an English pianist who wrote a biography of Brahms, recalled:

A storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the “artists’” box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting audience, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell.

A Closer Look Although Brahms thought of beginning the first movement (**Allegro non troppo**) with a brief chordal introduction, he ultimately decided to cut these measures and launch directly into the opening theme, a series of limpid two-note sighs consisting of descending thirds and ascending sixths that bind the movement together. The following **Andante moderato** opens with a noble horn theme that yields to a magnificently adorned theme for the strings. The tempo picks up in the sparkling third movement (**Allegro giocoso**), a scherzo in sonata form that gives the triangle a workout.

As mentioned, Brahms initially had the idea of the final movement (**Allegro energico e passionato**) using the Baroque technique of a passacaglia or chaconne (the terms are often used interchangeably). He slightly altered a ground bass progression from the final chorus of Bach's Cantata No. 150, "Nach dir, Herr, verlanget mich" (For You, Lord, Is My Longing) over which he built a mighty set of 30 variations and coda. In 1877 Brahms had made a piano transcription for left hand alone of Bach's D-minor Chaconne for solo violin, which provided a model here, as did the last movement of Beethoven's "Eroica" Symphony. The variations, often presented in pairs, begin with a bold statement based on Bach's theme. Despite a section in major, the movement gradually builds in its tragic force to a thrilling conclusion.

—Christopher H. Gibbs

Brahms composed his Symphony No. 4 from 1884 to 1885.

The Symphony has been a favorite piece of Philadelphia Orchestra conductors from its first appearance, in January 1902 with Fritz Scheel. The work last appeared on subscription concerts in February 2017, with Yannick Nézet-Séguin.

The Orchestra has recorded the piece five times: in 1931 and 1933 with Leopold Stokowski for RCA; in 1944 and 1967 with Eugene Ormandy for CBS (the latter later released on EMI); and in 1988 with Riccardo Muti for Philips.

Brahms scored the Symphony for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings.

Performance time is approximately 40 minutes.

Musical Terms

GENERAL TERMS

Aria: An accompanied solo song, usually in an opera or oratorio

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

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key or chord

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

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Ground bass: A continually repeated bass phrase of four or eight measures

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

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

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.

Ostinato: A steady bass accompaniment, repeated over and over

Passacaglia: A set of ground-bass or ostinato variations

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.).

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, vigorous rhythm, and humorous contrasts.

Sixth: An interval of six diatonic degrees

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

THE SPEED OF MUSIC (Tempo)

Allegro: Bright, fast

Andante: Walking speed

Con moto: With motion

Energico: With vigor, powerfully

Giocoso: Humorous

Moderato: A moderate tempo

Passionato: Very expressive

Presto: Very fast

Vivace: Lively

TEMPO MODIFIERS

Meno: Less

Non troppo: Not too much

Più: More

Poco: Little, a bit



The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Piano Recital with Evgeny Kissin

Friday, May 6, 2022 8:00 PM

The internationally acclaimed virtuoso Evgeny Kissin performs masterpieces by Bach, Mozart, Beethoven, and Chopin.

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*This concert is a co-presentation by the Kimmel Cultural Campus and The Philadelphia Orchestra.
Please note: The Philadelphia Orchestra does not perform on this concert.*

Photo: Felix Broede/EMI

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