

Season 2016-2017

Thursday, April 20, at 8:00

Friday, April 21, at 2:00

Saturday, April 22, at 8:00

The Philadelphia Orchestra

Stéphane Denève Conductor

Lars Vogt Piano

Salonen *Nyx*

First Philadelphia Orchestra performances

Grieg Piano Concerto in A minor, Op. 16

I. Allegro molto moderato

II. Adagio—

III. Allegro moderato molto e marcato

Intermission

Sibelius Symphony No. 2 in D major, Op. 43

I. Allegretto

II. Tempo andante, ma rubato

III. Vivacissimo—Lento e soave—Tempo primo—
Lento e soave—

IV. Finale: Allegro moderato—Molto largamente

This program runs approximately 2 hours, 5 minutes.

The April 20 concert is sponsored by

Cynthia and Scott Schumacker.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit WRTI.org to listen live or for more details.

Please join us immediately following the April 21 concert for a free Chamber Postlude, featuring members of The Philadelphia Orchestra.

Wernick *In Praise of Zephyrus*, for oboe, violin, viola, and cello

- I. "... the Weste wynde arsyth ..."
- II. Vent galerne: Slow, plaintive
- III. "... the Lord turned a marvelous strong West Wynde": Maestoso

Richard Woodhams Oboe

Philip Kates Violin

Renard Edwards Viola

Alex Veltman Cello

Schubert *Quartettsatz* in C minor, D. 703

Jennifer Haas Violin

Mei Ching Huang Violin

Renard Edwards Viola

Hai-Ye Ni Cello

Wolf *Italian Serenade*, for string quartet
(in one movement)

Jennifer Haas Violin

Mei Ching Huang Violin

Renard Edwards Viola

Hai-Ye Ni Cello

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director



Hilary Hahn



Michael Tilson Thomas



Hélène Grimaud



Joshua Bell



Stéphane Denève



Mirga Gražinytė-Tyla



Yannick Nézet-Séguin

2017-18 Season

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The Philadelphia Orchestra

Jeffrey Griffin



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

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, *Musical America’s* 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

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

Principal Guest Conductor

Jessica Griffin



As principal guest conductor of The Philadelphia Orchestra, **Stéphane Denève** spends multiple weeks each year with the ensemble, conducting subscription, Family, and summer concerts. His 2016-17 subscription season appearances include a Rachmaninoff Festival; performances of John Williams's iconic score to *E.T. the Extra-Terrestrial* while the movie is shown in its entirety; and a tour to Florida, his second with the ensemble. Mr. Denève has led more programs than any other guest conductor since making his Philadelphia Orchestra debut in 2007, in repertoire that has spanned more than 100 works, ranging from Classical through the contemporary, including presentations with dance, theater, film, and cirque performers. Mr. Denève is also chief conductor of the Brussels Philharmonic and director of its Centre for Future Orchestral Repertoire. From 2011 to 2016 he was chief conductor of the Stuttgart Radio Symphony Orchestra and from 2005 to 2012 music director of the Royal Scottish National Orchestra.

Recent engagements in Europe and Asia include appearances with the Royal Concertgebouw and Philharmonia orchestras; the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia; the Vienna, London, Bavarian Radio, and NHK symphonies; the Munich and Czech philharmonics; and the Orchestre National de France. In North America he made his Carnegie Hall debut in 2012 with the Boston Symphony, with which he is a frequent guest. He appears regularly with the Cleveland Orchestra, the Los Angeles Philharmonic, and the San Francisco and Toronto symphonies. He made his New York Philharmonic debut in 2015.

Mr. Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Connesson. He is a double winner of the Diapason d'Or de l'Année, was shortlisted in 2012 for *Gramophone's* Artist of the Year award, and won the prize for symphonic music at the 2013 International Classical Music Awards. A graduate of, and prizewinner at, the Paris Conservatory, Mr. Denève worked closely in his early career with Georg Solti, Georges Prêtre, and Seiji Ozawa. He is committed to inspiring the next generation of musicians and listeners, and works regularly with young people in the programs of the Tanglewood Music Center and the New World Symphony. For further information please visit www.stephanedeneve.com.

Soloist



Neda Navarete

Pianist **Lars Vogt** made his Philadelphia Orchestra debut in 2007. Born in the German town of Düren in 1970, he first came to public attention when he won second prize at the 1990 Leeds International Piano Competition. His versatility as an artist ranges from Mozart, Beethoven, Schumann, and Brahms to Grieg, Tchaikovsky, and Rachmaninoff. He is increasingly working with orchestras both as conductor and conducting from the keyboard; his recent appointment as music director of the Royal Northern Sinfonia at the Sage Gateshead in the U.K. reflects this new development in his career. He has performed with many of the great European orchestras including the Royal Concertgebouw Orchestra, the Vienna and London philharmonics, the London Symphony, the Dresden Staatskapelle, and the Orchestre de Paris. His special relationship with the Berlin Philharmonic has continued with regular collaborations following his appointment as its first-ever pianist in residence in 2003. In 2011 he toured Germany and the U.K. with Yannick Nézet-Séguin and the London Philharmonic.

In addition to these current performances, highlights of Mr. Vogt's 2016-17 season include appearances with the NHK Symphony, the Deutsches Symphonie-Orchester Berlin, the Orchestra dell'Accademia Nazionale di Santa Cecilia at La Scala in Milan, and the Philharmonia and Royal Scottish National orchestras. He also tours Europe with tenor Ian Bostridge, performs a solo recital as part of Lincoln Center's Great Performers series, and appears with violinist Christian Tetzlaff playing duo recitals in New York and Houston and at Duke and Stanford universities. He enjoys a high profile as a chamber musician and in 1998 founded his own festival, Spannungen, in the village of Heimbach near Cologne. In 2005 he founded Rhapsody in School, a major educational program across Germany and Austria.

A prolific recording artist, Mr. Vogt now works closely with the Ondine label, most recently on a disc of Schubert works released in October 2016. He is also an accomplished and enthusiastic teacher and in 2013 was appointed professor of piano at the Hannover Conservatory of Music, succeeding Karl-Heinz Kämmerling, his former teacher and close friend.

Framing the Program

Parallel Events

1868

Grieg

Piano
Concerto

Music

Tchaikovsky
Symphony No. 1

Literature

Alcott
Little Women

Art

Degas
L'Orchestre

History

Skeleton of Cro-
Magnon man
found in France

1901

Sibelius

Symphony
No. 2

Music

Rachmaninoff
Piano Concerto
No. 2

Literature

Mann
Buddenbrooks

Art

Munch
*Girls on the
Bridge*

History

President
McKinley
assassinated

This program begins and ends with Finnish masters. Esa-Pekka Salonen may be best known as a conductor—he has led The Philadelphia Orchestra here in 1986 and 2012—but he is also a celebrated composer. Juggling these dual careers places him in a distinguished tradition of composer/conductors that has largely disappeared in our time. His symphonic poem *Nyx* explores the Greek goddess of the night. Salonen calls her “an extremely nebulous figure altogether; we have no sense of her character or personality. It is this very quality that has long fascinated me.”

Jean Sibelius was the Finn who put his country on the international cultural map—although he did so as a Swedish speaking musician who received his training partly in Berlin and Vienna. His Second Symphony was written at the dawn of the 20th century, soon after his famous tone poem *Finlandia*. Both works have long been viewed as deeply connected to his country and to hopes for independence from Russia, pervasive in Finland at the time.

This Scandinavian program also features the leading 19th-century Norwegian composer, Edvard Grieg, with his brilliant Piano Concerto, written at the age of 24 and evoking sounds of his native country.

The Music

Nyx



Esa-Pekka Salonen
Born in Helsinki, June 30,
1958
Now living in London

First performed in Paris just over six years ago, *Nyx* has toured the world, and been made into a ballet in London. Esa-Pekka Salonen wrote the work in 2011 as a return to purely symphonic resources after two big works with soloists: his Piano Concerto of 2007 and Violin Concerto of 2009. As a title, he took the name of the ancient Greek female personification of Night, a powerful goddess of whom many stories were told of her involvement in the beginning of things. In Hesiod's *Theogony*, dating from around 2700 years ago, she is the daughter of primeval Chaos and mother by herself, no male involved, not only of Sleep and Dreams but also of a more sinister brood, including Pain, Deceit, Strife, Death, and the agency for which we have only the Greek word: Nemesis. No wonder Hesiod calls her "evil Night," whom he sees "wrapped in a vaporous cloud."

"An Extremely Nebulous Figure" Salonen, in his note on the piece, alludes also to the Orphic tradition, in which her role was more positive, if still vaporous: "Chronos (as Time) was there from the beginning. Chaos came from Time. Nyx was present as a sort of membrane surrounding Chaos, which had Phanes (Light) at its center. The union of Nyx with Phanes produced Heaven and Earth." This mother goddess of outermost space is, Salonen concludes, "an extremely nebulous figure altogether; we have no sense of her character or personality. It is this very quality that has long fascinated me."

The darkness of *Nyx* is, then, not so much the absence of light as the absence of certainty, how she is a creature of mystery, variability, veiledness, and secret fecundity. These, much more than deep heavy darkness, are the characteristics of a score in which Night is often drawn in luminosity and color. As the composer further remarks, "The almost constant flickering and rapid changing of textures and moods as well as a certain elusive character of many musical gestures may well be related to the subject."

A Closer Look At the beginning, set in motion by a low trumpet plus harp and double basses, a canon unfolds in the four horns, bounding over one another like animals and, after a couple of momentary pauses, accelerating to fix on an expectant chord. From this, magically, almost the whole orchestra (no flutes, trumpets, or percussion)

Esa-Pekka Salonen composed Nyx in 2010.

These are the first Philadelphia Orchestra performances of the piece.

The score calls for piccolo, three flutes (III doubling piccolo II), three oboes, English horn, three clarinets (III doubling E-flat clarinet), bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongos, chimes, glockenspiel, gongs, sizzle cymbal, tam-tam, tom-toms, vibraphone, wood block), harp, celesta (doubling piano), and strings.

Performance time is approximately 17 minutes.

spreads out, as the veil of Night. Waving lustroously, this music turns into a stout descent of chords and then into a stomping march, vanishing into the high distance to leave a brief solo for bassoon. From this, the principal clarinet takes over, to project a gliding, sometimes fluttering line, flying through an atmosphere of divided strings, harp, and celesta. As this solo ends and the full orchestra returns, a strong rhythm develops in pizzicato lower strings, leading toward a jazz-like episode. In its swoops and syncopations, the music rediscovers the horn quartet from the opening, and these instruments again ramp up the energy.

When the horns have come once more to a climactic chord, what emerges this time is melody from the cellos, soon engulfed by swirls and spangles that take on a life of their own. When they abate, it is to allow through the ultra-low sound of double basses in what one may take as an image at last of night's darkness—perhaps of Nyx at rest, occasionally stirring in her sleep, unaware of the stars that come out in harp and celesta, vibraphone and glockenspiel, together with solo violins playing harmonics. Now the clarinet comes back, for a variation of its melody from before. The context, though, is different, and drives the instrument to the top of its register, where it stays, briefly, as a magniloquent development of its ideas comes forward from the full orchestra. From here, the music moves from the neighborhood of Debussy, Stravinsky, and Bartók to that of Richard Strauss and Mahler, helped in its transformation by an enveloping waltz rhythm.

Out of that comes what could easily be understood as this symphonic work's scherzo (in which case the astral nocturne would have to count as its slow movement). Fizzing violins and violas are in almost perpetual motion, with slower music elsewhere in the orchestra. There is a brush with *The Rite of Spring* that brings forward a quartet of oboes and English horn; then the rush of upper strings is on again, until it is stopped by further Stravinskian force.

A different spinning gets going, led by woodwinds and celesta, and as this music moves ever higher, it makes way for a strong line of unison melody to enter on violas and cellos. This, too, goes on opening upwards, and gathering more of the orchestra with it, revealing itself, meanwhile, as another transformation of the clarinet's melody. Nearing its end, the music settles into the strings and onto a seventh chord on B-flat, as if at last, in terms of both timbre and harmony, finding stability and definition. But no: Almost at once, *Nyx* slips through our fingers and away.

—Paul Griffiths

The Music

Piano Concerto



Edvard Grieg
Born in Bergen, Norway,
June 15, 1843
Died there, September 4,
1907

Of all the lessons that Grieg learned in his early years, none had been more valuable than his acquaintance with the music of Robert Schumann, which exerted a continuous and profound influence. During the 1850s, the young Grieg had studied piano at the Leipzig Conservatory with Schumann's friend Ernst Wenzel, who introduced the composer's music to him. In Leipzig he also heard Clara Schumann perform her late husband's A-minor Piano Concerto, and his encounter with this piece was to have a lasting effect.

During the 1860s Grieg began to find ways to assimilate his early Germanic influences into a style more in line with his new interest—Norwegian folklore. The folk materials and idioms that he began to investigate, under the influence of a young composer named Rikard Nordraak, were to change his outlook profoundly and permanently.

Praise by Contemporaries The A-minor Concerto of 1868 would become the first full expression of Grieg's newly awakened sense of national pride; it is a piece that emulates the Schumann Concerto (also in A minor) in more than just the striking piano flourish that opens the work, and at the same time demonstrates a unique dedication to the spirit of Norway's native folk music. His contemporaries found the synthesis immediately compelling. "In Grieg's Concerto," wrote Tchaikovsky, "there prevails a fascinating melancholy that seems to reflect all the beauty of the Norwegian scenery—now grandiose and sublime in its vast expanse, now gray and dull, but always full of charm." He further commented, "What warmth and passion in Grieg's melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and in all the rest, what interest, novelty, and independence!"

Franz Liszt also became enamored of the piece. According to Grieg's own report, the elder composer became so agitated as he played through the piece that he leapt from the keyboard during the finale and danced around the room singing its main theme—completely caught up in the work's sheer excitement. "Then he went back to the piano," the exhilarated Grieg reports, "repeated the

Grieg composed his *Piano Concerto* in 1868.

Teresa Carreño was the pianist and Fritz Scheel the conductor in the first Philadelphia Orchestra performances of Grieg's Concerto, in April 1901. Most recently on subscription concerts it was performed by André Watts in September/October 2010, with Charles Dutoit on the podium.

The Orchestra has recorded Grieg's Piano Concerto three times, all with Eugene Ormandy: in 1942 with Arthur Rubenstein for RCA; in 1958 with Philippe Entremont for CBS; and in 1968 with Van Cliburn for RCA.

In addition to the solo piano, the piece is scored for two flutes (fl doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The Concerto runs approximately 30 minutes in performance.

whole passage, and finished it off. At the end he said to me, 'Carry on, my friend, you have the real stuff in you. And don't ever let them frighten you!'

A Quest for Perfection The Concerto received its premiere in Copenhagen on April 3, 1869, with the dedicatee, Edmund Neupert, as soloist. The composer Anton Rubinstein, always a tough critic, was in the audience; he wrote to the composer (who could not attend) that he was "astounded to have heard a composition of such genius." The successful Concerto had been the young composer's first large-scale composition and proved to be the work that won him international renown, although it took a few years before Grieg could find a publisher willing to release it.

Even after its publication in 1872 he was not quite satisfied with the piece. He made various revisions, usually minor adjustments in the orchestration and performance markings, for the rest of his life. Indeed, just a few weeks before his death in 1907 he wrote parts for two additional horns and sent them along with other small changes to his publisher. The Austrian pianist and composer Percy Grainger, who recorded an abridged version of the Concerto in 1919, published that same year a still commonly used edition that incorporated some further revisions he said were suggested to him by Grieg himself.

A Closer Look The famous piano solo passage with which the first movement (**Allegro molto moderato**) begins leads immediately into the distinctive dolce theme in the clarinets (an echo of the Schumann Concerto); the developmental material works to a feverish climax and recapitulation.

The slow movement in D-flat major (**Adagio**), which opens with muted strings, exhibits Grieg's most lyrical manner, for which he was well-known (he wrote dozens of short piano works published as collections of "Lyric Pieces"). The movement leads without pause into the dashing finale (**Allegro moderato molto e marcato**), in which distinctive Norwegian dance-rhythms are interwoven with a contrasting theme. This is followed by the ending that worked Liszt into such a state—a Quasi presto, which gives way to the final and stately Andante maestoso.

—Paul J. Horsley/Christopher H. Gibbs

The Music

Symphony No. 2



Jean Sibelius
Born in Hämeenlinna,
Finland, December 8, 1865
Died in Järvenpää,
September 20, 1957

Outsider status is difficult to overcome. The nexus of the late Romantic symphony was still Vienna and its outcroppings, Germany, France, and Italy. In order to gain acceptance, a composer writing symphonies in England and even the United States often imitated Beethoven—the dominating Viennese symphonic master. Russian folk music, American tunes, and Slavic modes seeped in, enhancing a genre that remains essentially Viennese. Of writing symphonies, Sibelius once reflected, “It is as if the Almighty had thrown down pieces of a mosaic from Heaven’s floor and asked me to put them together.”

Many Influences Sibelius’s Second Symphony began during an Italian vacation. He sketched it out in Rapallo, south of Genoa, where he brought his family. The sweet Italian air bathed him as he jotted down musical ideas about an enchanted garden and contemplated the story of Don Giovanni. Instead of looking into Finnish water, Sibelius looked over the Mediterranean from Chiavari where he wrote, “The sea is raging violently, the waves seem as big as houses.” Emphatically he announced, “The Mediterranean rages! Moonlight!!!” In a note to his friend and fellow Finnish composer Robert Kajanus, Sibelius juxtaposed Italian and Finnish temperaments, “All our songbirds are here but they shoot them, and kill them. And still they sing and wait for the Finnish spring. Finland! Finland!! Finland!!! They are all here: the willow warbler, thrush, lark, oriole.”

Sibelius returned to Lojo, Finland, to spend the summer at the estate of his mother-in-law. There he focused on completing the work that he had sketched out in Italy, but acknowledged the stress: “I have been in the throes of a bitter struggle with this symphony. Now the picture is clearer and I am now proceeding under full sail.” Sibelius was scheduled to premiere the piece in January 1902, but it was postponed to March after the composer’s fretful tinkering and a touch of influenza. Sibelius conducted his new Symphony on March 8, 1902, to an enthusiastic full house in Helsinki.

Though Sibelius denied its Russian connection for most of his life, critics found the Second Symphony to be his response to Russian geo-political aggression, specifically threats to annex Finland. Ilmari Krohn, the first Finnish

Sibelius composed his Symphony No. 2 from 1900 to 1902.

The first Philadelphia Orchestra performances of the Second Symphony were in November 1912, with Leopold Stokowski on the podium. The work was not heard here again until April 1933, when Alexander Smallens conducted it, and from then on it has become one of the most frequently performed pieces by the Orchestra, mostly under the baton of Eugene Ormandy. The Symphony last appeared on subscription programs in January 2012, with Robin Ticciati.

The Philadelphians have recorded the Symphony three times, all with Ormandy: in 1947 and 1957 for CBS, and in 1972 for RCA. The work can also be found in The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998), in a performance led by Stokowski from December 1964.

Sibelius scored the work for pairs of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

The Second Symphony runs approximately 45 minutes in performance.

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musicologist, nicknamed Sibelius's Second Symphony the "Finnish" Symphony and described it as "Finland's Struggle for Freedom." Furthermore, Krohn suggested a programmatic title for each movement: I. The Development before the Conflict; II. The Storm; III. National Resistance; IV. Free Fatherland.

A Closer Look In this epic Symphony, Finland's greatest composer extols his country with squishy majestic music, saturated with Finnish folk traditions and Viennese grandeur. The first movement, **Allegretto**, begins quietly with wavy strings followed by staccato winds, planting the listener straight atop Mahler's Austrian mountains. Here is the outsider's nod to the Symphony's proverbial home turf. This sonic world is further enhanced by a violin recitative. Dignity emerges. Big ideas stay strong, while the repeated folksy quarter-note figure haunts. An oboe introduces a sense of foreboding. The rest of the movement flaunts magisterial unease.

The second movement, **Andante, ma rubato**, is an imaginative contrapuntal wonderland of different timbres emanating from steady string eighth notes and bassoons playing octaves. Rests pierce the musical tapestry until a sweeping violin melody takes charge. The triplets are an unmistakable nod to the second movement of Beethoven's Ninth Symphony with a modernist twist: They wander into uncouth high registers.

A collision of city and country forces follows. Strings (the city) saw away at the start of the 6/8 **Vivacissimo** third movement in melodramatic fashion until woodwinds temper the emotions. A stoic oboe (the country), modest in its initial intentions, calms the group until the anxious strings return. The oboe interrupts the madness again with quiet assuredness, reminding the listener of the natural world. Finally, the violins return to their expected roles of playing the big Victorian precarious crescendo at the end in this ABA movement.

Sibelius lets out all the stops in his loud **Finale: Allegro moderato**. It is attacked without a pause from the third movement, and in it he alludes to elements of the first three movements, including wavy string accompaniment and cheerful wind melodies. Trumpets take over, establishing nationalist fervor. Proud Finland stands up against its aggressive neighbor. The Second Symphony evokes Beethoven not only in its traditional Viennese instrumentation but also in its heroism.

—Eleonora Beck

Musical Terms

GENERAL TERMS

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Contrapuntal: See counterpoint

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

Harmonic: One of a series of tones (partial tones) that usually accompany the prime tone produced by a string, an organ-pipe, the human voice, etc. The prime tone is the strong tone produced by the vibration of the whole string, the entire air column in the pipe, etc. The partial tones are produced by the vibration of fractional parts of that string or air column. These tones are obtained, on any string instrument that is stopped, by lightly touching a nodal point of a string (any point or line in a vibrating body that remains at rest during the vibration of the other parts of the body).

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

Octave: The interval

between any two notes that are seven non-chromatic scale degrees apart

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

Pizzicato: Plucked

Recapitulation: See sonata form

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.

Scale: The series of tones which form (a) any major or minor key or (b) the chromatic scale of successive semi-tonic steps

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts.

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.

Staccato: Detached, with each note separated from the next and quickly released

Syncopation: A shift of rhythmic emphasis off the beat

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Dolce: Sweet, smooth, gentle

Maestoso: Majestic

Marcato: Accented, stressed

Moderato: A moderate tempo, neither fast nor slow

Presto: Very fast

Vivacissimo: Very lively

TEMPO MODIFIERS

Molto: Very

DYNAMIC MARKS

Crescendo: Increasing volume



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The Philadelphia Orchestra

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

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronservices@philorch.org.

Subscriber Services:

215.893.1955, M-F, 9 AM-5 PM

Patron Services:

215.893.1999, Daily, 9 AM-8 PM

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

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

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

PreConcert Conversations:

PreConcert Conversations are held prior to most Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are free to ticket-holders, feature discussions of the season's music and music-makers,

and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend.

Lost and Found: Please call 215.670.2321.

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

Accessible Seating:

Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit philorch.org for more information.

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

Large-Print Programs:

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

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

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders:

The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded. Your entry constitutes

your consent to such and to any use, in any and all media throughout the universe in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with The Philadelphia Orchestra.

Phones and Paging Devices:

All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall. The exception would be our LiveNote™ performances. Please visit philorch.org/livenote for more information.

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