

2023–2024

Orchestre Métropolitain

Tuesday, March 5, at 7:30

Yannick Nézet-Séguin Conductor

Cris Derksen Cello

Tony Siqi Yun Piano

Derksen *Controlled Burn*

Rachmaninoff Piano Concerto No. 2 in C minor, Op. 18

I. Moderato

II. Adagio sostenuto

III. Allegro scherzando

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.

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The
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Orchestra

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25

MUSIC & ARTISTIC DIRECTOR
YANNICK NÉZET-SÉGUIN



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Photos: Yannick Nézet-Séguin. Photo by Landon Nordeman; violinist Davyd Booth at Tattooed Mom. Photo by Jessica Griffin; Principal Tuba Carol Jantsch at Philadelphia's Magic Gardens. Photo by Neal Santos; Principal Bass Joseph Conyers at Cherry Street Pier. Photo by Kriston Jae Bethel; Principal Harp Elizabeth Hainen on Broad Street. Photo by Neal Santos.

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Orchestre Métropolitain

A key cultural ambassador of Quebec, the Orchestre Métropolitain (OM) has created a unique relationship with the public through initiatives driven by excellence and emotion. Whether performing at the Maison symphonique de Montréal or in the city's boroughs as part of the Conseil des Arts de Montréal Touring Program, each OM concert is an opportunity for its music to resonate with the audience. For over 20 years, the ensemble has grown alongside its artistic director and principal conductor, Yannick Nézet-Séguin, to develop a bold, modern, and timely offer. This shared vision has led the conductor and his orchestra to sign a lifetime contract, a rare commitment in the history of classical music, giving them the chance to develop a unique and distinct personality full of intention.

Yannick Nézet-Séguin's flourishing international career has had a positive impact on the OM, bringing the ensemble to some of the world's greatest stages—including the Concertgebouw in Amsterdam, the Philharmonie de Paris, Verizon Hall in Philadelphia, and Carnegie Hall—with

a European tour in 2017, followed by a United States tour in 2019. Once again, the OM was invited to perform at Carnegie, and this current tour to New York, Philadelphia, and Worcester, Massachusetts, is the result. The ensemble is also planning a second European tour for 2025. OM has capitalized on each of these opportunities to promote the talent of local composers and musicians across the globe.

From its founding in 1981, the OM's mission has been to introduce children to music, foster a passion for music among young people, and support emerging musicians. Thanks to its many cultural and educational initiatives like its in-school activities, the OMNI Music Competition, and the Orchestral Conducting Academy, which gives Yannick Nézet-Séguin the chance to pass down his craft to the next generation of conductors, the orchestra has built a strong relationship with community members of all ages. In its 42-year history, the OM has recorded 20 albums and been honored with 15 Opus and seven Félix awards.

Music and Artistic Director

London Nordeman



Yannick Nézet-Séguin is currently in his 12th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick is both an evolutionary and a revolutionary, developing the mighty "Philadelphia Sound" in new ways. His 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 "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling and sought-after talents of his generation. He became the third music director of New York's Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000. In 2017 he became an honorary member of the Chamber Orchestra of Europe. He served as music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was 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 at many of the leading opera houses.

Yannick has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today's composers and by performing the music of under-appreciated composers of the past. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 13 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

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; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, Laval University, and Drexel University.

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

Orchestre Métropolitain

First Violins

Yukari Cousineau,
Concertmaster
Oleg Larshin,
Associate Principal
Johanne Morin,
Assistant Concertmaster
Marcelle Mallette
Ryan Truby
Alexander Lozowski
Monica Duschênes
Florence Mallette
Carolyn Klause
Ariane Bresse
Amélie Benoit Bastien
Marie-Claire Cousineau
Julien Oberson
Mary-Elizabeth Brown

Second Violins

Nancy Ricard, Principal
Dominic Guilbault,
Associate Principal
Lucie Ménard,
Assistant Principal
Lizanne Gervais
Claudio Ricignuolo
Sylvie Harvey
Céline Arcand
Helga Dathe
Daniel Godin
Isabelle Bélanger-Southey
Jean Ai Seow
Flavie Gagnon

Violas

Elvira Misbakhova,
Principal
Pierre Tourville,
Associate Principal
Brian Bacon,
Assistant Principal
Julie Dupras
Gérald Daigle
Suzanne Careau
Élisa Boudreau
François Vallières
Camille Mireault-
Lalancette
Xavier Lepage-Brault

Cellos

Christopher Best,
Principal
Julien Siino,
Associate Principal
Agnès Langlois,
Assistant Principal
Thérèse Ryan
Sheila Hannigan
Vincent Bergeron
Christine Giguère
Christine Harvey

Basses

René Gosselin, Principal
Marc Denis,
Associate Principal
Gilbert Fleury,
Assistant Principal
Réal Montminy
Catherine Lefebvre
Yannick Chênevert

Flutes

Caroline Séguin
Jocelyne Roy

Oboes

Mélanie Harel, Principal
Lindsay Roberts

Clarinets

Simon Aldrich, Principal
François Martel

Bassoons

Michel Bettez, Principal
Gabrièle Dostie-Poirier

Horns

Louis-Philippe Marsolais,
Principal
Lyne Santamaria,
Assistant Principal
Simon Bourget
Corine Chartré-Lefebvre
Christian Beaucher

Trumpets

Antoine Mailloux,
Principal
Lise Bouchard
Benjamin Raymond

Trombones and Tuba

Patrice Richer, Principal
Madeleine Doyon-
Robitaille
Trevor Dix,
Principal Bass Trombone
Alain Cazes,
Principal Tuba

Timpani and Percussion

Julien Bélanger,
Principal Timpani
Alexandre Lavoie,
Principal Percussion
Corinne René

Soloist



Juno-nominated **Cris Derksen** is an internationally respected Indigenous cellist and composer. In a world where almost everything—people, music, cultures—gets labelled and slotted into simple categories, Ms. Derksen represents a challenge. Originally from Northern Alberta she comes from a line of chiefs from the North Tallcree Reserve on her father's side and a line of strong Mennonite homesteaders on her mother's. She braids the traditional and contemporary,

weaving her classical background and her Indigenous ancestry together with new school electronics to create genre-defying music.

As a composer Ms. Derksen has a foot in many worlds. Her recent compositions include *Napi and the Rocks*, a symphonic story commissioned by the Calgary Philharmonic; *Same Wave*, an eight-part choral piece commissioned by the Camerata Nova Choir; *The Triumph of the Euro-Christ*, an eight-part choral piece commissioned by the Art Gallery of Ontario; *Maada'ookii Songlines*, a mass choral piece for 250 singers commissioned by the Luminato Festival; *Rebellion*, a short symphonic piece commissioned by the Thunder Bay Symphony; *Iron Peggy*, a theater piece commissioned by the Vancouver Children's Festival; and *Ikumagijalit*, a performance art piece commissioned by the National Art Gallery of Canada.

As a performer Ms. Derksen appears nationally and internationally, alone as well as with some of Canada's finest artists including Tanya Tagaq, Buffy Sainte-Marie, Naomi Klein, and Leanne Simpson, among many others. Recently she has appeared in Hong Kong, Australia, Mongolia, Sweden, and all across Canada, the place she calls home.

Soloist

Dario Acosta



Canadian-born pianist **Tony Siqi Yun** performed with Yannick Nézet-Séguin and The Philadelphia Orchestra in the final round of the inaugural China International Music Competition in 2019, where he went on to win First Prize and a Gold Medal performing Tchaikovsky's Piano Concerto No. 1. During the 2022–23 season he made his highly acclaimed subscription debut with The Philadelphia Orchestra under Yannick's baton.

This season the two join together on a United States tour with the Orchestre Métropolitain, including an appearance at Carnegie Hall. Additional 2023–24 season highlights include debut appearances at the Colorado Music Festival, the Aspen Music Festival, the Vail Dance Festival, and with the Hamilton Philharmonic in Ontario conducted by Gemma New. Other engagements include performances with the Edmonton Symphony and Orchestra Lumos with Michael Stern, the Rhode Island Philharmonic with Joseph Young, and the New Jersey Symphony and Yue Bao.

Awarded the Rheingau Music Festival's 2023 Lotto-Förderpreis, Mr. Yun is quickly becoming a sought-after soloist and recitalist. He has appeared with the Cleveland Orchestra, the Toronto Symphony, the Buffalo Philharmonic, the Chamber Orchestra of Paris, and the Shanghai Symphony.

Mr. Yun regularly performs solo recitals in both Europe and North America. Recent and future highlights include his debuts at the Hamburg Elbphilharmonie, the Gewandhaus in Leipzig, the Tonhalle in Düsseldorf, and the Philharmonie in Luxembourg. Recent and future North American highlights include Stanford Live, the Gilmore Rising Stars Series in Kalamazoo, the 92nd Street Y in New York, and a return visit to the Vancouver Recital Series. He is a recipient of the Jerome L. Greene Fellowship at the Juilliard School, where he studies with Yoheved Kaplinsky and Matti Raekallio.

Framing the Program

Parallel Events

1900

Rachmaninoff

Piano

Concerto No. 2

Music

Elgar

Dream of

Gerontius

Literature

Chekov

Uncle Vanya

Art

Sargent

The Sitwell

Family

History

Boxer Rebellion

in China

1901

Sibelius

Symphony

No. 2

Music

Mahler

Rückert-Lieder

Literature

Mann

Buddenbrooks

Art

Munch

Girls on the

Bridge

History

President

McKinley

assassinated

Yannick Nézet-Séguin brings to Philadelphia the Orchestre Métropolitain, of which he is artistic director and principal conductor, and opens with a work that they commissioned and premiered last September. Written by the Indigenous cellist and composer Cris Derksen, *Controlled Burn* relates to the ecological practice used to manage wildfires across Canada.

Sergei Rachmaninoff was utterly shattered by the dismal reception of his First Symphony and although his First Piano Concerto fared somewhat better, he withdrew both works and became seriously depressed. The enormous success in 1901 that his Second Piano Concerto immediately enjoyed from critics and audiences alike helped him regain his confidence.

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 principal training 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 that pervaded Finland at the time.

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

Controlled Burn

Cris Derksen

Born April 20, 1981, in Northern Alberta, Canada

Currently living in Toronto



The multi-faceted Indigenous cellist and composer Cris Derksen was raised in Northern Alberta, Canada, from a heritage of North Tallcree Reserve chiefs on her father's side and a strong tradition of Mennonite homesteaders inherited from her mother. She began piano lessons at age five, also exploring flute, saxophone, double bass, and clarinet before settling on cello as a performing instrument. To her, "the cello has the same range as the human voice, and you can

do so much with it. With all the palettes and the machinery I use, I feel like I can create so many different sounds." Derksen received a Bachelor of Music in cello performance from the University of British Columbia and since then has been blending classical idioms with folk, dance, aboriginal structures, and electronics to redefine modern music. Admittedly someone who does "a little bit of everything," she is currently scoring a feature film, collaborating with the Royal Winnipeg Ballet on a new work, and scoring four films for Indigenous Fashion Week in Toronto, as well as a non-verbal documentary about the land.

As a cellist, Derksen performs as both solo artist and chamber musician. The Cris Derksen Quartet, also including an Anishinaabe Hoop Dancer, Gaelic singer, and drummer, is renowned for presentations of music infused with pop culture beats and inventive improvisation. She has concurrently dedicated her career to supporting fellow Indigenous artists. "For me, it's always pulling up, or pushing up, Indigenous artists and art and giving Indigenous classical peers the stage and place where they can tell their own stories within the classical genre."

Musically Speaking to the Environment *Controlled Burn* was commissioned by the Orchestre Métropolitain and premiered on September 16, 2023, at Montreal's Place des Arts with Yannick Nézet-Séguin conducting. The work's title describes an ecological practice used to manage wildfires. As Derksen writes:

Controlled fires were a cultural part of environmental cycles and maintenance of wildlife habitats that sustained the cultures and economies of Indigenous peoples pre-contact (before the first documented encounter with Europeans). We used fire as medicine, removing underbrush and giving nutrients to the ground. On the West Coast, smoke fires would be burned over inlets to keep

the water cool for fishing on a hot day. Now, every year is the hottest year on record. We have a new term—Fire Season—that did not exist 10 years ago.

Canada's 1874 Bush Fire Act was enacted specifically to ban Indigenous folks from using fire to keep the land healthy. The Act was created by people who looked at trees, water, and resources as money. Pre-contact, we would have heard sounds of the community, children and aunties laughing and the sound of joy with the feeling of safety. Now when we hear the sound of fires, we hear the military, helicopters, the roar of the fire, and the sound of fear. This piece explores the loss of land due to fires, the loss of culture, and the loss of our relationship to fire.

A Closer Look Derksen's one-movement work begins with col legno cellos and double basses, along with the solo cello, playing agitated 16th notes against a short rhythmic motif in the timpani. The orchestration includes a variety of drums and cymbals, as well as electronics played on an MPC-1 drum machine used to trigger long "explosion samples." Throughout the piece, the solo cello plays improvisatory passages over the orchestral texture, employing effects pedals for delay, reverb, and pitch shifting set to adjust the signal down an octave. Short wind motifs propel the music forward and driving rhythms in the percussion create a raw sense of urgency and simmering flames not being allowed to burn out of control. Contrasting passages feature extended string chords and crisp brass. Derksen recommends audiences listen to her piece with "their hearts," as the flames are transformed from threat to environmental tool.

Through her music, Derksen has fused the classical tradition with powwow, new wave, folk, and electronics to bring the Cree Nation worldview into the performance arena. "One of the things I learned about making art is to take something you like and make it your own. Contemporary and traditional have always been in my brain—incorporating the traditions of my aboriginal heritage into the new contemporary schools that I play in. It's almost like being a jeweler making a bracelet—you're going to pick out the stones that speak to you. I take all these influences and create the bracelet that only I can make, because it's my perception of the world."

—Nancy Plum

Controlled Burn was composed in 2023.

The score calls for solo cello, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, tuba, timpani, percussion (clash cymbals, snare drum, suspended cymbal), electronics, and strings.

Performance time is approximately 13 minutes.

The Music

Piano Concerto No. 2

Sergei Rachmaninoff

Born in Semyonovo, Russia, April 1, 1873

Died in Beverly Hills, California, March 28, 1943



Sergei Rachmaninoff was born to a well-to-do family that cultivated his prodigious musical gifts. His mother was his first piano teacher and at age nine he began studies at the St. Petersburg Conservatory but floundered. The family finances were declining, as was his parents' marriage, and he transferred to the Moscow Conservatory, where he thrived. He met leading Russian musicians, studied with some of them, and won the support of his hero, Tchaikovsky.

Upon graduation in the spring of 1892 Rachmaninoff was awarded the Great Gold Medal, a rarely bestowed honor. His career as both pianist and composer was clearly on the rise with impressive works such as the Piano Concerto No. 1, the one-act opera *Aleko* (about which Tchaikovsky enthused), and pieces in a variety of other genres. One piano work written at age 18 received almost too much attention: the C-sharp-minor Prelude, the extraordinary popularity of which meant he found himself having to perform it for the rest of his life.

Early Success and Failure Rachmaninoff seemed on track for a brilliant and charmed career, the true successor to Tchaikovsky. But things went terribly wrong in March 1897 with the premiere of his Symphony No. 1 in D minor, which proved to be one of the legendary fiascos in music history and a bitter shock to Rachmaninoff just days before his 24th birthday. Alexander Glazunov, an eminent composer and teacher but, according to various reports, a mediocre conductor, led the ill-fated concert. The event plunged Rachmaninoff into deep despair: "When the indescribable torture of this performance had at last come to an end, I was a different man."

The Second Piano Concerto came at this crucial juncture in Rachmaninoff's career, following a nearly three-year period of compositional paralysis in the wake of the First Symphony's failure. Although he stopped composing entirely, he continued to perform as a pianist and to teach, and he began to establish a prominent new career as a conductor. In the hopes of getting him back on track as a composer, friends and family put him in touch with Dr. Nikolai Dahl, who was experimenting with hypnosis treatments pioneered in Paris around this time by Freud's teacher Jean-Martin Charcot. Dahl was a gifted amateur musician

who took great interest in the case. According to various accounts (perhaps exaggerated), the two met almost daily, with the composer half asleep in the doctor's armchair hearing the mantra: "You will begin to write your concerto. ... You will work with great facility. ... The concerto will be of excellent quality."

The treatment worked—or at least complemented other factors that got the composer back on his creative track. A close friendship with the extraordinary Russian bass Fyodor Chaliapin was encouraging, especially when the two were approached after a performance by the great writer Anton Chekhov, who remarked: "Mr. Rachmaninoff, nobody knows you yet but you will be a great man one day." By the summer of 1900 he was composing the Second Piano Concerto, his first substantial work since the Symphony fiasco, which he dedicated to Dahl. (This is no doubt the lone instance of a composer dedicating a masterpiece to his therapist.) The second and third of its three movements were completed by the fall and Rachmaninoff premiered them in Moscow that December with his cousin Alexander Siloti conducting. He finished the first movement in May 1901 and performed the entire Concerto in November. The work was greeted enthusiastically and opened the way to the most intensive period of Rachmaninoff's compositional activity.

A Closer Look To begin the first movement (**Moderato**), the solo piano inexorably intones imposing chords in a gradual crescendo, repeatedly returning to a low F. This opening evokes the peeling of bells, a preoccupation of many Russian composers and one that had roots in Rachmaninoff's childhood experiences. The passage leads to the broad first theme played by the strings. The core of the Concerto is an extended slow middle movement (**Adagio sostenuto**). The pianistic fireworks come to the fore in the finale (**Allegro scherzando**), which intersperses more lyrical themes—indeed the beloved tunes from all three movements were later adapted into popular songs championed by Frank Sinatra and others.

—Christopher H. Gibbs

Rachmaninoff's Second Piano Concerto was composed from 1900 to 1901.

Rachmaninoff scored the work for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals), and strings, in addition to the solo piano.

Performance time is approximately 35 minutes.

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, Germany, and sometimes France and Russia. In order to gain acceptance, a composer writing symphonies in England and even the United States often imitated Beethoven—the dominating symphonic master. Russian folk music, American tunes, and Slavic modes seeped in, enhancing a genre that remained essentially Viennese. Of writing symphonies, the Finnish composer

Jean 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 began his Second Symphony during a vacation in Italy. 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 Finland to spend the summer at the estate of his mother-in-law. 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 postponed it to March after fretful tinkering and a touch of influenza. He conducted his new Symphony on March 8, 1902, to an enthusiastic full house in Helsinki.

Although Sibelius consistently denied any Russian connection, critics found the Second Symphony to be his response to Russian geo-political aggression, specifically threats to annex Finland. Ilmari Krohn, an early Finnish 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 majestic music, saturated with Finnish folk traditions and Viennese grandeur. (He had studied for some time in Vienna.) The first movement, **Allegretto**, begins quietly with wavy strings followed by staccato winds, planting the listener straight atop 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 a repeated folksy quarter-note figure haunts. The 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 unmistakably harken back to the second movement of Beethoven's Ninth Symphony but 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 a grand 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.

—Aaron Beck

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

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.

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

Col legno: Literally "with wood." In music for bowed string instruments, an instruction to tap the strings with the stick of the bow or draw the wood across the strings

Contrapuntal: See counterpoint

Counterpoint: The combination of simultaneously sounding musical lines

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

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

Mode: Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

Modernism: A consequence of the fundamental conviction among successive generations of composers since 1900 that the means of musical expression in the 20th century must be adequate to the unique and radical character of the age

Octave: The interval between any two notes that are seven diatonic (nonchromatic) scale degrees apart

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

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.

Rubato: Literally "robbed time." The temporary abandonment of strict tempo, which allows the performer to be more flexible, speeding up or slowing down to create effect and emphasize certain passages

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

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

Timbre: Tone color or tone quality

Tonic: The keynote of a scale

Triplet: A group of three equal notes performed in the time of two

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allarghetto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Largamente: Broadly

Lento: Slow

Ma rubato: But with slight speeding up or slowing down

Moderato: A moderate tempo, neither fast nor slow

Scherzando: Playfully

Soave: Gentle, sweet, delicate

Sostenuto: Sustained

Tempo primo: The original tempo

Vivace: Lively

TEMPO MODIFIERS

Molto: Very

MODIFYING SUFFIXES

-issimo: Very

DYNAMIC MARKS

Crescendo: Increasing volume



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

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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 concerts, 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 in memory of Adolf Hirschberg, 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. 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 Audience Services at 215.893.1999 or visit philorch.org/patron-services/plan-your-visit/ accessibility 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 Ensemble Arts Philly venues is smoke free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited, but photographs are allowed before and after concerts and during bows. By attending this Philadelphia Orchestra concert you consent to be photographed, filmed, and/or otherwise recorded for any purpose 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.