

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our  
World

Farrenc's  
Symphony No. 2

Jessica Griffin

April 29, 2021

# The Philadelphia Orchestra

Thursday, April 29, at 8:00  
On the Digital Stage

**Yannick Nézet-Séguin** Conductor  
**Paul Jacobs** Organ

**Foumai** Concerto grosso, for chamber orchestra  
*First Philadelphia Orchestra performance*

**Poulenc** Concerto in G minor for Organ, Strings, and Timpani  
Andante—Allegro giocoso—Subito andante moderato—  
Tempo allegro—Molto adagio—Très calme—Lent—  
Tempo de l'allegro initial—Tempo introduction—Largo

**Farrenc** Symphony No. 2 in D major, Op. 35  
I. Andante—Allegro  
II. Andante  
III. Scherzo: Vivace  
IV. Andante—Allegro

This program runs approximately 1 hour, 10 minutes, and will be performed without an intermission.

This concert is part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

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](http://www.wrti.org) to listen live or for more details.

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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# NOW

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# The Philadelphia Orchestra

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Music Director

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Principal Guest Conductor Designate

**Gabriela Lena Frank**

Composer-in-Residence

**Erina Yashima**

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Fred J. Cooper Memorial Organ Experience

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Marc Rovetti, Assistant Concertmaster

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Jonathan Beiler

Hirono Oka

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*Larry A. Grika Chair*

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Jessica Griffin

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 ninth 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. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

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. Our World NOW also includes free offerings: HearTOGETHER, a podcast 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 continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**Health, champions music **E**Education, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly 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 history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-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 Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with nine 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 [philorch.org](http://philorch.org).



Jessica Griffin

Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025–26 season, a significant long-term commitment. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia 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 "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 talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was 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 signed an exclusive recording contract with Deutsche Grammophon in 2018. Under his leadership The Philadelphia Orchestra returned to recording with nine releases on that label. His upcoming recordings will include projects with the Philadelphians, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique.

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; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; 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, and the University of Pennsylvania.





Ficarri Zelek

Organist **Paul Jacobs** combines a probing intellect and extraordinary technical mastery with an unusually large repertoire, both old and new. He has performed to great critical acclaim on five continents and in each of the 50 United States. The only organist ever to have won a Grammy Award—in 2011 for Olivier Messiaen's towering *Livre du Saint Sacrement*—he is an eloquent champion of his instrument both in the United States and abroad. He has transfixed audiences, colleagues, and critics alike with landmark performances of the complete works for solo organ by Johann Sebastian Bach and Messiaen. Mr. Jacobs made musical history at age 23 when he gave an 18-hour marathon performance of Bach's complete organ works on the 250th anniversary of the composer's death.

A fierce advocate of new music, Mr. Jacobs has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Bernd Richard Deutsch, John Harbison, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and Christopher Rouse, among others. As a teacher he has also been a vocal proponent of the redeeming nature of traditional and contemporary classical music. He is repeatedly invited as soloist to perform with prestigious orchestras, thus making him a pioneer in the movement for the revival of symphonic music

featuring the organ. He regularly appears with the Chicago, Cincinnati, Edmonton, Indianapolis, Kansas City, Lucerne, Montreal, Nashville, National, Pacific, Phoenix, San Francisco, Toledo, and Utah symphonies; the Cleveland and Minnesota orchestras; and the Los Angeles Philharmonic. He made his Philadelphia Orchestra debut in 2008 and has since returned numerous times.

In addition to this current concert, highlights of Mr. Jacobs's 2020–21 season include performances of the Poulenc Concerto with the Cleveland Orchestra and the Jackson (TN) Symphony. He also appears in recital with the Madison Symphony, at the Northrup Auditorium at the University of Minnesota and Verizon Hall at the Kimmel Center in Philadelphia, and in Sun City, Arizona. Mr. Jacobs studied at the Curtis Institute of Music and Yale University. He joined the faculty of the Juilliard School in 2003 and was named chair of the organ department in 2004.

Michael-Thomas Foumai, who hails from Hawaii, composed his vibrant Concerto grosso for the Bowdoin International Music Festival, a six-week summer program in Brunswick, Maine, when he was appointed its inaugural Kaplan Fellow in Composition in 2015. The brief piece allows every player to shine as a virtuoso soloist.

Francis Poulenc wrote his Concerto in G minor for Organ, Strings, and Timpani after the death of a close friend and as he was rediscovering his faith. In this piece he blends musical styles from the Middle Ages, Baroque, and Classical periods, all imaginatively updated with a modern flavor. The stunning work prominently features the organ, the king of instruments that can provide most of the colors of an orchestra, accompanied by strings and timpani.

Chances for women composers to write and hear their symphonies and operas in performance were extremely rare in the 19th century, for which reason few undertook such large-scale projects. An exception was Louise Farrenc, an outstanding French composer whose mid-century career was relatively successful even if still limited due to her gender and the musical fashions in France at the time. In the 1840s she wrote three symphonies, of which we hear her immediately attractive second.

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.



**1845**

**Farrenc**

Symphony No. 2

**Music**

Schumann

Symphony No. 2

**Literature**

Mérimée

*Carmen*

**Art**

Ingres

*Portrait of Countess Haussonville*

**History**

TX and FL admitted as states



**1938**

**Poulenc**

Organ Concerto

**Music**

Bartók

Violin Concerto No. 2

**Literature**

Isherwood

*Goodbye to Berlin*

**Art**

Dufy

*Regatta*

**History**

Germany mobilizes

## Concerto grosso

### Michael-Thomas Foumai

Born in Honolulu, Hawaii, in 1987

Now living there



Many pieces in the Western classical tradition were written by composers who were acutely aware of the specific musicians who would play them—tailor-made music, so to speak. Joseph Haydn spent most of his career employed by a fabulously wealthy family that had its own orchestra, musicians with whom he lived and worked every day and could write pieces that highlighted their individual skills. Mozart continuously thought about the strengths (and no doubt the weaknesses) of the singers who would perform his operas and wrote accordingly, sometimes going so far as to write substitute arias when a singer changed. Brahms and a host of Romantics composed for the great violinist Joseph Joachim, who often served as private advisor, at times coming close to being a co-composer. A century later the great Russian cellist Mstislav Rostropovich played a similar role for many 20th-century composers. The Philadelphia Orchestra was the ensemble of choice for the orchestral works that Sergei Rachmaninoff wrote in America. And so the tradition continues to this day, with many contemporary composers writing for their own ensembles or for musicians they know intimately.

### From Hawaii to Maine

The genesis of Michael-Thomas Foumai's vibrant Concerto grosso has a similar background with respect to the specific musicians for whom he wrote the piece. The young composer, violinist, and conductor hails from Honolulu, Hawaii, where he received his initial musical training. He confesses that "some would envy that I live in Hawaii, but being in the middle of the Pacific Ocean can make it difficult to forge meaningful relationships, even in this digital age." All the more wonderful, therefore, when a special opportunity came in the summer of 2015 that offered Foumai what he calls

“a platform to bond with extraordinary gifted artists, reconnect and strengthen older friendships, and chart new goals together.” This happened when he was appointed the first Kaplan Fellow in Composition at the Bowdoin International Music Festival, a six-week summer program in Brunswick, Maine, dedicated to chamber and solo repertoire. Kaplan Fellowships are awarded to instrumentalists playing violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, French horn, and piano.

Foumai’s path to being a Kaplan Fellow came after earning degrees in music composition from the University of Hawaii at Mānoa (where he is now on the faculty) and the University of Michigan (MM, DMA). He studied with a wide and eclectic range of prominent composers, including The Philadelphia Orchestra’s current composer-in-residence, Gabriela Lena Frank, as a 2017 composer fellow with the Gabriela Lena Frank Creative Academy of Music. Among his many recognitions is a Fromm Foundation Commission from Harvard University, an ASCAP Morton Gould Young Composer Award, three BMI Composer Awards, and the Music Teachers National Association’s Distinguished Composer of the Year Award. His music has been performed by the Minnesota Orchestra, the Milwaukee Symphony, the Buffalo Philharmonic, the Albany Symphony, the American Composers Orchestra, the Dolce Suono Ensemble at the Curtis Institute of Music, and many other groups.

### **A Closer Look**

Foumai explains that with the Bowdoin honor “the opportunity arose to compose a work for all the Kaplan Fellows, it seemed destined that the form of the concerto grosso was the most fitting to showcase their extraordinary talent and to unleash their collective mastery as a whole.” He got to know the players well during the summer of 2015 and they premiered the piece in December at the Christ and St. Stephen’s Church in New York City.

The genre of the concerto grosso is most associated with works from the Baroque era, such as J.S. Bach’s Brandenburg Concertos, and usually features multiple soloists that alternate with a full ensemble. Foumai notes that his single-movement piece, which lasts less than six minutes, “is structured with several groupings of instruments in dialogue and explores Baroque figurations in a more contemporary musical vocabulary.” Rather than juxtaposing groups to the extent that Bach did, Foumai’s piece might be

thought of as more of a “concerto [grosso] for orchestra,” like Béla Bartók’s celebrated work that highlighted the talents of the Boston Symphony Orchestra in the 1940s.

The piece opens with a rapid crescendo and then we are off to the races in what is a dazzling, high-spirited, and virtuosic perpetual motion marked “furioso.” By the middle of the piece the meter begins to change often, providing more unexpected vitality. The ending calms down briefly with some sustained chords before a final burst of energy to conclude. One can sense the benefits of Foumai knowing the players for whom he was writing and that can now take on a further life as virtuoso ensembles like the Fabulous Philadelphians bring the piece into their repertoire.

—Christopher H. Gibbs

*Foumai composed his Concerto grosso in 2015.*

*This is the first Philadelphia Orchestra performance of the piece, and the first time the Orchestra has performed anything by the composer.*

*The score calls for flute, oboe, clarinet, bassoon, horn, piano four-hands, and strings.*

*Performance time is approximately six minutes.*



## Organ Concerto

### Francis Poulenc

Born in Paris, January 7, 1899

Died there, January 30, 1963

The period between the world wars was a heady time for Parisians. Jazz was in the air. The city was “the place to be” for painters, musicians, dancers, and authors. Igor Stravinsky had mellowed somewhat since his shocking early ballets (*The Firebird*, *Petrushka*, and *The Rite of Spring*) and was writing vaguely abstract recreations of remote times and places. Meanwhile a group of composers that music critics called “Les Six” (the Six) was itself becoming more audience-friendly, as we might say today, denouncing the abstruseness of the prevailing post-Wagnerism in a loosely defined movement that at times touched upon nationalism. And they embraced jazz unashamedly.

### A Musical Eclectic

Francis Poulenc, born and raised Parisian, was among the famous Six, and in the mid-1920s was completing his studies with Charles Koechlin (during which he had also sought the advice of Alfred Casella and Arnold Schoenberg) and emerging as a mature artist. He, too, sought a more direct, immediate way of communicating with an audience. Like Stravinsky, he contemplated neo-Classicism, but broadened it to include other styles and even elements of the Asian gamelan music.

Although he knew the Impressionism of Debussy and Ravel, he forged his own path; he was a brilliant colorist, despite the fact that the strength of his precocity lay chiefly in his melodic gift. During the musical tumult of the early 20th century, furthermore, he held true to his conviction of the supremacy of the traditional tonal system. Not surprisingly, his early successes of the 1920s and '30s were at first censured by over-intellectual music critics who found the works somehow too simple. Such criticism appeared to delight Poulenc.

The traumatic death of a close friend in a car accident during the summer of 1936, however, jolted him, at age 37, into reexamining his life and led to a pilgrimage to Notre-Dame de Rocamadour, where he had a mystical experience. Many of his works in the coming years, difficult ones in any case with the war approaching, show a new seriousness, although he never abandoned touches of the freedom, delight, and sparkle that characterized his early years.

### **New Approaches**

By this time Poulenc had composed two relatively listener-friendly concertos, one for harpsichord and another for two pianos, and now turned to what he called a “grave and austere” concerto for organ, strings, and timpani. As he wrote to a friend in May 1936 (referring to himself in the third person): “The Concerto is almost completed. It gave me many problems, but I think that it is improved and that it will please you as it is. This is not the amusing Poulenc of the *Concerto pour deux pianos* but rather a Poulenc who is on his way to the cloister, a 15th-century Poulenc, if you like.” He may have gone back spiritually to the 15th century, but one of the wonderful musical aspects of this Concerto is its remarkable blending of styles from many centuries—modal chants from the Middle Ages, Baroque fantasy writing for organ à la Bach and Buxtehude, neo-Classical elements that may remind one of Stravinsky, and a dose of grand Romanticism as well.

Poulenc explicitly drew connections between the Concerto and his renewed interest in religious music: “The Concerto for Organ occupies an important place in my oeuvre, alongside my religious music. Properly speaking, it is not a concerto for the concert hall, but, in limiting the orchestra to strings and three timpani, I made performance in a church possible. If one wishes to have an exact idea of the serious side of my music, one must look here, as well as in my religious works.” And yet the seriousness of the work should not be overemphasized. Poulenc consistently mixed styles, moods, and effects, as this Concerto shows with particular success. The solemnity of its opening, with its nod to Bach, next turns to a dance-hall gaiety. As Claude Rostand famously remarked, “In Poulenc there is something of the monk and something of the rascal.”

### **A Closer Look**

The organ, of course, is the most orchestral of all instruments and capable of producing the woodwind and brass sounds that Poulenc omitted from his orchestration. He called upon the young organist

and composer Maurice Duruflé for advice in writing for the organ, specifically with what registrations—the indications of specific tone qualities—would be most effective. Duruflé was the organist at the work's premiere in June 1939 with the Orchestre Symphonique de Paris.

The Concerto, which lasts just over 20 minutes, is cast as one continuous movement. A neo-Baroque fanfare played by the organ opens the work. Some of the musical material heard at the start returns near the end, rounding out the Concerto and bringing it to a reflective conclusion.

—Christopher H. Gibbs

*Poulenc composed his Organ Concerto in 1938.*

*Alexander McCurdy was the soloist in the first Philadelphia Orchestra performance of the work, on a Senior Student Concert in November 1960 led by Eugene Ormandy. It was most recently heard in October 2018, with organist Peter Richard Conte and Stéphane Denève.*

*The Philadelphia Orchestra recorded the Concerto in 1962 for Columbia with organist E. Power Biggs and Ormandy, and in 2006 for Ondine with Olivier Latry and Christoph Eschenbach.*

*The score calls for solo organ, timpani, and strings.*

*The Concerto runs approximately 22 minutes in performance.*



## Symphony No. 2

### Louise Farrenc

Born in Paris, May 31, 1804

Died there, September 15, 1875

As happens so often in the history of music, family connections can play a significant role in building a career. Bach, Mozart, and Beethoven, among others, basically continued the family business, often one that stretched back generations. Such circumstances have long benefited prominent women musicians, which helps to explain why Clara Schumann and Fanny Mendelssohn, respectively wife and sister of eminent composers, are among the best known from the 19th century. In the early 20th century, Nadia and Lili Boulanger were raised in a prominent musical household.

Louise Farrenc, born Jeanne-Louise Dumont in 1804, came from a distinguished family of painters and sculptors that had worked for the French royal family for generations. Her musical gifts as a pianist were evident at a very young age. She studied with Ignaz Moscheles, Johann Nepomuk Hummel, and Antonín Reicha, all eminent figures at the time, and her career began to take off. At age 17 she married the 10-year-older Aristide Farrenc, who had been a flutist at the Théâtre Italien and taught at the Paris Conservatory. In the 1820s he started a prominent publishing company and was particularly passionate about early "pre-Bach" music. Aristide published some of his wife's piano compositions, one of which earned an especially enthusiastic review from Robert Schumann.

### Symphonic Achievements in France

Farrenc branched out to write orchestral music in the mid-1830s with two overtures, followed by three symphonies. Berlioz commented in a review that one of the overtures was "well written and orchestrated with a talent rare among women." What may today too easily seem a sexist observation registered the limited options available to women composers at the time. While women performers, especially singers, had long enjoyed chances for wide success, opportunities

for composers were far less frequent, especially when it came to pieces that required many musicians to perform. Writing, publishing, and performing domestic music, such as songs and keyboard works, proved much more viable than symphonies or operas. Moreover, a composer learns by trial and error, which means the opportunity to hear one's music in actual time and space is what helps nurture more polished products.

Some years before Farrenc died at age 71 in 1875, the prominent critic and music historian François-Joseph Fétis, an ardent supporter who admired her seriousness of purpose, praised her musical gifts, but lamented that her attraction to large-scale instrumental music was frustrated by the restricted opportunities and that for the public "the only standard for measuring the quality of a work is the name of its author." He believed these factors explained why her major pieces were so soon forgotten "when in any other time her works would have brought her great esteem." As her modern biographer Bea Friedland points out, the challenges for Farrenc's career came not only from her gender but also from a contemporary musical cultural in France that was centered on grand opera and on salon music, both of the virtuoso and sentimental variety. When it came to significant orchestral and chamber music neither men nor women fared well in mid-century.

Farrenc's three symphonies date from 1841, 1845, and 1847 and all were performed at the time, thus giving her opportunities to hear them. The Symphony No. 2 in D major, Op. 35, received its premiere at the Conservatory in May 1846 and Fétis conducted it the following year in Brussels. In 1842 Farrenc was appointed as professor of piano at the Conservatory, the only woman in such a prominent position. She taught there for 30 years and had many distinguished students (including her talented daughter, Victorine, who, had she not died so young, might have furthered the family's artistic legacy). Farrenc's compositional activities shifted to chamber music with pieces that won her the widest praise as she had more scope for originality. In addition to her career as a pianist, composer, and teacher she aided her husband with a massive project of keyboard music spanning some 300 years called *Le Trésor des pianistes*.

### **A Closer Look**

Farrenc adopts the early Romantic approach of her time in the four-movement Second Symphony that may bring to mind well-known symphonies from the first half of the 19th century. Friedland argues that despite their "expertise" and "frequent passages of

sheer beauty," her symphonies suffer because "their conspicuous affinity to models foredooms them to invidious comparison." Yet much of this—like the conventional sonata form of the first movement—was standard procedure at the time. Since there were not many French symphonies being written in mid-century by anyone, the charming early efforts of composers like Camille Saint-Saëns and Charles Gounod can also seem derivative of German models. Sections of Farrenc's Symphony may sound very much like Schubert's early ones—fair enough, but since none of Schubert's was published or performed at the time it would have been impossible for her to have known them. This style was in the air after Beethoven. A review of the Second Symphony's premiere in 1846 mentions Mendelssohn and indeed his presence looms. (Schumann's symphonies were either not yet written or were unknown in France.)

The first movement (**Andante—Allegro**) has a leisurely paced introduction that leads to a fast first theme for strings and a second one for woodwinds. The writing is consistently fresh, lyrical, and often delightful, reminiscent of the youthful Schubert. Throughout the Symphony the writing for woodwinds, as solos or in groups, adds greatly to the colorful palette of the orchestra. The following **Andante** is by turns relaxed and playful. The **Scherzo: Vivace** sports a Mendelssohnian flare (as commented upon in the early review) in ABA form with the middle section initiated by the lower strings. The final **Andante—Allegro** opens with a brief grand gesture before fast strings present an intense imitative theme in a "learned" style that is later presented as a fugue. Following a short interlude featuring woodwinds the Symphony concludes with a thrilling coda.

—Christopher H. Gibbs

*Louise Farrenc composed her Second Symphony in 1845.*

*Yannick Nézet-Séguin led the first Philadelphia Orchestra performances of the work in January 2020.*

*The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.*

*Performance time is approximately 35 minutes.*

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## GENERAL TERMS

**Chord:** The simultaneous sounding of three or more tones

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

**Concerto grosso:** A type of concerto in which a large group (known as the *ripieno* or the *concerto grosso*) alternates with a smaller group (the *concertino*). The term is often loosely applied to any concertos of the Baroque period except solo ones.

**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

**Meter:** The symmetrical grouping of musical rhythms

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

**Neo-Classicism:** A movement of style in the works of certain 20th-century composers who revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism

**Octave:** The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers.

**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.

**Perpetual motion:** A musical device in which rapid figuration is persistently maintained

**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. Also an instrumental piece of a light, piquant, humorous character.

**Tonality:** The orientation of melodies and harmonies toward a specific pitch or pitches

**Tonic:** The keynote of a scale

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegro:** Bright, fast

**Andante:** Walking speed

**Calme:** Tranquil, still, quiet

**Furioso:** Wild, passionate

**Giocoso:** Humorous

**Largo:** Broad

**Lent:** Slow

**Moderato:** A moderate tempo, neither fast nor slow

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very

**Subito:** Suddenly, immediately, at once

**Très:** Very

## DYNAMIC MARKS

**Crescendo:** Increasing volume