

Season 2008-2009

The Philadelphia Orchestra

Wednesday, June 24, at 7:00

Best of Baroque

Rossen Milanov Conductor

Angela Meade Soprano

David Kim Violin

Handel from Suite No. 2 in D major from *Water Music*:

I. [No tempo indicated]

II. Alla hornpipe

Handel "Da tempeste il legno infranto," from *Julius Caesar*

First Philadelphia Orchestra performance

Handel "Se pietà di me non senti," from *Julius Caesar*

First Philadelphia Orchestra performance

Bach Air, from Orchestral Suite No. 3 in D major, BWV 1068

Bach Brandenburg Concerto No. 3 in G major, BWV 1048

I. [Allegro]

II. Adagio

III. Allegro

Intermission

Rameau Overture to *Zaïs*

Pachelbel/arr. Smith Canon

Vivaldi "Summer," RV 315, from *The Four Seasons*

I. Allegro non molto

II. Adagio

III. Presto

Bach/orch. Stokowski "Sheep May Safely Graze"

This program runs approximately 1 hour, 30 minutes.

Rossen Milanov currently holds the positions of associate conductor of The Philadelphia Orchestra and artistic director of The Philadelphia Orchestra at The Mann Center for the Performing Arts. In addition, he serves as music director of both New Jersey's Symphony in C (formerly the Haddonfield Symphony) and the New Symphony Orchestra in his native city of Sofia, Bulgaria.

During the 2008-09 season Mr. Milanov debuts with the Swedish Royal Opera, the New Jersey Symphony, the Komische Oper Berlin, the Singapore Symphony, the Orchestra of St. Luke's, the San Antonio Symphony, and the Charlotte Symphony. He also makes return engagements with the Seattle Symphony, the Seoul Philharmonic, and the National Orchestra of Mexico.

Mr. Milanov's recent highlights include guest conducting appearances with Tokyo's NHK Symphony, the BBC Symphony, the Royal Scottish National Orchestra, the Indianapolis Symphony, and the Orchestre de la Suisse Romande. Equally at home in opera, Mr. Milanov has conducted numerous productions.

Mr. Milanov has led concerts and tours with the Rotterdam and Seoul philharmonics; the Baltimore, Colorado, Honolulu, and Lucerne symphonies; the Saint Paul Chamber Orchestra; the Civic Orchestra of Chicago; the Residentie Orchestra of the Hague in the Netherlands; and the Teatro Colón Buenos Aires. He was music director of the Chicago Youth Symphony from 1997 to 2001 and chief conductor of the Bulgarian National Radio Symphony from 2003 to 2008. He has also participated in numerous summer festivals, including Aspen, Grand Teton, and Tanglewood.

Mr. Milanov retains a close association with his hometown of Sofia. As music director of the New Symphony Orchestra, Eastern Europe's first privately funded orchestra, his work has included commissions and premieres of new works and the introduction of American music to Bulgarian audiences. Mr. Milanov has received the Award for Extraordinary Contribution to Bulgarian Culture, awarded by the Bulgarian Ministry of Culture. In 2005 he was chosen as Bulgaria's Musician of the Year.

Mr. Milanov studied conducting at the Juilliard School (recipient of the Bruno Walter Memorial Scholarship), the Curtis Institute of Music, Duquesne University, and the Bulgarian National Academy of Music.

A winner of Astral Artists' 2007 National Auditions, soprano **Angela Meade** recently performed Strauss's *Four Last Songs* with Symphony in C. She was named a grand winner in the 2007 Metropolitan Opera National Council Auditions, chronicled in the documentary film *The Audition*. She made her Met debut in March 2008, in the role of Elvira in Verdi's *Ernani*. Winner of the 2009 Concours Musicales International de Montréal and the 2008 José Iturbi International Music Competition, Ms. Meade has captured top prizes at over 55 opera competitions since 2003.

A graduate of the Academy of Vocal Arts (AVA), Ms. Meade's operatic credits include the title roles in Donizetti's *Lucia di Lammermoor* and *Anna Bolena* for AVA and Elisabetta in *Roberto Devereux* for Dallas Opera. Her upcoming engagements include the title role of Rossini's *Semiramide* at the Caramoor Festival, her debut season with San Francisco Opera, and a return to the Metropolitan Opera for the Countess in Mozart's *The Marriage of Figaro*. This performance marks her Philadelphia Orchestra debut.

Concertmaster of The Philadelphia Orchestra since 1999, **David Kim** started playing the violin at the age of three and began studies with Dorothy DeLay at the age of eight. He later received his bachelor's and master's degrees from the Juilliard School. In 1986 he was the only American violinist to win a prize at the Tchaikovsky Competition. He was a prize winner at the 1990 International Violin Competition of Indianapolis.

Mr. Kim was founder and, for 20 years ending in 2008, artistic director of the Kingston Chamber Music Festival at the University of Rhode Island, from which he also was awarded the honorary degree of Doctor of Arts in 2001. Mr. Kim appears as soloist with The Philadelphia Orchestra each season as well as with numerous orchestras around the world. He also appears internationally at festivals such as Finland's Kuhmo Chamber Music Festival, Japan's Pacific Music Festival, and the Seattle Chamber Music Festival. He has been featured nationally on the CBS, NBC, and PBS networks; on NPR; and in *Newsweek* magazine.

Suite No. 2 from *Water Music*

George Frideric Handel

Born in Halle, Germany, February 23, 1685

Died in London, April 14, 1759

The Baroque period was all about synthesis, and the three suites that make up Handel's *Water Music* manifest the incredible breadth and variety of the composer's musical experience in opera, oratorio, concerto, and chamber styles. German-born and Italian-trained, Handel was England's most famous composer largely because of his success in fusing the lyrical élan of Italian serious opera, the snappy courtliness of the French *ouverture*, and the harmonic complexity of the German Baroque. In addition to being a capstone of the Baroque, the *Water Music* is also Handel's best-known instrumental work. The three suites were apparently composed for several different boating parties in London between 1715 and 1717.

It was not unusual for English royalty to spend a summer eve on a party-barge on the Thames, frolicking in the cool air until the small hours; a second barge filled with musicians traveled alongside to entertain. It was for such parties that Handel wrote the *Water Music*. "On Wednesday Evening at about eight, the King took Water at Whitehall in an open Barge," wrote a London newspaper in 1717, describing a performance of at least one of the *Water Music* suites, "wherein were also the Duchess of Bolton, the Dutchess of Newcastle, the Countess of Godolphin, Madam Kilmanseck, and the Earl of Orkney, and went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr. Hendel; which his Majesty like so well, that he caus'd it to be plaid over three times in going and returning. At 11 His Majesty went ashore at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of Musick, which lasted till two; after which, his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed."

Apparently Handel wrote music for more than one barge party such as that described above; the King's company in 1717 probably heard only one of the three suites that were later published during the 1730s as *The Celebrated Water Musick*, but sales of the publication were brisk largely because by this time the legend surrounding the party recounted above was well circulated.

—Paul J. Horsley

Arias from *Julius Caesar*

George Frideric Handel

Supertitles and other technological innovations have made understandable operas composed in languages foreign to contemporary audiences. It is a great advantage that composers in the past would have no doubt embraced. Although many 18th- and 19th-century operas were written and performed in the language of the audience, that was not always the case. Handel is one of the most notable examples: He was a German who made his fame writing Italian operas for theaters in London. He composed some three dozen Italian operas, works of great musical brilliance that are increasingly returning to opera houses today. In the latter part of his career he shifted his energies to writing oratorios, which were in essence sacred English operas.

The best known and most often performed of his Italian operas is *Giulio Cesare in Egitto* (Julius Caesar in Egypt), which premiered at the King's Theatre in February 1724. Unlike the rather complicated plots of many operas of the day, the story here is straight-forward and familiar. It deals with the Roman general's adventures in Egypt in 48-47 B.C., when he fell in love with Queen Cleopatra. We hear two of her arias, quite contrasting in mood. Her formidable seduction skills have proved too much even for Caesar, who has fallen under her spell.

“Da tempeste il legno infranto” (When the ship, broken by the storms) comes from the last act of the opera when it has become clear that everything will turn out well. It is thus an upbeat da capo aria in which she gleefully looks to the future in a flurry of virtuoso runs. **“Se pietà di me non senti”** (If you feel no pity for me) takes place earlier in the opera, in the second act, and amounts to a prayer, Cleopatra's most serious moment. It is also in ABA form.

—Christopher H. Gibbs

“Se pietà di me non senti”

If you feel no pity for me,
just heaven, I shall die.
Grant peace to my torments,
or this soul will expire.

“Da tempeste il legno infranto”

When the ship, broken by the storms,
succeeds at making it safely to port,
it no longer knows what it desires.
So the heart, after suffering and tears,
now that it has found its solace,
returns the soul to delight.

English translations by Darrin T. Britting

“Air” from Orchestral Suite No. 3

Johann Sebastian Bach

Born in Eisenach, March 21, 1685

Died in Leipzig, July 28, 1750

It's hard to imagine Germany taking a back seat to anyone where music is concerned, but the fact is that during Bach's youth it was the Italian and French styles that contended for dominance in Europe. Germany, politically splintered and groping for its identity, was like a blank slate for other countries to write on. An unenviable position—except that, in the end, it was German musicians like Telemann, Handel, and Bach who achieved a synthesis of the best things the era had to offer, and composed the works that would epitomize the Baroque for future generations.

Bach's four orchestral suites illustrate the *vermischter Geschmack*, the “mixed taste,” of the German Baroque. Their movement titles are in French, and they open with splendid, extensive versions of the “French overture”—in fact, Bach himself called these works not suites but *Ouvertüren*. On the other hand, their concertante style—contrasting a small concertino of solo instruments with the larger orchestra—is of Italian origin. So is the *forlana*, the wild dance that crashes the French party in the Suite No. 1, while the Polonaise of No. 2 is full of Polish pride and fire.

It is thought that Bach composed the Suite No. 3 around 1731 for his Leipzig orchestra, either for a coffee-house concert or (as the grand scoring, including three trumpets and timpani, suggests) for an important civic occasion. When Mendelssohn played the first movement on the piano for Goethe in 1830, the old poet said he could see “a procession of elegantly dressed people descending a vast flight of stairs.” It is also a *long* flight, as the broad processional music of the French Overture alternates with not one but two dancing fugal sections, featuring the concertante solo violin.

Then the Suite No. 3 starts over, beginning softly and building to the finish. Having run half its length in one movement, the Suite arrives at a still point—the famous **Air**, with its gently soaring Italianate melody—from which it will gain momentum to the end.

—David Wright

Brandenburg Concerto No. 3

Johann Sebastian Bach

It is a great irony in the history of Baroque music that one of the most famous sets of instrumental concertos, the so-called “Brandenburg” Concertos of J.S. Bach, were never performed at the court in Brandenburg, nor were they originally written for the Brandenburg court orchestra. In 1721 Bach dedicated a very ornate score of six concerto grossos to Christian Ludwig, the Margrave of Brandenburg who, two years earlier, had expressed a vague interest in seeing some of Bach’s music. Quite probably, Bach intended this set of scores as a kind of job application, hoping to gain a position in the court at Berlin (the title page includes a long and effusive dedication to the Margrave). But the gift was never opened, and sat unperformed on the Margrave’s shelf until his death, and Bach was never offered a position in Berlin.

Despite this apparent snub, the Brandenburg Concertos were indeed performed during Bach’s lifetime. In fact each of the six concertos in the set had been performed earlier by the orchestra at Cöthen, where Bach was court composer and orchestra director from 1717 to 1723.

Several of the concertos are based on earlier works, and after Bach moved to Leipzig in 1723 he reworked a number of sections from the concertos into cantata movements and other vocal and instrumental works. With several different versions of the concerto scores extant, each performed during Bach’s lifetime, there are a variety of arrangements with legitimate claims to being “authentic.” The score sent to the Margrave of Brandenburg is riddled with errors, and includes parts for instruments that were not even part of the Margrave’s court orchestra, so even that famous score cannot be considered definitive.

Because these works emerged for the most part from Bach’s years in Cöthen, and were almost certainly all played there as courtly entertainments for the Prince during his Sunday evening concerts, these six concertos give an accurate picture of the musical performances and practices at Cöthen during Bach’s tenure. Detailed records were kept regarding musician payments, and so it is possible to reconstruct the make-up and instrumentation of that ensemble from week to week, and even to speculate when it may have performed each of the concertos.

While in Cöthen, Bach had at his disposal a relatively large orchestra (for the time) of up to 18 musicians. Bach himself played lead viola in the ensemble, and directed the group from the viola desk. The size and variety of the orchestra at Cöthen is reflected in the instrumentation of the six Brandenburg Concertos, each of which is scored for a different ensemble. They are all concerto grossos in the sense that the music juxtaposes a small ensemble of soloists (or *concertino*) against a larger group (the *ripieno*), but Bach’s scoring is so chamberistic that the division between soloist and ensemble is very fluid, and at times almost non-existent. These are not the same kind of concerto grossos as, for example, those written by Vivaldi or Corelli, where the division is much clearer. It seems to have been Bach’s purpose to demonstrate the remarkable variety of instrumental combinations, timbres, and textures possible within the chamber concerto genre. The overall desire to impress with

variety adheres to the late Baroque philosophy of music imitating nature, even if imperfectly, in its diversity.

The Concerto No. 3 in G major (BWV 1048) is scored entirely for strings and continuo, with three violins, three violas, three cellos, and harpsichord. Each of the string groups functions as a *concertino*, but also combine to constitute the complete *ripieno*; a perfect example of Bach blurring the division between groups and allowing each instrument to perform multiple functions in the texture.

The first movement (**Allegro**, although not marked so by the composer) blends concerto form with a rondo principle that is called *ritornello* in Baroque practice. In Baroque concerto form, the *ripieno* main theme alternates with contrasting episodes for the *concertino*. It is the persistent return of the main theme (or fragments) that bears a resemblance to rondo, but the rondo elements are obscured behind a sophisticated surface texture and archaic antiphonal writing. The strongest suggestion of rondo influence is the appearance of a new *tutti* theme in the middle of the movement.

The “slow” movement (**Adagio**) is notated in the score as nothing more than a two-chord Phrygian cadence. Some scholars suggest that Bach meant this as an opportunity to improvise a slow movement (providing only the last two chords), while other performers treat it as simply a break in momentum between two fast movements, and not something to be elaborated upon too extensively.

For the **Allegro** finale, which also blends rondo and concerto movement types, Bach writes a lively *perpetuum mobile* with the feel of a gigue.

—Luke Howard

Overture to *Zaïs*

Jean-Philippe Rameau

Born in Dijon, baptized September 25, 1683

Died in Paris, September 12, 1764

Jean-Philippe Rameau was the leading French composer of the 18th century and the one who brought the Baroque era in his country to its height. He is most remembered today as a composer of opera and as a prolific writer of path-breaking theoretical treatises, although he started his career as a church organist and composer of sacred vocal music. His *Treatise on Harmony* dates from 1722, just as he was about to turn 40. The work made his name and fame far beyond provincial circles and its enormous impact is felt in the way harmony is taught to this very day.

It was only at age 50 that Rameau entered the world of opera. His dramatically compelling *Hippolyte et Aricie* (1733) shocked many listeners and was attacked as “baroque”—apparently the first time that word was used in connection with music. Rameau composed many theater pieces over the next 30 years of his long career, including some that are still performed in opera houses today, among them *Castor et Pollux* and *Platée*.

Zaïs (1748), a *Pastorale-héroïque* that premiered at the Paris Opéra in February 1748, is one of his most imaginative works. Rameau capitalized on the appeal of exotic and supernatural topics, in this case one based on Middle Eastern myth in a plot that bears some resemblance to Mozart's *The Magic Flute*. The supernatural “génie” Zaïs falls in love with a lovely shepherdess named Zélide. He transforms himself into a shepherd to woo her. Cupid demands that he try her faithfulness in various ways and she passes every test with flying colors. Zaïs rejects his magical powers for their love and his kingdom disappears, leaving the lovers in a desert. The wise Oromasès, king of the genies, gives Zaïs back his powers and bestows immortality on Zélide.

The four-act opera opens with a prologue depicting the creation of the universe and birth of the supernatural spirits. The Overture we hear tonight is meant to set up this order out of chaos, which leads to some unusually daring effects. One contemporary critic noted: “I consider that the overture paints so well the unravelling of chaos that it is unpleasant, for the clash of elements separating and fitting together cannot have composed a very agreeable concert for the ear; happily man was not yet there to hear it; the Creator spared him such an overture that would have burst his eardrums.” A slow opening in duple meter prominently features solo timpani and unstable harmony. The music gradually gets quicker and louder, building to a fast section in triple meter that lasts for the rest of the Overture—this section is then repeated.

—Christopher H. Gibbs

Canon

Johann Pachelbel

Born in Nuremberg, baptized September 1, 1653

Died there, March 9, 1706

Perhaps no one would be more surprised by his great fame today than Johann Pachelbel himself—or by the reason for it: the extraordinary popularity of his Canon in D. Although he was one of the leading German composers of the late 17th century, as well as one of the most innovative, his name faded for quite some time after his death in 1706 at age 52. To varying degrees Telemann, Handel, and J.S. Bach had their own problems being remembered until the great revival of interest in Baroque music in the middle third of the 19th century, yet some of their works never fell out of sight. Mozart, Beethoven, and Schubert, on the other hand, probably never heard of Pachelbel.

During his lifetime Pachelbel was best known as an organist and composer of keyboard music, as well as of chamber and sacred pieces. He was born in Nuremberg and, as was customary at the time, worked in various towns and cities before securing a long-term position back in his hometown for the last decade of his life. His career thus foreshadowed Bach's in certain respects, and indeed he had some contact with older members of the Bach family. (A variant spelling of his name was in fact Bachelbel.) Like Bach, some of his own children went on to have successful musical careers.

Pachelbel wrote his famous Canon around 1680, while working as an organist in Erfurt. It is an elegant and beautiful work that begins simply with two measures stating a series of eight pitches that will be repeated over and over as a "ground bass." On top of this are overlaid three violin lines playing in canon—the same simple device used to sing a round like "Row, Row, Row Your Boat." The first violin part begins by playing a descending stepwise melody. After two measures the second violin part responds by playing the same thing, and then the third comes in two more measures after that, all the while the bass progression is supplying the harmonic foundation underneath. This game of follow the leader lasts for the rest of the piece, with an increase of intensity coming as the note values become shorter and thus more animated.

Pachelbel's Canon was originally paired with a gigue—a faster dance—though the latter is rarely heard in performance today. The piece was only published for the first time in the 1920s and later recorded by the Arthur Fiedler Sinfonietta. It achieved its modern fame in the late 1970s with a slow, stately—almost Mahlerian!—recording by the Jean-François Paillard Chamber Orchestra.

—Christopher H. Gibbs

“Summer,” from *The Four Seasons*

Antonio Vivaldi

Born in Venice, March 4, 1678

Died in Vienna, July 28, 1741

The idea of depicting the seasons through music did not originate with Vivaldi—indeed, spring’s sensuous languor and winter’s icy chill had been favorite topics of the Renaissance madrigalists—but the notion reached one of its most eloquent expressions in the four concertos that constitute what Vivaldi called *The Four Seasons*. Since 1725, when these works first appeared in print in Amsterdam, dozens of composers have followed suit, not only in works intended to depict all four seasons (symphonies of Hadley and Malipiero, a ballet by Glazunov, a piano suite of Tchaikovsky, an oratorio by Haydn), but also in compositions that characterize the mood or activities of a single season (Berlioz’s *Les Nuits d’été*, Schumann’s “Spring” Symphony, Stravinsky’s *Rite of Spring*, Copland’s *Appalachian Spring*, Alfvén’s *Midsommarvaka*, Grieg’s *Im Herbst*).

Vivaldi’s set of four concertos remains among the most popular of these—indeed, among the most celebrated programmatic music of all time. They were initially published as part of the composer’s Op. 8, a set of 12 concertos published in 1725 as *The Contest of Harmony and Invention*. The provocative title hinted at the composer’s challenge of creating works that were musically powerful but also poetically interesting. The concertos bore colorful titles, including not only the names of the four seasons (for the first four concertos), but others such as “The Hunt,” “The Storm at Sea,” “Pleasure,” etc. Dedicated to Count Václav Morzin of Bohemia, a frequent visitor to Venice, Op. 8 contains some of the most dazzling instrumental music of the Baroque.

For the publication of Op. 8 Vivaldi appended a poem for each of the concertos of *The Four Seasons*; though the verses are not signed, many scholars have assumed that they are from Vivaldi’s own pen, largely because of the meticulous detail with which the programmatic elements of the poetry follow the musical events of the concertos. Vivaldi’s expression of the mood of each season is quite ingenious, in fact, and even led him to a new approach to the *ritornello* concerto (a term chosen to describe the manner in which full-orchestra material returns again and again, lending cohesiveness to an otherwise fairly fluid design). The orchestral *tuttis* are often used to depict the overall mood of the season (such as the frozen landscape at the beginning of “Winter,” or the melting heat of “Summer”), while the soloistic passages evoke more specific elements—such as the bird songs at the opening of “Spring,” or the Bacchic harvest-revelry at the opening of new wine, as expressed in the opening solo passagework of “Autumn.”

—Paul J. Horsley

“Sheep May Safely Graze”

Johann Sebastian Bach

In 1723 Johann Sebastian Bach moved to Leipzig to become the director of music for the city’s main churches and over the next few years wrote some 200-300 cantatas (as many as 100 may be lost, although it is not certain they in fact ever existed). The assignment was akin to writing a musical sermon, to meditate musically on the relevant scripture reading for each Sunday and important feast day. Before taking the Leipzig position he had written relatively few cantatas—although most of his organ and instrumental music dates from this earlier part of his career.

Among his pre-Leipzig cantatas are some devoted to secular rather than sacred themes. Among these was No. 208 “War mir behagt, ist nur die muntre Jagd!” (The cheerful hunt is all that pleases me), commonly known as the “Hunt Cantata.” Bach composed it in his late 20s to celebrate the birthday of Duke Christian of Saxe-Weissenfels, most likely in 1713. The Duke was a passionate hunter. The semi-dramatic unfolding of the piece comes in a series of recitatives, arias, and choruses mainly in praise of hunting as sung by Diana (the goddess of hunting), Pales, Endymion, and Pan. The most famous section from the Cantata is Pales’s first aria, “Sheep may safely graze,” which extols the Duke’s rule. Bach later used the same cantata to honor another ruler, Duke Ernst August of Weimar—all he had to do was change the names. Later still he used parts of the piece in cantatas dating from the Leipzig years. (This was one of the reasons he could compose so many of them so fast—by reusing older works.)

“Sheep may safely graze” became particularly well known in the 1930s in a piano arrangement by Mary Howe. Percy Grainger also popularized the work in a piece called *Blithe Bells*. We hear an orchestration by Leopold Stokowski, conductor of The Philadelphia Orchestra from 1912 to 1941, who was famous for transforming music he loved into lush, vibrantly colored orchestrations of his own. The sources of these “recompositions” ranged widely, from cantatas and organ works of J.S. Bach to operatic arias, from ancient plainchant to piano music of Chopin and Debussy. Partly through the influence of Disney’s notorious and brilliant film *Fantasia*—which begins with a striking image of Stokowski and Mickey Mouse conducting Bach’s D-minor Toccata and Fugue—these transcriptions have become like a motto of the conductor’s relationship with Philadelphia and its Orchestra.

—Christopher H. Gibbs

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GENERAL TERMS

Air: A tune or melody

Antiphonal: Works in which an ensemble is divided into distinct groups, performing in alternation and together

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

BWV: The thematic catalogue of all the works of J.S. Bach. The initials stand for *Bach-Werke-Verzeichnis* (Bach-Works-Catalogue).

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Canon: A device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts

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

Concertante: A work featuring one or more solo instruments

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*)

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

Da capo: Repeated from the beginning

Dominant: The fifth degree of the major or minor scale, the triad built upon that degree, or the key that has this triad as its tonic

Forlana: A lively dance from Northern Italy in triple meter with dotted rhythm, similar to the gigue

French overture: A type of overture developed in the 18th century, consisting of a stately and regal introduction followed by a lively and contrapuntal section

Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places

Gigue: A popular of Baroque instrumental dance and a standard movement of the suite, written in a moderate or fast tempo with irregular phrases and an imitative, contrapuntal texture

Ground bass: A continually repeated bass phrase

Hornpipe: An old English dance in lively tempo

Oratorio: Large scale dramatic composition originating in the 17th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Pastorale: An instrumental piece imitating in style and instrumentation rural and idyllic scenes

Perpetuum mobile: A title sometimes given to a piece in which rapid figuration is persistently maintained

Polonaise: A Polish national dance in moderate triple meter

Phrygian cadence: A chord progression where the subdominant chord (in first inversion) is followed by the dominant chord. The root of the final chord is approached from a half step above.

Ritornello: Literally "a little thing that returns." Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloist(s).

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

RV: The thematic catalogue of all the works of Vivaldi, first compiled by P. Ryom

Subdominant: The fourth degree of the major or minor scale, the triad built upon that degree, or the key that has this triad as its tonic

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Presto: Very fast

TEMPO MODIFIERS

Non molto: Not very