

## Season 2009-2010

The Philadelphia Orchestra

**Thursday, May 27, at 8:00**

**Friday, May 28, at 2:00**

**Saturday, May 29, at 8:00**

**Charles Dutoit** Conductor

**Shana Blake Hill** Soprano

**Nikolaï Lugansky** Piano

**Mozart** Symphony No. 39 in E-flat major, K. 543

I. Adagio—Allegro

II. Andante con moto

III. Menuetto (Allegretto)—Trio—Menuetto da capo

IV. Finale: Allegro

**Sheng** *The Phoenix*

*These performances of Bright Sheng's The Phoenix are funded in part by a grant from the National Endowment for the Arts, and by the Pew Center for Arts and Heritage through the Philadelphia Music Project.*

### Intermission

**Rachmaninoff** Piano Concerto No. 3 in D minor, Op. 30

I. Allegro, ma non tanto

II. Intermezzo: Adagio—

III. Finale: Alla breve

This program runs approximately 2 hours, 5 minutes.

*The May 27 concert is sponsored by*

**Medcomp.**

Chief conductor of The Philadelphia Orchestra, as well as artistic director and principal conductor of the Royal Philharmonic and music director of the Verbier Festival Orchestra, Charles Dutoit regularly collaborates with the world's leading orchestras. Since his debut with The Philadelphia Orchestra in 1980, Mr. Dutoit has been invited each season to conduct all the major orchestras of the United States. He has also performed regularly with all the great orchestras of Europe, Japan, South America, and Australia. Mr. Dutoit has recorded extensively for Decca, Deutsche Grammophon, EMI, Philips, CBS, Erato, and other labels. His more than 170 recordings, half of them with the Montreal Symphony, have garnered more than 40 awards and distinctions.

Since 1990 Mr. Dutoit has been artistic director and principal conductor of The Philadelphia Orchestra's summer festival at the Saratoga Performing Arts Center. Between 1990 and 1999, he also directed the Orchestra's summer series at the Mann Center, and led them in a series of distinctive recordings. From 1991 to 2001, he was music director of the Orchestre National de France. In 1996 he was appointed principal conductor, and in 1998 music director, of the NHK Symphony in Tokyo. For 25 years (1977 to 2002), Mr. Dutoit was artistic director of the Montreal Symphony.

Mr. Dutoit holds honorary doctorates from McGill University, the University of Montreal, and Université Laval. In 1982 he was named Musician of the Year by the Canadian Music Council; in 1988 the same organization awarded him the Canadian Music Council Medal. In 1991 Mr. Dutoit was made an Honorary Citizen of the City of Philadelphia. In 1994 the Canadian Conference of the Arts awarded him their Diploma of Honour. In 1995 the government of Québec named him Grand Officier de l'Ordre National du Québec, and in 1996 the government of France made him Commandeur de l'Ordre des Arts et des Lettres. He has also been invested as an Honorary Officer of the Order of Canada, the country's highest award of merit.

Mr. Dutoit was born in Lausanne, Switzerland, and his musical training took him to Geneva, Siena, Venice, and Tanglewood, where he worked with Charles Munch. A globetrotter motivated by his passion for history and archaeology, political science, art, and architecture, Mr. Dutoit has traveled and visited all the nations of the world. He maintains residences in Switzerland, Paris, Montreal, Buenos Aires, and Tokyo.

Soprano Shana Blake Hill's engagements for the 2009-10 season include her role debut as Violetta in Verdi's *La traviata* with Dayton Opera and an appearance with the North Carolina Symphony. Recent career highlights include Carlisle Floyd's *Susannah* with Opera Pacific, Rosalba in Daniel Catán's *Florenzia en el Amazonas* with Cincinnati Opera, Rosalinda in Johann Strauss Jr.'s *Die Fledermaus* with Opera Southwest, Berlioz's *Romeo and Juliet* with the Louisville Symphony, Bruckner's *Te Deum* and Beethoven's *Symphony No.9* with the New West Symphony, Mahler's *Fourth Symphony* and Canteloube's *Songs of the Auvergne* with the Pasadena Symphony and the Naples Philharmonic, Mozart's *Mass in C minor* with the Pasadena Symphony, and Dvořák's *Stabat Mater* with the Angeles Chorale. Additional operatic credits include the roles of the Countess in Mozart's *The Marriage of Figaro*, Donna Anna in Mozart's *Don Giovanni*, Leïla in Bizet's *The Pearl Fishers*, Vitellia in Mozart's *La clemenza di Tito*, Adina in Donizetti's *The Elixir of Love*, and both Mimì and Musetta in Puccini's *La bohème*. As a resident artist with Los Angeles Opera, Ms. Hill has appeared in Mozart's *The Magic Flute*, Britten's *Peter Grimes*, and Rossini's *La Cenerentola*, as well as the world premieres of Nathan Wang's *On Gold Mountain* and Mr. Catán's *Florenzia en el Amazonas*. Her concert appearances have included Villa-Lobos's *Bachianas brasileiras* No. 5, Orff's *Carmina burana*, and Beethoven's *Missa solemnis*, performed under the baton of Kent Nagano.

Especially at home with contemporary music, Ms. Hill has premiered numerous works, including *Sara's Diary: 9/11*, a song cycle on prose by Pulitzer Prize-winning journalist Leroy Aarons; Peter Boyer's *On Music's Wings*; and the roles of Sacagawea in Michael Ching's opera *Corps of Discovery* and Sally Hemings in Glenn Paxton's opera *Monticello*. Ms. Hill's recording of *The Phoenix* on the Naxos label with the Seattle Symphony and Gerard Schwarz was released in 2009.

Born in North Carolina, Ms. Hill received her Bachelor of Music degree from the Oberlin Conservatory of Music and her Master of Music degree from the University of Southern California Thornton School of Music. She made her Philadelphia Orchestra debut at the Saratoga Performing Arts Center in 2006.

Pianist Nikolai Lugansky has been a prizewinner in several international competitions, including the International Bach Competition in Leipzig in 1988, the All-Union Rachmaninoff Competition in 1990, and the Tchaikovsky International Competition in 1994. He made his American debut at the Hollywood Bowl in 1996 as a part of a tour with the Kirov Orchestra and Valery Gergiev.

Most recently Mr. Lugansky appeared with the Pittsburgh Symphony in Pittsburgh and on tour in Europe, the San Francisco Symphony, the Cincinnati Symphony in Cincinnati and on tour in Europe, as well as in solo recital in the United States and Canada. During the 2009-10 season Mr. Lugansky will make a return visit to the Los Angeles Philharmonic, and in coming seasons he will appear at the Berlin Philharmonie under Mr. Janowski, in Birmingham under Sakari Oramo, in Dresden under Vladimir Jurowski, in London under Jukka-Pekka Saraste, at the Musikverein in Vienna under Yuri Temirkanov, and at the Théâtre des Champs-Élysées with the Philharmonia Orchestra under Vladimir Ashkenazy. Mr. Lugansky will also give recitals at the Théâtre des Champs-Élysées, the Concertgebouw, Royal Festival Hall, as well as in Milan, Madrid, Brussels, and New York. He will also appear at such festivals as La Roque d'Anthéron, Verbier, Gstaad, the BBC Proms, Salzburg, and Munich.

A Warner Classics recording artist, Mr. Lugansky won the Diapason d'Or for his recording of the complete Chopin études in 2000. His next discs of Rachmaninoff's preludes and *Moments musicaux* and Chopin preludes won him a Diapason d'Or in 2001 and 2002 as well. He was awarded the Preis der Deutschen Schallplattenkritik and the Echo Klassik Award in 2005 for his recording of Rachmaninoff's First and Third piano concertos. His recording of Tchaikovsky's Piano Concerto No. 1 for Pentatone Classics won *Gramophone's* Editor's Choice in February 2004. Mr. Lugansky and cellist Alexander Kniazev won the 2007 ECHO Klassik Award for their recording of works by Chopin and Rachmaninoff.

Mr. Lugansky studied at the Central School of Music in Moscow, where his principal teachers included Tatiana Nikolaeva and Sergueï Dorensky. He made his Philadelphia Orchestra debut at the Saratoga Performing Arts Center in summer 2008.

## FRAMING THE PROGRAM

Mozart's Symphony No. 39 in E-flat major is the first of an astounding symphonic trilogy he composed during the summer of 1788. He wrote the Symphony, together with No. 40 in G minor and No. 41 in C major (the "Jupiter"), in the space of some three months. Although he had no way of knowing it at the time, these works would prove to be his final statements in the genre of the symphony.

Over the past quarter century the Chinese-born American composer Bright Sheng has created a wide range of dramatic, orchestral, and chamber works. *The Phoenix* celebrates the bicentennial of the birth of Hans Christian Andersen (1805-75), making use of one of the Danish writer's texts in a setting for soprano and orchestra. Sheng has commented about being "moved by the profundity and the grandiose portrayal of the mystical phoenix, the bird of Arabia."

The Philadelphia Orchestra gave five significant world premieres of works by Sergei Rachmaninoff between 1927 and 1941, including those of the "Paganini" Rhapsody, Third Symphony, and Symphonic Dances. Beyond this historic connection, the composer also chose to collaborate with the Orchestra in recording earlier works, such as the popular Third Piano Concerto. Composed in 1909, that work exceeded the success of his two earlier essays in the genre and has come to rival Tchaikovsky's First as the great late Romantic piano concerto.

Parallel Events

**1788**

**Mozart**

Symphony No. 39

MUSIC

Haydn

Symphony No. 90

LITERATURE

Goethe

*Egmont*

ART

David

*Love of Paris and Helena*

HISTORY

U.S. Constitution comes into force

**1909**

**Rachmaninoff**

Piano Concerto No. 3

MUSIC

Strauss

*Elektra*

LITERATURE

Maeterlinck

*L'Oiseau bleu*

ART

Picasso

*Harlequin*

HISTORY

Peary reaches North Pole

## Symphony No. 39

**Wolfgang Amadè Mozart**

**Born in Salzburg, January 27, 1756**

**Died in Vienna, December 5, 1791**

Mozart's epochal final symphonies (Nos. 39, 40, and 41) are separated from his youthful first experiments in the genre by a period of little over two decades. Yet during this time both the composer and the symphony grew from infancy to ripe adulthood. In the case of the composer it was an amazingly accelerated maturation; Mozart's late symphonies bear as little resemblance to his works of the 1760s as Bruckner's do to Beethoven's. During this period Mozart had moved from provincial Salzburg to cosmopolitan Vienna, had all but captured the hearts of Europe with his operas and piano works, and had composed about 50 symphonies, many of which were already known in cities throughout Europe. The 32-year-old composer had no way of knowing, as he crafted three sublime symphonies in a period of three months in 1788—K. 543, K. 550, and K. 551—that these would be his last works in the form.

In the early summer of 1788 Mozart had moved to pleasant, peaceful new lodgings, thanks to a loan from his friend Michael Puchberg. Amidst the heavy blossoms of the Viennese summer he composed, with almost unprecedented speed, the three symphonies that quickly became a part of the legacy of Classicism. The precise reason why he wrote them so quickly is not known. It might have been practical haste: They may have been intended for a new set of subscription concerts in Vienna that autumn, or for a possible trip to London. Neither of these prospects was realized, however, although the composer probably took the works on a tour of Germany the following year. It may well be, finally, that Mozart was simply seized with a burst of creative energy, and that the symphonies in E-flat, G minor, and C major—each so peculiar, each so individual in its mastery of form and gesture—were the end result of sheer inspiration. In any case these three works, Haydnesque in outlook and design but already looking ahead to Beethoven's motivic development—immediately cast all of Mozart's previous symphonies into the shadow.

**A Closer Look** The E-flat-major Symphony, K. 543, dated June 26, 1788, in Mozart's own works catalog, was the first completed, and is the most subtle and overlooked of the three. The composer's omission of oboes (it is his only symphony for which this is true) lends a soft, muted character to the sound. The mood is also quite different from that of the other two late symphonies: Instead of the high melodrama of the G-minor Symphony or the extroverted pomp of the "Jupiter," the E-flat is a study in sophistication and élan.

The "French-overture" style of the first movement's introduction (**Adagio**), with its dotted rhythms and cascades of downward scales in the violins, conveys immediately a sense of regal elegance; the waltz-like first theme of the subsequent **Allegro** is elusive and suave. Only in the second theme does the pent-up tension break forth, in a forte theme for full orchestra that foreshadows the vigor of the "Jupiter" Symphony. (In the second half of this theme the violins play a downward configuration that has grown from the Adagio's

“cascades.”) A brief, concentrated development section takes up a motif from the transition, then seems to reach recapitulation too early, a situation resolved by having the developmental modulations “spill over” into the recapitulation.

The **Andante con moto** is a tuneful slow movement of unique design: A gentle, binary first section is interrupted by a loud, stormy passage in the relative minor key, and the alternation of (and tension between) these two polar opposites forms the substance of the piece. The charmingly clumsy **Menuetto (Allegretto)** is likewise contrasted with a **Trio** derived from a popular *Ländler* (an Austrian country-dance) of Mozart’s day. The lighthearted **Allegro** finale is a sonata form containing a whimsical development section that is even more complex than that of the first movement.

—Paul J. Horsley

*Mozart composed the Symphony No. 39 in 1788.*

*Fritz Scheel presented the first Philadelphia Orchestra performances of the work, in December 1902. Most recently the work was led by Peter Oundjian, in June 2005 at the Orchestra’s Absolutely Mozart Festival.*

*The score calls for flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.*

*The Symphony runs approximately 25 minutes in performance.*

## *The Phoenix*

**Bright Sheng**

**Born in Shanghai, December 6, 1955**

**Now living in New York**

The tale of the phoenix, the bird whose nest was also its funeral pyre, and who was repeatedly born anew from its ashes, has been one of the most durable symbols in human culture. The story has been traced back at least as far as ancient Egypt, where it was central to the worship of the sun god. According to the Greek historian Herodotus (from whom we get the name “phoenix”), this splendid bird of red and gold plumage symbolized the cycles of life, from the daily rising and setting of the sun to the birth, death, and regeneration of every creature on earth. Later, in Christian writings of the Middle Ages, the phoenix became a theological symbol of death and resurrection.

In 1850 the Danish writer Hans Christian Andersen (1805-75) wrote a sort of prose poem to the phoenix, re-imagining it as a flaming muse to inspire artists to new creation all over the world, “born in the first rose, beneath the Tree of Knowledge ... thy name, Poetry.” It was one of many literary “rebirths” of the ancient myth.

**A Puzzling Commission** And it was this rebirth that Bright Sheng, the Chinese-born American composer, turned to when he was faced with a somewhat perplexing joint commission from two orchestras. There’s nothing unusual, of course, about two or more orchestras joining forces to request a new work from a prominent composer like Sheng. But in this case, one orchestra was the Seattle Symphony, under its longtime music director Gerard Schwarz, with its extensive commitment to music of the Pacific Rim and also heartland America, and the other was the Danish National Symphony Orchestra, which wanted a work to commemorate the 200th birthday of Andersen, Denmark’s literary icon.

The near-universal myth of the phoenix, as rendered by Andersen, seemed to bridge these several worlds. Sheng has said: “I was attracted not only to the beautiful and beguiling narrative, but also moved by the profundity and the grandiose portrayal of the mystical phoenix, the bird of Arabia. I found Andersen’s interpretation of the bird to be illuminating in that it went far beyond the traditional understanding of the legend. He had transformed the celebrated creature into the muse of all artistic creation, a bird of epic proportion and majestic inspiration, and the muse of all peoples.”

Sheng, a prolific composer who has won many awards and fellowships since emigrating to the United States following China’s Cultural Revolution in the 1970s, was then composer-in-residence at the Seattle Symphony. He made his own adaptation of Andersen’s text and set it to music for soprano and orchestra that acknowledges both Stravinsky’s *Firebird* and actual sounds from nature. Jane Eaglen was the soloist in the work’s premiere, with the Seattle Symphony under Mr. Schwarz on February 5, 2004. Later that year, the Seattle ensemble celebrated its 100th anniversary by making its Carnegie Hall debut in New York with a program whose centerpiece was Mr. Sheng’s new work.

The Danish National Symphony Orchestra, under music director Thomas Dausgaard and with soprano Anne Margrethe Dahl, gave the Danish premiere of *The Phoenix* during the Andersen celebrations of 2005, and also included the work in its tour that year of the Far East, including a warmly-received performance at China's Meet in Beijing Festival.

And so, although international success is not new to Bright Sheng, one has to say that, thus far, this piece's performance history is just as Andersen wrote: *The Phoenix* really does get around.

—David Wright

### ***The Phoenix***

(text adaptation by Bright Sheng)

In the Garden of Eden, under the tree of knowledge, bloomed a rosebush. Here in the first blossom, a bird was born—her flight was as swift as the flashing of light, and her plumage was as ravishing as her enchanting songs.

Yet when Eve plucked the apple from the tree, and she and Adam were expelled from Paradise by the angel's flaming sword, a spark fell into the bird's nest, setting it ablaze. The bird perished in the flames, but from one red hot egg deep inside the nest, there fluttered aloft a new bird—the one and only Phoenix! The legend tells us that she dwells in Arabia and every hundred years she sets afire her own nest and dies. But each time from the glittering egg, arises a new Phoenix, dashing into the world.

She hovers around us, swift as light, sweet in song and resplendent in color. When a mother sits by her baby's cradle, the bird rests on the pillow and her bright wings form a glory around the baby's head. She flies through the houses of the poor and brings rays of sunshine, leaving behind the perfume of violets. The Phoenix is not only seen in Arabia. No, she soars through the glimmer of the northern lights across the icy plains of Lapland. She dances among the yellow flowers in the short summers of Greenland. And in the shape of a moth, she flies over the hymns of the miners beneath the copper mountains of Fahlun and coal mines of England. On a leaf of a lotus, she floats down the sacred waters of the Ganges and brightens the eyes of the Hindu Girl.

The bird Phoenix! Do you now know her? The bird of Paradise, the holy swan of songs! On the Thespian cart, she flapped her filthy black wings, disguised as a chattering raven. Her red swan beak glided across the Icelandic harp. And she flew through the halls of songfest in Wartburg. She sang the "Marseillaise" and you kissed the beautiful feather as it fell from her wing.

She came in the splendor of Paradise. The Phoenix, the holy swan of songs, reborn each century, created in flames to perish in flames! Your golden rimmed portrait hangs in the

palaces of kings, but you yourself, lost and lonely, wing around only in the legend: the Phoenix of Arabia.

In the Garden of Eden, under the tree of knowledge, you were born. When the first rose blossomed, God kissed you and called you your rightful name—*music*.

*Bright Sheng composed The Phoenix in 2004.*

*The first, and only other, Philadelphia Orchestra performance of The Phoenix was in August 2006 at the Saratoga Performing Arts Center; Charles Dutoit conducted and Shana Blake Hill was the soprano soloist.*

*Sheng scored the work for three flutes (II doubling alto flute and piccolo II, III doubling piccolo I), two oboes, English horn, three clarinets (II doubling E-flat clarinet, III doubling bass clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bell tree, crash cymbals, crotales, high and low flexatones, glockenspiel, güiro, low bass drum, low tam-tam, ratchet, small suspended cymbal, high and low tambourines, triangle, wind gong), harp, strings, and solo soprano voice.*

*Performance time is approximately 25 minutes.*

## Piano Concerto No. 3

**Sergei Rachmaninoff**

**Born in Semyonovo, Russia, April 1, 1873**

**Died in Beverly Hills, California, March 28, 1943**

The first decade of the 20th century was a decisive period in Rachmaninoff's life, during which growing political unrest in his native Russia was threatening to make his quasi-aristocratic lifestyle obsolete. Early in 1906 he resigned his position as conductor at the Bolshoi and temporarily settled in Dresden, where he spent part of the next several years. But he still spent time in the stately solitude of Ivanovka, the family country estate where he frequently summered, at least until the upheaval and aftermath of World War I made it impossible for him to return to Russia at all.

**A Concerto for America** By 1909, when Rachmaninoff composed his Third Piano Concerto, he must have sensed that grave changes were in store for his country, and that emigration was likely. At this point the 36-year-old had already established worldwide renown both as a composer and as one of the greatest pianists of the era. In addition to the acclaim lavished upon his operas, choral works, piano music, First Symphony, tone-poem *The Isle of the Dead*, and the two extremely successful piano concertos, the word of his unparalleled pianism—during an era in which recorded music was in its infancy—had reached as far as America's shores. Invited to make his first American tour that winter, the composer took advantage of the calm of Ivanovka to prepare a new concerto for his first appearances here.

The result was nothing short of a miracle, and in the century since its inception, the D-minor Concerto has grown so popular among audiences that it has threatened to usurp the Tchaikovsky First as “the” Romantic piano concerto—i.e., the piece on which every virtuoso pianist must prove his or her musical mettle. The popularity of the movie *Shine* introduced an even vaster audience to the “Rach 3.”

Rachmaninoff dedicated the Third Concerto to Josef Hofmann, the brilliant Polish-born pianist (later director of the Curtis Institute) who had made a considerable impression during his Russian and European tours early in the century. Hofmann never performed the Concerto; instead it was Rachmaninoff himself who gave the work's premiere, in November 1909, with conductor Walter Damrosch and the New York Symphony Orchestra. Rachmaninoff continued to favor the Concerto for many years; in 1914 he wrote that he still preferred to play the Third because the Second, though more popular, was “uncomfortable to play”—namely that it did not “lie in the hands” as easily as the Third. The Piano Concerto No. 3 is, nonetheless, more difficult to play.

**A Closer Look** In terms of the interplay of soloist and orchestra, the Third Concerto is probably the most impressive work in the Romantic literature. Not only does the composer use his large orchestra transparently, but he also provides the soloist with a piano part so massive that it really does seem an equal to the large ensemble behind it. The opening bars

of the first movement (**Allegro, ma non tanto**) set the tone for this partnership, with a simple but non-melodic figuration in the strings designed to set off the piano's melancholy theme. Many have compared this tune to other, similar melodies from orchestral literature, though the most likely source of inspiration is the Kiev religious chant "Thy tomb, O Savior, soldiers guarding," which Rachmaninoff's tune echoes closely.

The composer produced two cadenzas for the first movement; the more elaborate second version is almost always played today, though the composer himself often played the first. One of the Concerto's most awe-inspiring moments—indeed, one of the finest passages of Rachmaninoff's whole oeuvre—occurs immediately at the end of the cadenza, when a mournful flute hovers above the piano's haunting arpeggios, seeming to condense, in a few simple bars, the entire tragedy of the death of Old Russia.

The mournful **Intermezzo: Adagio**, after a seemingly tearful introduction, glides into a tranquilly melodic passage for piano, with light accompaniment. This gives way to a bright, scherzo-like section in quick triple meter, after which a brilliant piano flourish leads without pause into the **Finale: Alla breve**, a bracingly virtuosic march that barely stops for a breath. Its climax, a vivace coda, is one of the truly hair-raising moments of Romantic pianism; its tension is released through a series of cadenzas and cymbal-crashes.

—Paul J. Horsley

*Rachmaninoff composed his Third Piano Concerto in 1909.*

Since Alfred Cortot's appearance in the Orchestra's first performance of the Concerto, in January 1920 with Leopold Stokowski, a number of great pianists have performed the work here, including Vladimir Horowitz, William Kapell, Emil Gilels, Van Cliburn, and André Watts. Rachmaninoff himself performed it with the Orchestra in February 1920 (with Stokowski) and in December 1939 (with Eugene Ormandy). The most recent Philadelphia Orchestra performance of the Third Concerto was at Saratoga in August 2008, with Nikolaï Lugansky and conductor Charles Dutoit; on subscription it was last heard in October 2004, with pianist Yefim Bronfman and James Conlon.

*The Orchestra has recorded Rachmaninoff's Piano Concerto No. 3 three times: in 1939 with Eugene Ormandy for RCA; in 1975 with Vladimir Ashkenazy and Ormandy for RCA; and in 1986 with Andrei Gavrilov and Riccardo Muti for EMI.*

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

*The Concerto runs approximately 45 minutes in performance.*

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## GENERAL TERMS

**Alla breve:** (1) 2/2 meter [cut time]. (2) Twice as fast as before.

**Arpeggio:** A broken chord (with notes played in succession instead of together)

**Binary:** A musical structure consisting of two mutually dependent sections of roughly equal duration

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

**Cadenza:** A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition

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

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

**Da capo:** Repeated from the beginning

**Development:** See sonata form

**K.:** Abbreviation for Köchel, the chronological list of all the works of Mozart made by Ludwig von Köchel

**Intermezzo:** A short movement connecting the main divisions of a symphony

**Ländler:** A dance similar to a slow waltz

**Minuet:** A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony

**Modulate:** To pass from one key or mode into another

**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.

**Recapitulation:** See sonata form

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

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

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

**Sonata form:** The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

**Trio:** See scherzo

## THE SPEED OF MUSIC (Tempo)

**Adagio:** Leisurely, slow

**Allegretto:** A tempo between andante and allegro

**Allegro:** Bright, fast

**Andante:** Walking speed

**Con moto:** With motion

## TEMPO MODIFIERS

**Ma non tanto:** But not too much so

**DYNAMIC MARKS**

**Forte (f):** Loud