

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, November 11, at 7:30

Friday, November 12, at 8:00

Saturday, November 13, at 8:00

Rafael Payare Conductor

Ricardo Morales Clarinet

Berlioz Overture, *Roman Carnival*, Op. 9

Bancks Clarinet Concerto

I. Unruly—

II. Tender—

III. Defiant

World premiere—Philadelphia Orchestra co-commission

Dvořák Symphony No. 7 in D minor, Op. 70

I. Allegro maestoso

II. Poco adagio

III. Scherzo: Vivace

IV. Finale: Allegro

This program runs approximately 1 hour, 25 minutes, and will be performed without an intermission.

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 to listen live or for more details.



Forward

2021–22 Season

Mozart Thanksgiving Weekend

November 27–28

Marsalis Tuba Concerto

December 9, 10, 12

New Year's Celebration

Beethoven Symphony No. 9

December 31, January 2

Bugs Bunny @ the Symphony

January 7–9



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**The
Philadelphia
Orchestra**

Yannick Nézet-Séguin Music Director

Photos: Jessica Griffin, Clay McBride, Rob Shanahan



The Philadelphia Orchestra

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 10th 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.

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 reimaged season of concerts filmed without audiences and presented on its Digital Stage. The Orchestra also inaugurated free offerings:

HearTOGETHER, a 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's award-winning educational and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School 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 touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a 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 Listen On Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with 10 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 www.philorch.org.

Conductor

BGE



Conductor **Rafael Payare** is in his third season as music director of the San Diego Symphony. From 2014 to 2019 he was principal conductor and music director of the Ulster Orchestra, where he now holds the title of conductor laureate in recognition of his artistic contributions to the orchestra and to the city of Belfast during his three-year tenure. In January 2021 he was announced as the next music director of the Montreal Symphony, beginning in the 2022–23 season. These

current performances mark his Philadelphia Orchestra debut.

Highlights of Mr. Payare's 2021–22 season include the inauguration of the Rady Shell at Jacobs Park, the San Diego Symphony's new open-air venue, and his first concerts as music director-designate of the Montreal Symphony, opening their season with performances at La Maison Symphonique as well as the Olympic Stadium. He also makes debuts with the Chamber Orchestra of Europe and the Houston Symphony. Previous season highlights include his debuts with the Vienna and Munich philharmonics and the London and Chicago symphonies in the 2014–15 season; debuts with the Mahler Chamber Orchestra and the Philharmonia Orchestra in the 2015–16 season; and appearances at the BBC Proms with the Ulster Orchestra in 2016 and 2019. As an opera conductor, he made his acclaimed debut at the Glyndebourne Festival in 2019 conducting Rossini's *The Barber of Seville*. He has led Puccini's *Madame Butterfly* and *La bohème* for Royal Swedish Opera and a new production of Verdi's *La traviata* at Malmö Opera. This season he makes his debut at the Danish Opera conducting Puccini's *Tosca*. In July 2012 he was personally invited by his mentor, the late Lorin Maazel, to conduct at his Castleton Festival in Virginia; in July 2015 he was appointed principal conductor, leading performances of Gounod's *Romeo and Juliet* and Beethoven's Symphony No. 9 in memory of Mr. Maazel.

An inspiration to young musicians, Mr. Payare has forged a close relationship with the Royal College of Music in London where he visits every season to lead its orchestra. He has also led projects with the Chicago Civic Orchestra, the Orchestra of the Americas, and the Filarmonica Joven de Colombia. Born in 1980, Mr. Payare is a graduate of the celebrated El Sistema in Venezuela. He began his formal conducting studies in 2004 with José Antonio Abreu. He has conducted all the major orchestras including the Simón Bolívar Symphony, where he also served as principal horn. He has toured and recorded with many prestigious conductors including Giuseppe Sinopoli, Claudio Abbado, Simon Rattle, and Mr. Maazel. In May 2012 he was awarded first prize at the Malko International Conducting Competition.

Soloist

Alex Kruchoski



Ricardo Morales is one of the most sought after clarinetists of today. He joined The Philadelphia Orchestra as principal clarinet in 2003 and made his solo debut with the Orchestra in 2004. He previously served as principal clarinet of the Metropolitan Opera Orchestra. During his tenure with that ensemble, he soloed at Carnegie Hall and on two European tours. He has also been a featured soloist with the Chicago Symphony, the Cincinnati Symphony, the Indianapolis

Symphony, the Seoul Philharmonic, the Columbus Symphony, the Memphis Symphony, and the Flemish Radio Symphony. In addition, he was a featured soloist with the United States Marine Band, "The President's Own," with which he recorded Jonathan Leshnoff's Clarinet Concerto, a piece commissioned for him by The Philadelphia Orchestra. Mr. Morales has been asked to perform as principal clarinet with the New York Philharmonic, the Chicago Symphony, and, at the invitation of Simon Rattle, the Berlin Philharmonic.

An active chamber musician, Mr. Morales has performed at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and with the Chamber Music Society of Lincoln Center.

Mr. Morales's debut solo recording, *French Portraits*, is available on the Boston Records label. His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio; the Pacifica Quartet, which was nominated for a Latin Grammy Award; and of the Mozart Concerto with the Mito Chamber Orchestra in Japan.

A native of San Juan, Puerto Rico, Mr. Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He currently serves on the faculty of Temple University and is visiting professor at the Shanghai Conservatory of Music

Framing the Program

Parallel Events

1844

Berlioz

Roman

Carnival

Overture

Music

Mendelssohn

Violin Concerto

Literature

Thackeray

Barry Lyndon

Art

Turner

Rain, Steam,

and Speed

History

Marx meets

Engels

1884

Dvořák

Symphony

No. 7

Music

Debussy

L'Enfant

prodigue

Literature

Ibsen

The Wild Duck

Art

Seurat

Une Baignade,

Asnières

History

First subway, in

London

Hector Berlioz was bitterly disappointed in 1838 by the failure of *Benvenuto Cellini*, his grand opera about the celebrated 16th-century Italian artist.

Although he would later get another chance with a more successful revision, he did not in the meantime want to let his magnificent music go to waste. He frequently conducted the opera's Overture and created another sparkling one based on themes associated with the carnival scene that closes the second act: the *Roman Carnival Overture*.

Principal Clarinet Ricardo Morales takes center stage for the world premiere of Jacob Bancks's Clarinet Concerto. This Philadelphia Orchestra co-commission came about after the composer and soloist first met in 2017 and formed a close collaboration to craft the piece. Bancks notes: "Two aspects of Ricardo's playing that influenced my writing the most were his expansive sense of line and his extremely broad expressive range, from the sublime to the ridiculous."

In 1884 Antonín Dvořák heard a performance of Brahms's most recent symphony, the brooding Third in F major, which inspired him to write a new one of his own, the Seventh in D minor. This impassioned work, which partly reflects the political struggles of his Czech countrymen, has touched audiences since its London premiere in 1885, conducted by the composer.

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.

ThePhiladelphiaOrchestra

The Music

Roman Carnival Overture

Hector Berlioz

Born in La Côte-St.-André, Isère, December 11, 1803

Died in Paris, March 8, 1869



Based on a romanticized version of the adventurous life of the 16th-century Italian artist, Berlioz's opera *Benvenuto Cellini* was particularly dear to the composer's heart. Begun in the early 1830s—during the period that saw the composition of the *Symphonie fantastique*, *Harold in Italy*, and *Lélio*—the painstaking work on *Cellini* dragged on for nearly two decades. The opera's first version, given its premiere at the Paris Opéra in 1838, was a complete failure. Some critics have speculated

that the work's strengths—intensity of dramatic design coupled with almost unprecedented richness of orchestration—worked against its success with an audience more attuned to the long and lugubrious strains of Giacomo Meyerbeer and other popular figures of the day. Franz Liszt's 1852 revival of Berlioz's opera in Weimar, with substantial revisions by the composer himself, was somewhat more successful; nevertheless *Benvenuto Cellini*'s life outside France has remained limited.

Still, Berlioz was not satisfied to let this highly charged music go to waste. He frequently conducted the Overture to the opera and in 1844 created another sparkling one based on several of the opera's themes. Public response to the premiere of this *Roman Carnival Overture* that February, which Berlioz himself conducted, was surprisingly warm. The work has remained a durable orchestral showpiece ever since, one of the most overt demonstrations of the composer's brilliant and innovative techniques of orchestration, which had found pedagogical expression the year before in his revolutionary *Grand Treatise on Modern Instrumentation and Orchestration*.

A Closer Look Berlioz called the *Roman Carnival* an *ouverture caractéristique*, to indicate its programmatic, essentially extramusical associations. The piece begins with the dazzling carnival scene from the close of the second act of *Cellini*—from which passage it also derives its name. The extroverted opening *Allegro assai con fuoco* (with fury), representing the carnival at the Piazza Colonna, gives way almost immediately to an English horn solo that intones the love duet between Cellini and Teresa (*Andante sostenuto*). With a suave modulation to E major, the lovers are awash in a lovely passage of Berlioz's most translucent orchestral sound. But only for a moment. The pace gains momentum again with the *Allegro vivace*, in which a variety of the opera's carnival motifs are combined into a lively, dance-like section. A brief fugato passage begins the final dash to the concise, brilliant coda.

Berlioz wrote of having heard the *Roman Carnival Overture* performed by a highly unconventional "chamber ensemble" of two pianos and harmonium. "They took the Allegro much too slowly," he wrote in his *Memoirs*, in his characteristically jocular vein. "The Andante went well, though when they resumed the Allegro at an even slower tempo, the blood rushed to my face, I grew red, and—no longer able to contain myself—I cried out: 'That is not the Carnival! What you're playing sounds more like Good Friday!' One can imagine the merriment that my exclamation caused. It was impossible to restore silence, and the performers finished the overture placidly, amidst the noise and laughter of the audience, which did not disturb them at all."

—Paul J. Horsley

Berlioz composed the Roman Carnival Overture in 1844.

Fritz Scheel conducted the first Philadelphia Orchestra performance of the work, in February 1903.

Stéphane Denève led the most recent subscription performances, in April 2018.

The Philadelphia Orchestra has recorded the Roman Carnival Overture twice: in 1931 with Leopold Stokowski for Bell and in 1952 with Alexander Hilsberg for CBS. The Overture also appears on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917–1998) in a 1986 performance led by Riccardo Muti.

The work is scored for two flutes (II doubling piccolo), two oboes (II doubling English horn), two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, percussion (cymbals, tambourine, triangle), and strings.

Performance time is approximately nine minutes.

The Music

Clarinet Concerto

Jacob Bancks

Born in Fairmount, Minnesota, February 21, 1982

Now living in Moline, Illinois



The music of Jacob Bancks contrasts sharp and energetic ideas with a contemplative lyricism, bound together in colorful orchestrations, and sometimes inspired by elements of American literature and geography, from F. Scott Fitzgerald to northern lakes. Born in Fairmount, Minnesota, Bancks wrote his first song at the age of five and a musical at 12. He later moved with his family to the Sioux Falls, South Dakota, area, where he played violin in the youth orchestra and was

encouraged by its conductor to continue composing. At 19 he began composition lessons with Augusta Read Thomas in Chicago and later earned a master's degree from the Eastman School of Music and a Ph.D. from the University of Chicago, where he studied with Shulamit Ran.

Today Bancks lives and works in the Quad Cities region on the border of Illinois and Iowa, spanning the Mississippi River, where he serves on the music faculty of Augustana College, leads the choir at St. Paul the Apostle Catholic Church, and co-hosts a program on WVIK public radio. He enjoys a close relationship with the Quad City Symphony, which has commissioned and performed several of his works, and for which he writes program notes.

Nationally and abroad, Bancks's music has been performed by the St. Paul Chamber Orchestra, the Nashville Symphony, the Sarajevo Philharmonic, the Annapolis Symphony, the South Dakota Symphony, and the United States Marine Band. In 2019 he received an Illinois Arts Council Artist Fellowship, and he has earned awards, honors, and commissions from the National Endowment for the Arts, the American Academy of Arts and Letters, BMI, the Tanglewood Festival of Contemporary Music, and the United States Department of Education.

Chance Encounter In 2017 the United States Marine Band commissioned and performed Bancks's *Occidental Symphony* on a concert that also featured Philadelphia Orchestra Principal Clarinet Ricardo Morales. "After some conversation, it became obvious that we held a lot of musical ideas in common," Bancks said, "and the idea for a new concerto flowed naturally." The Philadelphia Orchestra, the Quad City Symphony, and the United States Marine Band Chamber Orchestra co-commissioned the Clarinet Concerto, which receives its first performances this week.

Bancks began writing the piece in late 2019, finishing much of the first movement before setting it aside to work on an opera. When he resumed work on it months later, it was the middle of the pandemic and he considered starting fresh. "With the entire planet thrown into turmoil, how could I just pick up where I had left off?" he wondered. But every attempt at new material was reminiscent of his earlier draft, so eventually he returned to it. "Apparently this concerto has a mind of its own, pandemic or not."

Morales was a close collaborator throughout the composition process. "Ricardo and I were in constant dialog, often by text message," Bancks recalled. "Sometimes I would send him snippets of what I was working on or ask specific questions, and he would call me back to play through a passage or talk something over." The Concerto is tailored to the soloist: "Two aspects of Ricardo's playing that influenced my writing the most were his expansive sense of line and his extremely broad expressive range, from the sublime to the ridiculous," Bancks said. "I've learned so much about my own music by hearing him artfully approach every note."

A Closer Look Bancks's Clarinet Concerto is in three movements, all connected and played without pause. Each movement follows a different pattern of departure and return, often embracing a sense of coalescence and dissolution. The first movement, marked **Unruly**, begins with the clarinet in a feisty mood, before it begins to unfurl longer lines and soften its sardonic attitude. Toward the middle of the movement, the soloist and orchestra come together, but then the clarinet reasserts itself and begins to break off in cadenzas, sometimes set against percussion, as if losing cohesion with the orchestra. The lone clarinet bridges into the slow movement, **Tender**, where it floats a melody on a bed of strings. The orchestral winds enter like a cold breeze, and soon the feeling of simplicity becomes more complicated. A solo flute and viola harden the atmosphere as the music becomes brittle and textural. The movement balances between these places—lonesome and comforted—before spanning into the finale, **Defiant**, which recaptures the first movement's energy and attitude in a more direct push to a decisive end.

In an interview, Bancks reflected: "Like all music, my concerto has a kind of life that mirrors the inner life of human beings. My music is social in nature, so I consider writing music a gesture of invitation to dialog. This invitation goes initially to those I call my 'first audience,' the performers, and then ideally we together pass the invitation on to our listeners. My happiest moments are when I'm lucky enough to encounter performers and audiences that, like me, see music as an opportunity for mutual edification and enlightenment."

—Benjamin Pesetseky

Bancks composed his Clarinet Concerto from 2019 to 2020.

These are the world premiere performances of the work.

The score calls for solo clarinet, two flutes, two oboes, two clarinets, two bassoons, two horns, two

trumpets, two trombones, timpani, percussion (bass drum, bongos, brake drum, cabasa, cowbells, crotales, finger cymbals, glockenspiel, hi-hat, kick drum, splash cymbal, suspended cymbals, tam-tam, tom-toms, triangles, vibraphone, woodblocks, xylophone), harp, and strings.

The Concerto runs approximately 25 minutes in performance.

The Music

Symphony No. 7

Antonín Dvořák

Born in Nelahozeves, Bohemia, September 8, 1841

Died in Prague, May 1, 1904



In a 1941 article entitled "Dvořák the Craftsman," the British composer and conductor Victor Hely-Hutchinson wrote, "To begin with, Dvořák was not a miniaturist, nor an epigrammatist, but a composer in the true sense of the word: he had from the outset that sense of musical construction and development on a big scale which distinguished the great masters. ... He is a master of the terse expository style, and equally of discursive development; and he can also perorate at the end of

a movement with real oratorical power." He continued, "Among the symphonies the 'New World' is obviously the most popular, while the tragic and impassioned [Seventh] Symphony in D minor has, at any rate, until recent years been comparatively seldom performed." Hely-Hutchinson was joined in his admiration of the Seventh Symphony by the composer, conductor, and music analyst Donald Francis Tovey, who was quite impressed by this majestic score: "I have no hesitation in setting Dvořák's [Seventh] Symphony along with the C-major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples of this art-form since Beethoven." He concluded, "There should be no difficulty at this time of day in recognizing its greatness."

A Connection with England It is unsurprising that two British musicians should laud Dvořák in such terms considering the exalted reputation the Czech composer enjoyed in Britain during his lifetime and thereafter. The picturesque tale of Dvořák's time in America has overshadowed his many successful visits to England: Indeed, British musicians were greatly responsible for widening Dvořák's international reputation. In 1883 the choral conductor Joseph Barnaby presented the composer's *Stabat Mater* to sensational acclaim in London. In the wake of this performance, Dvořák was commissioned to write large choral scores for festivals in Birmingham and Leeds. In 1884 a young Edward Elgar played in the first violin section when Dvořák conducted his *Stabat Mater* at the Three Choirs Festival in Worcester. Elgar wrote to a friend, "I wish you could hear Dvořák's music. It is simply ravishing, so tuneful & clever & the orchestration is wonderful." The Czech composer's esteem in Britain was confirmed in 1891 when he was awarded an honorary doctorate from Cambridge University.

In response to the ecstatic reception accorded to Dvořák's Sixth Symphony at its British premiere in 1884, the Royal Philharmonic Society made him an honorary fellow. It also commissioned him to write a symphony to be presented in the following season. During that same year, the composer had heard a performance of his friend Johannes Brahms's new Third Symphony and was determined to meet its high symphonic standard. Dvořák began to sketch his Seventh Symphony on December 13, 1884; he later recalled that the first theme "flashed into my mind on the arrival of the festive train bringing our countrymen from Pest." As he wrote to a friend later that month, "a new symphony (for London) occupies me, and wherever I go I think of nothing but my work, which must be capable of stirring the world, and God grant me that it will!" The Seventh Symphony was completed on March 17, 1885, and Dvořák conducted the premiere in London on April 22. It was a resounding success among audience members and music critics alike.

A Closer Look Cast in the somber key of D minor, the Seventh Symphony is one of Dvořák's towering achievements. The evidence of his labor can be seen on every page: His sketches evince a constant process of evaluation and revision. As the composer's English biographer, John Clapham, noted, "His inspiration came through hard work." The Symphony itself is brilliantly scored; Hely-Hutchinson observed that as an orchestrator Dvořák possessed an "unerring sense, born of a combination of imagination and experience, of apt and arresting tone-quality."

The first movement (**Allegro maestoso**) is cast as a taut sonata form, the material of which is derived solely from the brooding opening theme. The second movement (**Poco adagio**) begins serenely with a chorale in the woodwinds, but this otherworldly music is soon interrupted by eruptions of sweeping heroic tragedy and deep emotion. The **Scherzo (Vivace)** is a furiant, a wild Czech dance that is characterized by constant syncopation; it is paired with a lyrical and pastoral trio in order to offer a respite from the whirling fervor of the dance. The music of the **Finale (Allegro)** is barely contained within a modified sonata form, dark, impassioned music hurtling forward to a coda of overwhelming tragic grandeur.

—Byron Adams

Dvořák's Seventh Symphony was composed from 1884 to 1885.

The first Philadelphia Orchestra performances of the Seventh were not until February 1965, when Hans Schmidt-Isserstedt conducted the work. Its most recent appearance on subscription concerts was in November 2018 with Yannick Nézet-Séguin.

The Philadelphians have recorded the Symphony twice: in 1976 with Eugene Ormandy for RCA and in 1989 with Wolfgang Sawallisch for Angel/EMI.

Dvořák scored the piece for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Performance time is approximately 40 minutes.

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**The
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Yannick Nézet-Séguin Music Director

Musical Terms

GENERAL TERMS

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

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

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

Fugato: A passage or movement consisting of fugal imitations, but not worked out as a regular fugue

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

Furiant: A rapid Bohemian dance, with alternating rhythms and changing accentuation

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.

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.

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.

Syncopation: A shift of rhythmic emphasis off the beat

Trio: A division set between the first section of a minuet or scherzo and its repetition, and contrasting with it by a more tranquil movement and style

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Andante: Walking speed

Con fuoco: With fire, passionately, excited

Maestoso: Majestic

Semplice: Simply

Sostenuto: Sustained

Vivace: Lively

TEMPO MODIFIERS

Assai: Much

Poco: Little, a bit

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