

2021–2022 | 122nd Season

The Philadelphia Orchestra

Thursday, May 19, at 7:30

Saturday, May 21, at 8:00

Xian Zhang Conductor

Monica Czausz Berney Organ

Eötvös *When It Hits the Ocean Below*, for organ and orchestra

I. Introduction—

II. Toccata

III. Chorale

IV. Finale

World premiere—Philadelphia Orchestra commission

Smetana "The Moldau," from *Má vlast*

Intermission

Saint-Saëns Symphony No. 3 in C minor, Op. 78 ("Organ")

I. Adagio—Allegro moderato—Poco adagio

II. Allegro moderato—Presto—Maestoso

This program runs approximately 1 hour, 30 minutes.

These concerts are part of the Fred J. Cooper Memorial Organ Experience, supported through a generous grant from the **Wyncote Foundation**.

The May 21 concert is sponsored by the **Manko Family**.

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.

Saturday, May 21, at 7:00

Organ Prelude

Monica Czausz Berney Organ

Bach Toccata and Fugue in D minor, BWV 538 ("Dorian")

Kapustin/arr. Berney from Sinfonietta, Op. 49:
IV. Rondo: Presto



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. Under Yannick's leadership, the Orchestra returned to recording, with 10 celebrated releases on the prestigious Deutsche Grammophon label, including the GRAMMY Award-winning *Florence Price Symphonies Nos. 1 & 3*. 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

Benjamin Ealovega



Conductor **Xian Zhang** is currently in her sixth season as music director of the New Jersey Symphony where she will remain beyond the orchestra's 100th anniversary in 2022, having extended her contract through the 2027–28 season. With the New Jersey Symphony she has commissioned works from composers such as Thomas Adès, Daniel Bernard Roumain, Qigang Chen, Christopher Rouse, Vivian Li, Gary Morgan, Christian McBride, and Paquito D'Rivera.

She also introduced an annual Lunar New Year Celebration concert. In addition, she is principal guest conductor of the Melbourne Symphony and conductor emeritus of the Orchestra Sinfonica di Milano Giuseppe Verdi, following her tenure from 2009–16 as its music director. She made her Philadelphia Orchestra debut in June 2012 at the Mann Center; these current performances are her subscription debut.

Ms. Zhang's European engagements this season and next include the Philharmonia Orchestra for Mahler's *Das Lied von der Erde*, the Orchestra Sinfonica di Milano Giuseppe Verdi, the Spanish National Orchestra, the orchestra of the Komische Oper Berlin, the Orchestre National du Capitole de Toulouse, and the Orchestre Philharmonique de Radio France. In recent seasons she has conducted the Orchestre National de Lyon at the Paris Philharmonie in Berlioz's *Symphonie fantastique* and the Orchestre Philharmonique de Radio France as part of the La Folle Journée festival in Nantes. In addition to these current performances, her United States engagements this season include returns to the San Francisco Symphony, the Los Angeles Philharmonic, the Detroit Symphony, the Minnesota Orchestra, the Montreal Symphony, the National Arts Centre Orchestra in Ottawa, and the Toronto Symphony. In the opera world, she has recently conducted Puccini's *Tosca* for Cincinnati Opera. Previous opera engagements have included Verdi's *Nabucco* with Welsh National Opera, Verdi's *Otello* at the Savonlinna Festival, Verdi's *La traviata* for the Norwegian National Opera, Puccini's *La bohème* for English National Opera, and Verdi's *La forza del destino* with Washington National Opera. She will make her Metropolitan Opera debut in 2024.

Ms. Zhang has previously served as principal guest conductor of the BBC National Orchestra & Chorus of Wales and was the first female conductor to hold a titled role with a BBC orchestra. In 2002 she won first prize in the Maazel-Vilar Conductor's Competition. She was appointed the New York Philharmonic's assistant conductor in 2002, subsequently becoming the ensemble's associate conductor and the first holder of the Arturo Toscanini Chair.

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Soloist



Organist **Monica Czausz Berney** appeared at the Halloween Organ Extravaganza concert at the Kimmel Center in October 2017 and makes her Philadelphia Orchestra debut with these performances. Known for her creative programming and innovative use of the organ, she was recognized as one of the top 20 organists under 30 in the May 2016 issue of *The Diapason*. She has received first prize in numerous competitions, including the 2015 American Guild of

Organists Regional Competition for Young Organists (Region VII: Southwest), the 2015 Schweitzer Competition in the Young Professionals' Division, the 2013 William C. Hall Competition, the 2012 L. Cameron Johnson Competition, and the 2011 Oklahoma City University Competition.

Ms. Berney has performed at significant venues across the United States, including Walt Disney Concert Hall in Los Angeles, Meyerson Symphony Center in Dallas, Merrill Auditorium in Portland (Maine), and Spivey Hall in Morrow (Georgia). She has appeared at the Eccles Festival at the Cathedral of the Madeleine in Salt Lake City, the International Philip Lorenz Keyboard Festival at Fresno State University, and in a concert tour in Hawaii. Her performances have been broadcast on *Pipedreams*, WRTI Philadelphia, 91.7 Houston, and KTRU Rice Radio. She has performed widely at conventions of the American Guild of Organists (AGO) including its most recent 2021 online OrganFest, the 2019 Mid-Atlantic Regional Convention in southern New Jersey, the 2017 Southwest Regional Convention in Dallas, the 2017 Northeast Regional AGO/National RCCO Convention in Montreal, and the 2016 National Convention in Houston. She has appeared at three conventions of the Organ Historical Society: 2017 in Minneapolis/St. Paul, 2016 in Philadelphia, and 2015 in western Massachusetts. She also performed at the East Texas Pipe Organ Festival in Kilgore. During the summer of 2016, she accompanied the Christ Church Cathedral Choir of Houston on its tour of England where they fulfilled residencies at the cathedrals of St. Paul's in London, Durham, and Bristol.

Ms. Berney graduated from the Curtis Institute of Music in May 2019 with an Artist Diploma in Organ Performance and a Performer's Certificate in Harpsichord Performance. She also holds Bachelor and Master of Music degrees from Rice University's Shepherd School of Music in Houston. Her previous church positions include cathedral organist at Christ Church Cathedral (Episcopal) in Houston and assistant organist at the Parish of St. Vincent Ferrer and St. Catherine of Siena in New York City. She currently serves as director of music at King of Glory Lutheran Church in Dallas.

Framing the Program

Parallel Events

1874

Smetana

"The Moldau" *Peer Gynt*

Music

Grieg

Peer Gynt

Literature

Hardy

Far from the

Madding

Crowd

Art

Renoir

La Loge

History

First American

zoo founded in

Philadelphia

1886

Saint-Saëns

Symphony

No. 3

Music

Verdi

Otello

Literature

Rimbaud

Les Illuminations

Art

Rodin

The Kiss

History

Pasteur

Institute

founded

This evening's concert opens with the world premiere of a Philadelphia Orchestra commission: Melody Eötvös's *When It Hits the Ocean Below*. The work confronts a sonic phenomenon connected with climate change known as "Iceberg Carving." As Eötvös explains, "when an iceberg is 'carved' from a glacier or ice shelf, it creates a tremendous amount of noise and impact."

Sounds of nature continue in Bedřich Smetana's "The Moldau," the second and most famous movement of a six-part set of orchestral tone poems titled *Má vlast* (My Homeland). The piece marvelously evokes a trip along the mighty Vltava River (Moldau in German), beginning with two intermingling streams (played by flutes) that join to flow by peasants dancing, hunters hunting, and through an atmospheric midnight scene. The river eventually reaches the imposing Vyšehrad cliffs and passes through the center of Prague.

Camille Saint-Saëns's resplendent "Organ" Symphony is the fifth (and last) that he composed and the third he published. (The first two, very early works, appeared posthumously.) He dedicated the Third Symphony to Franz Liszt, a composer he revered, and some of its features show the influence of that innovative composer. The use of the organ, the "King of Instruments," is limited, but overwhelmingly effective, especially when performed on Verizon Hall's majestic Fred J. Cooper Memorial Organ.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 4 PM.

The Music

When It Hits the Ocean Below

Melody Eötvös

Born in Bowral, NSW, Australia, July 26, 1984

Now living in Melbourne



Melody Eötvös composes about place. Her music is earthly and philosophical, concerned with the planet and what is happening to it. Her radiant orchestrations translate the physical sounds in her environment and her philosophical thinking about the human condition into immediate sonic emotion.

She was born into a musical family in 1984 in Southern Highlands, New South Wales, Australia, an area that features a lush landscape of rolling hills, waterfalls, and koalas. Her parents were both pianists and she began playing piano and studying theory at the age of five and composing at the age of eight. She describes her early musical world as full of classical music, with what she calls a "delayed exposure to modern music."

A Dual Education in Music and Philosophy Eötvös further expanded her sonic world through her education in music and philosophy, completing a degree in music at the Queensland Conservatorium Griffith University (2005), a Master of Music in London at the Royal Academy of Music (2007), a Master of Arts in Philosophy at the University of Queensland (2009), and her Doctor of Music at the Indiana University Jacobs School of Music (2014). Her teachers have included Simon Bainbridge, David Dzubay, and Claude Baker.

Eötvös married toward the end of her time at Indiana University and had a child before taking a position teaching composition and aural studies at the Melbourne Conservatorium of Music. Her philosophy degree, she says in an interview, changed her music because it opened a world of deep thoughts, pondering, and tangents. She explains, "The reality that I might not become a successful composer never occurred to me. You might call this blind faith, but I honestly think that not having room (or time) for doubt and just getting on with it is what helped propel me forward all of these years."

A highly sought-after composer, Eötvös has had her music performed by the London Sinfonietta, the BBC Singers, the Tasmanian Symphony Orchestra, and the American Composers Orchestra, to name a few. She writes for different ensembles and solo instruments, for example recently completing a piece for solo trumpet called *Gestumblindi*, a haunting reflection on Norse characters, and her

philosophical *Meditations (On Being)* for mixed choir, inspired by the idea of what she calls "Closeness and Distance," for which she turned to Descartes's *Meditations on First Philosophy*.

Her compositional range is further exemplified by her work with computer generated sounds, as in her gorgeously atmospheric *House of the Beehives* for flute, oboe, and fixed electronics. Eötvös is particularly drawn to writing for larger ensembles, noting that "orchestral composition is so attractive, because you basically have this singular massive instrument that you can manipulate and mold to a far greater degree than any other traditional combination of instruments. Because I have been writing orchestral music for a while now, I also find it my most effective means of compositional expression."

A Closer Look In *When It Hits the Ocean Below* Eötvös shines musical light on climate change, bringing together her deep love for the earth and preoccupations of existence. The piece concerns the phenomenon called "Iceberg Carving," which Eötvös writes, "is happening more and more often due to global warming. This description indicates much more, however, in that when an iceberg is 'carved' from a glacier or ice shelf, it creates a tremendous amount of noise and impact. Some have been known to trigger earthquakes and, depending on the size, tsunamis."

Eötvös describes *When It Hits the Ocean Below* as follows:

The piano and organ parts function as a constant trickle that runs through the core of the piece, like the slow but persistent melting of ice into water. The trickles can either stay small and delicate, or they can converge into crevasse-forming torrents. The piano is a bridge that connects the magnitude of the organ timbre to the rest of the orchestra, and so the organ and piano have a constant and very important relationship throughout the piece. At the end of the third movement there is a moment of silence where the sound is actually so low that you can only feel it—a special sound that the Fred J. Cooper Memorial Organ makes and is particular to its construction. This passage in the music parallels the moment of an ice carving, which seems to occur in slow motion when watching it, followed by the impact of the ice falling into the water.

—Aaron Beck

When It Hits the Ocean Below was composed from 2021 to 2022.

These are the world premiere performances of the piece.

The score calls for solo organ, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion (bass drum, glockenspiel, suspended cymbal, tam-tam, vibraphone), piano, and strings.

Performance time is approximately 10 minutes.

The Music

"The Moldau," from *Má vlast*

Bedřich Smetana

Born in Litomyšl, Bohemia, March 2, 1824

Died in Prague, May 12, 1884



At the peak of his career Bedřich Smetana poured the better part of his energies into eight first-rate operas, which were produced in Prague between 1866 and 1882 and still form an important part of the repertory in the Czech lands. It was the subject matter of one of these dramas, *Libuše*, that sparked the inspiration for *Má vlast* (My Homeland), the cycle of six symphonic poems that became his most-lasting orchestral work. In that opera, completed in 1872, the legendary Bohemian Princess

Libuše proclaims—from her castle high atop the Vyšehrad cliffs that overlook the Vltava River (near central Prague)—her dream of a grand and glorious Czech nation, which would “vanquish the terrors of hell.” Smetana considered *Libuše* his “most perfect work in the field of high drama” and was still under its nationalistic spell when he sketched “Vyšehrad,” the first piece of *Má vlast*, in 1872 or 1873.

Deafness Strikes In the middle of the composition of “Vyšehrad,” tragedy struck the composer: In October 1874 Smetana became deaf virtually all at once. Unlike Beethoven, whose hearing loss developed over the course of more than a decade, Smetana hardly had an opportunity to become accustomed to the idea before total deafness set in. As a result, he had to give up his position as principal conductor of the National Theater in Prague, a blow that initiated a series of disappointments over the next decade that eventually led to a complete mental collapse. He nevertheless produced some of his most durable scores during this period, including *Má vlast*, which occupied him until 1879.

When deafness struck he was composing the second piece of the cycle, “Vltava” (or “Moldau,” as the river is called in German), which has become Smetana’s most popular piece. He completed “The Moldau” in late 1874, and it was first performed in Prague in April 1875; the entirety of *Má vlast* received its premiere there in November 1882 under Adolf Čech’s baton. Although the main theme of “The Moldau” was derived from a Swedish folk tune, “Ack Värmeland du sköne,” the treatment of themes and the brilliance of orchestration—including the “running” flute and clarinet passages at the outset—indicate a composer of the first order.

A Closer Look For each of the six works of the cycle the composer provided a programmatic description; his note for “The Moldau” reveals his passionate

affection for the earthy, ancient richness of the Czech countryside:

Two springs gush forth in the shade of the Bohemian forest, the one warm and spouting, the other cool and tranquil. Their waves, joyously rushing down over their rocky beds, unite and glisten in the rays of the morning sun. The hurrying forest brook becomes the river Vltava, which grows to a mighty stream while flowing through Bohemia's valleys: It flows through thick woods where the joyous noise of the hunt and the tones of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands, where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected, as witnesses of the past glory of knighthood and the vanished warlike fame of bygone ages. At the St. John Rapids, the stream rushes on, weaving through the cataracts, and with its foamy waves beats a path for itself through the rocky chasm into the broad river in which it flows onward in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

—Paul J. Horsley

Smetana composed "The Moldau" in 1874.

The first Philadelphia Orchestra performance of the piece was on December 14, 1900, during the Orchestra's first season; Fritz Scheel conducted. Most recently on subscription, Yannick Nézet-Séguin led the piece in January/February 2014.

The Orchestra recorded "The Moldau" in 1957 for CBS with Eugene Ormandy.

Smetana scored the piece for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, suspended cymbal, triangle), harp, and strings.

Performance time is approximately 12 minutes.

The Music

Symphony No. 3 ("Organ")

Camille Saint-Saëns

Born in Paris, October 9, 1835

Died in Algiers, December 16, 1921



The struggles for the soul of music in 19th-century Germany formed opposing camps that have long been familiar to concert audiences. So-called Classical Romantics, such as Mendelssohn, Schumann, and Brahms, were pitted against an allegedly progressive group epitomized by Wagner and two honorary Germans: Berlioz and Liszt. Less well-known battles over musical values also raged in France, Italy, Russia, and elsewhere, and frequently dealt with the same

issues: opera versus instrumental music, program versus absolute music, and who could most justly claim to be Beethoven's heir. Charles Gounod called Camille Saint-Saëns "the French Beethoven," while Vincent d'Indy stated the same about his beloved teacher, César Franck.

Placing Saint-Saëns the man and composer within the warring musical factions of the time is not easy, in part because what he declared verbally often seems at odds with what his compositions demonstrate musically. Distinguishing between his conservative and progressive tendencies is further complicated by his unusually long career. If not quite a man of mystery, Saint-Saëns was certainly one of contradictions and shifting affiliations. During his early years he supported the innovations of Wagner and Liszt, but as an old man he could not countenance the Modernist adventures of Debussy and Stravinsky, nor was he shy in saying so.

A Progressive Classicist? Over the course of his long life, the prolific composer and busy piano soloist (he performed with The Philadelphia Orchestra in 1906) was also active as an organist, conductor, teacher, editor, and writer on a wide range of topics not limited to music. In the early 1870s, he helped found the Société Nationale de Musique, which sought to present and support French music (its motto was "Ars Gallica"). He composed in nearly every genre, including symphonies, concertos, and chamber music, as well as 13 operas (only *Samson and Delilah* has remained in the repertoire), and was the first significant composer to write a film score (*L'Assassinat du Duc de Guise*, 1908). He produced his first four symphonies (two of them unnumbered) in the 1850s, very early in his career, but it is only his last, the "Organ" Symphony, composed as he turned 50, that became a repertory standard.

Admired by a disparate array of composers, including Rossini, Berlioz, and Liszt, Saint-Saëns was essentially a conservative composer who nevertheless sought to integrate progressive Romantic trends and Classical ideals. In some works he placed frivolous, fun, and unabashedly tuneful content within innovative formal structures. He followed Liszt's model of transforming themes, as we hear in the "Organ" Symphony, in which a musical idea, such as the melody that opens the allegro of the first movement, reappears in different guises in subsequent movements. In fact, he dedicated the Symphony to Liszt, who had done much to promote his career (including conducting the premiere of *Samson*) and privately played parts of it on the piano for him when the older master made his last trip to Paris in 1886, shortly before his death. Not only were some of the thematic transformations and cyclic elements of the Symphony Lisztian, but also the idea of incorporating the organ into an orchestral work of this kind was something Liszt had done nearly 30 years earlier in his symphonic poem *Hunnenschlacht* (Battle of the Huns).

A Closer Look In a program note for the triumphant London premiere of the "Organ" Symphony in 1886, Saint-Saëns discussed the structural unfolding of the work, referring to himself in the third person: "The Symphony is divided into two parts ... nevertheless it includes practically the traditional four movements. The first, checked in the development, serves as an introduction to the Adagio. In the same manner, the Scherzo is with the Finale. The composer has thus endeavored to avoid in a certain measure the interminable repetitions that are now more and more disappearing from instrumental music."

Thus, after a short **Adagio** introduction (music that breathes the same air as Wagner's *Tristan and Isolde*), the principal theme that unifies all four sections of the work, and that will be recast and transformed in so many ingenious ways, is first heard in violins (**Allegro moderato**). Its initial presentation recalls the opening of Schubert's "Unfinished" Symphony, but the contour of the melody itself is the old Gregorian chant "Dies Irae" (Day of Wrath), that musical emblem of death invoked by so many composers, including Berlioz, Liszt, Mahler, and Rachmaninoff. The organ first appears in the connected slow movement (**Poco adagio**).

The second half of the Symphony begins with a C-minor scherzo (**Allegro moderato**) that contains an even faster and more brilliant C-major trio (**Presto**) featuring sparkling keyboard writing for piano four hands. A brief imitative section, once again related to the principal theme, leads to the finale (**Maestoso**) in which the organ makes its boldest appearance. The motif is again transformed, first into a chorale and then as the basis for an energetic fugue, before a majestic coda.

—Christopher H. Gibbs

Saint-Saëns composed his Symphony No. 3 in 1886.

The first Philadelphia Orchestra performances of the Symphony were in December 1910, with Carl

Pohlig on the podium. The work was given most recently on subscription concerts in November 2016 with Yannick Nézet-Séguin.

The Orchestra has recorded the "Organ" Symphony five times: with Eugene Ormandy in 1956 and 1962 for CBS, in 1973 for RCA, and in 1980 for Telarc; and with Christoph Eschenbach in 2006 for Ondine.

The work is scored for three flutes (III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), piano (four hands/two people), organ, and strings.

The Symphony runs approximately 35 minutes in performance.

Musical Terms

GENERAL TERMS

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 to confirm the impression of finality

Development: See sonata form

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

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

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

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

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.

Symphonic poem: See tone poem

Timbre: Tone color or tone quality

Toccata: Literally "to touch." A piece intended as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument.

Tone poem: A type of 19th-century symphonic piece in one movement, which is based upon an extramusical idea, either poetic or descriptive

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

Maestoso: Majestic

Moderato: A moderate tempo

Presto: Very fast

TEMPO MODIFIERS

Poco: Little, a bit

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