

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

SEASON 2020-2021



Our
World

Haydn's
"La Passione"

April 1, 2021

Jessica Griffin

The Philadelphia Orchestra

Thursday, April 1, at 8:00
On the Digital Stage

Yannick Nézet-Séguin Conductor

Shaw Entr'acte, for string orchestra

Elgar Serenade in E minor, Op. 20, for strings

- I. Allegro piacevole
- II. Larghetto
- III. Allegretto

Haydn Symphony No. 49 in F minor ("La Passione")

- I. Adagio
- II. Allegro di molto
- III. Menuet
- IV. Presto

This program runs approximately 1 hour 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.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

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World

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The Philadelphia Orchestra

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Gabriela Lena Frank

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Erina Yashima

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Juliette Kang, First Associate
Concertmaster

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Second Violins

Kimberly Fisher, Principal

Peter A. Benoliel Chair

Paul Roby, Associate Principal

Sandra and David Marshall Chair

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Philip Kates

Davyd Booth

Paul Arnold

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Dmitri Levin

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Yu-Ting Chen

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Christine Lim

Violas

Choong-Jin Chang, Principal

Ruth and A. Morris Williams Chair

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

Judy Geist

Renard Edwards

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Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal

Richard Harlow

Gloria dePasquale

Orton P. and Noël S. Jackson Chair

Kathryn Picht Read

Robert Cafaro

Volunteer Committees Chair

Ohad Bar-David

John Koen

Derek Barnes

Alex Veltman

Basses

Harold Robinson, Principal
Carole and Emilio Gravagno Chair

Joseph Conyers, Acting Associate
Principal
Tobey and Mark Dichter Chair

Nathaniel West, Acting Assistant Principal

David Fay

Duane Rosengard

*Some members of the string sections voluntarily
rotate seating on a periodic basis.*

Flutes

Jeffrey Khaner, Principal
Paul and Barbara Henkels Chair

Patrick Williams, Associate Principal
Rachelle and Ronald Kaiserman Chair

Olivia Staton

Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal
Samuel S. Fels Chair

Peter Smith, Associate Principal

Jonathan Blumenfeld
Edwin Tuttle Chair

Elizabeth Starr Masoudnia,
English Horn
Joanne T. Greenspun Chair

Clarinets

Ricardo Morales, Principal
Leslie Miller and Richard Worley Chair

Samuel Caviezel, Associate Principal
Sarah and Frank Coulson Chair

Socrates Villegas

Paul R. Demers, Bass Clarinet
*Peter M. Joseph and Susan Rittenhouse
Joseph Chair*

Bassoons

Daniel Matsukawa, Principal
Richard M. Klein Chair

Mark Gigliotti, Co-Principal

Angela Anderson Smith

Holly Blake, Contrabassoon

Horns

Jennifer Montone, Principal
Gray Charitable Trust Chair

Jeffrey Lang, Associate Principal
Hannah L. and J. Welles Henderson Chair

Christopher Dwyer

Jeffrey Kirschen

Ernesto Tovar Torres

Shelley Showers

Trumpets

David Bilger, Principal
Marguerite and Gerry Lenfest Chair

Jeffrey Curnow, Associate Principal
Gary and Ruthanne Schlarbaum Chair

Anthony Prisk

Trombones

Nitzan Haroz, Principal
Neubauer Family Foundation Chair

Matthew Vaughn, Co-Principal

Blair Bollinger, Bass Trombone
Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal
Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal
Dwight V. Dowley Chair

Angela Zator Nelson, Associate Principal

Percussion

Christopher Deviney, Principal
Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

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Jessica Griffin

The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his ninth season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

In March 2020, in response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Virtual Philadelphia Orchestra, a portal hosting video and audio of performances, free, on its website and social media platforms. In September 2020 the Orchestra announced Our World NOW, its reimagined season of concerts filmed without audiences and presented on its Digital Stage. Our World NOW also includes free offerings: HearTOGETHER, a podcast series on racial and social justice; educational activities; and Our City, Your Orchestra, small ensemble performances from locations throughout the Philadelphia region.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with eight celebrated CDs on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM.

For more information, please visit philorch.org.



Jessica Griffin

Music Director **Yannick Nézet-Séguin** will lead The Philadelphia Orchestra through at least the 2025–26 season, a significant long-term commitment. Additionally, he became the third music director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's

most revered ensembles and at many of the leading opera houses. Yannick signed an exclusive recording contract with Deutsche Grammophon in 2018. Under his leadership The Philadelphia Orchestra returned to recording with eight CDs on that label. His upcoming recordings will include projects with the Philadelphians, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, and the University of Pennsylvania.



The music of Joseph Haydn frames this program, as the opening piece was inspired by him and the concert ends with one of his symphonies.

When Caroline Shaw won the 2013 Pulitzer Prize in Music she was the youngest composer ever so honored. Trained as a violinist, she was understandably drawn to writing pieces for string quartet. Hearing a performance of Haydn's Quartet in F major, Op. 77, No. 2, led to her composing *Entr'acte*, which we hear today in her version for string orchestra. Elements of Haydn's polite Classical style imaginatively intermingle with stranger Modernist sections that quickly make us realize we are no longer in the Vienna of the 1790s.

The enormous success that Edward Elgar enjoyed in 1899 with his "Enigma" Variations brought international attention to the English composer, who was then in his early 40s. He would go on to write celebrated symphonies, concertos, chamber music, and other works. His delightful and melodious three-movement *Serenade for Strings* came earlier, before all this attention.

Although Haydn composed over a hundred symphonies and is hailed as the father of the genre, his last two dozen receive the most performances and overshadow chances to hear his earlier ones. For a period in the 1760s he went through what is known as his *Sturm und Drang* (Storm and Stress) period, writing darker and more intense pieces than usual. The concert concludes with his Symphony No. 49, known as "La Passione" because of its association with performances during Holy Week.

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.



1768

Haydn

Symphony No. 49

Music

Mozart

Overture to Bastien and Bastienne

Literature

Voltaire

La Princesse de Babylone

Art

Gainsborough

Ignatius Sancho

History

Russo-Turkish War begins



1892

Elgar

Serenade for Strings

Music

Tchaikovsky

The Nutcracker

Literature

Wilde

Lady Windermere's Fan

Art

Toulouse-Lautrec

At the Moulin Rouge

History

Ellis Island opens





Entr'acte

Caroline Shaw

Born in Greenville, North Carolina,

August 1, 1982

Now living in New York City and Western Massachusetts

Caroline Shaw won the 2013 Pulitzer Prize in Music for *Partita for 8 Voices*. At the age of 30, she was the youngest composer ever awarded the prestigious accolade and the fifth woman. *Partita* grew out of Shaw's performing activities as a member of the vocal ensemble *Roomful of Teeth*, for which she wrote the four-movement piece and which unveiled it in stages between 2009 and 2011.

That situation—a work in progress by someone writing for their own ensemble—is one shared by an ever-increasing number of young composers also active as performers. Of course, such engagement was the norm for centuries, be it in the careers of Bach, Mozart, Beethoven, or most Romantic composers. The 20th century saw an increasing separation between isolated composers and specialist performers, albeit with notable exceptions from Mahler and Rachmaninoff through Bernstein and Boulez. The scene shifted some in the late 20th century due largely to figures such as Steve Reich, Philip Glass, Meredith Monk, and others who had their own ensembles, more akin to the world of popular music. This is ever more the case today, as many composers, including most that The Philadelphia Orchestra has featured recently, are performers whose compositions evolve from their own ensembles.

A Performing Composer

Although Shaw's award-winning *Partita* came from her activities as a singer with *Roomful of Teeth*, her principal training was as a violinist, starting at age two with her mother, who was a Suzuki-method teacher. Born in North Carolina, Shaw went to Rice University and after graduating won a Thomas J. Watson Fellowship to study formal gardens in Europe and compose string quartets inspired by them. She received a master's degree in violin at Yale and in 2010

entered the doctoral program in composition at Princeton University. Three years later came the Pulitzer and since then an unusual range of activities, collaborations, and commissions, including writing film scores, working with leading rappers Kanye West and Nas, and appearing as a fictional version of herself in Amazon's *Mozart in the Jungle*.

It is not surprising that Shaw has long been attracted to the genre of the string quartet as she has performed many herself. Among her quartet compositions are *Punctum* (2009), *Entr'acte* (2011), and *Blueprint* (2016). These pieces take inspiration from Bach, Haydn, and Beethoven, which has led Shaw to compare them to a sort of "chamber music fan fiction" and wryly note that for young quartets not used to playing contemporary works her pieces are "like a gateway drug for new music." *Entr'acte*, which we hear on this concert, grew out of Shaw's experience as a listener after hearing the Brentano Quartet perform Haydn's String Quartet in F major, Op. 77, No. 2. The Brentano premiered *Entr'acte* at Princeton in April 2011 and three years later Shaw crafted the string orchestra version performed today.

A Closer Look

Haydn, who has been hailed as the "father" of the string quartet, wrote nearly 70. (This alleged paternity, as with that of the symphony, should not be taken literally, but rather as an acknowledgement of his being the composer who brought the genre to prominence and superb refinement.) Haydn's Op. 77, No. 2 is his last completed string quartet and dates from 1799. Shaw was inspired for *Entr'acte* by its third movement. Most Classical-era quartets are in four movements and the third is usually a so-called minuet and trio, predictable and quite repetitive in form. Such ABA dance movements account for literally hundreds among the chamber and symphonic music of Haydn, Mozart, Beethoven, and others. Shaw's piece is likewise structured like a minuet and trio, as she says "riffing on that Classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition."

The opening of *Entr'acte* sounds "normal," perhaps we could be in Vienna circa 1800, but with a wrong note or two. The memorable first theme uses the Beethoven Fifth Symphony rhythm of three short notes and a long. After about a minute, things take a weirder

turn as the players start using so-called extended techniques, meaning they are not playing their instruments in the usual way. (Extended vocal effects played a large role in Shaw's Partita.) As in a Classical minuet, there is a fair amount of repetition of short sections, either literally (marked with a repeat sign in the score) or transformed in some way. After a few minutes the initial triple meter that is expected in a minuet suddenly changes every measure, creating an unpredictability—it is hard to tap your feet in such instances—such as one associates with a piece like Stravinsky's *Rite of Spring* but in this instance less jarring and more joyous.

Throughout the work the performing instructions that Shaw includes are unusual, informal, and almost conversational, as if coaching the performers. Near the end of the piece the opening theme returns, as one would expect in a traditional minuet and trio, but here it is a not a literal return of the "A" section. The instruments gradually drop out (first viola, then violins), leaving just the solo cello to pluck out the final chords as a lute might in a piece from the Renaissance. Shaw's instruction here says it should be "like recalling fragments of an old tune or story, feel free to roll chords extra luxuriously when necessary for technical, or aesthetic, reasons."

—Christopher H. Gibbs

Entr'acte was composed in 2011 and was arranged for string orchestra in 2014.

Joshua Weilerstein conducted the first, and only other, Philadelphia Orchestra performances of the piece, in February 2019.

The score calls for strings only.

Entr'acte runs approximately 11 minutes in performance.

Serenade for Strings

Edward Elgar

Born in Broadheath (near Worcester),
England, June 2, 1857
Died in Worcester, February 23, 1934



After the successful 1899 premiere of his *Variations on an Original Theme*, Op. 36, the "Enigma" Variations, Edward Elgar became an internationally famous composer virtually overnight. Before this triumph, however, he had eked out a living as a versatile and hardworking provincial musician in the West Midlands in west central England. There, he was an accomplished violinist who once played a complete cycle of Beethoven's violin sonatas. He became a valued member of the first violin section of the Three Choirs Festival Orchestra and was also a proficient organist, an idiosyncratic but competent pianist, an admired conductor, and, finally, a reluctant and easily frustrated violin teacher. A "violin craze" had swept across provincial Britain during the 1880s and '90s, providing Elgar with a host of pupils, most of them young women. Only one of these students was a success outside the confines of Worcestershire: Marie Hall became a celebrated soloist who is chiefly remembered today for playing the 1921 premiere of Ralph Vaughan Williams's *The Lark Ascending* for violin and orchestra.

Help from His Wife

Elgar started work on his *Serenade in E minor* for strings on March 31, 1892. He may have recycled material from an unpublished earlier work, the *Sketches* for string orchestra that had been performed in 1888 and which was featured in a poem by his wife, Alice. Alice Elgar played an important role in the genesis of the *Serenade*. In May 1892, Edward arranged the piece as a piano duet so that they could play it together at home. He paid tribute to her when he wrote, "Braut helped a great deal to make these little tunes signed EE." (Elgar and his wife gave each other pet nicknames: he was "Edu" and she was "Braut," the German word for bride.)

Although the Serenade's merits have since become clear, Novello & Co. declined to publish the score when Elgar sent it to them, writing, "We find that this class of music is practically unsalable, & we therefore regret to say that we do not see our way to make you an offer for it." In order to hear his piece at all, Elgar rehearsed it with the Worcester Ladies Orchestral Class that he had organized. This was a habit: As one disgruntled player remarked, "He's always writing these things and trying them out on us." Eventually, Breitkopf & Härtel published the score in 1893, and the public premiere took place on July 23, 1896, in Antwerp, Belgium.

The outer movements of Elgar's Serenade for Strings display the influence of French music, especially the ballets of Léo Delibes. Elgar knew the suite from Delibes's *Sylvia* quite well, as the British composer had played it as an orchestral violinist in 1882 and 1883. Another influence from France might have been Camille Saint-Saëns's tone poem *Le Rouet d'Omphale*, Op. 31, which Elgar had played in 1885. One of the secondary motifs in the Serenade's opening movement has obvious similarities to a teasing theme in that work. The Serenade also contains hints of several of Elgar's later compositions. The main theme of its first movement, for example, bears a striking resemblance to the opening bars of the orchestral song cycle *Sea Pictures*, Op. 37 (1899); both are cast in the pensive key of E minor. One can also find echoes of the Serenade's balletic lightness in "Dorabella," the tenth of the "Enigma" Variations.

A Closer Look

The opening movement of the Serenade is marked **Allegro piacevole** (a "pleasing" allegro). It commences with a two-bar rhythmic figure played by the violas, and the lyrical first theme is assigned to the violins. While the basic elements of a sonata-form exposition are present in the two contrasting themes, the middle section is less of a development than a meditative extension of previous material set in the parallel major key. The expository material returns by way of a subtle transition that melts back into the rhythmic figure with which the movement began.

The slow movement is a **Larghetto** in C major, which begins with a reminiscence of the opening movement. This in turn leads to one of those radiant and introspective melodies that are a hallmark of Elgar's music. The finale, marked **Allegretto**, starts with a theme that flickers between G major and the Serenade's overall key of E minor. This theme is extended for some time, after which the

introductory rhythmic figure of the first movement is heard in the second violins. The finale gently concludes with fragments of the opening movement that serve to bind the work together into a poetic and satisfying whole.

—Byron Adams

Elgar composed his String Serenade in 1892.

The Philadelphia Orchestra's only previous performance of the work was on June 3, 2013, when members of the ensemble played it on a concert in Shanghai as part of its 2013 China Residency.

The Serenade is scored for strings alone.

Performance time is approximately 12 minutes.



Symphony No. 49 ("La Passione")

Joseph Haydn

Born in Rohrau, Lower Austria, March 31, 1732

Died in Vienna, May 31, 1809

Haydn's Symphony No. 49—composed in 1768, in the seventh year of his employment with the Esterházy family—is often described as a work of the composer's *Sturm und Drang* (Storm and Stress) period. The phrase refers primarily to a German literary style of the 1770s whose aim was to overwhelm its readers with violent and "sublime" emotions. Although Haydn's passionate minor-mode symphonies (among which No. 45, the "Farewell," is probably the best-known) predate the zenith of the literary *Sturm und Drang* movement, these pieces are part of a larger cultural move toward an appreciation of the raw and overwhelming powers of nature and a greater interest in all-but-uncontrolled emotion.

A Fitting Nickname

Musically, *Sturm und Drang* pieces are characterized not only by predominant use of minor keys, but by melodies with wide leaps, driving rhythms, frequent counterpoint, and capriciousness of various sorts. The Symphony No. 49's nickname, "La Passione," appears to suit both the emotional tenor of the piece and the values of the *Sturm und Drang* phenomenon, and it is tempting to imagine that Haydn himself affixed this name to the piece, recognizing its intense emotional content. In fact, the label appears to have originated from a 1790 manuscript of the piece found in the German city of Schwerin, suggesting that the work was performed at that city's well-known Holy Week Festival.

Even among Haydn's *Sturm und Drang* symphonies this one is unusual in that all of its movements except for the trio are in the minor mode. One way to listen to the piece is as an exploration of different implications of the minor in the mid-18th century, and especially of characteristics associated with the *Sturm und Drang*.

A Closer Look

The first movement (**Adagio**), although actually quite regular in form, gives the impression of an improvisation or caprice. Haydn seems to try out various riffs, each one growing relatively naturally out of the other but leading to unexpected directions. For example, in the second phrase of the movement the violins appear to be developing a tune out of the exploratory material in the first phrase, but as soon as the expectation of a tune makes itself felt, the music dissolves into a hiccupy closing phrase (alternating bass and treble notes). This sort of thing happens again once the music has moved to the major mode; a loud phrase with everyone playing is followed by a quiet, slightly more melodic, echo. This dissolves into two oscillating figures for the first violins, the second only one beat long and surrounded by silence. A grand gesture follows, which almost immediately turns into what sounds like the end of the tune before the oscillations. These kaleidoscopic changes recur through the movement, lending it an unpredictable aspect.

The second movement (**Allegro di molto**), with its wide leaps in the violins and contrasting countermelody in “walking” eighth notes, recalls the learned Baroque style of which Haydn was also to make use in the last movements to his Op. 20 string quartets (1772). The movement continues the contrapuntal qualities of the beginning in various ways—the comic opera-like tune in the major is played in canon by first and second violins and violas, for example, while the melodic interest continually shifts from one part to another. The **Menuet** is in the austere two-part style characteristic of these movements in this period of Haydn’s life, which serves in part to make the bucolic fullness of the trio (and the major mode) all the more striking. The trio is also the first point in the Symphony where the oboes have any sort of independent line.

The last movement (**Presto**) takes on not the caprice of the first movement or the learnedness of the second or the Menuet, but rather presents instead “stormy” qualities of driving rhythms, abrupt dynamic shifts, and angular melodies. The character of the movement is quite different from all the others (relentlessly directed rather than capricious, texturally uncomplicated rather than contrapuntal, harmonically full rather than spare), and although in many ways it is simpler than the previous movements, this very straightforwardness is more than compensated for by a fierce energy and visceral excitement.

—Mary Hunter

The Symphony was composed in 1768.

The work has been only heard twice on Philadelphia Orchestra programs: in October/November 1964 with Hermann Scherchen conducting, and in April 1995 with Carl St. Clair.

The piece is scored for two oboes, bassoon, two horns, harpsichord continuo, and strings.

The Symphony runs approximately 24 minutes in performance.

GENERAL TERMS

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

Chord: The simultaneous sounding of three or more tones

Contrapuntal: See counterpoint

Counterpoint: The combination of simultaneously sounding musical lines

Development: See sonata form

Harmonic: Pertaining to chords and to the theory and practice of harmony

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

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

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.

Partita: A term used at different times for a variation, a piece, a set of variations, and a suite or other multi-movement genres

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.

Serenade: An instrumental composition written for a small ensemble and having characteristics of the suite and the sonata

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

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.

Sturm und Drang: Literally, storm and stress. A movement throughout the arts that reached its highpoint in the 1770s, whose aims were to frighten, stun, or overcome with emotion.

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music

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

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Larghetto: A slow tempo

Menuet: A minuet

Piacevole: Pleasantly, agreeably

Presto: Very fast

TEMPO MODIFIERS

Di molto: Very, extremely