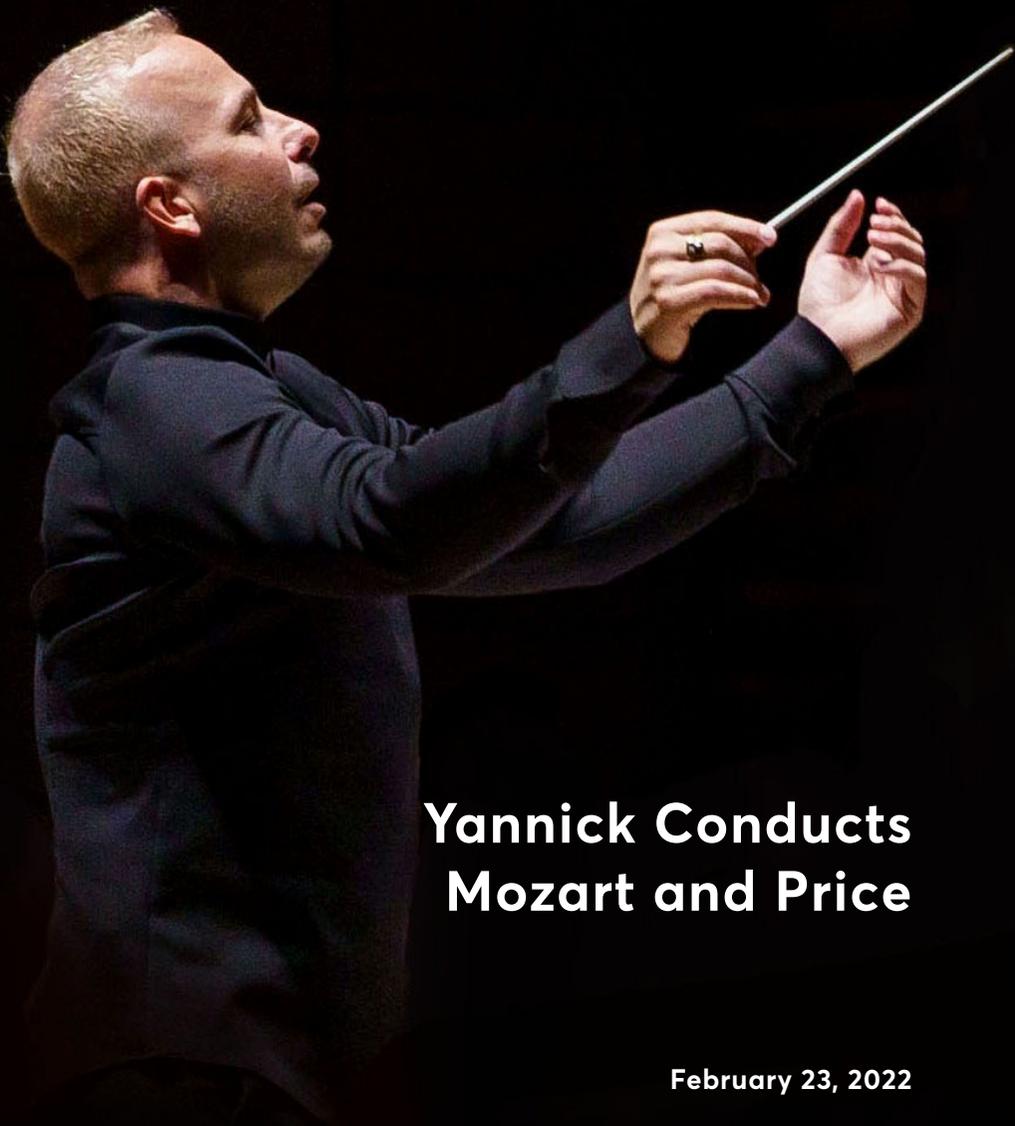


Forward

Season 2021–2022



Yannick Conducts Mozart and Price

February 23, 2022

The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director

The Philadelphia Orchestra

Wednesday, February 23, at 8:00
On the Digital Stage

Yannick Nézet-Séguin Conductor and Piano

Mozart Piano Concerto No. 12 in A major, K. 414

- I. Allegro
- II. Andante
- III. Allegretto

Price Symphony No. 4 in D minor

- I. Tempo moderato
- II. Andante cantabile
- III. Juba: Allegro
- IV. Scherzo: Allegro

This program runs approximately 1 hour, 15 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.

The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Forward

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The Philadelphia Orchestra

Yannick Nézet-Séguin

Music Director

Walter and Leonore Annenberg Chair

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Erina Yashima

Assistant Conductor

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First Violins

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Juliette Kang, First Associate

Concertmaster

Joseph and Marie Field Chair

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Yu-Ting Chen

Jeoung-Yin Kim

Christine Lim

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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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Piasecki Family Chair

David Nicastrò

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Second Violins

Kimberly Fisher, Principal

Peter A. Benoliel Chair

Paul Roby, Associate Principal

Sandra and David Marshall Chair

Dara Morales, Assistant Principal

Anne M. Buxton Chair

Philip Kates

Davyd Booth

Paul Arnold

Joseph Brodo Chair, given by Peter A. Benoliel

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
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

Librarians

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Stage Personnel

James J. Sweeney, Jr., Manager
Dennis Moore, Jr.



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 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 reimagined 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 philorch.org.



George Etheredge

Yannick Nézet-Séguin is currently in his 10th season as music director of The Philadelphia Orchestra. 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 10 releases on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

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; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Virginia Parker Prize; the Prix Denise-Pelletier; the Oskar Morawetz Award; 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, the University of Pennsylvania, and Laval University. To read Yannick's full bio, please visit philorch.org/conductor.



Mozart did not invent the piano concerto as a genre, but he was the composer who brought it prominence and whose prodigious works are at the center of the standard repertoire. They became his favored vehicles to display his gifts as both composer and pianist. Today we hear the rarely performed Concerto No. 12 in A major, the first of a set of three he composed soon after moving to Vienna in 1781 and pursuing his career with a new independent determination.

Yannick Nézet-Séguin and The Philadelphia Orchestra have been at the forefront of the rediscovery of Florence Price. She came to national prominence in 1933 when the Chicago Symphony Orchestra premiered her Symphony No. 1, the first such work written by a Black woman to be performed by a leading American orchestra. The Philadelphians have recently recorded all of her symphonies and are performing them this season.

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.



1782

Mozart

Piano Concerto No. 12

Music

Haydn

Symphony No. 73 ("The Hunt")

Literature

Burney

Cecilia

Art

Canova

Theseus and the Minotaur

History

Bank of North America founded in Philadelphia



1945

Price

Symphony No. 4

Music

Shostakovich

Symphony No. 9

Literature

Orwell

Animal Farm

Art

Moore

Family Group

History

WWII: Surrender of Germany



Piano Concerto No. 12

Wolfgang Amadè Mozart

Born in Salzburg, January 27, 1756

Died in Vienna, December 5, 1791

Identifying Mozart's piano concertos can be a confusing business but also something that reveals the role these pieces played in his career. On this concert we hear his Concerto No. 12, a numbering that would have been meaningless to the composer. The standard numbers used today were bestowed long after Mozart's death and some catalogs count them differently. Concert announcements and printed programs were relatively rare in his time. When Mozart performed one of his concertos, he sometimes referred to it by key, here not entirely helpful as he wrote two in A major. Occasionally a program would say a work was "new," but Mozart composed so many concertos, often in close succession, that there is rarely certainty which new one was performed on a specific concert. His letters can be more informative when he gives exact descriptions of a piece.

Mozart wrote the A-major Concerto during the fall of 1782 and it was published three years later as Op. IV, No. 1. Opus numbers, however, are no longer used for his compositions, so this too is unhelpful. Amidst all the confusion Ludwig Ritter von Köchel would appear to have come to the rescue (which seems appropriate since "Ritter" means knight in German). In 1862 he published a massive chronological catalog of Mozart's compositions, which earned him some degree of immortality due to the "K" numbers that now identify the composer's works. On this concert we hear K. 414, which would seem to put an end to the matter were it not that Köchel's catalog has gone through many editions in the past 150 years (with a new one forever forthcoming). The numbers keep changing with our Concerto now officially K. 385p.

Mozart's Cultivation of the Piano Concerto

These labeling issues would be a minor matter except that they

point to fundamental elements of Mozart's engagement with the genre of the piano concerto. One is that he wrote a lot of them. The standard listing is 27, although once again numbers are misleading. His earliest attempts were not actually his own independent creations but rather arrangements of piano sonatas by C.P.E. Bach, J.C. Bach, and lesser figures, possibly an assignment given to the pre-teen composer by his formidable father, Leopold.

Piano concertos brilliantly allowed Mozart to display his gifts to the public. The one we hear today is the earliest he wrote after moving in 1781 to Vienna, where he sought to jumpstart his career. Mozart began to give concerts, which he produced at his own expense in order to support himself and Constanze Weber, the singer he married the following summer. The A-major Concerto, K. 414, is the first of a group of three that he wrote in the late fall and early winter of 1782–83 for Lenten concerts that season. The other two are No. 11 in F major (K. 413) and No. 13 in C major (K. 415). Mozart placed an advertisement in a local paper offering handwritten copies of the pieces, indicating that they could be played in two ways, either with piano and full orchestra or *a quattro*, that is with just a string quartet.

A Closer Look

In a letter to his father Mozart indicated that “These [three] concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.” We see these qualities in the opening movement (**Allegro**), which begins with an orchestral introduction offering several themes before the piano enters playing the first of them. From the start, strings predominate with wind instruments offering modest support—one can understand they would not much be missed when the work was played as chamber music at home.

The hymnlike opening of the following **Andante** quotes from the Overture to *La calamità de' cuori* (The Calamity of Hearts) by Johann Christian Bach, who had recently died. The eight-year-old Mozart had gotten to know the “London Bach” well while living in England in 1764 and had viewed him as a mentor and model, which is why three of his earliest keyboard concertos were

orchestrations of Bach sonatas. Soon after he died on New Year's Day 1782, Mozart wrote to his father "what a loss to the musical world!" The finale (**Allegretto**) smiles throughout with simple, somewhat folklike melodies not unlike those of the birdcatcher Papageno in *The Magic Flute*. Because this Concerto was published in Mozart's lifetime he provided the cadenzas, indeed multiple ones for each of the movements.

—Christopher H. Gibbs

Mozart composed the Piano Concerto No. 12 in 1782.

Louis Lortie was the soloist in the first Philadelphia Orchestra performance of the Concerto, in July 1988 at the Mann Center; Charles Dutoit conducted. The work has been heard rarely on Orchestra programs since. A movement from the piece was performed on a Family Concert in October 1993 by pianist Kristi Lyn Johnston and conductor Luis Biaua, and on the digital Academy of Music Fanfare for the Future concert in May 2021 with Yannick Nézet-Séguin conducting from the keyboard. The entire Concerto was performed last August at the Saratoga Performing Arts Center and in October on the Digital Stage, again with Nézet-Séguin as both soloist and conductor.

The score calls for solo piano, two oboes, two horns, and strings.

Performance time is approximately 25 minutes.



Symphony No. 4

Florence Price

Born in Little Rock, Arkansas, April 9, 1887

Died in Chicago, June 3, 1953

The triumphant premiere of Florence Price's First Symphony with the Chicago Symphony Orchestra in 1933 was fraught with demeaning messages. On the one hand, for anyone, let alone an African-American woman, to have a symphony performed by a major orchestra at a World's Fair with an average of some 74,570 paid visitors per day in 1933 was a major achievement. On the other hand, Price was surely aware that her work was programmed only because African-American arts advocate Maude Roberts George and the Chicago Music Association had directly paid the orchestra to perform it. Worse, that program titled "The Negro in Music" began with *In Old Virginia*, a concert overture that musically celebrated and valorized the Confederacy, written by John Powell, one of America's most notorious eugenicists and White supremacists.

A lesser composer might have been discouraged—but not Florence Price. She penned three more symphonies over the next 12 years. The last of those symphonic ventures is perhaps the most adventurous of them all. For in it the composer brings together an even wider variety of idioms than she had in her previous symphonies.

Mixing Historically Black and White Genres

Price's ingenuity in synthesizing the music of her African-American heritage with stereotypically White forms and genres, integrating musical styles that were traditionally kept apart, is well known: Aside from the symphonies, she wrote two string quartets, three concertos, a major piano sonata, dozens of character pieces small and large for piano, instrumental chamber music, art songs, cantatas, and more—all of it in addition to arrangements of spirituals for voice and for piano, and most of it richly informed by Black

vernacular styles. Likewise well known is that her post-Romantic language also draws on American Impressionist and other Modernist techniques. But the many solos in the Fourth Symphony, entrusted to virtually every instrument of the large orchestra, transform the ensemble into a brilliantly colored assembly of soloists, while the scoring for the brass and percussion as sections evokes the military bands that are ubiquitous in wartime. Even more improbably, the work's references to spirituals and other Black vernacular repertoires are further complemented by references to Anton Bruckner and Duke Ellington.

Composed in 1945, the Fourth Symphony was not performed during Price's lifetime, and the score was among the hundreds of musical manuscripts and other papers found in her abandoned home south of Chicago in 2009. The work was posthumously premiered and published in 2018, and the premiere recording was issued in 2019. It also is arguably the most important large-scale work fueling the ongoing Florence Price renaissance—the greatest sustained recovery of an individual composer's musical legacy since the mid-20th-century Mahler revival. But beyond this, the Fourth Symphony stands as a major contribution to the American symphony as a genre—a work that treats Price's ancestral inheritance and Black vernacular expression as the full equals of White and patently European expressive styles. It is a work that, along with the symphonies of Amy Beach, Leonard Bernstein, George Whitefield Chadwick, Aaron Copland, William Dawson, Charles Ives, and William Grant Still, makes an engaging and brilliant contribution to the quest to formulate a distinctively American musical language that gives expression to musical practices born of American experience and on American soil.

A Closer Look

Price's D-minor Symphony is cast in the traditional four movements, but because the first three movements all end abruptly, the close of the finale is the first emphatic conclusion in the entire work. The short, tense introduction leads to a main theme (**Tempo moderato**), presented in martial scoring, that quotes the spiritual "Wade in the Water"; this movement's air of wartime strife is most obvious at the end of the development section, when an impassioned crescendo driven mainly by references to "Wade in the Water" comes to an abrupt halt. The second movement (**Andante cantabile**) shows us Price in a more intimate mode, contrasting a plaintive

pentatonic melody entrusted mostly to solo woodwinds with hymnlike writing for brass choir—and like the first movement, its reprise is preceded by a dramatic crescendo that comes to an abrupt halt (this time with a stroke from the solo gong).

The main theme of the third movement is a light-footed Juba dance (**Allegro**), but this movement's heart is its contrasting section, whose syncopated accompaniment, modal melodies, and scoring align it with Ellington's "jungle style." The finale, a whirling scherzo (**Allegro**), includes fleeting but recurrent allusions to the scherzo of Bruckner's Fourth Symphony, whose popularity was on the ascent in the United States in the early 1940s. Here, too, we see Price's dramatic flair, for the movement builds to a climax featuring brass and percussion exclamations with no strings, followed by an abrupt silence. The tension builds through a brooding recitative for the solo bassoon before unleashing the coda, which brings the Symphony to a furious close.

—Michael Cooper

Florence Price composed her Symphony No. 4 in 1945.

The Philadelphia Orchestra first performed the work in October 2022, on both subscription concerts and the Digital Stage.

The score calls for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, Chinese drum, cymbal, gong, Indian drum, orchestra bells, sand, small crash cymbal, snare drum, tambourine, tom-tom, triangle, wire brush, woodblock), harp, celesta, and strings.

Performance time is approximately 40 minutes.

GENERAL TERMS

Aria: An accompanied solo song (often in ternary form), usually in an opera or oratorio

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

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

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

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

Development: See sonata form

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Juba: An African-American style of dance that involves stomping as well as slapping and patting the arms, legs, chest, and cheeks

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

Mode: Any of certain fixed arrangements of the diatonic tones of an octave, as the major and minor scales of Western music

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.

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Pentatonic: Five tones

Recitative: Declamatory singing, free in tempo and rhythm. Recitative has also sometimes been used to refer to parts of purely instrumental works that resemble vocal recitatives.

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, vigorous rhythm, and humorous contrasts.

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.

Syncopation: A shift of rhythmic emphasis off the beat

Ternary: A musical form in three sections, ABA, in which the middle section is different than the outer sections

Tonic: The keynote of a scale

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Cantabile: In a singing style, lyrical, melodious, flowing

Moderato: A moderate tempo, neither fast nor slow

DYNAMIC MARKS

Crescendo: Increasing volume