

Season 2009-2010

The Philadelphia Orchestra

Thursday, October 29, at 8:00 PM

Friday, October 30, at 2:00 PM

Saturday, October 31, at 8:00 PM

Vladimir Jurowski Conductor

Sergey Khachatryan Violin

Stravinsky *Scherzo fantastique*, Op. 3

Tchaikovsky Violin Concerto in D major, Op. 35

I. Allegro moderato—Moderato assai

II. Canzonetta: Andante—

III. Allegro vivacissimo

Intermission

Prokofiev Symphony No. 4 in C major, Op. 112 (1947 revision)

I. Andante—Allegro eroico

II. Andante tranquillo

III. Moderato, quasi allegretto

IV. Allegro risoluto

This program runs approximately 2 hours.

These concerts are sponsored by

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Born in Moscow, and son of conductor Mikhail Jurowski, Vladimir Jurowski completed the first part of his musical studies at the Moscow Conservatory. In 1990 he relocated with his family to Germany where he continued his studies at high schools of music in Dresden and in Berlin, studying conducting with Rolf Reuter and vocal coaching with Semion Skigin.

In 2001 Mr. Jurowski became music director of the Glyndebourne Festival Opera, and in 2006 he became principal conductor of the London Philharmonic, having previously served as principal guest conductor of that ensemble. He is also a principal artist of the Orchestra of the Age of Enlightenment, and from 2005 to 2009 he served as principal guest conductor of the Russian National Orchestra. He was previously first Kapellmeister at the Komische Oper Berlin.

Highlights of the 2009-10 season and beyond include Mr. Jurowski's debuts with the Bavarian Radio Symphony, the Chicago Symphony, and the Cleveland Orchestra, and return engagements with the Berlin Philharmonic, the Royal Concertgebouw Orchestra, Zurich's Tonhalle Orchestra, the Accademia di Santa Cecilia, and the Dresden Staatskapelle. His future opera engagements include productions of Mozart's *Don Giovanni*, Wagner's *Die Meistersinger von Nürnberg*, and Stravinsky's *The Rake's Progress* at Glyndebourne, and Tchaikovsky's *Iolanta* at the Dresden Semperoper.

Mr. Jurowski's discography includes the premiere recording of Giya Kancheli's *Exile* for ECM; Meyerbeer's *L'Étoile du nord* for Naxos-Marco Polo; Massenet's *Werther* for BMG; several live recordings on the London Philharmonic's own label; and a series of recordings with the Russian National Orchestra on PentaTone Classics. His DVD releases include Humperdinck's *Hansel and Gretel* from the Metropolitan Opera; a disc with the London Philharmonic featuring works by Wagner, Berg, and Mahler, released by Medici Arts; as well as several DVDs of his Glyndebourne performances. Mr. Jurowski made his Philadelphia Orchestra debut in October 2005.

Vladimir Jurowski's appearance is made possible in part through the Margaret and Eugene Ormandy Guest Conductor Fund.

Sergey Khachatryan was born in 1985 in Yerevan, Armenia. In December 2000 he won First Prize in the VIII International Jean Sibelius Violin Competition in Helsinki, becoming the youngest ever winner in the history of the Competition. In 2005 he claimed the First Prize at the Queen Elisabeth Competition in Brussels.

Highlights of Mr. Khachatryan's 2009–10 season include his debuts with the Seoul Philharmonic, the Dresden Staatskapelle, the Orchestre de Paris, the Vienna Symphony, and the Bamberg Symphony. His 2008–09 season engagements included a tour with the Gothenburg Symphony and Gustavo Dudamel, and performances with the Deutsches Sinfonieorchester Berlin and Ingo Metzmacher, the Santa Cecilia Orchestra in Rome with Kurt Masur, and the Philharmonia Orchestra in London with Charles Mackerras. Other highlights included performances with the Swedish Radio Symphony, the Russian National Orchestra, the Munich Philharmonic, as well as the Mariinsky Theatre Orchestra.

Mr. Khachatryan has performed with major orchestras, including the City of Birmingham Symphony, the BBC Philharmonic, the London Philharmonic, the NHK Symphony, the Royal Concertgebouw Orchestra, the Orchestre National de France, and the Frankfurt Radio Symphony. In recent seasons he has made debuts with the New York, Los Angeles, and Berlin philharmonics, and the Boston and San Francisco symphonies. His Philadelphia Orchestra debut was in 2008 at Saratoga.

With his sister, pianist Lusine Khachatryan, Mr. Khachatryan has performed recitals at Wigmore Hall in London, the Alte Oper in Frankfurt, the National Auditorium in Madrid, Carnegie Hall, the Théâtre des Champs-Élysées in Paris, the Palais des Beaux Arts in Brussels, and the Concertgebouw in Amsterdam.

Mr. Khachatryan's recordings with the Naïve Classique label include Sibelius's Violin Concerto, Shostakovich's First and Second concertos with the Orchestre National de France and Kurt Masur, and, most recently, the Shostakovich and Franck sonatas with Ms. Khachatryan.

Mr. Khachatryan plays the 1708 "Huggins" Stradivarius violin on loan to him from the Nippon Music Foundation.

FRAMING THE PROGRAM

Today's all-Russian program opens with Stravinsky's sparkling *Scherzo fantastique*, Op. 3, which he composed at age 25. This vibrantly colorful piece owes a clear debt to his teacher Nikolai Rimsky-Korsakov.

As a boy Stravinsky spotted Tchaikovsky, shortly before he died, at a concert and remembered the occasion for the rest of his life. We hear the older master's Violin Concerto in D major, written after he had come out of a traumatic personal crisis and was filled with a renewed sense of passion and energy.

Sergei Prokofiev often recycled musical ideas between and among his works. He realized there were faint prospects for further performances of his ballet *The Prodigal Son* after its premiere by the Ballets Russes in 1929, and therefore decided to recast much of the musical material as a symphony—his Fourth, Op. 47 (1929-30). Seventeen years later he returned to the Symphony and rewrote it completely, adding considerably to its length. The new Fourth Symphony, now sporting the opus number 112, was unveiled in 1947 and is the version we hear today.

Parallel Events

1878

Tchaikovsky

Violin Concerto

MUSIC

Gilbert & Sullivan

H.M.S. Pinafore

LITERATURE

Hardy

The Return of the Native

ART

Degas

Singer with a Glove

HISTORY

Edison patents phonograph

1908

Stravinsky

Scherzo fantastique

MUSIC

Mahler

Das Lied von der Erde

LITERATURE

Forster

A Room with a View

ART

Monet

The Ducal Palace

HISTORY

First Model "T" produced

1947

Prokofiev

Symphony No. 4 (revised)

MUSIC

Schoenberg

A Survivor from Warsaw

LITERATURE

Mann

Doktor Faustus

ART

Giacometti

The Pointing Man

HISTORY

India proclaimed independent

Scherzo fantastique

Igor Stravinsky

Born in Lomonosov, Russia, June 17, 1882

Died in New York City, April 6, 1971

When Stravinsky's father died in 1902, Nikolai Rimsky-Korsakov—Russia's most important living composer, and a friend of the Stravinsky family—became for the 20-year-old musician not just an artistic mentor but a sort of father-figure as well. Stravinsky's early works are best viewed in this light, for the majority of them were written for, or composed in emulation of, this great master. As the young composer's most important composition teacher, Rimsky-Korsakov played a seminal role in the foundation of Stravinsky's approach to melody, harmony, and instrumental color.

In 1907 Stravinsky dedicated his Op. 1, the Symphony in E-flat major, to his teacher, and the normally taciturn Rimsky-Korsakov demonstrated his approval by engaging a private performance of this exuberant work with the St. Petersburg court orchestra. Emboldened by his success, shortly afterward Stravinsky presented for his teacher's approval two short pieces for large orchestra, the *Feu d'artifice* (Fireworks), written for the wedding of Rimsky-Korsakov's daughter, and the *Scherzo fantastique*.

Completed in 1908, the *Scherzo* was first played in June 1909 under Alexander Siloti's baton. Later, in 1917, when Stravinsky was living in exile in Paris, the Opera produced a ballet using the music of the *Scherzo*—with an unauthorized scenario based on Maeterlinck's *La Vie des abeilles*—calling it *Les Abeilles* (The Bees). Nevertheless the composer insisted that he had written his score with no programmatic intent:

I wrote the Scherzo as a piece of "pure" symphonic music. The bees were a choreographer's idea. ... I have always been fascinated by bees, but I have never attempted to evoke them in my work (as indeed what pupil of the composer of the "Flight of the Bumblebee" would?), nor have I been influenced by them except that I eat a daily diet of honey. ...

Les Abeilles (the ballet) was unauthorized by me ... some bad literature about bees was published on the fly-leaf of my score, to satisfy my publisher, who thought a "story" would help to sell the music.

The risible story to which the composer alludes tells of "the life of bees": the activity in the hive, the "nuptial flight" of the queen bee, the love between her and her "chosen bee," and his death—followed by the resumption of normal life in the hive. "Thus the whole piece," it concludes, "becomes for us humans the fantastic picture of an eternal cycle."

In the late 1950s, a half-century after the work's composition, Stravinsky conducted three performances of it and was surprised to discover how much he still liked it. "The orchestra 'sounds,'" he remarked, admitting also that "I see now that I did take something from Rimsky's 'Bumblebee' ... but the Scherzo owes much more to Mendelssohn by way of Tchaikovsky than to Rimsky."

—Paul J. Horsley

Stravinsky composed the Scherzo fantastique in 1908.

Stravinsky himself conducted the first Philadelphia Orchestra performances of the Scherzo, in January 1925. Most recently it appeared in October 1998, with Wolfgang Sawallisch on the podium.

The work is scored for piccolo, three flutes (II doubling alto flute, III doubling piccolo II), two oboes, English horn, three clarinets (III doubling piccolo clarinet in D), bass clarinet, two bassoons, contrabassoons, four horns, two trumpets, contralto trumpet, timpani, cymbals, three harps, celesta, and strings.

Performance time is approximately 16 minutes.

Violin Concerto

Pyotr Ilyich Tchaikovsky

Born in Kamsko-Vodkinsk, Russia, May 7, 1840

Died in St. Petersburg, November 6, 1893

“Leaving foreign lands,” wrote Pyotr Ilyich Tchaikovsky in April 1878, as he returned to Russia after a period of rest in Switzerland, “as a completely normal, healthy person, full of fresh strength and energy.” This sense of wholeness was partly due to the composer’s exhilaration at having put finishing touches on one of his sunniest, most sincerely crafted compositions: the D-major Violin Concerto. Composed in the spring of 1878 at Clarens, the idyllic Swiss retreat to which Tchaikovsky had withdrawn after the failure of his marriage the year before, the Concerto represented a refreshing respite from the hand-wringing passion of the Fourth Symphony or the dark despair of the opera *Eugene Onegin*.

This was the most balanced emotional state he had achieved since the near-breakdown caused by his recent personal crisis, when he had married Antonina Milyukova in hopes that it would silence suspicions about his sexual orientation. The union was an immediate disaster: Tchaikovsky “escaped” from his wife that summer, feigning illness, and when the two of them were forced back together in Moscow in September, he became depressed and suicidal.

Both Tchaikovsky’s Fourth Symphony and *Eugene Onegin*, composed largely during this period of emotional panic, bear the marks of distress. The Violin Concerto, on the other hand, begun after the composer and his wife had agreed on a separation, correspondingly manifests little of the storm and stress of these events. The Concerto’s composition flowed easily and with brilliant inspiration. “The ideas for the themes came spontaneously,” Tchaikovsky wrote to his patroness, Nadezhda von Meck, “and in fact the whole shape of the [first] movement came to me in a flash.” The entire work was composed in a mere three weeks, from March 17 to April 5; its orchestration took only another week. “From the moment the right mood came upon me it has never left me,” he wrote. “In such a phase of inner life, composing ceases altogether to be a chore: it is sheer enjoyment. While you are writing you don’t notice time passing.”

A Young Violinist’s Help Much of Tchaikovsky’s inspiration seems to have flowed from the appearance at Clarens of his friend Yosif Kotek, who at 22 was already one of Russia’s brightest young violinists. A student of Joseph Joachim in Berlin, Kotek had arrived in Switzerland in March with a whole packet of new music, including Édouard Lalo’s recently published *Symphonie espagnole* for violin and orchestra, which they spent the next few days reading through on piano and violin. Two days later, Tchaikovsky began his own work for solo violin and orchestra. “I want to take advantage of Kotek’s presence here,” he wrote to von Meck. “This is a new and difficult task for me but very interesting.”

There is doubtless a great deal of Kotek’s virtuosic style in the violin part of the Concerto, and perhaps a hint of his charismatic and somewhat flaky temperament as well. Tchaikovsky harbored a quasi-paternal affection for the young man, whom he praised for his “kind heart, his simplicity, his naïveté” while criticizing his bohemian lifestyle and his continual sponging. There is little doubt, however, that Kotek helped the composer work out the Concerto’s complicated and extraordinary

soloistic style. “How lovingly he is busying himself with my concerto,” Tchaikovsky wrote. “It goes without saying that I would have been able to do nothing without him. He plays it marvelously!”

Nevertheless the composer inscribed the completed work not to Kotek but instead to the Hungarian virtuoso Leopold Auer, in hopes that the latter’s fame would bring wider exposure to the piece. The violinist declared the solo part awkward and impracticable, and refused to learn it; Adolf Brodsky was finally recruited for the premiere, which took place in Vienna in 1881, with Hans Richter conducting the Vienna Philharmonic. The tepid reception was capped by the notorious critic Eduard Hanslick, who wrote that the piece belonged to that group of compositions for which you could “hear how they stink.”

A Closer Look The Concerto’s first **Allegro** opens with a simple introductory theme in the first violins, the principal substance of which never returns, though certain motivic elements are folded into the “real” first theme. The latter, striking in its immediate familiarity, is presented by the soloist. The sunny virtuosity of this movement’s solo part propels the listener ever onward, but with little sense of “Tchaikovskian exaggeration.” The brief **Canzonetta: Andante** is more soulful than sad, plaintive in the manner of a folk tune. (The sweetly pensive original slow movement for which this served as replacement would later become the *Méditation* for violin and piano, Op. 42, No. 1.) It is followed without pause by the galloping finale, **Allegro vivacissimo**, full of all the fire and spark of Tchaikovsky’s finest orchestral scores.

—Paul J. Horsley

Tchaikovsky composed the Violin Concerto in 1878.

Fritz Kreisler was soloist in the first Philadelphia Orchestra performances of the Violin Concerto, in February 1905; Fritz Scheel conducted. The work’s most recent appearance on subscription concerts was in February 2005, with David Kim and Wolfgang Sawallisch.

The Orchestra has recorded the work five times: in 1946 for CBS with Eugene Ormandy and Bronislaw Huberman; in 1949 for CBS with Alexander Hilsberg and Isaac Stern; in 1958 for CBS with Ormandy and Stern (currently available on Sony Classical, #SMK 66829, or CBS’ Great Performances, #MYK 36724); in 1959 for CBS with Ormandy and David Oistrakh (currently available on Sony Classical’s Essential Classics, #SBK 46339); and in 1978 for EMI with Ormandy and Itzhak Perlman (currently available on a three-disc set from EMI Classics, #ZDMC 64922). The Concerto also appears on The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings from 1917-1998) in a 1961 performance with violinist Michael Rabin and William Smith.

The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

The Concerto runs approximately 35 minutes in performance.

Symphony No. 4

Sergei Prokofiev

Born in Sontsovka (Ukraine), April 23, 1891

Died in Moscow, March 5, 1953

If we go by the opus number, this work comes immediately after its composer's Sixth Symphony, Op. 111—not because Prokofiev wrote his symphonies out of numerical order but rather because he wrote his Fourth twice: first in 1929-30, as his Op. 47, and then again in 1947, when he overhauled the score so considerably as to create a new piece. Indeed some of the music he wrote not only twice but three times, for he had based the 1929-30 version of the Symphony on a ballet, *The Prodigal Son*, which he scored for Sergei Diaghilev's Ballets Russes in 1928-29.

Bad Timing Not for the first time, and certainly not for the last, he was unlucky in his timing here. Three months after *The Prodigal Son* opened, Diaghilev died and the company broke up, making the new ballet's future uncertain. A commission from the Boston Symphony gave the luckless composer the chance to salvage some of the music, just as he had made a home for material from his deeply strange opera *The Fiery Angel*, never performed complete in his lifetime, in his Third Symphony of 1928. Whether he was aware of the fact or not, in making symphonies from stage music he was following the example of Haydn, his model when he was writing his First Symphony, the "Classical." The Viennese master had done exactly this in reusing movements from incidental music for a play to fashion a symphony when he produced what we know as his No. 60, "Il distratto."

Having returned to the Soviet Union a few years after bringing about his own theatrical-symphonic mutations, Prokofiev produced his next symphony, his Fifth, in 1944 as a stirring musical adventure of heroic determination and victory at a time when the country was massively engaged in combat with Nazi Germany. His Sixth, which followed in 1945-47, was partly a lament over the costs of war, and he seems to have intended the revised Fourth to complete a triptych, somewhat like that of his three piano sonatas of 1939-44 (Nos. 6-8). Once again, though, his timing was off. Early in 1948, he and his colleagues Shostakovich and Khachaturian were called to account for deviating from the official policy of socialist realism in the arts, and the new Fourth Symphony was a dead letter. The BBC gave it a studio performance in London in 1950, but it was not played before a concert audience until 1957, by which time its composer was no longer around to hear it. It had its first public performance on January 5 that year in Moscow under Gennady Rozhdestvensky, and received its U.S. premiere here in Philadelphia on September 27, Eugene Ormandy conducting.

The 1947 Revision: A Closer Look The Symphony is an altogether bigger work in its 1947 revision, for Prokofiev made it half as long again and, while expanding the orchestra only a little, added solidity to the sound. A new opening, suggesting an oration or march (albeit in triple time) and distinctly recalling the manner of the Fifth Symphony, precedes the gentler introduction retained from the earlier version and is recalled after this, so that the Symphony now has a much more imposing and public mode of address as it begins (**Andante**).

After two minutes comes a complete change of mood and tempo for the eager, machine-rhythm principal subject of the main **Allegro eroico**, adapted from the scene in *The Prodigal Son* where the central character falls in with low companions. We might also think of some of the energetic, clashing music Prokofiev had written in the interim for another ballet: *Romeo and Juliet*. There is

then a transition to the smoother, flute-led second subject, after which the excited first subject returns to convey the movement into its development section. This is where Prokofiev's reworking is at its most intense. In the original version, the first-movement development lasted just a little over a minute; the more capacious 1947 score quadruples this, finding the means to do so in contrasting the hectic first subject with the magniloquent new introduction, the latter responding to the conditions of strain under which it is now placed. The inevitable outcome is a full-scale recapitulation of the exposition: the wild revelry or swordfight and the song, and the return of the former to end the movement with a punch.

When writing the Symphony for the first time, Prokofiev crafted its slow movement (**Andante tranquillo**) from the finale of *The Prodigal Son*, which is itself a mostly slow and peaceful movement, underscoring the wayward son's return home to be embraced by his father. (The scenario entirely omits the more dynamic features Jesus gave his parable at this point, of rejoicing, of celebration, and of the other, faithful son's understandable protest.) In the ballet original, there are three sections, of which the second is more agitated, providing a foil for the arrival of the broad, rolling melody that enables the work to end with calm and fulfillment. In the symphonic Andante, the big tune is introduced at the start and becomes the movement's chief item. Prokofiev then cuts back to the first section of the ballet's finale, so that this music now seems to be remembering rather than foreshadowing the splendid main theme, which comes back to carry the movement to its close.

This is the plan in both versions of the Symphony, the later one just making everything more grand. The introduction is expanded with some gorgeous modulations, setting up a larger stage on which the big tune can present itself. When it has done so, there is a transition to the section drawn from the opening of the ballet finale, extended with new ideas. Among these is a kind of "tick-tock" music heard in dialogue with a ballet theme voiced from the bass. This is succeeded by another ballet theme, introduced, as it was there, on clarinet, after which the bass-voice theme is repeated, now set off by woodwind wavings. Then the big tune starts to make its way back, to be stopped by sonorous chords. A passage of development ensues, including a tenser vision of the main melody in the wrong key (B major), before this melody is heard in its apotheosis, now sounding like something with which Prokofiev could have made his fortune had he decided in the mid-1930s to make his home in Hollywood rather than Moscow.

The third movement (**Moderato, quasi allegretto**) is once more an adaptation of a section from the ballet, in this case the dance for the Seductress, whom the Prodigal Son meets right after the pals whose music gave the Symphony's first movement its quicker action. In 1929-30 Prokofiev had incorporated this dance without much change, for the music already had the sort of ternary form traditional for a symphonic scherzo, the straight rhythm of the brief middle section contrasting with the swirls and swoops of the main theme, whose many repeats offered opportunities for graceful—seductive, indeed—orchestration. The 1947 score simply enlarges all this with more repeats, and adds a wonderful coda.

That coda makes the noisy start of the finale (**Allegro risoluto**) all the more effective. As with the first movement, Prokofiev found a fast theme suitable for symphonic treatment in the early part of *The Prodigal Son*, going now to the very first scene, in which the young man is getting ready to leave. This bustling idea was played off in the original version of the Symphony against other material, including a breezy motif from the second scene, the one with the fellow wastrels, to build a sonata-type movement.

Only parts of that survive in the 1947 score, this ultimate movement being more substantially revised than the other three. It now begins with a slowed-down, plodding transformation of the departure theme, alternating with the up-tempo version and, in due course, the idea from the second scene that had been around before. This music then slows down to be replaced by a march, with stomping chords, fanfares, and eventually a toy-soldier solo trumpet. After this episode has in turn faded away, Prokofiev picks up the movement's opening music by interposing the development section from the 1929-30 finale, leading this seamlessly into a variation in the manner of a cancan. That comes crashing into the colossal coda, where we hear an echo of the first movement's solemn introduction. As in the coda to the original version, minor makes its claims against major, but now the major key is more certainly and emphatically affirmed.

Even here, though, we cannot be sure where we stand. The cancan is only one of the more obvious signs of a scary hilarity that runs through this work along with the portentousness, a scampish wildness beneath the three-piece-suit symphonic formality. Prokofiev was prone to such ironies throughout his creative life, but perhaps never more than in the late 1940s, when so many of the hopes nurtured in wartime were shrivelling. He was himself a prodigal son, who had left his homeland in his mid-20s and stayed largely away for two decades, living mostly in Paris but with stays in the U.S. Now he was back, and back for good. But Joseph Stalin was not quite the indulgent father he might have hoped for.

—Paul Griffiths

Prokofiev composed his Fourth Symphony from 1929 to 1930. He extensively revised the work in 1947.

Eugene Ormandy led the first Philadelphia Orchestra performances of the Symphony in September 1957, marking the premiere of the revised version in the Western Hemisphere. The work was last performed by the Orchestra in January 1972, also with Ormandy.

The Orchestra recorded the Symphony with Ormandy in 1957 for Sony.

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tambourine, triangle, wood block), harp, piano, and strings.

Performance time is approximately 35 minutes.

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GENERAL TERMS

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

Cancan: A popular, and initially risqué, music hall dance of the late 19th century

Canzonetta: A short, simple song. The term was also adopted for instrumental pieces of a songlike nature.

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

Counterpoint: A term that describes the combination of simultaneously sounding musical lines

Development: See "sonata form"

Dissonance: A combination of two or more tones requiring resolution

Exposition: See "sonata form"

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

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

Modulate: To pass from one key or mode into another

Octave: The interval between any two notes that are seven diatonic (non-chromatic) scale degrees apart. Two notes an octave apart are different only in their relative registers (e.g. c-c'; d-d').

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.

Ostinato: A steady bass accompaniment, repeated over and over

Recapitulation: See "sonata form"

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.

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

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

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between andante and allegro

Allegro: Bright, fast

Andante: Walking speed

Eroico: Heroically

Moderato: A moderate tempo, neither fast nor slow

Risoluto: Boldly, vigorously, decisively

Tranquillo: Quiet, peaceful, soft

Vivacissimo: Very lively

TEMPO MODIFIERS

Assai: Much

Quasi: Almost