

# Season 2015-2016

**Thursday, October 1, at 8:00**

**Friday, October 2, at 2:00**

**Saturday, October 3, at 8:00**

**Sunday, October 4, at 2:00**

## The Philadelphia Orchestra

**Yannick Nézet-Séguin** Conductor

**Daniil Trifonov** Piano

**Ravel** *Une Barque sur l'océan*

**Rachmaninoff** Piano Concerto No. 4 in G minor, Op. 40

I. Allegro vivace

II. Largo

III. Allegro vivace

### Intermission

**Rimsky-Korsakov** *Sheherazade*, Op. 35

I. The Sea and Sinbad's Ship (Largo  
e maestoso—Allegro non troppo)

II. The Tale of the Kalander Prince  
(Lento—Allegro molto)

III. The Young Prince and the Young  
Princess (Andantino quasi  
allegretto)

IV. Festival at Baghdad—The Sea—  
The Ship Is Wrecked—Conclusion  
(Allegro molto)

*David Kim, solo violin*

This program runs approximately 1 hour, 55 minutes.

These concerts are made possible in part by the

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# The Philadelphia Orchestra

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# The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The

Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, The Philadelphia Orchestra today boasts a new partnership with the National Centre for the Performing Arts in Beijing. The ensemble annually performs at

Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, as it builds an offstage presence as strong as its onstage one. The Orchestra's award-winning Collaborative Learning 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, and residency work in Philadelphia and abroad. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit [www.philorch.org](http://www.philorch.org).

# The Philadelphia Orchestra

Yannick Nézet-Séguin Music Director

Kristin Chenoweth will perform with  
The Philadelphia Orchestra in a concert  
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**January 2** 8 PM

Verizon Hall, Kimmel Center

Emmy and Tony Award-winning actress and singer Kristin Chenoweth takes the lead in a spectacular career that effortlessly spans film, television, voiceover, and stage. In her live show, the acclaimed star brings iconic songs from her best known hits like *Wicked*, *Glee*, and *On the Twentieth Century*—as well as popular standards and classics from Broadway, Hollywood, and beyond!

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# Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is an inspired leader of The Philadelphia Orchestra, and he has renewed his commitment to the ensemble through the 2021-22 season. His highly collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fourth season include a year-long exploration of works that exemplify the famous Philadelphia Sound, including Mahler’s Symphony No. 8 and other pieces premiered by the Orchestra; a Music of Vienna Festival; and the continuation of a commissioning project for principal players.

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 music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world’s most revered ensembles, and he has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label; the second, Rachmaninoff’s Rhapsody on a Theme of Paganini with pianist Daniil Trifonov, was released in August 2015. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are appointments as Companion of the Order of Canada and Officer of the National Order of Quebec, a Royal Philharmonic Society Award, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec, the Curtis Institute of Music, and Westminster Choir College.

To read Yannick’s full bio, please visit [www.philorch.org/conductor](http://www.philorch.org/conductor).

# Soloist



Dario Acosta / Deutsche Grammophon

Pianist **Daniil Trifonov** has made a spectacular ascent to classical music stardom since winning First Prize at both the Tchaikovsky and Rubinstein competitions in 2011 at the age of 20. The following season he made debuts with all the "Big Five" American orchestras, first appearing with The Philadelphia Orchestra at Saratoga in 2013. He makes his subscription debut with these current performances, just weeks after Deutsche Grammophon released the critically acclaimed recording *Rachmaninoff Variations* with him, Yannick Nézet-Séguin, and The Philadelphia Orchestra.

The Russian pianist remains focused on his compatriot's music this season. He plays complete concerto cycles at the New York Philharmonic's Rachmaninoff Festival and with London's Philharmonia Orchestra; Rachmaninoff's Third for debuts with the Berlin Staatskapelle and the Royal Stockholm Philharmonic, where he headlines the prestigious Nobel Prize Concert, and with both the Orchestre National de Lyon and the Munich Philharmonic under Valery Gergiev; and Rachmaninoff's Second on an Asian tour with the Czech Philharmonic. Other season highlights include his debut with the Montreal Symphony; appearances with the Orchestre National de France, the London and San Francisco symphonies, the Teatro alla Scala Orchestra, and the Cologne Philharmonic; residencies in Lugano, Switzerland, and at London's Wigmore Hall; his recital debut in Los Angeles; and an extensive European recital tour. He also performs with the Pittsburgh Symphony at home and on tour, with a program that includes his own piano concerto.

Last season saw the release of *Trifonov: The Carnegie Recital*, the pianist's first recording as an exclusive Deutsche Grammophon artist. Captured live at his sold-out 2013 Carnegie Hall recital debut, the album scored both an ECHO Klassik Award and a Grammy nomination. His discography also features a Chopin album for Decca and a recording of Tchaikovsky's First Concerto with Mr. Gergiev and the Mariinsky Orchestra on the ensemble's own label. Born in Nizhny Novgorod in 1991, Mr. Trifonov attended Moscow's Gnessin School of Music before pursuing piano studies with Sergei Babayan at the Cleveland Institute of Music. He has also studied composition, and continues to write for piano, chamber ensemble, and orchestra.

# Framing the Program

## Parallel Events

**1888**

**Rimsky-Korsakov**

*Sheherazade*

**Music**

Strauss

*Don Juan*

**Literature**

Zola

*La Terre*

**Art**

Van Gogh

*The Yellow Chair*

**History**

Jack the Ripper murders

**1904**

**Ravel**

*Une Barque sur l'océan*

**Music**

Mahler

*Kindertotenlieder*

**Literature**

Barrie

*Peter Pan*

**Art**

Rousseau

*The Wedding*

**History**

Russo-Japanese War

**1926**

**Rachmaninoff**

Piano Concerto No. 4

**Music**

Bartók

*The Miraculous*

*Mandarin*

**Literature**

Milne

*Winnie the Pooh*

**Art**

Munch

*The Red House*

**History**

Trotsky expelled from Moscow

Over the course of this season The Philadelphia Orchestra celebrates how its inimitable sound has inspired composers and led to world and U.S. premieres. The concert today begins with Maurice Ravel's Impressionistic *Une Barque sur l'océan* (A Ship on the Ocean), which Eugene Ormandy and the Philadelphians gave the U.S. premiere of in 1953.

No composer was more captivated by the Philadelphia Sound than Sergei Rachmaninoff, who composed several pieces with that inner ideal in mind. He not only frequently performed with the Orchestra (and made exquisite recordings), but in the case of his final piano concerto, the Fourth we hear today, and the Rhapsody on a Theme of Paganini (heard November 27-28), he wrote specifically for the ensemble. The Fourth Concerto premiered here in 1927 with the composer at the keyboard and Leopold Stokowski conducting. Ormandy and the Orchestra then premiered its revised version in 1941, again with Rachmaninoff as soloist.

The program concludes with Rimsky-Korsakov's sweeping *Sheherazade*, a sort of concerto for the entire orchestra prominently featuring Concertmaster David Kim. This signature work of the Philadelphians brilliantly captures the exotic tales of *One Thousand and One Nights*.

# The Music

## *Une Barque sur l'océan*



**Maurice Ravel**  
**Born in Ciboure, Lower**  
**Pyrenees, March 7, 1875**  
**Died in Paris, December 28,**  
**1937**

Like many young people before and since, Ravel in his 20s benefitted from the support and stimulus of friends—most of them, in his case, fellow artists, set on changing the world as one century turned into another. They banded together under a name that had been hurled at them as an insult—“Les Apaches,” French argot for “The Hooligans”—and in 1904-05 Ravel composed a collection of five piano pieces, *Miroirs*, which he dedicated to five key members of the group: the poet Léon-Paul Fargue, the pianist Ricardo Viñes (who gave the first performance of the set, in Paris in January 1906), the painter Paul Sordes (who gains our special interest here, because he was awarded “*Une Barque sur l'océan*,” the cycle’s centerpiece), the critic Michel de Calvocoressi, and the composer Maurice Delage. Poems by another Apache, Tristan Klingsor (the undeniably Wagnerian pseudonym adopted by Léon Leclère), had prompted Ravel’s immediately preceding masterpiece, *Shéhérazade*.

**A “Ravel of the Palette”** Klingsor survived into his 90s, and so experienced the melancholy distinction of the long-lived: to be the obituarist of colleagues. To his memoir we owe virtually all that can easily be discovered about Sordes: “As a painter, he looked for subtlety, fine rhythm; you could see he loved Whistler; he could have been a kind of Ravel of the palette. But this blond daydreamer was lazy, a fantasist, more interested in tasting the joys of art than in creating; ... to survive he worked as a scene painter; ... worn out by fatigue and privations, he died quietly in his place, a little before Ravel; I found out only by accident.”

It is tempting to imagine Ravel contemplating one of his friend’s paintings in conceiving “*Une Barque sur l'océan*.” However, this cannot be confirmed, for only two of this almost vanished artist’s pictures can be found online, both oriental watercolors.

A “barque,” or “bark,” to give the more normal English spelling, can be a small boat or a large, ocean-going sailing ship. Ravel’s might sound more like the latter, though one would probably want to interpret the scale of the sound and movement here as that of the sea, and so place the piece as a response to Debussy’s recent *La Mer*.



*Ravel composed Une Barque sur l'océan from 1904 to 1905. He orchestrated it in 1906, revising it in 1926.*

*Eugene Ormandy and The Philadelphia Orchestra presented the U.S. premiere of Ravel's orchestration of the piece, in March 1953. The only other performances by the Orchestra were in February 1993, with Riccardo Muti.*

*Muti and the Orchestra recorded Une Barque sur l'océan in 1993 for EMI.*

*The work is scored for three flutes (II and III doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, gong, triangle), two harps, celesta, and strings.*

*Performance time is approximately seven minutes.*

The orchestral version—which Ravel made very soon, in the year of the piano set's premiere, and revised 20 years later—heightens this relationship, not least in showing how both composers used repeating measures at a moderate tempo to suggest the motion of waves. At the same time, *Une Barque sur l'océan* brings forward what separates Ravel from his elder contemporary: a greater opulence of sound and, for all the harmonic richness, a more stable sense of key.

**A Closer Look** It is, for example, firmly in A major that the opening revolves, with flutes gently descending again and again over string arpeggios. For Ravel's successor among French colorists, Olivier Messiaen, the key of A major conveyed the blue of a cloudless sky or of the Mediterranean, and so we might hear it in this case. Within the circling serenity, an oboe builds a fragment of a tune. There is a break—a gust of wind, perhaps—after which the texture is reassembled, now with a muted trumpet as soloist. As if the wind has brought on dark clouds, the music descends to a low trombone note, backed by rolling timpani, from which, moving simultaneously downward and upward, it creates a great wave, followed by more that are capped by spindrifts of trilling piccolo.

The music echoes itself, and then a low solo on English horn brings it into sunlit A-flat, but only for a moment before the opening is recalled on the way to more piccolo-topped waves. These slacken through a short passage featuring strings with solo cello; a little later, string harmonics create a scintillating background for further short solos from muted trumpet and English horn. There then arrives an exotic new theme on clarinets, immediately copied by violins and developed into an impassioned outburst that only slowly dies away, its diminishing marked by horn signals. From here, almost everything is reminiscence and conclusion. The “wind” music comes back, and eventually the rocking beginning, now led by first violins instead of flutes. There is a final splash from the celesta that leaves a last droplet of musical salt water—an A-major chord made of string harmonics, harp, and glockenspiel—ringing in the air.

—Paul Griffiths

# The Music

## Piano Concerto No. 4



**Sergei Rachmaninoff**  
**Born in Semyonovo,**  
**Russia, April 1, 1873**  
**Died in Beverly Hills,**  
**March 28, 1943**

One of the proudest chapters in the history of The Philadelphia Orchestra is the relationship between Sergei Rachmaninoff and the ensemble during the long tenures of Leopold Stokowski and Eugene Ormandy. In the 1920s, '30s, and '40s, when Rachmaninoff was far more esteemed as a pianist than as a composer by the modernists of the time, Stokowski and Ormandy kept after him for new works, and gave the world premieres of them. Forced to present 70 or 80 concerts and recitals a year just to put food on his family's table, beset (as always) by doubts about his abilities as a composer, confronted with audiences and critics who preferred his old "hits" to his new compositions, Rachmaninoff nonetheless responded to this Orchestra's call with works such as the Third Symphony, the Rhapsody on a Theme of Paganini, the Symphonic Dances, and the Piano Concerto No. 4.

**A More "Modern" Approach** These later compositions do not woo us with lush melodies, but invigorate us with caustic wit, finely-etched details, harmonic freedom, and bold rhythms. Was Rachmaninoff keeping up with the times at last, or were the times finally catching up with the sardonic side of his nature? In any case, without loving the sensuous, "Hollywood" Rachmaninoff of the early works any less, we can now appreciate these later and sharper inspirations, these (to quote T.S. Eliot) "thoughts of a dry brain in a dry season."

Throughout Rachmaninoff's lifetime, the great popularity of his Piano Concerto No. 2 overshadowed all his other works, even the masterful Concerto No. 3. Though this latter work is now acknowledged to be a superb musical epic, the Mt. Everest for piano virtuosos, the composer himself performed it with drastic cuts, for fear of wearing out the audience's patience. He was even more concerned that listeners would find his Concerto No. 4 too long, considering its more "modern" style. He joked to his friend, the composer Nikolai Medtner, that the piece might have to be performed on successive evenings, like Wagner's *Ring*. Conceived in 1914, incorporating music written as early as 1911, but actually composed in 1926, this Concerto did not receive its world premiere in Philadelphia until March 18, 1927, and Rachmaninoff continued to revise it after that, not producing the definitive version until 1941.

*Rachmaninoff composed his Fourth Piano Concerto in 1926 and revised it in 1941.*

*The Philadelphia Orchestra, conductor Leopold Stokowski, and the composer as soloist gave the world premiere of the Piano Concerto No. 4, in March 1927. Rachmaninoff and the Orchestra also performed the premiere of the revised version, in October 1941, this time with Eugene Ormandy. Most recently on subscription the work was performed in February 2014 by pianist Alexey Zuev and Vladimir Jurowski on the podium.*

*The Orchestra has recorded the Concerto twice: in 1941 with Rachmaninoff and Stokowski for RCA, and in 1961 with Philippe Entremont and Ormandy for CBS.*

*The score calls for solo piano, piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, side drum, tambourine, triangle), and strings.*

*The Concerto runs approximately 25 minutes in performance.*

**A Closer Look** Unlike his other concertos, which begin softly and build to their *forte* climaxes, this one plunges right into the middle of the excitement (**Allegro vivace**), with the theme in big piano chords, as if the composer were trying to get this “Rachmaninoff” thing over with as soon as possible. The dry, rustling passages that follow have their counterparts in the previous concertos, but they also show an awareness of what Prokofiev and Gershwin were doing around that time, in the 1920s. The meditative second theme is adventurous harmonically and has some beautiful, Chopin-like ornamentation. The ideas come in profusion after that, introducing new themes or recasting old ones; far from overstaying their welcome, they rush by almost too fast to catch. Through it all, Rachmaninoff seems to be toying with our expectations. There is even a brilliant “final” coda at about the seven-minute mark, when the movement actually has several more minutes to go; the end, when it does come, is sudden and sarcastic.

About the last thing one would expect in this lean, mean, modernistic music is a slow movement (**Largo**) that sounds as if it was lifted straight from Grieg's *Peer Gynt* Suite. The much-repeated falling phrase, with its chromatic harmony, is uncannily Grieg-like; Rachmaninoff seems to return to it and wrestle with it, as if trying to free himself from an old influence. The sudden dramatic outburst at mid-movement, which spends itself quickly, is based on a chromatic version of that same phrase. In the end, Rachmaninoff is liberated by a splendid passage from one of his own withheld works, an *Etude-Tableau* for piano in C minor, composed in 1911 but not published until after his death.

In another rather brutal gesture, Rachmaninoff cuts the slow movement short with an orchestral outburst that launches the finale (**Allegro vivace**). The movement is unmatched in Rachmaninoff's orchestral works for tension and ferocity, demanding the utmost in brilliance and attack from the soloist; this composer whom we're used to thinking of as ultra-lyrical even treats the broad second theme with impatience. With familiarity, we may have become used to the bracing sarcasm of his *Symphonic Dances*, but lovers of his piano concertos may be startled to find it here. Rachmaninoff manages to tame this wild music to a full close, softly, in dreamy D-flat major. But a devilish little hopping theme in the violins, which was hinted at in the first movement, gets the music started again, slowly at first, on its long climb toward a frenzied conclusion.

—David Wright

# The Music

## *Sheherazade*



**Nikolai Rimsky-Korsakov**  
**Born in Tikhvin, Russia,**  
**March 18, 1844**  
**Died in Lyubensk (near St.**  
**Petersburg), June 21, 1908**

Of the five Russian composers who constituted the “Mighty Handful”—Balakirev, Borodin, Cui, Musorgsky, and Rimsky-Korsakov—all but one were amateur musicians. Only Balakirev worked as a professional. The rest were largely self-taught and proud of it, firmly skeptical of academic musical training. It was somewhat surprising then when Rimsky-Korsakov, a sea-faring officer in the Imperial Navy, accepted an appointment as professor of composition at the St. Petersburg Conservatory in 1871.

**Folksong and Folk Tales** Before his appointment, Rimsky-Korsakov had written some large-scale works including a symphony and several orchestral tone poems, though composing was at this point in his career a largely intuitive process. He had read Berlioz’s treatise on orchestration, but had never studied counterpoint, did not know the names of musical intervals or chords, and couldn’t harmonize a chorale. But he had a natural gift for orchestration, and an affinity for the raw, untutored brand of music based on Russian folksong and folk tales that was a defining feature of the “Mighty Handful.”

Once he started work as a professor, Rimsky-Korsakov became (as he put it) “possibly the very best pupil” at the Conservatory, learning as much as he could about compositional theory and technique. He began a thorough self-education in Western musical practices and genres, attempting to stay at least one step ahead of his students. He also remained in naval service for a while, serving as inspector of naval bands (a civilian post), which allowed him to increase his familiarity with brass and wind instruments.

***One Thousand and One Nights*** With this blend of nationalist vigor and a recently-acquired grounding in Western composition, Rimsky-Korsakov became a resolute advocate of Russian music. But that fierce nationalism didn’t prevent him from exploring exotic and foreign themes of the kind that also excited so many other composers in the late-Romantic era. And there was nothing more exotic in 19th-century Europe than *One Thousand and One Nights*, a popular collection of ancient folk tales from the Middle East. These stories, translated from the original Arabic into French in 1704, shaped much of the Western attitudes about Arabic culture and religion during the 18th and 19th

# John Williams



**Wednesday, May 4 8 PM**

**John Williams** Conductor

With his instantly recognizable scores, John Williams has redefined the art of film music. He has become undoubtedly one of the world's most accomplished and successful composers for film and the concert stage, in a career that spans over five decades. Make plans now to join us for this magical evening as living-legend **John Williams makes a rare Philadelphia appearance** to lead a special benefit concert with The Philadelphia Orchestra.

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Maestro Williams and the musicians of The Philadelphia Orchestra are graciously donating their services for this concert.

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Sheherazade was composed in 1888.

*Fritz Scheel conducted The Philadelphia Orchestra's first performances of Sheherazade, in October 1906. Since then it has become a staple of the Orchestra's repertory, and a particular favorite of Eugene Ormandy, and has been programmed here by such conductors as Leopold Stokowski, Pierre Monteux, André Kostelanetz, Riccardo Muti, Charles Dutoit, Dennis Russell Davies, and Yuri Temirkanov. The work's most recent appearance on subscription concerts was in February 2012, with Nicola Luisotti conducting.*

*The Philadelphia Orchestra has recorded the complete Sheherazade seven times: in 1927 and 1934 with Stokowski for RCA; in 1947, 1953, and 1962 with Ormandy for CBS; in 1972 with Ormandy for RCA; and in 1982 with Muti for EMI. The Orchestra also recorded excerpts from the work in 1919 and 1921, with Stokowski for RCA.*

*The score calls for piccolo, two flutes (fl doubling piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tam-tam, tambourine, triangle), harp, and strings.*

*Sheherazade runs approximately 50 minutes in performance.*

centuries. Russian composers in particular also identified closely with the exotic "otherness" of Middle Eastern cultures as a kind of parallel to their own distinctiveness from Western European musical and cultural traditions.

This celebrated series of Arabian tales is framed by the story of the Sultan Shahriar who, enraged by his wife's infidelity, executes her and declares all women to be unfaithful. He then marries a series of virgins only to execute them in turn the morning after each wedding. Sheherazade, the beautiful daughter of one of the Sultan's chief advisors, agrees to marry the Sultan to try and disabuse him of this brutal misogyny, even if it almost certainly will result in her own death. But she has a plan. On their wedding night Sheherazade tells the Sultan only half of a story. The Sultan, eager to hear the end, gives her a reprieve until the following night, when she finishes the first story and begins a second, again leaving it unfinished. This prolongs her life for 1001 nights until the Sultan finally relents and agrees to pardon her.

**A Closer Look** In the summer of 1888, Rimsky-Korsakov worked on an orchestral suite based on some of these famous tales. Although he was thinking of specific stories when he wrote each movement, the evocative music does not illustrate them in a strictly programmatic manner. Instead, the composer noted that he was creating a "kaleidoscope of fairy-tale images" that were meant to fire the exotic fantasies of the listener in a more general fashion. But he did admit that the solo violin, heard throughout the suite, represents Sheherazade herself.

The four movements approximate the traditional four-movement format of a classical symphony. The opening **Largo e maestoso—Allegro non troppo** includes sea imagery associated with the story of Sinbad which, though it is a genuinely ancient Middle Eastern tale, was not included in the Arabian manuscripts of *One Thousand and One Nights*. (It was, instead, interpolated into the first French edition by the translator.) The scherzo-like second movement (**Lento—Allegro molto**) creates musical pictures associated with the story of the "Kalander Prince," a nobleman disguised as a *fakir* at an Arabian bazaar. In the lyrical slow movement (**Andantino quasi allegretto**) are echoes of the Young Prince and the Young Princess, who were so much alike that they might be mistaken for twins. Several stories are combined for the exuberant **Allegro molto** finale, but it's fitting that Rimsky-Korsakov, the former naval officer, should return to evocations of the sea to close this colorful, panoramic suite.

# Musical Terms

## GENERAL TERMS

**Arpeggio:** A broken chord (with notes played in succession instead of together)

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

**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

**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

**Dissonance:** A combination of two or more tones requiring resolution

**Etude:** A study, especially one affording practice in some particular technical difficulty

**Fantasia:** A composition free in form and more or less fantastic in character

**Harmonic:** Pertaining to chords and to the theory

and practice of harmony

**Harmonics:** High notes that are achieved on instruments of the violin family when the performer lightly places his finger exactly in the middle of the vibrating string

**Mute:** A mechanical device used on musical instruments to muffle the tone

**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.

**Rhapsody:** Generally an instrumental fantasia on folksongs or on motifs taken from primitive national music

**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 in triple

time, vigorous rhythm, and humorous contrasts. Also an instrumental piece of a light, piquant, humorous character.

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

**Tonic:** The keynote of a scale

**Trill:** A type of embellishment that consists, in a more or less rapid alternation, of the main note with the one a tone or half-tone above it

## THE SPEED OF MUSIC (Tempo)

**Allegretto:** A tempo between walking speed and fast

**Allegro:** Bright, fast

**Andantino:** Slightly quicker than walking speed

**Largo:** Broad

**Lento:** Slow

**Maestoso:** Majestic

**Vivace:** Lively

## TEMPO MODIFIERS

**Molto:** Very

**Non troppo:** Not too much

**Quasi:** Almost

## DYNAMIC MARKS

**Forte (f):** Loud

# October

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