

2025–2026 | 126th Season
Marian Anderson Hall

The Philadelphia Orchestra

Thursday, September 25, at 7:00

Opening Night Celebration

Yannick Nézet-Séguin Conductor

Yuja Wang Piano

Márquez Danzón No. 2

Ravel Piano Concerto in G major /●

I. Allegramente

II. Adagio assai

III. Presto

Wolfe *Pretty*

This program runs approximately 1 hour, 30 minutes, and will be performed without an intermission.

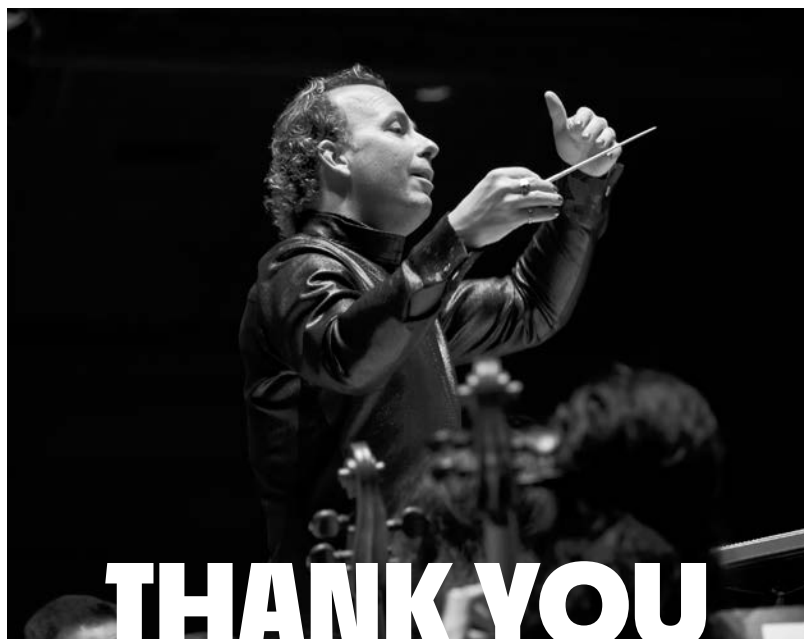
We thank the musicians of The Philadelphia Orchestra and Music and Artistic Director Yannick Nézet-Séguin for graciously donating their services in support of this event and The Philadelphia Orchestra.

Yuja Wang's appearance is generously sponsored by **Lee F. Shlifer**.

/● designates a work that was given its world or United States premiere by The Philadelphia Orchestra, part of the Orchestra's 125th anniversary celebration.

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Opening Night Celebration



The Philadelphia Orchestra extends a very special thank you to 2025 Opening Night Co-Chairs Julia Haller, Nicole Jordan, and Bonnie Young; Vice Chair Irina Sipe; Volunteer Committees President Richelle Rabenou; Volunteer Committees Vice President Deborah Ledley; Board Chair Ralph W. Muller; Early Benefactor Party underwriters Josephine and Sam Switzenbaum; and our many generous benefactors and volunteers for their hard work, support, and dedication in creating a spectacular evening to celebrate 125 years of magic!

Photo by Jeff Fusco



The Philadelphia Orchestra

The world-renowned Philadelphia Orchestra 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 education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive and inclusive future for classical music. In June 2021 the Orchestra and its home, the Kimmel Center, united. Today, The Philadelphia Orchestra and Ensemble Arts brings the greatest performances and most impactful education and community programs to audiences in Philadelphia and beyond.

Yannick Nézet-Séguin is now in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is esteemed by the musicians of the Orchestra, audiences, and the community. In addition to expanding the repertoire by embracing an ever-growing and diverse group of today's composers, Yannick and the Orchestra are committed to performing and recording the works of previously overlooked composers.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, at the Kimmel Center for the Performing Arts, throughout the community, over the airwaves, and online. The Kimmel Center has been the ensemble's home since 2001, and in 2024 Verizon Hall at the Kimmel Center was officially rededicated as Marian Anderson Hall in honor of the legendary

contralto, civil rights icon, and Philadelphian. The Orchestra's award-winning education and community programs connect, uplift, and celebrate nearly 40,000 Philadelphians and 250 schools from diverse communities annually, through inclusive arts education and vibrant engagement that reflect our city's voices and expand access to creative opportunities. Students, families, and other community members can enjoy free and discounted experiences with The Philadelphia Orchestra through programs such as the Jane H. Kesson School Concerts, Family Concerts, Open Rehearsals, PlayINs, and Our City, Your Orchestra community concerts.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, 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 became the first American orchestra to perform in the People's Republic of China, launching a now-five-decade commitment of people-to-people exchange through music.

Under Yannick's leadership, the Orchestra returned to recording with 15 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit www.philorch.org.

Music and Artistic Director



London Newdeman

Canadian-born conductor and pianist **Yannick Nézet-Séguin** is currently in his 14th season with The Philadelphia Orchestra, serving as music and artistic director. An inspired leader, Yannick is both an evolutionary and a revolutionary, developing the mighty “Philadelphia Sound” in new ways. His collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *Philadelphia Inquirer* has said that under his baton the Orchestra is “at the top of its considerable form”; the Associated Press has called it “a premier orchestra at its peak”; and the *New York Times* wrote, “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 and sought-after talents of his generation. He became the third music director of New York’s Metropolitan Opera in 2018. In addition, he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In 2017 he became the third-ever honorary member of the Chamber Orchestra of Europe. He served as 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 has shown a deep commitment to expanding the repertoire by embracing an ever-growing and diverse group of today’s composers and by performing and recording the music of underappreciated composers of the past, including Florence Price, Clara Schumann, William Dawson, Lili Boulanger, Louise Farrenc, and William Grant Still. In 2018 he signed an exclusive recording contract with Deutsche Grammophon. Under his leadership The Philadelphia Orchestra returned to recording with 15 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY® Award for Best Orchestral Performance in 2022.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductors, most notably 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; an Officier de l’Ordre des Arts et des Lettres; *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 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, Laval University, and Drexel University.

To read Yannick’s full bio, please visit philorch.org/conductor.

Soloist

Norbert Kniat



Pianist **Yuja Wang** is celebrated for her charismatic artistry, emotional honesty, and captivating stage presence. She has performed with the world's most venerated conductors, musicians, and ensembles and is renowned not only for her virtuosity but also for her spontaneous and lively performances, famously telling the *New York Times*, "I firmly believe every program should have its own life and be a representation of how I feel at the moment." She made her Philadelphia Orchestra debut in 2008 at the Saratoga

Performing Arts Center and her subscription debut the following year. Her skill and charisma were recently demonstrated in a marathon Rachmaninoff performance at Carnegie Hall alongside conductor Yannick Nézet-Séguin and the Orchestra. This historic event celebrating 150 years since the birth of Rachmaninoff included performances of all four of his concertos plus the Rhapsody on a Theme of Paganini in one afternoon. Other recent performance highlights include the world premiere of Magnus Lindberg's Piano Concerto No. 3 with the San Francisco Symphony with further performances of the work throughout North America and Europe. Recent appointments include artistic partner with the Mahler Chamber Orchestra and artist-in-residence with the New York Philharmonic.

Ms. Wang was born into a musical family in Beijing and began studying the piano at the age of six. She received advanced training in Canada and at the Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007 when she replaced Martha Argerich as soloist with the Boston Symphony. Two years later she signed an exclusive contract with Deutsche Grammophon and has since established her place among the world's leading artists, with a succession of critically acclaimed performances and albums. Her recordings have garnered multiple awards, including five GRAMMY nominations and her first GRAMMY win, for Best Classical Instrumental Solo with her 2023 release of *The American Project*, which also won an Opus Klassik Award in the Concerto category. In 2021 she received an Opus Klassik Award for her world-premiere recording of John Adams's *Must the Devil Have All the Good Tunes?* with the Los Angeles Philharmonic under the baton of Gustavo Dudamel. In 2017 she was named *Musical America's* Artist of the Year.

As a chamber musician Ms. Wang has developed long-lasting partnerships with several leading artists. She recently embarked on a highly anticipated international duo recital tour with pianist Víkingur Ólafsson with performances in world-class venues across North America and Europe, which once again showcased her flair, technical ability, and exceptional artistry in a wide-ranging program. Next month she will open Carnegie Hall's 2025–26 season, play-directing Tchaikovsky's Piano Concerto No. 1.

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Music & Artistic Director

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Framing the Program

Parallel Events

1929

Ravel

Piano Concerto
in G major

Music

Walton

Viola Concerto

Literature

Hemingway

A Farewell

to Arms

Art

Feininger

Sailing Boats

History

The Great

Depression

1994

Márquez

Danzón No. 2

Music

Glass

Symphony No. 2

Literature

Sedaris

Barrel Fever

Art

Frankenthaler

All About Blue

History

End of apartheid

in South Africa

This festive Opening Night concert begins with Mexican composer Arturo Márquez's *Danzón* No. 2. The sparkling piece, which offers a symphonic exploration of a Latin-American dance form, brought the composer international fame.

Maurice Ravel was at the height of his international fame in 1928 when he toured America, where he deepened his enthusiasm for jazz. Upon his return to France, he began composing the Piano Concerto in G major, which he interrupted to write the Piano Concerto in D major for the Left Hand, both pieces jazz-inspired.

The concert concludes with *Pretty* by Pulitzer Prize-winning composer Julia Wolfe. She characterizes the piece, co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra, as “a raucous celebration, embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll.”

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The Music

Danzón No. 2

Arturo Márquez

Born in Álamos, Sonora, Mexico, December 20, 1950

Now living in Mexico City



Mexican composer Arturo Márquez was born to a deeply musical family. His father played in mariachi ensembles and his paternal grandfather was a folk musician in Sonora and Chihuahua. Due to his father's activities, the young Márquez was surrounded by the idiosyncratic styles and genres of the Mexican music played in dance halls known as "salons," as well as for events such as weddings, quinceañeras (parties celebrating a girl's 15th birthday), and the Feast of Our Lady of Guadalupe every December.

Márquez's family moved to La Puente, California, where he attended high school. When his family returned to Mexico a few years later, 16-year-old Márquez began to compose. He studied piano, violin, and trombone, and later concentrated on piano, music theory, and composition at the Conservatorio Nacional de Música in Mexico City. He then received a scholarship from the French government to study in Paris. He later won a Fulbright Fellowship that enabled him to matriculate at the California Institute of the Arts, where his teachers included Mel Powell and Morton Subotnick. Initially attracted to electro-acoustical music, Márquez gradually moved away from the avant-garde in the mid-1990s and embarked on a series of compositions based on traditional Mexican genres. He became an immensely respected composer throughout North and Latin America, so much so that the Mexican government has given him the Gold Medal of Mexican Fine Arts and the National Prize for Arts and Sciences. In the United States, the California Institute of the Arts gave him its Distinguished Alumnus Award.

The *Danzón* Márquez rose to international fame largely due to the success of his *Danzón* No. 2 for orchestra, which is a symphonic exploration of a Latin-American dance form. Derived from 19th-century dances such as the habanera, the *danzón* first appeared in elegant Cuban mansions and the glittering ballrooms of Havana. On New Year's Day 1879, Cuban bandleader Miguel Failde (1852–1921) premiered the first *danzón*, his composition *Las alturas de Simpson*. Failde combined French contradances imported from Haiti with African percussion and syncopated cross-rhythms. During the fin de siècle, and especially after the 1898 Spanish-American War, a distinctive Afro-Cubanism was cultivated by younger composers such as Amadeo Roldán (1900–39), who further refined the *danzón*. The formal structure of the *danzón* is a modified rondo in which cyclical musical material recurs within an overarching binary form. In many *danzónes*, the second part of the

binary form features a contrast with the first through thematic variation and expanded orchestration. Variants of this dignified dance quickly spread into Mexican salons. In 1942, the American composer Aaron Copland (1900–90) composed an homage to the genre with his *Danzón Cubano* for two pianos, which he orchestrated six years later.

A Closer Look Like Copland's piece, Márquez's *Danzón* No. 2 is an evocation of the danzón for the concert hall in the same way that Maurice Ravel's *Valses nobles et sentimentales* is predicated on the waltz. As Márquez writes, "The *Danzón* no. 2 is a tribute to the environment that nourishes the genre. It is a very personal way of paying my respects and expressing my emotions towards truly popular music." In 1993, the composer visited Malinalco, an ancient town in the southwestern portion of Mexico famed as a locus for magic and sorcery. Márquez was accompanied on this trip by his friends the painter Andrés Fonseca and the dancer Irene Martínez. He describes them both as "experts in the salon dances with a special passion for the danzón." As a result of their enthusiasm, Márquez made a detailed study of this dance form, composing a series of eight danzónes for various instrumental combinations.

In 1994, the National Autonomous University of Mexico commissioned *Danzón* No. 2, which has become the most celebrated of Márquez's pieces. It was premiered that same year in Mexico City by Francisco Savín conducting the Orquesta Filarmónica de la UNAM. The work opens quietly with a nostalgic clarinet solo supported by piano, pizzicato strings, and claves, a percussion instrument whose sonority is characteristic of danzónes. After a transitional passage featuring both clarinet and oboe, this solo material is voluptuously restated by the strings. This episode is succeeded by an increasingly boisterous and impassioned section. A solo violin then reprises the opening, signaling that the second part of the score's binary form has begun and earlier material returns transformed with expanded orchestral timbres. In this latter half, the music rises to a positively Bacchic ardor and the piece concludes with an exultant coda.

—Byron Adams

Byron Adams is Emeritus Distinguished Professor of Musicology at the University of California, Riverside. Both composer and musicologist, he specializes in French and British music of the 19th and 20th centuries. Among his publications are two edited volumes, Edward Elgar and His World (2007) and Vaughan Williams and His World (2023), which he co-edited with Daniel M. Grimley.

The Danzón No. 2 was composed in 1994.

The Philadelphia Orchestra's first performance of the piece was on a Neighborhood Concert in Clark Park in July 2007; Rossen Milanov conducted. Most recently it was performed in Saratoga in August 2024 with Miguel Harth-Bedoya.

The score calls for two flutes (II doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, claves, güiro, snare drum, tom-toms), piano, and strings.

Performance time is approximately eight minutes.

The Music

Piano Concerto in G major

Maurice Ravel

Born in Ciboure, Lower Pyrenees, March 7, 1875

Died in Paris, December 28, 1937



In a 1932 interview with an English newspaper, Maurice Ravel declared: “I frankly admit that I am an admirer of jazz, and I think it is bound to influence modern music. It is not just some passing phase, but has come to stay. It is thrilling and inspiring, and I spend many hours listening to it in night clubs and over the wireless.” The composition prompting the observation was his recent Piano Concerto in G major, each movement of which, he commented, “has jazz in it.”

A Pair of Piano Concertos Ravel’s interest in jazz had grown during a successful 1928 tour of America, where he had chances to hear more of it in New Orleans and New York, where he met George Gershwin. Soon after returning to Paris he began writing the G-major Concerto, some ideas for which date back more than a decade. The project was interrupted, however, by an attractive commission from the Viennese pianist Paul Wittgenstein (older brother of the great philosopher), who had lost his right hand in the First World War and sought out leading composers, including Strauss, Prokofiev, Hindemith, and Britten, to write pieces for left hand alone. In this way Ravel found himself composing two concertos, both jazz influenced.

Ravel intended the G-major Concerto as a vehicle for his own performances as a pianist and announced plans to take it on an extended tour across Europe, to North and South America, and Asia. Ultimately health problems forced him to cede the solo spotlight to Marguerite Long, to whom he dedicated the piece. Ravel assumed instead the role of conductor at the very successful premiere in Paris in January 1932, part of a festival of his music. Against the recommendations of his doctors, the two then took the Concerto on a four-month tour to 20 cities, and also recorded it.

Ravel felt the genre of the concerto “should be lighthearted and brilliant and not aim at profundity or at dramatic effects.” On several occasions he alluded to a famous review of Brahms, saying that the great German’s “principle about a symphonic concerto was wrong, and the critic who said that he had written a ‘concerto against the piano’ was right.” (Actually, the quip seems to have been made about Brahms’s Violin Concerto and come from conductor Hans von Bülow, who remarked that while Max Bruch had composed his concerto *for* the violin, Brahms had written his *against* it.)

A Closer Look Ravel acknowledged finding his models in concertos by Mozart and Camille Saint-Saëns: “This is why the [G-major] Concerto, which I originally thought of entitling *Divertissement*, contains the three customary parts: the initial Allegro, a compact classical structure, is followed by an Adagio ... [and] to conclude, a lively movement in Rondo form.”

The first movement (**Allegrement**) begins with a sparkling, vaguely bitonal, orchestral section before things slow down when the piano enters. Hints of the blues and of Gershwin’s *Rhapsody in Blue* point to jazz, as do the soloistic use of woodwind and brass instruments. Near the end Ravel includes a cadenza for harp that is passed on to the woodwinds and horn before the piano gets the spotlight.

Ravel said the utterly contrasting **Adagio** was inspired by the slow movement of Mozart’s Clarinet Quintet. An extended solo for piano starts what is an unusually lyrical and heartfelt movement, especially so for a mid-20th-century concerto. The brief and rousing **Presto** finale has been a favorite ever since the premiere—Ravel and Long frequently had to repeat it at concerts—and projects infectious perpetual-motion energy.

—Christopher H. Gibbs

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and has been the program annotator for The Philadelphia Orchestra since 2000. He is the author of several books on Schubert and Liszt, and the co-author, with Richard Taruskin, of The Oxford History of Western Music, College Edition.

Ravel composed his G-major Piano Concerto from 1929 to 1931.

The United States premiere of the Concerto was given simultaneously by The Philadelphia Orchestra and the Boston Symphony, in April 1932; Sylvan Levin was the soloist and Leopold Stokowski conducted. The most recent subscription performances were in May/June 2024, with Mitsuko Uchida and Yannick Nézet-Séguin. Some of the other pianists who have performed the work here include Eugene List, Jean Casadesus, Leonard Bernstein (who conducted from the keyboard), Philippe Entremont, Peter Serkin, Louis Lortie, Martha Argerich, and Jean-Yves Thibaudet.

The Philadelphians recorded the G-major Concerto in 1964 with Entremont and Eugene Ormandy for CBS.

The score calls for solo piano, piccolo, flute, oboe, English horn, clarinet, E-flat clarinet, two bassoons, two horns, trumpet, trombone, timpani, percussion (bass drum, cymbals, slapstick, snare drum, tam-tam, triangle, wood block), harp, and strings.

The Concerto runs approximately 23 minutes in performance.

The Music

Pretty

Julia Wolfe

Born in Philadelphia, December 18, 1958

Now living in New York



“The word ‘pretty’ has had a complicated relationship to women,” Julia Wolfe writes in her own program note for this work. The word also has a complicated relationship with contemporary music, following a century where sweetness and euphony were not much valued in academic and critical circles. Many women feel a desire or expectation to be pretty in appearance, while many composers, regardless of gender, may feel pressure to avoid it in their music. In both cases, the adjective can also be used to dismiss or damn with faint praise—suggesting mildness or preciousness coming short

of beauty. “It implies an attractiveness without any rough edges, without strength or power,” the composer says. “And it has served as a measure of worth in strange, limited, and destructive ways.”

A Study in Contrasts Wolfe has long rejected the alienating extreme of the avant-garde, writing music with undeniably “pretty” elements: consonant harmonies, lilting repetitions, and sonorous instrumental and vocal colors. Just as often, however, her writing is clangorous and aggressive. It’s a contrast typical of the milieu around the Bang on a Can organization, which she founded in 1987 with two other composers: her husband, Michael Gordon, and David Lang. Coming out of graduate school at Yale, they stood together against the highbrow contemporary music world of the time, embracing rock and popular influences and seeking a wider audience.

In addition to her work with Bang on a Can, which continues to thrive after four decades, Wolfe has become particularly known for a series of large-scale oratorios written for major orchestras and choruses. Through these so-called “docu-torios,” she has addressed American social movements and labor history: The Pulitzer Prize–winning *Anthracite Fields* (Mendelssohn Chorus of Philadelphia with Bang on a Can All-Stars, 2014) chronicles the Pennsylvania Coal Region; *Fire in my mouth* (New York Philharmonic, 2019) tells the story of the Triangle Shirtwaist Factory fire; and *Her Story* (Nashville Symphony and Boston Symphony, among other co-commissioners, 2022) is about the suffrage movement and ongoing struggle for women’s rights. Most recently, she wrote *unEarth* (New York Philharmonic, 2023), focused on the climate crisis. Wolfe is the recipient of a 2016 MacArthur Fellowship, a 2024 Guggenheim Fellowship, and currently directs the composition program at the NYU Steinhardt School, where she is a professor of music.

A Closer Look When Wolfe looked up the etymology of the word “pretty,” she was intrigued to find that in Old English, *prættig* meant “cunning, crafty, clever.” Sometime in the 15th century it took on something close to its current aesthetic meaning, but only later did it become primarily feminine in association.

It’s the original Anglo-Saxon sense that imbues this orchestral work, while the title resonates ironically with our modern definition. *Pretty* was co-commissioned by Yannick Nézet-Séguin and The Philadelphia Orchestra, the Berlin Philharmonic, the Houston Symphony, and the St. Louis Symphony. Kirill Petrenko premiered it in June 2023 with the Berlin Philharmonic, and Dalia Stasevska recently recorded it with the BBC Symphony Orchestra for the album *Dalia’s Mixtape*.

The piece’s opening is reminiscent of American folk music, perhaps bluegrass in particular. The violins fiddle in a kind of post-minimalist texture, while drums crest and roll in the background. As the piece moves on, the fiddling gives way to an impression of an electric guitar, while the percussion and drum set lay down fragments of a backbeat that would have pleased Chuck Berry. Although Wolfe often incorporates amplification and electric instruments, here she strove to make a similar effect with only acoustic instruments, using extreme vibrato and glissandos. “My *Pretty* is a raucous celebration,” she says, “embracing the grit of fiddling, the relentlessness of work rhythms, and inspired by the distortion and reverberation of rock and roll.” It also has a few gentle, suspended moments, but think twice before calling them pretty.

—Benjamin Pesetsky

Benjamin Pesetsky is a composer and writer. He serves on the staff of the San Francisco Symphony and also contributes program notes for the St. Louis Symphony and the Melbourne Symphony.

Pretty was composed in 2023.

The Philadelphia Orchestra’s first performances of the piece were in February/March 2025.

The score calls for two flutes (11 doubling piccolo), two oboes, two clarinets, two bassoons (11 doubling contrabassoon), four horns, two trumpets, two trombones, timpani, percussion (bass drum, cymbals, drum set, drum stick [mounted], glockenspiel, hi-hat, large güiro, low tom-tom, marimba, snare drum, vibraphone, xylophone), harp, and strings.

Performance time is approximately 20 minutes.

Musical Terms

GENERAL TERMS

Binary form: A musical structure organized into two contrasting sections, typically labeled A and B

Bitonality: The simultaneous, superimposed presence of two distinct tonalities

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

Chord: The simultaneous sounding of three or more tones

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

Contredanse: The most popular French dance of the 18th century, in which couples face each other in two lines or a square, similar to a quadrille

Cross-rhythm: The simultaneous use of conflicting rhythmic patterns or accents

Divertimento: A piece of entertaining music in several movements

Glissando: A glide from one note to the next

Habanera: A dance of Cuban origin having a slow duple meter and a rhythm similar to that of a tango

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

Meter: The symmetrical grouping of musical rhythms

Minimalism: A style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary

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.

Perpetual motion: A musical device in which rapid figuration is persistently maintained

Pizzicato: Plucked

Quadrille: Late 18th- and 19th-century dance for four couples in square formation

Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections (A-B-A-C-A etc.).

Syncopation: A shift of rhythmic emphasis off the beat

Tango: A Latin-American partner dance and musical style originating in the late 19th century, characterized by long, gliding steps, pauses, and stylized body movements

Timbre: Tone color or tone quality

Vibrato: Literally “to vibrate.” A musical effect where a note changes pitch subtly and quickly.

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Cheerfully

Allegro: Bright, fast

Presto: Very fast

TEMPO MODIFIERS

Assai: Much

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Photo: Allie Ippolito

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2025 Opening Night

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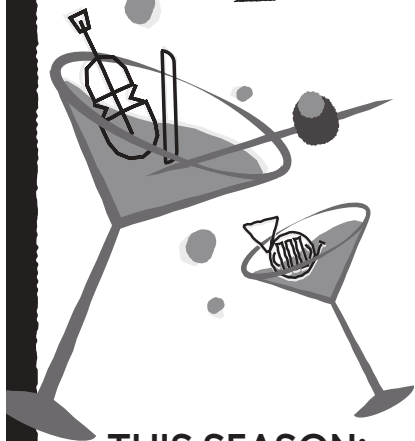
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