



# Budapest Festival Orchestra

# Welcome



The State Theatre in New Brunswick, NJ welcomes you to the performance of the Budapest Festival Orchestra. Their program features two composers from seemingly opposite ends of the musical spectrum: classicist Franz Joseph Haydn and modernist Igor Stravinsky.

These *Keynotes* provide information to help you take in the performance with a well-informed ear and eye. We hope that the guide will add to your understanding and enjoyment of the concert and inspire you to continue exploring the rich world of classical music.

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# Meet the Orchestra

The Budapest Festival Orchestra was founded in 1983 by Iván Fischer and Zoltán Kocsis, with the goal of making the orchestra's three or four concerts a year significant events in Hungary's musical culture. The orchestra has far exceeded this vision, becoming an internationally-renowned ensemble known for its innovative programming, award-winning recordings, and extensive artist- and audience-development programs.

Between 1992 and 2000, the orchestra began expanding their performance schedule into an entire season, operating under the Budapest Municipality and the BFO Foundation. In 2003, the Ministry of Education and Culture declared them a national institution supported by the state. Now, 28 years after they began, the The Budapest Festival Orchestra is a vital force on Budapest's musical scene, often filling audience chambers to capacity. They also have achieved international stature, performing as guests at some of the world's most important musical venues, including Carnegie Hall, the Musikverein in Vienna, the Los Angeles Hollywood Bowl, London's Royal Festival Hall, Salzburg Summer Festival, the Concertgebouw in Amsterdam, and Suntory Hall in Tokyo, just to name a few.

The Budapest Festival Orchestra has performed with international musical stars such as Sir Georg Solti (who was the orchestra's honorary guest conductor until his death),

Yehudi Menuhin, Charles Dutoit, Gidon Kremer, Martha Argerich, Hildegard Behrens, Yuri Bashmet, Kiri te Kanawa, and Radu Lupu. They recorded for several music labels before signing exclusively with Phillips Classics in 1996. Their recordings have been nominated for Grammy® Awards and have won Gramophone Awards (the Grammy of classical music). In 2008, the Budapest Festival Orchestra was voted by international critics as one of the ten best symphony orchestras in the world.

Among the orchestra's special projects are its widely-acclaimed opera productions; cycles celebrating the music of Bartók, Mahler, Brahms, plus Bartók-Stravinsky and Liszt-Wagner cycles; an annual Mahlerfest; and an annual marathon featuring a different composer each year.

The Budapest Festival Orchestra places great emphasis on performing new music, including many world premieres and commissions. They have established chamber music and chamber orchestra series and an annual open-air summer concert series to complement their major orchestra concerts, as well as their Cocoa Concerts for younger children. The orchestra is committed to promoting the artistic development of its musicians; their Haydn-Mozart plus series features members of the orchestra as concerto soloists.



# Meet the Conductor



Iván Fischer, co-founder and conductor of the Budapest Festival Orchestra, was born into a musical family that includes his brother Adam Fischer, also a conductor. Iván studied piano, violin, and cello at the Béla Bartók Conservatory in Budapest and conducting under Hans Swarowsky. He also worked with Nikolaus Harnoncourt on period-specific performance practice. Fischer's career as a professional conductor began in 1976, when he won the Rupert Foundation Conducting Competition.

Since then, Maestro Fischer has directed the Royal Philharmonic Orchestra in London, and the Zurich Opera. He was appointed Chief Conductor of the Northern Sinfonia of England, the Kent Opera, and the Lyons Opera, and Principal Conductor of the Cincinnati Symphony Orchestra. He has been Principal Conductor of the National Symphony Orchestra in Washington, D.C. since 2006. In addition to these appointments, Iván Fischer has been a guest conductor for the Berlin Philharmonic, Munich Philharmonic, Royal Concertgebouw, Israel Philharmonic, l'Orchestre de Paris, the Chamber Orchestra of Europe, and the Orchestra of the Age of Enlightenment. He is the founder of the Hungarian Mahler Society and Patron of the British Kodály Academy.

Among Maestro Fischer's many awards and accolades are the Golden Medal Award from the President of Hungary and the Crystal Award from the World Economic Forum for his services in helping international cultural relations. In 2006, he was awarded Hungary's most prestigious arts award—the Kossuth Prize.

The Budapest Festival Orchestra, though, is one of Iván Fischer's greatest accomplishments. He introduced several reforms to the orchestra, developed an intense rehearsal process, and put an emphasis on chamber music and creative work for each and every member. Through his vision and dedication, he has made the Budapest Festival Orchestra one of the finest orchestras in the world.



# Meet the Soloist

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## A Matter of Style

Like Alexei Lubimov, the program presented at this concert encompasses the old and the new. Haydn is the epitome of the Classical\* period in music: Inspired by the ideals of Ancient Greece and Rome, the Classical period in the arts stressed the importance of symmetry, form, and structure. It is during this period that the major forms—the symphony, concerto, sonata, and string quartet—became codified.

At the other end of the spectrum, *The Rite of Spring* represents Stravinsky at his most modern and iconoclastic. In this work, he shatters the rules governing melody, harmony, and especially rhythm. In place of the restraint and symmetry of the Classical era, he offers jarring chords, jagged, syncopated rhythms, and a visceral energy that transformed the world of classical music.

Born in Moscow, pianist Alexei Lubimov is one of the most strikingly original musicians performing today, known for an eclectic repertoire spanning the baroque to modern, while also encompassing the Classical and Romantic eras.

Mr. Lubimov studied at the Moscow Conservatory, where he worked with Heinrich Neuhaus, the celebrated teacher of Sviatoslav Richter and Emil Gilels. While still a student, he won first prize at the International Piano Competition in Rio de Janeiro. During much of the 1970s and 80s, ideological censorship restricted his public performances to within the USSR.

From early in his career, Mr. Lubimov has championed the works of modern composers, premiering works by Soviet composers and giving the first performances in the Soviet Union of works by such seminal composers as Webern, Boulez, Stockhausen, Cage, Penderecki, Ligeti, and Ives. In 1988, he created his own festival, [Alternativa](#), dedicated to avant-garde music.

Mr. Lubimov's interests expanded to Baroque music and historic instruments, manifest in his co-founding of the Moscow Baroque Quartet and Moscow Chamber Academy. He gave the first fortepiano concerts in the Soviet Union of the works of Mozart and Haydn, and continues to be active in the Early Music world.

As political restrictions were lifted in Russia during the 1980s, Alexei Lubimov emerged among the first rank of international pianists. He has given innumerable solo recitals and appeared with—among others—the Israel, Los Angeles, Munich, and St. Petersburg Philharmonic, London's Royal Philharmonic, and the Russian National Orchestra. He has given historic performances with the Orchestra of the Age of Enlightenment, Wiener Akademie, and the Collegium Vocale Gent. Mr. Lubimov's recordings include the complete Mozart sonatas, Schubert, Chopin, Beethoven, and Brahms, as well as music of the 20th century.

\*"Classical," with a capital c, refers to the style of a particular era—in music, roughly 1750-1830. With a small letter c, classical is used to describe European "art" music (as opposed to popular or folk music) from any period in history.

# Decoding the Program

The program book (or playbill) contains helpful information about the performance. It lists the pieces the orchestra will play in the order they will play them. It tells you the name of each piece, the name of the composer, and the movement headings. If you're not familiar with a piece, the program will help you keep track of what's going on and know when the piece is finished. The program page for the Budapest Festival Orchestra looks like this:

A **MOVEMENT** is a section within a musical piece (like a chapter in a book). Each movement is usually referred to by the tempo marking that the composer has written at the beginning of the section. There is usually (but not always) a brief pause between movements, during which the audience should remain silent. Today's concert etiquette dictates that you hold your applause until the entire piece is finished. (The movements for this program have not been listed in the playbill, but you'll find them in analysis of the music on the following pages.)

There are several ways that works of classical music can be identified. The system is not consistent from one composer to another.

- **NUMBER** - where the piece falls in the catalogue of the composer's works for a specific musical form (such as the Ninth Symphony or the Bassoon Concerto No. 2).
- **OPUS NUMBER** - where the piece falls in the catalogue of all the composer's works, in the order they were published. The lower the number, the earlier it was published (but not necessarily when it was composed). Opus is a Latin word meaning "work."
- **CATALOGUE NUMBER** - Some composers' output has been catalogued by scholars after extensive historical research. The catalogue of Haydn's works was compiled by Anthony van Hoboken—hence the "Hob" preceding the catalogue number.

Thu, January 27, 2011 at 8pm

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## Budapest Festival Orchestra

Iván Fischer, *founder and conductor*  
Alexei Lubimov, *piano soloist*

**Program**

<b>number</b> (among Haydn's symphonies)	Symphony No. 102	<b>what musical key it's written in</b>
<b>title of piece</b>	Piano Concerto in D Major, Hob.XVIII:11 (with pianist Alexei Lubimov)	Haydn
<b>soloist</b>	The Rite of Spring	Haydn ← <b>composer</b>
	<b>catalogue number</b>	Stravinsky

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# Franz Joseph Haydn

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**Franz Joseph Haydn** (pronounced HI-den) is often referred to as “Papa” Haydn; though he did not father any new forms, he made lasting contributions to the development and codification of music in the Classical era: the symphony, the string quartet, the piano trio, and the evolution of sonata form. His prolific output (about 750 works) set the stage for such composers as Mozart and Beethoven. Haydn’s productivity was matched by his originality. His ability to transform a simple musical phrase through complex development was much admired by his contemporaries. His style is characterized by dramatic surprise (often turned to humorous effect, as in his “Surprise” Symphony) as well as a fondness for folk melodies.

Haydn was born in 1732 in the village of Rohrau, near Vienna. At age eight, he was accepted into the choir school of Saint Stephen’s Cathedral in Vienna, where he received his only formal education. When his changing voice made him no longer of service to the choir, he was dismissed and left to fend for himself. During the next several years, he struggled to earn a meager living as a freelance musician. He taught himself counterpoint by studying the standard textbooks and took lessons when he could afford them.

Haydn’s fortunes turned in 1761, when he entered the service of the Esterházy family at their vast summer estate

**“My Prince was always satisfied with my works. I not only had the encouragement of constant approval but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and... improve, alter, make additions, or omissions, and be as bold as I pleased.”**

**—Franz Joseph Haydn**

in rural Hungary. Prince Nikolaus Esterházy, an ardent and cultivated music lover, made immense demands on Haydn. In addition to the symphonies, operas, masses, chamber pieces, and dance music that he had to compose for the prince’s entertainment, Haydn was required to rehearse and conduct performances, coach singers, maintain the instruments and music library, perform as organist, violist, and violinist, and settle disputes among the musicians. He remained in service to the Esterházy family for nearly 30 years.

Outside of occasional trips to Vienna (where he became friendly with Mozart, 24 years his junior), Haydn was isolated from other composers and musical trends. Following the death of Prince Nikolaus, however, Haydn was free to travel. In 1791, he accepted an invitation from violinist and impresario Johann Peter Salomon to travel to England for a series of concerts. During two trips to London he wrote twelve symphonies (Nos. 93-104), which were performed in a series of public concerts. These symphonies became known as the “London” or “Salomon” Symphonies.

After a lifetime of relative obscurity, Haydn suddenly found himself a celebrity among the highest ranks of British society—including King George III and the Prince of Wales—as well as the public and press. He was awarded an honorary doctorate from Oxford University, and dedicated his Symphony No. 92 to the occasion.

In his late years, Haydn settled in Vienna, where he composed his great oratorios, *The Creation* (1798) and *The Seasons* (1801), as well as the *Emperor’s Hymn* (1797), which later became the Austrian national anthem. He died in Vienna, a famous and wealthy man, on May 31, 1809.

**In a single year in London, Haydn earned as much as his entire salary during nearly 30 years at the court of Prince Esterházy.**

# Symphony & Concerto

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**Symphony No. 102** is the tenth of Haydn's twelve "London" Symphonies. It is divided into the traditional four-movement structure that he helped establish as the standard symphony form. The movements are as follows:

- I. Largo-Vivace (slow and solemn, then fast and lively)
- II. Adagio in F major (slow and stately)
- III. Minuet Allegro (fast and dancelike)
- IV. Finale Presto (very fast final movement)

Rapturously received at its London premiere and still regarded by critics as one of Haydn's finest symphonic works—perhaps even his best symphony—this is, curiously, one of the least performed of Haydn's last symphonies. It lacks a nickname and broad musical jokes, but that's a superficial reason for its neglect. Though it is the Symphony No. 96 that bears the nickname "Miracle," it was actually at the premiere of this work that a chandelier crashed to the floor of the hall—inspiring shouts of "it's a miracle" when it became clear that no one had been hurt.

As is almost always the case in Haydn's "Salomon" symphonies, No. 102 begins with a slow introduction. A soft, solemn chord for full orchestra, complete with timpani roll, announces a Largo string theme that seems unsure of its direction; the chord is repeated, and then the theme returns at greater length, finally displaced by an exuberant Vivace that is essentially an elaboration of the introduction. Unusually for Haydn during this period, the movement's second theme is completely independent, rather than a variation of the first; though punctuated by two loud chords it is comparatively subdued. The development section is one of Haydn's most extensive and dramatic, with the two themes trading off quickly and sometimes overlapping. The straightforward recapitulation is topped off with an unusually stormy coda.

After this, the Adagio brings a long moment of repose. With its involuted main theme, which undergoes several metamorphoses, this movement carries a light melancholy that hints at something deeper in its climaxes. The Minuet lightens the mood again, with its insouciant theme speckled with grace notes at the beginning of almost every bar. The trio section, carried mainly by the oboe and bassoon, just

barely suggests the wistfulness of the slow movement, but this is swept away by the return of the first section.

The Presto finale has no room for melancholy. It's built on one of Haydn's typical quick string tunes, here interrupted by little sputters from the woodwinds. The melody enjoys a thorough development through the course of the movement, with strenuous moments scraping against witty episodes.

## Piano Concerto No. 11 in D major

was completed in 1783 and was originally created for harpsichord and orchestra. These days, it is mostly played on the piano and is one of Haydn's best-known piano concertos. Like most concertos of the Classical era, it is divided into three movements:

- I. Vivace (fast and lively)
- II. Un poco adagio (a little bit slow and stately)
- III. Rondo all'Ungherese (a rondo in the Hungarian style)

The opening Vivace has two themes stated twice, first by the orchestra then by the soloist, followed by a development section that concentrates on the first theme before the recapitulation, which only briefly recalls the second theme. The central Un poco Adagio features a typically long-breathed melody for the soloist, followed by a repeated note theme for orchestra and soloist. The closing Rondo all'Ungherese is built on an authentic Bosnian-Dalmatian folk dance called *Siri Kolo*, which Haydn uses as the opening theme and as the climax when it is played by the soloist and orchestra in the form of a fanfare.

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**SONATA FORM**, also called sonata-allegro form, is a musical structure in common use since the early Classical era. It is typically used in the opening movement of a multiple-movement work. The sections in a sonata-form movement are as follows:

**EXPOSITION** - presents two main themes in contrasting keys. The two themes are then repeated.

**DEVELOPMENT** - plays around with (develops) the themes introduced in the exposition.

**RECAPITULATION** - restates the two themes from the exposition, this time in the same key.

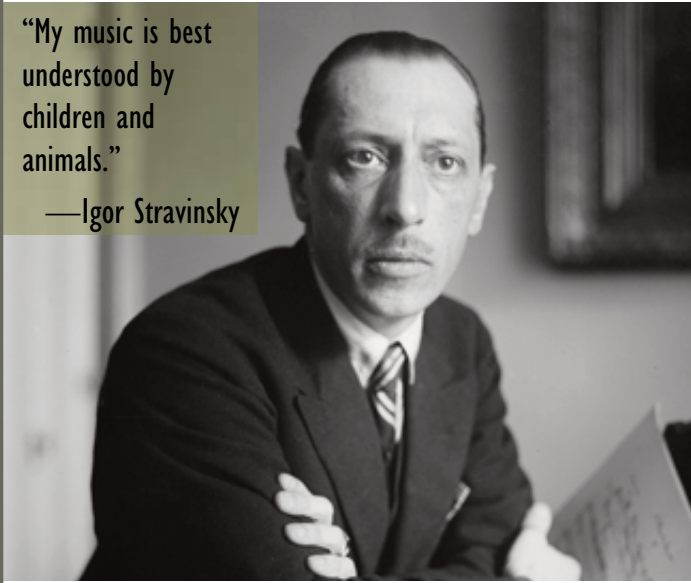
**CODA** - sometimes used at the very end of the work, is a brief section that brings the work to a close by briefly restating the main theme.

# Igor Stravinsky

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“My music is best understood by children and animals.”

—Igor Stravinsky



Igor Fyodorovich Stravinsky (1882-1971) was arguably the most influential composer of 20th-century classical music. Considered a revolutionary—due in part to the riotous reception of his score for the ballet *The Rite of Spring*—Stravinsky was actually more about evolution than revolution. During his long professional career, he experimented with widely different styles, and in each one his music bears the mark of his distinctive musical personality. The composer’s wide-ranging output included symphonies, ballet scores, operas, concertos, choral music, chamber music, songs, music for jazz band, solo piano, and even player piano. He was also a noted pianist and gifted conductor.

Born in Oranienbaum, Russia and brought up in St. Petersburg, Stravinsky was drawn to music at an early age. Though his father Fyodor was himself a musician, Stravinsky was expected to pursue a more practical career. He set aside his musical studies and enrolled in law school. After the death of his father, Stravinsky shifted his studies back to music, becoming a special protégé of the celebrated Russian composer Nikolai Rimsky-Korsakov.

Stravinsky’s music caught the attention of impresario Serge Diaghilev, who commissioned the essentially unknown composer to create the score for *The Firebird*, a new ballet that was premiered in Paris in 1910 by Diaghilev’s Ballets Russes. Two additional ballet commissions for Diaghilev then followed: *Petrushka* (1911), and *The Rite of Spring* (1913). In this short span of time, Stravinsky’s music evolved from a Rimsky-Korsakov-flavored Russian style to a boldly

“...a musical revolutionary whose own evolution never stopped. There is not a composer who lived during his time or is alive today who was not touched, and sometimes transformed, by his work.”

—Philip Glass, composer

experimental sound featuring complex polyrhythms and polytonalities (music written in several different keys at the same time).

Following the premiere of *The Firebird*, Stravinsky moved with his family to Switzerland. He returned briefly to Russia in 1914, but it was to be his last visit there for nearly 50 years. In 1920 he settled in France. In the mid-30s, his wife and daughter died from tuberculosis; the composer himself was hospitalized with the disease.

It was in France in the 1920s that Stravinsky turned to his next style, neoclassicism—a modern reworking of 18th-century musical forms that emphasized smaller ensembles, clearly-defined structures, classical themes, and emotional restraint. Among the works in the composer’s neoclassical style are the ballet *Pulcinella* (1920), *Symphony of Psalms* (1930), and the opera *The Rake’s Progress* (1951).

At the outbreak of World War II, Stravinsky emigrated to the U.S., settling in Beverly Hills, California and becoming a naturalized citizen in 1945. He gradually absorbed the culture of his adopted country, conducting concerts at the Hollywood Bowl and making unsuccessful attempts at writing music for film. An interest in popular music resulted in several short pieces, including *Ebony Concerto* (1946) for Woody Herman’s jazz band. His partnership with choreographer George Balanchine produced such works as *Orpheus* (1948) and *Agon* (1954–57).

In the 1950s Stravinsky abandoned neoclassicism for yet another style: serialism. Serial music is composed using mathematical systems to order the pitch, rhythm, volume, etc. of the music. In this technique, all twelve notes of the chromatic scale are given equal importance, doing away with the concept of a tonal center or key. Among Stravinsky’s serial works are *Threni* (1958), *Elegy for J.F.K.* (1964), and *Requiem Canticles* (1966).

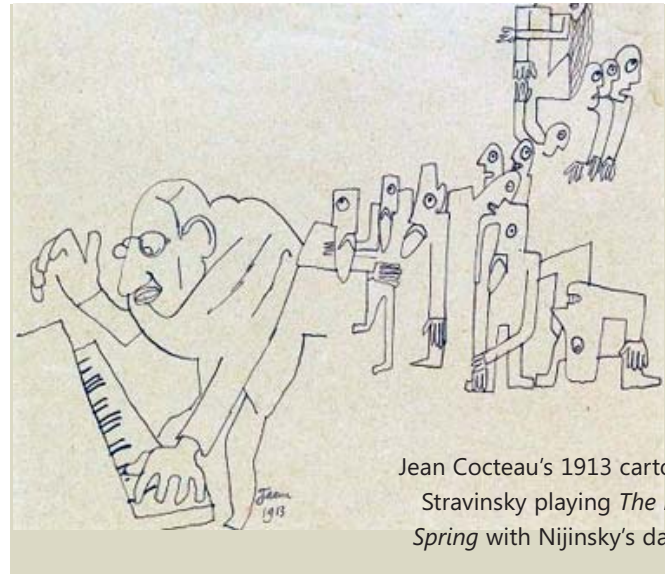
Stravinsky returned to Russia in 1962 for a series of concerts, but declined an invitation to remain. Toward the end of his life, he moved to New York, where he died at the age of 88. He is buried in Venice near the tomb of his long-time collaborator, Serge Diaghilev.

# The Rite of Spring

Composer Igor Stravinsky once said that what he loved most about Russia was “the violent Russian spring that seemed to begin in an hour and was like the whole earth cracking.” This, surely, was the driving emotion behind *The Rite of Spring*, widely considered a landmark of 20th-century artistic achievement.

Stravinsky said that the idea for the ballet came to him in a vision while he was finishing the last pages of *The Firebird* in 1910. “I saw in my imagination a solemn pagan rite. Sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. I heard and I wrote what I heard. I am the vessel through which *Le sacre* [*The Rite*] passed.”

The composer solicited the help of amateur archaeologist and folklorist Nikolai Roerich to transform the vision into a detailed two-part ballet scenario. As Roerich described it, “The first part transports us to the foot of a sacred hill, where Slavonic tribes are gathered together to celebrate the spring rites. There is an old witch who predicts the future; a marriage by capture; round dances. The wise elder is brought from the village to imprint his sacred kiss on the new-flowering earth. During this rite, the crowd is seized with mystic terror ... After this rush of terrestrial joy, the second scene sets a celestial mystery before us. Young virgins dance in circles on the sacred hill amid enchanted rocks; then they choose the victim they intend to honor. In a moment she will dance her last dance before the ancients clad in bear skins. Then the greybeards dedicate the victim to the god Yarilo.”



Jean Cocteau's 1913 cartoon of Stravinsky playing *The Rite of Spring* with Nijinsky's dancers.

The idea was well received by impresario Serge Diaghilev, who chose the Ballet Russe's principal dancer, Vaslav Nijinsky, as choreographer. Though much of the score was finished by the time Nijinsky became involved, he and Stravinsky collaborated closely on the final version. In the end, virtually every note of the score was reflected in the choreography. Both the music and the dance represented a drastic departure from tradition: jagged, violent, deliberately awkward and primitive.

*The Rite of Spring* premiered on May 29, 1913 at the Théâtre des Champs-Élysées in Paris, conducted by Pierre Monteux. Eyewitnesses agree that the word “riot” is no exaggeration; the ballet was met with jeering and catcalls, many people walked out, supporters and opponents broke into fights, and the orchestra was for the most part drowned out by the racket from the audience. The dancers were trembling and almost in tears, while Nijinsky and Stravinsky were standing on chairs in the wings, yelling instructions at the dancers. The work was savaged by the critics in London later that summer: “It has no relation to music at all as most of us understand the word.” “Such stuff should be played on primeval instruments, or better, not played at all.” “A crowd of savages might have produced such noises.”

*The Rite of Spring* is now regarded as a great milestone in the history of music. It was years ahead of its time in many ways: the fragmentation of melody, use of complex rhythms, dense polyphonic orchestration, and innovative use of percussion instruments. These innovations generate a raw energy that still has the power to astonish listeners today.

Tyrannosaurus and Stegosaurus face off in the *Rite of Spring* sequence in Disney's *Fantasia* (1940). The animated film introduced Stravinsky's music to a whole new audience.



# Are You Ready?

## To Clap, or Not to Clap...

People who've never attended an orchestra concert are sometimes apprehensive about applauding at the wrong time. If you're one of those people, here are some general rules to guide you:

- Just before the concert begins, the audience will applaud the arrival onstage of the concertmaster (the first violinist, who acts as the leader of the musicians).
- They'll applaud again when the conductor and soloist(s) enter.
- If they've liked the performance, the audience will applaud at the end of each piece of music on the program.
- Applauding between the movements or sections of a piece is generally frowned upon, even if there's a long pause. Many people believe that applauding between movements breaks the spell or momentum of the piece. If you're not sure when a piece is finished, check the program to see how many movements there are, or applaud only when the conductor turns to the audience and bows.
- When a piece has ended, the conductor (and soloist, if there is one) may leave the stage and then return for curtain calls, depending on the level of applause.

## Some Additional Concert Etiquette Tips

- All it takes is one ringing cell phone, noisy latecomer, or loudly whispered conversation to spoil a concert for the entire audience. Be sure to arrive on time and turn off phones, pagers, beepers, and other electronic devices before the performance begins. Hold your comments and conversation until intermission.
- Even if you're not making or receiving calls, those little squares of light are a visual distraction to anyone sitting near you; please refrain from texting, checking messages, etc. during the concert.
- Though concertgoers are doing it more and more these days, it's generally considered impolite to leave the hall while the audience is still applauding. And if you leave too soon, you'll miss the encore, if the orchestra plays one!

