



Mariinsky Orchestra



The State Theatre in New Brunswick, NJ welcomes you to the performance of the Mariinsky Orchestra, one of Russia’s oldest and most revered ensembles. The concert celebrates their musical heritage by featuring two symphonies by Tchaikovsky—his first (No. 1) and his last (No. 6). The program gives us the opportunity to hear both the earliest steps and the crowning achievement of one of the greatest symphonists of his generation.

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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The State Theatre, a premier nonprofit venue for the performing arts and entertainment.

Meet the Mariinsky

The Orchestra of the Mariinsky Theatre enjoys a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the 18th century during the reign of Peter the Great and housed in St. Petersburg's famed Mariinsky Theatre since 1860, the orchestra entered its "golden age" in the second half of the 19th century under the musical direction of Eduard Napravnik, whose leadership for more than a half century (1863-1916) secured its reputation as one of the finest in Europe.

The list of internationally-renowned musicians who have conducted the orchestra includes Hans von Bülow, Felix Mottl, Felix Weingartner, Alexander von Zemlinsky, Otto Nikisch, Willem Mengelberg, Otto Klemperer, Bruno Walter, Erich Kleiber, Hector Berlioz, Richard Wagner, Gustav Mahler, and Arnold Schoenberg.

Renamed the "Kirov" during the Soviet era, the orchestra continued to maintain its high artistic standards under the leadership of Yevgeny Mravinsky and Yuri Temirkanov. In 1988 Valery Gergiev was appointed Artistic and General Director of the Mariinsky Theatre (at that time still known as the Kirov). His responsibilities encompassed the theater and ballet companies as well as the orchestra. In January 1992, the theater's historic name—Mariinsky Theatre—was restored. At Gergiev's initiative, the company opened the Mariinsky Theatre Concert Hall. Next year will see the opening of Mariinsky III, a new theater placed alongside the historic and fabled Mariinsky Theatre.

Under Valery Gergiev's leadership, the Mariinsky Orchestra has made 15 tours of North America, including a 2006 celebration of the complete Shostakovich symphonies, a cycle

of stage works by Prokofiev, major works of Hector Berlioz, and a Mahler centennial cycle in Carnegie Hall in 2010. This fall, the Mariinsky Orchestra will open Carnegie Hall's 120th season and will present a cycle of Tchaikovsky symphonies on both the east and west coast and in Canada. Through its extensive touring, the ensemble has earned the reputation of what one journalist referred to as "the world's first global orchestra."

Two of the orchestra's first releases on the Mariinsky label received five Grammy Nominations. Their recordings include Shostakovich's opera *The Nose* and his Symphonies Nos. 1, 2, 3, 10, 11 and 15; the Rachmaninoff Piano Concerto No. 3 and *Rhapsody on a Theme of Paganini*, Tchaikovsky's *1812 Overture*, Shchedrin's *The Enchanted Wanderer*, Wagner *Parsifal*, the Donizetti opera *Lucia di Lammermoor*, and Stravinsky's *Les Noces* and *Oedipus Rex*. This year also marks the orchestra's release of DVD/Blu-ray recordings of Tchaikovsky Symphonies Nos. 4, 5, and 6 and Balanchine's ballet *Jewels*.

"The gripping performances these musicians from St. Petersburg offered had such intensity, character and insight that it was hard to imagine the music played with more authority."

—New York Times

www.mariinsky.ru/en/company/orchestra1/orchestra2



Valery Gergiev



Valery Gergiev's inspired leadership as Artistic and General Director of the Mariinsky Theatre since 1988 has taken Mariinsky ensembles to 45 countries and has brought universal acclaim to this legendary institution, now in its 228th season.

Born in Moscow in 1953, Valery Gergiev grew up in Ossetia, a culturally diverse mountainous region of what is now southwestern Russia. Gergiev showed talent when he was young, and entered a music school in Vladikavkaz, Ossetia. (The school was eventually renamed the Valery Gergiev Music Academy.) Gergiev received a degree in conducting from the Leningrad Rimsky-Korsakov Conservatory. At age 23, he won the Herbert von Karajan Conducting Competition in Berlin and, while still a conservatory student, was invited to join the Kirov Theatre.

Maestro Gergiev was appointed Artistic Director of the Mariinsky/Kirov Opera in 1988, at the age of 35. The conductor built the company into one of the best in the world, dramatically expanding its repertoire and undertaking a number of groundbreaking partnerships with such companies as the Metropolitan Opera, the Royal Opera House at Covent Garden, the Teatro Carlo Felice, the San Francisco Opera, La Scala, the New Israel Opera, and the Théâtre du Châtelet. In 1996 Gergiev was made Artistic and General Director of the Mariinsky Theatre, with complete control over the orchestra, opera, and ballet.

At home in St. Petersburg, his leadership has resulted in the new and superb Mariinsky Concert Hall, which opened in November 2006, and the Mariinsky label, which was launched in 2009. The new Mariinsky Theatre is scheduled to open in 2012; immediately after, the original Mariinsky Theatre (currently celebrating its 150th anniversary) will be renovated to bring its staging facilities to 21st-century standards.

Presently Principal Conductor of the London Symphony Orchestra and the World Orchestra of Peace, Valery Gergiev is also founder and Artistic Director of the Stars of the White Nights Festival and New Horizons Festival in St. Petersburg, the Moscow Easter Festival, the Gergiev Rotterdam Festival, the Mikkeli International Festival, and the Red Sea Festival in Eilat, Israel.

Valery Gergiev is sought after by virtually all of the world's leading orchestras and opera companies, including the Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Royal Philharmonic, L'Orchestre National de France, and the orchestras of San Francisco, Boston, Toronto, Chicago, Cleveland, Dallas, Houston, Minnesota, and Montreal. In addition to his post with the Mariinsky Theatre, he serves as principal guest conductor at New York's Metropolitan Opera, and principal conductor of the Rotterdam Philharmonic and London Symphony.

The esteemed conductor is the recipient of a Grammy® Award, the Dmitri Shostakovich Award, Golden Mask Award, People's Artist of Russia Award, the World Economic Forum's Crystal Award, Sweden's Polar Music Prize, the Netherlands' Knight of the Order of the Dutch Lion, Japan's Order of the Rising Sun, Valencia's Silver Medal, the Herbert von Karajan prize, and France's Royal Order of the Legion of Honor.

In addition to his recordings for the Mariinsky and LSO Live labels, Valery Gergiev has recorded extensively for Decca (Universal Classics), and appears on the Philips and Deutsche Grammophon labels.

Valery Gergiev Resources

www.valerygergiev.info/index.htm

You Cannot Start Without Me: Valery Gergiev, Maestro.
DVD documentary about the conductor

Pyotr Ilyich Tchaikovsky



Russian composer Pyotr Ilyich Tchaikovsky (1840-1893) was the son of a mining engineer and his second wife, a Russian of French ancestry. The musically precocious Pyotr began piano lessons at age five. Through his music studies he fell in love with Italian opera and especially with the music of Mozart.

In his early 20s, Tchaikovsky gave up his civil service position and became one of the first students at the St. Petersburg Conservatory, which was established by the pianist, composer, and conductor, Anton Rubinstein. Completing his studies, Tchaikovsky joined the teaching staff at the conservatory established in Moscow by Rubinstein's brother, Nikolay. He spent the next ten years teaching and writing music.

Tchaikovsky was able to quit teaching when a rich widow, Nadezhda von Meck, offered him financial support to allow him to devote all of his time to composing. She continued to subsidize him for much of his life. According to the original terms of the arrangement, however, they never met face-to-face. Instead, their relationship was carried out through a prodigious correspondence, exchanging more than 1,200

letters between 1877 and 1890.

From early childhood, he was plagued by extreme emotional sensitivity and self-doubt. Throughout his life, he suffered from depression and anxiety, leading to several nervous breakdowns. Perhaps the worst episode was brought on in 1877, when Tchaikovsky (whom scholars believe was homosexual) made a hasty and disastrous marriage. Two weeks after the honeymoon he attempted suicide. He left his wife, quit his teaching post, and eventually moved in with his sister.

“Undoubtedly, I should have gone mad were it not for music . . . It is not the straw to which the drowning man clings; but a true friend, refuge, and comforter, for whose sake life is worth living.”

—Tchaikovsky, in a letter to Nadezhda von Meck

Discovering a gift for conducting, in 1891

Tchaikovsky embarked on a triumphant tour of America conducting performances of his works—including the inaugural performance at the opening of Carnegie Hall in New York. On November 6, 1893, just a few days after leading the premiere of his Sixth Symphony, Tchaikovsky died in Saint Petersburg. Although the official cause of death was given as cholera, in recent years it has been theorized that he committed suicide over a threat to expose his homosexuality.

Whatever the circumstances of his death, Tchaikovsky left a rich legacy of music that may be considered the ultimate expression of the Romantic era. Among his most popular works are scores for the ballets *Swan Lake* (1876), *Sleeping Beauty* (1889), and *The Nutcracker* (1892); six symphonies, including the deeply passionate No. 6 (the “Pathétique,” 1893); operas (sung in Russian but Italian in style) including *Eugene Onegin* (1879) and *The Queen of Spades* (1890); three concertos for piano and one for violin; and evocative orchestral works such as *Romeo and Juliet Fantasy Overture* (1869), *Capriccio Italien* (1880), and the *1812 Overture*.

Decoding the Program Page

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 Mariinsky Orchestra looks like this:

Tue, October 4, 2011 at 8pm

Mariinsky Orchestra

Valery Gergiev, Music Director and Conductor

NUMBER → Symphony No. 1 in G Minor, Op. 13
PROGRAM →
OPUS NUMBER →
NICKNAME → ("Winter Daydreams")
Daydreams of a Winter Journey (Allegro tranquillo)
Land of Gloom, Land of Mist (Adagio cantabile ma non tanto)
Scherzo: Allegro scherzando giocoso
Finale: Andante lugubre – Allegro maestoso
COMPOSER → Pyotr Il'yich Tchaikovsky

WHAT KEY IT'S IN → —Intermission—
BREAK TIME! →

Symphony No. 6 in B Minor, Op. 74
("Pathétique")
Pyotr Ilyich Tchaikovsky

Adagio – Allegro non troppo
Allegro con Grazia
Allegro molto vivace
Adagio lamentoso
MOVEMENTS

PROGRAM SUBJECT TO CHANGE

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Valery GERGIEV and the MARIINSKY Orchestra record for the Mariinsky Label
and also appear on Universal (Decca, Philips).

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NUMBER - where the piece falls in the catalogue of the composer's works in a specific musical form (e.g., Ninth Symphony or 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."

MOVEMENT is a section within a musical piece—sort of like a chapter in a book. Each movement is often referred to by the tempo marking that the composer has written in the score. By tradition, the instructions are usually in Italian. The movement markings in these Tchaikovsky symphonies are:

- ANDANTE - moderate tempo
- ADAGIO - slow
- ALLEGRO - fast
- CANTABILE - melodious, expressive
- CON GRAZIA - with grace
- GIOCOLO - merry
- LAMENTOSO - mournful
- LUGUBRE - gloomy
- MA NON TANTO - but not too much
- MAESTOSO - stately, majestic
- MOLTO VIVACE - very lively
- NON TROPPO - not too much
- SCHERZANDO - playful
- TRANQUILLO - calm

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.

Symphony No. 1

In 1866, the 25-year-old Tchaikovsky accepted a position to teach harmony at Moscow's Russian Musical Society, the academy that would later become the Moscow Conservatory. During his first years in there, his mentor—pianist/conductor Nikolai Rubinstein—suggested to the young composer that he undertake a full-length symphony, which Rubinstein himself would conduct.

It proved a torturous task. Writing a first symphony is, for any composer, a formidable undertaking. Johannes Brahms famously took over 20 years to write his first symphony, and once commented, rather peevishly, “You have no idea how it feels to hear behind you the tramp of a giant like Beethoven.”

Like Brahms, Tchaikovsky also struggled to complete his first symphony. According to the composer's brother Modest,

No other work cost him such effort and suffering. While pressing ahead with the symphony, Pyotr Ilyich's nerves became more and more frayed. He began to suffer from insomnia, and the sleepless nights paralyzed his creative energies. All this erupted into a terrible nervous attack. The most distressing symptoms of this illness were dreadful hallucinations, which were so frightening that they resulted in a feeling of complete numbness in all his extremities.

Modest added that his brother so feared a recurrence of insomnia that he never again composed music at night.

“Despite all its glaring deficiencies I have a soft spot for it, for it is a sin of my sweet youth.”

—Tchaikovsky, on his
Symphony No. 1

Tchaikovsky produced a first version during the spring and summer of 1866 and revised it later that year. Nikolai performed the work piecemeal, conducting the scherzo in December 1866, then the slow movement with scherzo in February 1867, and finally all four movements in February 1868. Dissatisfied with the result, Tchaikovsky revised the piece once more in 1874 for its publication the following year. It is this third version that we know today as the “Winter Dreams” Symphony.

Tchaikovsky himself gave his First Symphony its title. In the printed edition of the score, he also gave titles to two of the symphony's four movements, calling the first “Dreams of a Winter Journey” and the second “Desolate Land, Land of Mists.” The symphony, however, is not overtly **PROGRAMMATIC**; such titles were common in music of the period, and were usually intended simply as “mood descriptions.”

The first movement opens with flute and bassoon announcing a cheerful melody. It leads into the principal theme, played by the full orchestra. The link between first and second theme is a series of chromatic scales taken from the *gusli*, a Russian folk instrument that was to reappear in all of Tchaikovsky's symphonies. The movement ends with a thrilling orchestral crescendo, dying away to the orchestra suggesting a tolling bell.

The second movement opens with one of Tchaikovsky's mellow themes and is ended with a stroke of ingenuity, the bassoon used against a background of strings. The theme is given to the woodwinds, the instruments Tchaikovsky loved best and certainly used with the most ravishing effect. The Scherzo opens with a piccolo and moves into a waltz. The last movement returns to the first theme of the opening movement, then breaks into a fine rousing dance measure.

PROGRAMMATIC in music describes a work that is meant to evoke a story, image, or idea. Well-known examples include Berlioz's *Symphonie Fantastique*, Mussorgsky's *Pictures at an Exhibition*, and the tone poems of Richard Strauss.



The *gusli* is an ancient Russian string instrument, similar to a zither or autoharp. You won't hear an actual *gusli* in Tchaikovsky's First Symphony; the composer suggests the sound using traditional orchestral instruments.

Symphony No. 6

In December 1892, the composer Pyotr Ilyich Tchaikovsky (1840-1893) abruptly abandoned work on a symphony on which he had been struggling for some time. This failure left Tchaikovsky—a man of fragile temperament—despondent. Though he feared that his creative spark had died, within two months he had

“This program is saturated with subjective feeling, and often . . . while composing it in my mind, I shed many tears . . .”

—Tchaikovsky, on his
Symphony No. 6

begun work on what would become his last and greatest work: the Symphony No. 6 in B minor. Renewed by the return of his inspiration, Tchaikovsky worked frantically on the new symphony. He sketched out the first movement in just four days. By the end of August, the entire work was completed.

Tchaikovsky himself conducted the premiere of his Sixth Symphony in St. Petersburg on October 28, 1893. Though the audience cheered the composer enthusiastically at the start of the concert, they gave a halfhearted response at the conclusion of this somber, pensive, uncharacteristic work. The morning after the premiere, Tchaikovsky’s brother Modest suggested the title for the symphony: *Pathétique*, which in French means, not “pathetic,” but touching, moving, or full of suffering and emotion. Tchaikovsky concurred, and wrote the title on the first page. Nine days after the symphony’s premiere, Tchaikovsky was dead. There are many theories as to the cause and circumstances of his death, with quite a few ascribing it to suicide in one form or another.

Like the symphony he had abandoned, the *Pathétique* was programmatic, but, as Tchaikovsky wrote, “with such a program that will remain a mystery to everyone—let them guess if they can.” He carried his secret with him to the grave. As we have learned more about Tchaikovsky’s repressed homosexuality, it is tempting to read this symphony as the composer’s heartbreaking confession of a painful secret life. Tchaikovsky himself admitted that it had something of the character of a requiem; in fact, the trombones in the first movement quote a Russian Orthodox chant for the dead.

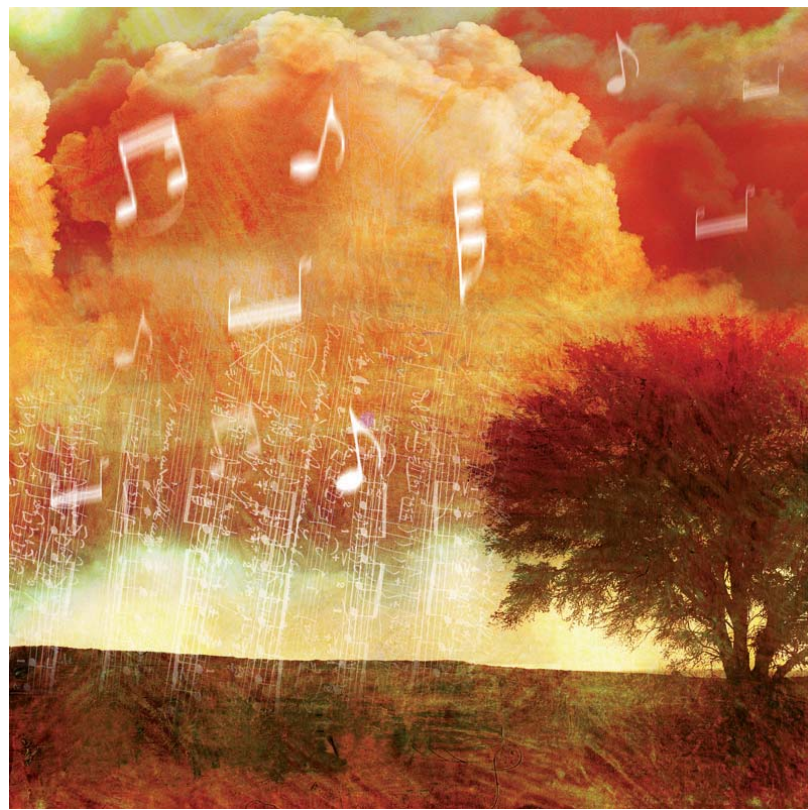
The Sixth Symphony begins with the sound of a low solo bassoon over murky strings. The entire first movement sustains the mood, if not the tempo, of the opening. The soaring second theme, introduced by muted violins and cellos, is one of Tchaikovsky’s most famous melodies, full of Romantic yearning. After this theme is tossed about in the stormy development section, it steals in—magically rescored—in the recapitulation.

The two middle movements are more relaxed. The second is a melancholy, songlike, completely undanceable waltz, set in 5/4 time. The third is a brilliant march that is undercut by hints of sadness.

The final movement begins with a cry of despair from the strings. Though a consoling second theme is begun by the violins, it, too, rises to a shout of anguish. In its last moments, the symphony graphically depicts the process of dying: a heartbeat gradually weakens, the orchestra drops to cellos and basses, then fades into silence.

Fascinating Rhythm

On NPR’s *The Fishko Files*, hear host Sara Fishko’s feature on [the 5/4 time signature in Western music](#). Examples include everything from Tchaikovsky’s Sixth Symphony to the theme from *Mission Impossible*.



What's a Symphony?

Generally speaking, a symphony is a large-scale work for orchestra. Since the late 18th century, composers have regarded it as the highest form of orchestral writing, similar to the way many fiction writers regard the novel. Like the great novels, the great symphonies explore thematic ideas using a rich palette—in this case tone color, melody, rhythm, and harmony instead of words.

Like the novel, the classical symphony developed its own particular set of conventions, which became codified during the late 18th century and commonly used well into the 19th century. The rules governed everything from form and structure to key relationships and rhythm. The traditional symphony generally lasted between 20 and 45 minutes. It usually consisted of four separate movements of contrasting tempo and mood, with pauses between each movement. The movements typically followed this sequence:

- **Movement I:** fast; often in sonata form
- **Movement II:** lyrical and slow
- **Movement III:** often in triple meter, and either a minuet (graceful) or scherzo (humorous)
- **Movement IV:** fast; in either sonata or rondo form (in which a theme keeps returning in between a number of contrasting themes)

Another convention of the classical symphony is a structural template called **SONATA** or **SONATA-ALLEGRO** form. It is typically used in the first (and sometimes the last) movement of a multiple-movement work. The parts of a sonata-form movement are:

- **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.

From the beginning, however, composers felt free to depart from the conventions—more and more as time went on. For example: the second movements of Mendelssohn's Fifth Symphony has a fast tempo rather than the usual slow one. Sibelius' Seventh Symphony is in one movement, Mahler's Third has six, and Alan Hovhaness's Ninth Symphony has no fewer than 24 movements. Beethoven's Ninth Symphony famously uses voices along with the instruments. The four movements of Vaughn Williams' Symphony No. 6 are played without pauses. Orchestras got bigger, too; while a typical Mozart or Haydn symphony from the 18th century was written for perhaps 30-40 musicians, late 19th- early 20th-century symphonies might employ as many as 150 players. But even though many of the old conventions have fallen away, symphonies are still analyzed using the traditional framework as a point of reference.

“A symphony must be like the world. It must contain everything.”

—Gustav Mahler

Resources

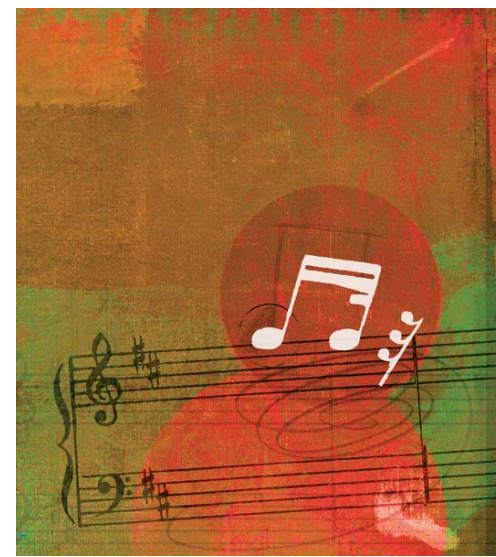
Learn more about classical composers and their works.

www.classical.net

The basics of classical music, with history, composer biographies, musical terms, and more.

www.essentialsofmusic.com

Classical Music for Dummies, by David Pogue and Scott Speck, provides a comprehensive introduction to classical music, from the history, composers, instruments, and conductors to when to applaud and what to wear to a symphony concert. Comes with a companion CD and listening guide.





ROMANTIC

1. displaying or expressing love or strong affection.
2. ardent; passionate; fervent.
3. imbued with or dominated by idealism, a desire for adventure, chivalry, etc.
4. (usually initial capital letter) pertaining to or characteristic of a style of literature and art that subordinates form to content, encourages freedom of treatment, emphasizes imagination, emotion, and introspection, and often celebrates nature, the ordinary person, and freedom of the spirit (contrasted with classical).
5. of or pertaining to a musical style characteristic chiefly of the 19th century and marked by the free expression of imagination and emotion, virtuosic display, experimentation with form, and the adventurous development of orchestral and piano music and opera.
6. fanciful; impractical; unrealistic.
7. imaginary, fictitious, or fabulous.

Pyotr Ilyich Tchaikovsky came to epitomize music's Romantic Era (roughly 1800-1910). The Romantic movement encompassed not only music, but architecture, visual art, literature, dance, theater, and philosophy as well.

The roots of Romanticism in music were in the preceding Classical Era, where 18th-century composers such as Mozart and Haydn perfected the musical expression of the Age of Reason. Their works emphasized clarity and proportion in both structural and harmonic language. In the majority of their orchestral works, the music was not intended to depict concrete ideas, images, narratives, or other non-musical elements.

During the Romantic Era, music moved from the abstract into the realm of the representational. Now it might tell a story, conjure an image, stir emotions. The genre became known as "program music"—music that has an underlying narrative or non-musical meaning. The emotional content was typically intense. This was the era that gave us the operatic mad scene, the symphonic shipwreck, and the revolutionary *étude*. Popular subjects in Romantic music included—obviously—love, but also nature, introspection, imagination, and the supernatural.

Looking for a broader palette with which to paint their musical pictures, Romantic composers loosened and expanded the formal conventions of the Classical Period, as applied to form, melody, harmony, tonal relationships, and instrumentation. They still wrote symphonies, concertos, sonatas, and the like, but they also created symphonic poems, program symphonies, fantasies, nocturnes, impromptus, song cycles, and other new genres that expressed their aesthetic ideas.

Political revolutions in Europe during the 19th century spurred a wave of nationalism that was reflected in the music of the Romantic Era. Composers proudly integrated into their work the traditional folk and dance music, historical subjects, and folk legends of their homeland. In so doing, they broadened and diversified the language of classical music.

Some well-known examples of nationalism in orchestral music are:

- Frédéric Chopin's polonaises and mazurkas, derived from Polish folk music
- Bedřich Smetana's *Má vlast (My Homeland)*, six symphonic poems depicting the geography, history, and legends of his native Bohemia
- Antonín Dvořák's *Slavonic Dances*, which incorporates themes and elements of Czech folk traditions
- Jean Sibelius' *Finlandia*, evoking his country's struggles against Russia
- Modest Mussorgsky's *Night on Bald Mountain* (inspired in part by a story by the Russian author Gogol) depicting a Witches' Sabbath on a Ukrainian mountain-top
- Aaron Copland's scores for the ballets *Billy the Kid*, and *Rodeo*, which makes use of American folk songs, dances, and idioms

Nationalism

On NPR's *The Fishko Files*, musicologist Richard Taruskin discusses [nationalism in Western music](#).

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, the following general rules will help you feel more comfortable at the concert.

- 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.



Additional Concert Etiquette Tips

All it takes is one ringing phone, noisy latecomer, or loudly whispered conversation to spoil a concert for the entire audience. So please observe the following rules while you're at the theater:

- Be sure to arrive on time.
- Turn off phones and other electronic devices before the performance begins. Refrain from texting, checking messages, etc. during the concert. Even if you're not making or receiving calls, those little squares of light and busy thumbs are a visual distraction to people sitting near you.
- Hold your comments and conversation until intermission.
- 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!