Season 2010-2011

The Philadelphia Orchestra

Friday, September 24, at 2:00
Saturday, September 25, at 8:00

Charles Dutoit Conductor
Joshua Bell Violin

Berlioz Le Corsaire Overture, Op. 21

Mendelssohn Violin Concerto in E minor, Op. 64
I. Allegro molto appassionato—Presto
II. Andante—
III. Allegretto non troppo—Allegro molto vivace

Intermission

Mahler Symphony No. 1 in D major
I. Langsam. Schleppend. Wie ein Naturlaut—Immer sehr gemächlich
II. Kräftig bewegt, doch nicht zu schnell—Trio: Recht gemächlich—Tempo primo
III. Feierlich und gemessen, ohne zu schleppen—
IV. Stürmisch bewegt

This program runs approximately 2 hours, 5 minutes.
In the 2010-11 season The Philadelphia Orchestra celebrates its 30-year artistic collaboration with Charles Dutoit, who made his debut with that ensemble in 1980, and who has held the title of chief conductor since 2008. With the 2012-13 season, the Orchestra will honor Mr. Dutoit by bestowing upon him the title of conductor laureate. Also artistic director and principal conductor of the Royal Philharmonic, Mr. Dutoit regularly collaborates with the world’s pre-eminent orchestras and soloists. He has recorded extensively for Decca, Deutsche Grammophon, EMI, Philips, CBS, and Erato, and his more than 200 recordings have garnered over 40 awards and distinctions.

From 1977 to 2002, Mr. Dutoit was artistic director of the Montreal Symphony. Between 1990 and 2010 he was artistic director and principal conductor of The Philadelphia Orchestra’s summer festival at the Saratoga Performing Arts Center, and from 1991 to 2001 he was music director of the Orchestre National de France. In 1996 he was appointed music director of Tokyo’s NHK Symphony; today he is music director emeritus. Mr. Dutoit has been artistic director of both the Sapporo Pacific Music Festival and the Miyazaki International Music Festival in Japan, as well as the Canton International Summer Music Academy in Guangzhou, China, which he founded in 2005. In 2009 he became music director of the Verbier Festival Orchestra. While still in his early 20s, Mr. Dutoit was invited by Herbert von Karajan to conduct the Vienna State Opera. Mr. Dutoit has since conducted at Covent Garden, the Metropolitan Opera, the Deutsche Oper Berlin, and the Teatro Colón in Buenos Aires.

In 1991 Mr. Dutoit was made an Honorary Citizen of the City of Philadelphia. In 1995 he was named Grand Officier de l’Ordre National du Québec, and in 1996 Commandeur de l’Ordre des Arts et des Lettres by the government of France. In 1998 he was invested as an Honorary Officer of the Order of Canada, the country’s highest award of merit.

Mr. Dutoit was born in Lausanne, Switzerland, and his extensive musical training included violin, viola, piano, percussion, music history, and composition in Geneva, Siena, Venice, and Boston. A globetrotter motivated by his passion for history and archaeology, political science, art, and architecture, Mr. Dutoit has traveled all the nations of the world.
Named by *Musical America* as the 2010 Instrumentalist of the Year, **Joshua Bell**’s 2010-11 season highlights include performances with the New York Philharmonic, the Royal Concertgebouw Orchestra, and the San Francisco, Houston, and Saint Louis symphonies; chamber music performances with cellist Steven Isserlis; tours with the Chamber Orchestra of Europe and the Academy of St. Martin in the Fields; and a recital tour of North America and Europe.

Mr. Bell is an exclusive Sony Classical artist and his recent releases include *At Home with Friends*, featuring Chris Botti, Sting, Josh Groban, Regina Spektor, Tiempo Libre, and others; Vivaldi’s *The Four Seasons*; Tchaikovsky’s Violin Concerto with the Berlin Philharmonic; John Corigliano’s “Red Violin” Concerto; *Voice of the Violin*; and *Romance of the Violin*. Mr. Bell’s first sonata recording of French repertoire, with pianist Jeremy Denk, will be released in 2011. Mr. Bell's other recordings include a Grammy Award-winning disc of Nicholas Maw’s Violin Concerto; Grammy-nominated CDs of works by Gershwin and Bernstein; collaborations with Edgar Meyer, Wynton Marsalis, and Bela Fleck; and several film soundtracks.

Mr. Bell and his two sisters grew up on a farm in Bloomington, Indiana. As a child he indulged in many passions outside of music, becoming an avid computer game player and a competitive athlete. He received his first violin at the age of four after his parents noticed him plucking tunes with rubber bands he had stretched around the handles of his dresser drawers. By 12 he was serious about the instrument, thanks in part to his teacher and mentor Josef Gingold.

In 1989 Mr. Bell received an Artist Diploma in Violin Performance from Indiana University; he was later honored with a Distinguished Alumni Service Award. Recipient of the Avery Fisher Prize, Mr. Bell was inducted into the Hollywood Bowl Hall of Fame in 2005. In 2009 he was invited by President and Mrs. Obama to perform at the White House, and in 2010 he received the Humanitarian Award from Seton Hall University.

Mr. Bell performs on the 1713 Gibson ex-Huberman Stradivarius violin and uses a late-18th-century French bow by François Tourte. He made his orchestral debut at the age of 14 with The Philadelphia Orchestra.
FRAMING THE PROGRAM

Berlioz is rightly considered the father of modern orchestration, and his brilliance is fully on display in the thrilling Corsaire Overture. He originally entitled the piece The Tower of Nice, inspired by youthful days he spent there composing in a stone tower overlooking the ocean.

Mendelssohn’s great Violin Concerto dates from the same year as Berlioz’s Overture. But while the French composer was not even half way through his career, the Concerto was Mendelssohn’s final orchestral composition, as he was soon beset with health problems. The inspiration of this lyrical, lively, and virtuosic piece remains undiminished.

Mahler’s First Symphony, most of it written in a brief period when he was just 27, is one of the most imaginative and compelling symphonic debuts of any composer. So many of the fingerprints of his musical innovations and style are already fully apparent, which baffled some of his early listeners but have mesmerized audiences since.
Parallel Events

1844

Berlioz
*Le Corsaire* Overture

Mendelssohn
Violin Concerto

Music

Verdi
*Ernani*

Literature

Thackeray
*Barry Lyndon*

Art

Turner
*Rain, Steam, and Speed*

History

YMCA founded

1888

Mahler
Symphony No. 1

Music

Tchaikovsky
Symphony No. 5

Literature

Zola
*La Terre*

Art

Van Gogh
*The Yellow Chair*

History

Jack the Ripper murders six women in London
**Le Corsaire Overture**

**Hector Berlioz**  
*Born in La Côte-St.-André, Isère, December 11, 1803*  
*Died in Paris, March 8, 1869*

The Romantic period gave rise to a new type of overture, one that could function apart from the stage. Hector Berlioz was one of the first composers to write symphonic works that served as independent miniature dramas, and these works paved the way for the tone poem later in the 19th century. While occasionally (as in Schumann’s *Manfred Overture*) these overtures were attached to incidental, operatic, or ballet music, some of them were of such substance that they easily and quickly took on a life of their own. In a few cases, overtures were created independently of any larger musico-dramatic work, functioning simply to recreate the mood or emotional content of a literary work—or at times, indeed, of no literary work at all.

**Shifting Inspirations** Berlioz’s *Le Corsaire* (The Rover), an overture of the latter variety, had its origins in experiences dating back to 1831 when the composer was in Nice holed up to compose in a stone tower overlooking the ocean. It was an emotionally turbulent period in his life, after he had been jilted by the young pianist Camille Marie Moke and had thrown himself into the sea in a suicide attempt. Berlioz returned to Nice in 1844 and composed the Overture, which he initially entitled *La Tour de Nice*—The Tower of Nice—a pointed reference not to any specific literary work (as he usually did) but instead to the circumstances surrounding its inception years earlier.

The Overture was first heard on January 19, 1845, but Berlioz was dissatisfied with the work, which led to revisions. The piece got a new title: *Le Corsaire rouge*, suggesting a connection to James Fenimore Cooper’s novel *The Red Rover*, which Berlioz had recently read.

When the Overture was published in 1852 the title was simply *Corsaire*, which thus evoked the poem by Lord Byron, one of the composer’s favorite authors. Berlioz noted that the connection to Byron resulted from an encounter during his first Nice trip, when he met a fellow-passenger who claimed to have commanded the boat that carried Byron around the Adriatic during the adventures that he had later chronicled in his epic-length poems. “I was too pleased to find myself with a man who had possibly shared Childe Harold’s Pilgrimage to question his veracity,” the composer wrote in his memoirs.

**A Closer Look** In any event, the listener is best advised to hear the *Corsaire* Overture unfettered by any specific literary associations—as a work of ingenious thematic and harmonic development and of the virtually unprecedented orchestral virtuosity that was one of Berlioz’s greatest contributions to music. The Overture is an uncomplicated but subtle piece of instrumental dazzle, with modulations that at times challenge the ear and textural skill to match that of the best composers of the later 19th century.

—Paul J. Horsley
Berlioz composed the Corsaire Overture in 1844 and revised the work around 1852.

Thaddeus Rich conducted the first Philadelphia Orchestra performances of the Corsaire Overture, in January 1916. Most recently on subscription concerts it was played in March 1998, with André Raphel Smith on the podium.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, and strings.

The Corsaire Overture runs approximately nine minutes in performance.
Violin Concerto

Felix Mendelssohn
Born in Hamburg, February 3, 1809
Died in Leipzig, November 4, 1847

As early as 1838 Felix Mendelssohn envisioned a violin concerto for his friend Ferdinand David, Leipzig’s leading violinist, whom the composer had named concertmaster upon being appointed music director of the Gewandhaus Orchestra. “I have a concerto in E minor in my head,” he wrote to David that July. “The opening gives me no rest.” Alas, Mendelssohn’s furiously paced activities as conductor, pianist, and educator prevented him from finding the time to sketch out the Concerto until six years later, in September 1844. He completed most of the piece in a few weeks that year while on a tranquil holiday with his family in Bad Soden, near Frankfurt. “Thus I am once more on German soil,” he wrote to his brother, Paul, on July 19. (Mendelssohn had recently returned from an English tour.) “Having returned home happy and healthy and gay, I found all my family in good health as wished! ... We are enjoying cheerful, pleasant days in this exquisite spot.”

Mendelssohn completed the work that fall, and David performed it in Leipzig in March 1845, with Niels Gade conducting the Gewandhaus Orchestra in place of the ailing composer. It was an instant success. The 36-year-old Mendelssohn, at the peak of his creative powers, could never have suspected that the work would be his last orchestral piece; two years after its first performance he suffered a series of debilitating strokes that would claim his life.

A Mature Concerto The E-minor Concerto serves as a confident summation of Mendelssohn’s musical achievement. It infuses the Classical style in which his music was rooted with the full-blooded Romanticism of the operas of Weber and the lyrical charm of the chamber music of Schubert. Its moods span a wide range, from the passionate dramatics of the opening movement, through the unadorned lyricism of the slow movement, to the dashing sparkle of the finale.

Mendelssohn’s autograph manuscript for the Concerto was among the cache of musical treasures that had vanished from the Berlin Royal Library during World War II, and were “rediscovered” in the Jagiellonian Library in Krakow during the late 1970s. Earlier, during the early 1950s, another violin concerto was discovered as well, a work in D minor that Mendelssohn composed at the age of 14; the early piece has now come to be called No. 1, and thus the E-minor work is sometimes referred to as the Second Concerto.

A Closer Look The Concerto begins with the perennial theme (Allegro molto appassionato) that was doubtless the melody that gave Mendelssohn no rest; it is at the same time mournful and defiant, plaintive and aggressive. There is no “orchestral exposition” here, as in the Classical concerto. Instead the solo violin begins with the orchestra, and its continued presence throughout the movement looks back to the Baroque concerto grosso, and at the same time forward to the 20th-century violin concerto.
As in several of Mendelssohn’s concertos, the movements in the E-minor Concerto are linked into a single flow, with no pauses between. The second section is ushered in by a wayward bassoon, which holds its pitch from the first movement’s final chord by way of transition into the key of C major for the Andante (reminiscent, perhaps, of a similar situation in Beethoven’s “Emperor” Concerto for piano, where the bassoon effects the transition from slow movement to rondo). Again the soloist leads the proceedings through this tuneful interlude, and the finale (Allegro molto vivace), full of wit and irresistible charm, follows without pause.

—Paul J. Horsley

Mendelssohn’s Violin Concerto was composed in 1844.

The first Philadelphia Orchestra performances of the E-minor Concerto were given in November 1901 by the violinist Charles Gregorowitsch, with Fritz Scheel on the podium. Many great violinists have performed the work here, including Fritz Kreisler, Efram Zimbalist, Zino Francescatti, Isaac Stern, Yehudi Menuhin, Pinchas Zukerman, and Itzhak Perlman. The last subscription performances of the Concerto were in November 2007, with violinist Sarah Chang and Jiří Bělohlávek.

The Orchestra has recorded the work three times, all with Eugene Ormandy for CBS: in 1950 with Isaac Stern; in 1955 with David Oistrakh; and in 1958 with Mr. Stern again.

The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and solo violin.

Mendelssohn’s E-minor Violin Concerto runs approximately 27 minutes in performance.
Symphony No. 1

Gustav Mahler
Born in Kalischt (Kaliště), Bohemia, July 7, 1860
Died in Vienna, May 18, 1911

When Mozart wrote his First Symphony, at the tender age of eight, he was probably not much concerned with his place in music history. For the Romantics, however, the symphony was the proving ground of greatness. Expectations were intense, which led some composers, like Brahms and Bruckner, to delay for many years the public presentation of a symphony. Others tried to reinvent the genre, writing not a traditional Symphony No. 1, but rather a symphonic poem or some other kind of large orchestral work, often with an extramusical program based on literature, history, or nature.

Mahler began confronting this challenge in his 20s. There are stories of early “student” symphonies now lost or destroyed, and he tried his hand at chamber music, songs, a large cantata (Das Klagende Lied), theater music, and opera (an arrangement and completion of Weber’s Die Drei Pintos) before writing what would become his First Symphony. Most of the work was composed during the spring of 1888; Mahler remarked that it “virtually gushed like a mountain stream.” By the time that piece was premiered in the form we know it today, in Berlin in March 1896, Mahler was 35 years old and already a celebrated conductor.

From Symphonic Poem to Symphony The Symphony went through various incarnations. In November 1889, Mahler premiered his “Symphonic Poem in Two Parts” in Budapest, where he served at the time as director of the Royal Hungarian Opera. The five-movement composition was greeted with bewilderment and hostility. Mahler set about revising the work, now calling it Titan, “A Tone Poem in the Form of a Symphony.” (The title probably alludes to the once-famous novel by Jean Paul Richter.) It was still five movements in two parts, but each movement now had a specific title. Mahler also provided some programmatic explanations, generally quite minimal except for the innovative fourth movement, a “funeral march” that had most puzzled the first listeners. The program for Mahler’s “Popular Concert” on October 27, 1893, in Hamburg included the following:

“TITAN” A Tone Poem in the Form of a Symphony

Part I. From the Days of Youth: Flower-, Fruit-, and Thorn-pieces
1. “Spring without End” (Introduction and Allegro comodo).
   The introduction presents the awakening of nature from a long winter’s sleep.
2. “Blumine” (Andante)
3. “Under Full Sail” (Scherzo).

Part II. Commedia humana
4. “Stranded!” (A Funeral March “in the manner of Callot”).
   The following may serve as an explanation: The external stimulus for this piece of music came to the composer from the satirical picture, known to all Austrian
children, "The Hunter’s Funeral Procession," from an old book of children's fairy tales: The beasts of the forest accompany the dead woodman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, deer, foxes, and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as the expression of a mood now ironically merry, now weirdly brooking, which is then suddenly followed by:

5. "Dall' Inferno [al Paradiso]" (Allegro furioso)
The sudden outburst of the despair of a deeply wounded heart.

Mahler conducted this five-movement Titan two times, in Hamburg in 1893 and in Weimar the following year. In 1896, however, he decided to drop the second movement, a lilting andante he had originally written as part of the incidental music to accompany Joseph Viktor von Scheffel's poem Der Trompeter von Säkkingen (The Trumpeter from Säkkingen). The work was now simply called Symphony in D major. "Blumine" was gone (it sometimes appears as a separate piece on concerts), as were the two-part format and all the titles and other extramusical clues given above. By this time Mahler was increasingly moving away from wanting to divulge what was behind his works.

The Viennese Response

Opinion was divided in 1900 when Mahler conducted the First Symphony in Vienna's Musikverein with his own orchestra, the Vienna Philharmonic. Theodor Helm reported that the work “was truly a bone of contention for the public as well as for the critics. This is not to say that the piece wasn't superficially a success: A large majority of the audience applauded, and Mahler was repeatedly called out. But there were also startled faces all around, and some hissing was heard. When leaving the concert hall, on the stairs and in the coatroom, one couldn't have heard more contradictory comments about the new work.” For many, apparently, the issue was Mahler's suppression of all background information about the work. Helm stated that Mahler was “not well served by this veil of mystery … it was cruel of the composer to deprive his unprepared Philharmonic audience of not only the program book but also any technical guide to this labyrinth of sound.”

The most powerful critic of the day, Eduard Hanslick, champion of Brahms and absolute music, foe of Wagner and all things programmatic, called himself a “sincere admirer” of Mahler the conductor, the one who had accomplished such great feats with the Vienna Court Opera and Philharmonic Orchestra. Although Hanslick did not wish to rush to judgment about this “strange symphony,” he felt he had the responsibility to tell his readers that the work was for him that “kind of music that is not music.” He was placed in the awkward position of wanting to know more about what was behind the work:

Mahler’s symphony would hardly have pleased us more with a program than without. But we cannot remain indifferent to knowing what an ingenious man like Mahler had in mind with each of these movements and how he would have explained the puzzling coherence. Thus we lack a guide to show the correct path
in the darkness. What does it mean when a cataclysmic finale suddenly breaks forth, or when a funeral march on the old student canon “Frère Jacques” is interrupted by a section entitled “parody”? To be sure, the music itself would have neither gained nor lost anything with a program; still, the composer’s intentions would have become clearer and the work therefore more comprehensible. Without such aid, we had to be satisfied with some witty details and stunningly brilliant orchestral technique.

Many listeners were baffled by Mahler’s ingenious juxtapositions of irony and sublimity, of parody and exultation, as well as by his merging of the genres of song and symphony within the work. One of the younger critics, Max Graf, perceived that this was the start of something new in music history and believed that only a new “generation can feel the work’s great emotional rapture, pleasure in intensely colored sound, and ecstasy of passion; only they can enjoy its parody and distortion of sacred emotion. I myself am far too close to this generation not to empathize with the work as if it were my own. Yet I can almost understand that an older generation finds it alien.” And indeed the next generation of composers, Zemlinsky, Schoenberg, Webern, Berg, and others came to worship Mahler the man and his music.

A Closer Look Mahler marked the mysterious and extraordinary introduction to the first movement Wie ein Naturlaut—“Like a sound from nature.” The music seems to grow organically from the interval of a falling fourth. (As critics noted, this sound of a cuckoo is “unnatural.” Mahler did not use the interval of the minor third that Beethoven had in his “Pastoral” Symphony.) The two notes are in fact the opening of the main theme, derived from one of Mahler’s own songs, “Ging heut’ Morgens über’s Feld” (This morning I went out o’er the fields), the second in his cycle Lieder eines fahrenden Gesellen (Songs of a Wayfarer). The scherzo movement (Kräftig bewegt, doch nicht zu schnell Kräftig bewegt, doch nicht zu schnell Kräftig bewegt, doch nicht zu schnell) is a Ländler, an Austrian folk-dance that was to become one of Mahler’s favorites. Once again he uses an earlier song, “Hans und Grethe,” to provide melodic material.

The third movement (Feierlich und gemessen) is the one that Mahler felt most needed explanation. It opens with a solo double bass playing in a high register a minor-key version of the popular song “Bruder Martin” (Brother Martin, better known in its French version as “Frère Jacques”). With the air of a funeral march (as found in so many of Mahler’s symphonies), it is first presented as a round but interrupted by what sounds like spirited dance music in a Klezmer style. Another contrast comes in the middle of the movement when Mahler uses the fourth Wayfarer song, “Die zwei blauen Augen” (The two blue eyes). The finale (Stürmisch bewegt) moves from fiery defiance to reconciliation, from Hell to Paradise as the original title had it. Natalie Bauer-Lechner, a friend and confidant of Mahler’s, informed a Viennese critic that in the end the hero of the work becomes the master of his fate: “Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand: and there is a great victorious chorale!”

—Christopher H. Gibbs
Mahler's First Symphony was composed from 1885 to 1888.

The first Philadelphia Orchestra performances of Mahler’s First Symphony were not until December 1946, with Dimitri Mitropoulos conducting. The most recent appearances of the work were those with Christoph Eschenbach in April/May 2004. In between it has been led by such conductors as Eugene Ormandy, Itsván Kertész, Seiji Ozawa, Carlo Maria Giulini, Yuri Temirkanov, Michael Tilson Thomas, Klaus Tennstedt, Riccardo Muti, Erich Leinsdorf, Charles Dutoit, Rafael Frühbeck de Burgos, Leonard Slatkin, and Riccardo Chailly.

The Symphony has been recorded twice by the Philadelphians: in 1969 with Ormandy (which includes the “Blumine” movement) for RCA, and in 1984 with Muti for EMI.

The work is scored for four flutes (II, III, and IV doubling piccolo), four oboes (III doubling English horn), three clarinets (III doubling bass clarinet and second E-flat clarinet), E-flat clarinet, three bassoons (III doubling contrabassoon), seven horns, five trumpets, four trombones, tuba, two timpanists, percussion (bass drum, cymbals, tam-tam, triangle), harp, and strings.

The First Symphony runs approximately one hour in performance.

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GENERAL TERMS

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

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

**Chorale:** A hymn tune of the German Protestant Church, or one similar in style

**Chord:** The simultaneous sounding of three or more tones

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

**Concerto grosso:** A type of concerto in which a large group (known as the ripieno or the concerto grosso) alternates with a smaller group (the concertino). The term is often loosely applied to any concertos of the Baroque period except solo ones.

**Ländler:** A dance similar to a slow waltz

**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.

**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.).

**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.

**Sonata form:** The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then “developed.” In the recapitulation, the exposition is repeated with modifications.

**Trio:** See scherzo

THE SPEED OF MUSIC (Tempo)

**Allegretto:** A tempo between andante and allegro  
**Allegro:** Bright, fast  
**Andante:** Walking speed  
**Appassionato:** Passionate  
**Bewegt:** Animated, with motion  
**Comodo:** Comfortable, easy, unhurried  
**Feierlich:** Solemn, stately  
**Furioso:** Wild, passionate  
**Gemächlich:** Comfortable, leisurely  
**Gemessen:** At a regular pace, in steady rhythm  
**Kräftig:** Vigorously, forcefully  
**Langsam:** Slow  
**Ohne zu schleppen:** Without being too slow  
**Presto:** Very fast  
**Schleppend:** Dragging, slow  
**Stürmisch:** Stormy, violent, passionate  
**Tempo primo:** Original tempo  
**Vivace:** Lively  
**Wie ein Naturlaut:** Like a sound from nature
TEMPO MODIFIERS
Doch nicht zu schnell: But not too fast
Immer: Always
Molto: Very
Non troppo: Not too much
Recht: Quite, rather
Sehr: Very
Re: NBA Season 2010/11 by dayokanu(m): 6:20pm On Jun 14, 2011. Due to their “loyalty, integrity and teamwork,” Ohio governor John R. Kasich felt it necessary to praise the Dallas franchise for their first championship with an official state resolution, just because the Mavs’ title proved that those admirable traits are as crucial as talent and athleticism. Nowitzki is also acclaimed for remaining loyal to the team, city and fans for whom he played his entire career, just to rub things in a little more. http://blogs.thecore.com/tbj/2011/06/14/mavericks-officially-named-honorary-ohioans/.

Re: NBA Season 2010/11 by JeSoul(f): 8:13pm On Jun 14, 2011. dayokanu: Wetin ToH/Karmamod do you? The 2010–11 NBA season was the 65th season of the National Basketball Association (NBA). The 2011 NBA All-Star Game was played on February 20, 2011, at Staples Center in Los Angeles. The season concluded with the Dallas Mavericks defeating the Miami Heat in six games, 4 games to 2, to win their first NBA title, and Dirk Nowitzki was named Finals MVP. Chicago's Derrick Rose was named the 2010–11 NBA MVP. INFLUENZA VIRUSES ISOLATED BY WHO/NREVSS Collaborating Laboratories 2010 - 2011 Season. Week. A(H1).