



MADISON
SYMPHONY
ORCHESTRA
JOHN DEMAIN | MUSIC DIRECTOR

Invitation to Dance

2018 Fall Youth Concerts
Curriculum Guide

This year's Fall Youth Concerts focus on music inspired by dance. Throughout history, dance has been a central part of human nature and culture, as well as a great source of inspiration for music. This year's program will explore the history and connection of dance and music, from the time of Bach to Bernstein, diving into the way music has inspired dance, and how dance has been an inspiration for great music.

Thank you to our generous sponsors

Major funding provided by



Additional funding provided by

Dr. Annette Beyer-Mears



The Eijue Foundation, Inc., the charitable arm of *The Capital Times*



Irving and Dorothy Levy Family Foundation, Inc.

William J. and Joyce F. Wartmann Fund

James and Jessica Yehle



This project is supported by Dane Arts with additional funds from the Endres Mfg. Company Foundation, The Eijue Foundation, Inc., charitable arm of The Capital Times, the W. Jerome Frautschi Foundation, and the Pleasant T. Rowland Foundation.

Wisconsin Arts Board support comes with additional funds from the State of Wisconsin and the National Endowment for the Arts.

Invitation to Dance

2018 Fall Youth Concerts

John DeMain, conductor

Tuesday, November 13, 2018

9:15 AM ~ 11:15 AM ~ 1:00 PM

Overture Hall

Concert Program

Suite No. 3 in D Major: Gavotte I & II

Johann Sebastian Bach

Finale from *The Creatures of Prometheus*, Op. 43

Ludvig van Beethoven

Featured soloist: Fall Youth Concerto Competition Winner

Slavonic Dances, Op. 46

Antonín Dvořák

No. 1 in C major

No. 8 in G minor

On the Town: Three Dance Episodes

Leonard Bernstein

The Great Lover

Lonely Town (Pas de deux)

Times Square

The Madison Symphony Orchestra welcomes you to our 37th Annual Fall Youth Concerts! We are thrilled to share the experience of a live orchestra concert with you and your students. In an effort to support your work in the classroom, we created this guide as an introduction to the concert program as you begin to prepare your students for a memorable and meaningful concert experience. In this curriculum guide, you will find an introduction to the concert theme, information about the Madison Symphony Orchestra and its conductor, biographical information about the composers, background information about the dances represented, pertinent information about each piece with a focus on form, melody, or rhythm, recommended recordings and classroom activities, and information about the Fall Youth Concerto Competition. We hope you find this guide useful and we welcome your feedback. We look forward to seeing you at the Overture Center for the Arts!

Music and Dance: Making Connections

The rhythms of dance have long inspired composers of instrumental music. From the Baroque dances of Bach's six suites for unaccompanied cello and four orchestral suites, to the 20th century music of Leonard Bernstein, composers have used dance forms and rhythms in abstract music regardless of whether it was intended to be choreographed. The Madison Symphony Orchestra presents a program of works that were greatly influenced by the art of dance.

“Why don’t we dance to paintings? Why don’t we break into dance when we look at a remarkable building? Music and dance share a parallel expression of emotion. The two disciplines can express a mood together. The link between our feelings and movements is so strong that even the word “emotion” includes the word “motion”... The power of music may indeed be in its ability to move us, both literally and figuratively.” - Maia Szalavitz



Key Questions

- What is the role of music and dance in society?
- What is the connection between music and dance?
- Does the function of music and dance change over time?

“When the music changes, so does the dance.” - African Proverb

Music and Dance: Additional Recourses

- <http://healthland.time.com/2012/12/24/understanding-why-music-moves-us/>
- <https://pbs.dartmouth.edu/how-music-and-movement-communicate-emotion>
- <https://www.scientificamerican.com/article/experts-dance/>

What is a symphony?

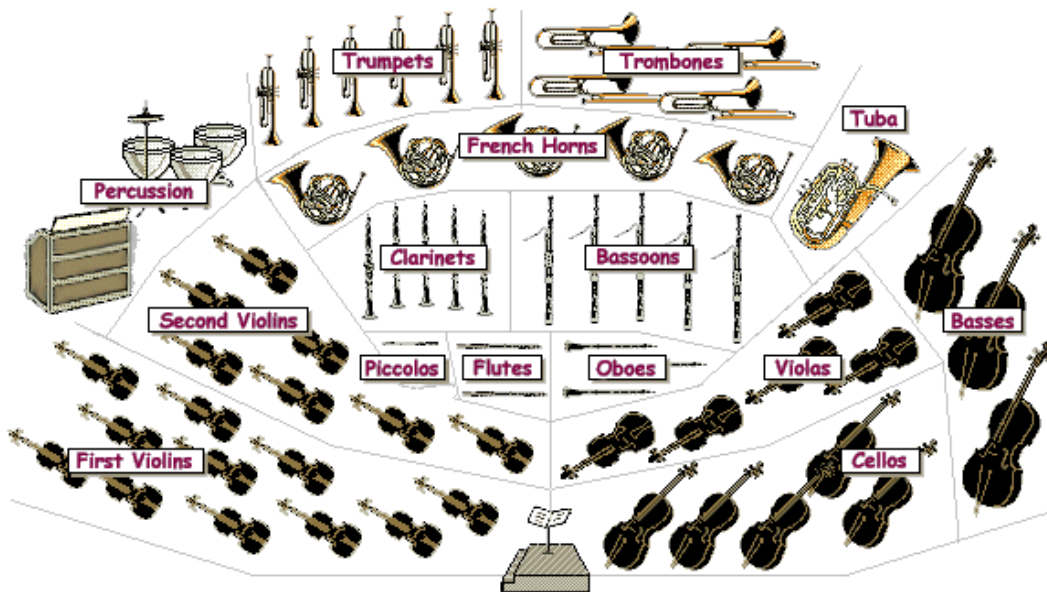
The word symphony can be used in two ways—you could say “I’m going to listen to the Madison Symphony Orchestra” or you could say “They are playing Beethoven’s Fifth Symphony”. So - what’s the difference?

- A symphony can be a group of musicians, with strings, woodwinds, brass, and percussion, led by a conductor.
- A symphony can also be a piece of music written for orchestra, usually with three or for different sections called “movements”.

What instruments are in a symphony?

An orchestra has four main groups. The strings are up front—like violins. The woodwinds are behind them— instruments like clarinet and flute. The brass section is behind the woodwinds—these are the larger, metal instruments, like tubas and trumpets. The percussion section is behind the violins, and you will see drums, a xylophone, and an array of other instruments making up this section.

<u>Strings</u>	<u>Woodwind</u>	<u>Brass</u>	<u>Percussion</u>
- Violin	- Flute	- French Horn	- Cowbells
- Viola	- Oboe	- Trumpet	- Xylophone
- Cello	- Clarinet	- Trumpet	- Timpani
- Bass	- Bassoon	- Tuba	- Snare and Bass Drums
	- Oboe		- Cymbals
	- Piccolo		- Marimba



Symphony orchestras have existed from very early in history. The modern orchestra has been around for about 250 years. Johann Sebastian Bach and George Frederick Handel were some of the earliest composers to write for the symphony orchestra in the early 18th century. Franz Joseph Haydn and Wolfgang Amadeus Mozart later enlarged and further developed the ensemble. A symphony orchestra, like the Madison Symphony Orchestra, has at least 90 musicians.

What should I pay attention to?

There are lots of things to pay attention to while watching the Madison Symphony Orchestra perform! Here are a few suggestions for what to look at or listen for during the performance.

- Listen for each of the instruments and see if you can hear which instruments are playing.
- Listen for when the orchestra is playing loudly (in musical terms, forte) or softly (piano).
- Listen for when the orchestra grows louder (crescendo) or quiets down (diminuendo).
- Listen for when the orchestra starts playing faster (accelerando) or slows down (ritardando).
- Listen for what sort of a mood the music is—is it happy mood (major key)? Or is more of a sad mood (minor key)?

Meet the Madison Symphony Orchestra

The mission of the Madison Symphony Orchestra is to produce high quality concerts of orchestral, instrumental, vocal, and choral music, to educate and entertain audiences of all ages in the Madison area and beyond, and to advocate music as a universal language of expression and understanding. Now in its 92nd Season, the Madison Symphony Orchestra enriches the cultural and educational environment of Madison and the surrounding area with exquisite performances of the great masterworks and top-tier guest artists from around the world. In addition, its educational and community engagement programs bring the joy of music to more than 23,000 children and adults annually. These programs are consistently recognized by national funding agencies including the National Endowment for the Arts, the League of American Orchestras and the Society for the Arts in Healthcare. For information about this season's concerts, go to <https://madisonsymphony.org/>

“For a city the size of Madison to have an orchestra this accomplished is a rare gift indeed.” -- The Capital Times



What's a Conductor?

A conductor is somebody who leads the performance of an orchestra or choir, and they are called by the title of maestro (for men) or maestra (for women.) He or she is responsible for preparing the orchestra to perform by hours of studying the music personally, then many hours of rehearsing and practicing with the orchestra. What are some of the things the conductor does during the performance?

- Uses a baton to conduct the orchestra.
- Helps the musicians know how to start together, and when to stop.
- Directs the orchestra to “cut off” together at the end of notes or a piece .
- Directs the orchestra when to grow louder or get softer.
- Directs the orchestra on how loudly to play, or to quiet down.

About The Conductor—John DeMain

The Madison Symphony Orchestra is led by Maestro John DeMain, who took over conducting the orchestra in 1994. He has been described as “one of the top conductors in the world” and “a gifted orchestra builder”.

At the concert, Music Director DeMain will walk out on stage, and then bow to acknowledge the audience. Feel free to clap! It shows you're excited and looking forward to the concert. He may also ask the orchestra to stand. When he picks up the baton the musicians must be attentive to the start of the piece. The “up-beat” will show them the tempo (speed) they are expected to play. Maestro DeMain will use the score to guide him through the work. At the end of each piece (not between movements), he will give the “cut-off” and lower his baton.

Did you know...?

The 2018-2019 concert season marks John DeMain's **25th year** as the Madison Symphony Orchestra's Conductor!



- His primary instrument is piano.
- He has conducted orchestras all over the world—including England, Mexico, Germany, and Spain.
- He graduated from the Juilliard School of Music in New York.
- He won a Grammy Award and a Tony Award for his recording and production of Gershwin's *Porgy and Bess*.
- He lives in Madison with his wife.

Johann Sebastian Bach (1685~1750)



Work: Suite No. 3 in D Major

Movement 3-Gavotte I and II

Composed: 1731

Era: Baroque

Instrumentation: Oboe, Trumpet, Timpani, Violin, Viola, Cello, Bass

Nationality: German

“It is the special province of music to move the heart.” - J.S. Bach

Bach Himself

Although German composer J. S. Bach didn't enjoy a great deal of fame in his lifetime, he is now regarded as one of the most important composers in music history. Johann Sebastian came from a musical family. In fact, the Bach family had been earning a living as town musicians, cantors, organists, and keyboardists for 300 years before Johann Sebastian was even born. He received his first formal lessons on the keyboard from his older brother. As an adult, Johann Sebastian held many important musical positions throughout Germany as a church organist and composer. Johann Sebastian was extremely busy with balancing his work and family of 20 children. When J.S. Bach died in 1750, he was thought to be an ordinary man. It was almost a century before the public recognized his true creative genius.

10 facts about Bach : <https://www.youtube.com/watch?v=wyUC7enWUo>

A “Mini Bio” of Bach's life : <https://www.youtube.com/watch?v=TvyLebqTtW4>

What is a Suite?

The suite was an important musical form in the Baroque era. A suite comprises a set of dances, although by the 18th century the music was primarily performed and listened to rather than danced to. During the 18th century the suite fell out of favor, giving way to the symphony, sonata and concerto.



What is a Gavotte?

A gavotte is a stylized French dance that was popular in the 18th century. The music is moderate in tempo and always in duple (or double) meter with each phrase beginning half-way through a measure. The gavotte dance, which is of French peasant origin tracing back to the late 16th century, is marked by the raising rather than sliding of the feet.



Basic Dance Steps: https://www.youtube.com/watch?v=DKOXVE_pskA

Gavotte for 4: <https://www.youtube.com/watch?v=sZGcW2JX7rk>

Gavotte: <https://www.youtube.com/watch?v=zo1LfU67XJc>

Fun Fact: Bach wrote 26 pieces titled "Gavotte"!

What is a Motif?

Bach's Gavottes I and II are centered around a motif. A motif is a short pattern of notes that are repeated in variation throughout an entire piece. In literature, art, dance, and movies, a motif is a distinctive feature or dominant idea that may be repeated multiple times, or that the rest of the work is centered around.

- A well known musical example of a motif is Beethoven's 5th Symphony—the motif is the four note pattern here at the start of the piece, which we hear again and again throughout the movement.
- Motifs are very common in literature—many times, it's a simple phrase that is repeated through the work—you may know many of them! For example, the wolf's repeated statement in *The Three Little Pigs*—"I'll huff, and I'll puff, and I'll blow the house down!"



- Motifs in art can be a central object which is then used again and again. The paisley pattern, as shown here, is composed of many tear-drop shaped motifs with curved ends and ornamenting. It's a simple motif that is used to form a larger structure—in this case, art.

- A motif in literature or movies may also be as simple as an object we see or hear about multiple times, such as the magic mirror in *Snow White and the Seven Dwarves*.



About the Piece

Bach wrote four orchestral suites, the third being most widely known largely due to the fame of the second movement, "Air for the G String". It is most likely that Suite No.3 was written while Bach was living in Cöthen, Germany. There, he served as the court music director for Prince Leopold, an amateur musician. Because no complete autographed copies of the score exist today, it is hard to pinpoint the exact year that Bach completed the score, or finished adding parts.

Suite No. 3 in D Major consists of five movements: Overture, Air, Gavotte I/II, Bourrée and Gigue. All movements except for the Air are scored for three trumpets, timpani, two oboes, strings, and continuo. The oboes rarely play independently of the violins in this work. The trumpets and drums are used mainly for color and emphasis.



"Bach is the beginning and end of all music." - Max Reger, German composer

Gavotte I begins with this basic four note motif.



The second part of Gavotte I begins with an inversion of the basic motif.

THEME



INVERSION



Gavotte II reverses the rhythm of Gavotte I by putting the eighth notes first.



After Gavotte I and II are played, the convention of the time was to repeat Gavotte I, skipping the repeats. The result is an overall ABA form.

Extension Activity

Check for understanding of ABA form by playing People Patterns. Discuss types of patterns. Ask for student volunteers to create an ABA pattern and stand in front of the class in that order. (For example, striped shirt-solid shirt-striped shirt). The other students in the class guess the pattern criteria.

Recommended Recording

<https://www.youtube.com/watch?v=-dmXyG5PD3w>

Ludvig van Beethoven (1770~1827)



Work: Finale from *The Creatures of Prometheus*, Op. 43

Composed: 1801

Era: Classical

Instrumentation: Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Violin, Viola, Cello, Bass

Nationality: German

“To play a wrong note is insignificant; to play without passion is inexcusable.” -
Ludvig van Beethoven

Beethoven Himself

Beethoven was baptized on December 17, 1770 in Bonn, Germany. His exact date of birth is unknown, but is thought to be December 16th as it was common practice in Germany to baptize children within twenty-four hours of their birth. Beethoven did not have the happiest of childhoods. Historians believe that Beethoven's father longed for him to follow in Mozart's footsteps as a famous child prodigy. While that dream was never realized, by the age of twelve Beethoven was earning a living for his family by playing organ in local churches and composing music. Even though Beethoven had a rocky start in the performance world, he developed into one of the greatest pianists of his time. Beethoven's very dramatic and tragic personal life had great influence on his musical compositions. The most poignant event of Beethoven's personal life was the onset of deafness in his late 20's. It is believed that he was completely deaf by age 31. Although this was a very frustrating and grim time for Beethoven, it inspired him to produce some of his most expressive and memorable pieces. He died March 26th, 1827, in Vienna, Austria.

Who is Prometheus?

In Greek mythology, Prometheus is a Titan who is given the task of creating man and is severely punished by Zeus for stealing fire from the gods and giving it to humans. In the ballet, he brings two statues to life and enlightens them with knowledge and art. Instead of depicting the prolonged martyrdom of Prometheus, the ballet presents his death, rebirth, and the subsequent celebration of his creatures (man!), who begin to understand his heroism.



A sculpture of Prometheus bringing fire to man, by Paul Manship.

What kind of dance is Ballet?



Ballet is a type of performance dance that originated during the Italian Renaissance in the 15th century and later developed into a concert dance form in France and Russia. Ballet became formalized in France. A significant part of ballet terminology is in the French language because ballet became formalized in France.

“Ballet is not technique but a way of expression that comes more closely to the inner language of man than any other.” - George Borodin

About the Piece

The *Creatures of Prometheus*, Op. 43, is a ballet composed in 1801 by Ludwig van Beethoven. The ballet premiered on March 28, 1801 at the Burgtheater in Vienna and was given 28 performances. It is the only full length ballet by Beethoven. The original scenario of the ballet, with full stage instructions, has been lost since its creation. This has led to many different interpretations and treatments of the music created by choreographers since.

“The basis of this allegorical ballet is the fable of Prometheus. The Greek philosophers, by whom he was known, allude to him thus—they depict him as a lofty soul who drove ignorance from the people of his time, and gave them manners, customs, and morals. As the result of this conception, two statues that have been brought to life are introduced... and these, through the power of harmony, are made sensitive to the passions of human life. Prometheus leads them to Mount Parnassus in order that Apollo, the deity of the arts, may instruct them. Apollo gives them as teachers Amphion, Arion and Orpheus to instruct them in music; Melpomene to teach them tragedy; Thalia, comedy; Terpsichore and Pan, the latest Shepherd’s Dance which the latter has invented, and Bacchus, the Heroic Dance of which he was the originator.” - From a surviving theatre bill for the first performance on March 28th 1801.

Listen for this simple opening theme as the melody during the Finale to Beethoven’s ballet. He later used this same melody as the basis for the fourth movement of his *Eroica* Symphony and the *Eroica* Variations.



Recommended Recording

<https://www.youtube.com/watch?v=cNaRuk-1RfU>

Antonín Dvořák (1841~1904)



Work: Slavonic Dances, Op. 46

No. 1 in C major

No. 8 in G minor

Composed: 1878

Era: Romantic

Instrumentation: Piccolo, Oboe, Flute, Clarinet, Bassoon, French Horn, Trumpet Trombone, Timpani, Cymbals, Bass Drum, Triangle, Violin, Viola, Cello, Bass

Nationality: Czech

“The music of the people is like a rare and lovely flower...” - Dvorak

Dvorak Himself

Antonín Dvořák was born as the first of nine children in what is now the Czech Republic, but at the time was Bohemia, a part of the vast Austrian Empire. Although Dvořák was expected to work in the family business as a butcher, Dvořák’s parents recognized his musical talent early on, and in 1847 enrolled him in the village school where he received his earliest musical training. At the age of 12, Dvořák moved to Zlonice in order to study German, harmony, piano, and organ. There, Dvořák wrote his first compositions, polkas, and studied German with his music teacher, Antonín Liehmann. Dvořák then moved to Prague and studied at the Institute for Church Music. In the meantime, he played in the Bohemian Provisional Theater Orchestra and in various inns, while supplementing his meager wage with a few private pupils. Throughout the 1860s he played viola in the Bohemian Provisional Theater Orchestra, which from 1866 was conducted by Bedrich Smetana. From 1892 to 1895, Dvořák lived in the United States and was the director of the National Conservatory of Music in New York City. He then returned to the Czech Republic, where he taught at a music conservatory in Prague, and continued with his composition until his death in 1904.

The life and works of DVOŘÁK: <https://www.youtube.com/watch?v=3e2SljS2mTg>

What does “Slavonic” mean?

The word “Slavonic” means *of, denoting or relating to the people who speak Slavic languages*. Slavic languages make up the language group spoken by certain countries in Eastern Europe. Did you know that at the turn of the 21st century it was estimated that 315 million people spoke Slavic languages? That’s nearly the population of the entire United States! A few of these countries are Russia, Belarus, Ukraine, Poland, Slovenia, and Bulgaria.



Slavic Language Map

What Kind of Dances?

Although Dvořák composed all his own melodies for his Slavonic Dances, his pieces are cast in the forms and styles of specific dances that are easily identified by their rhythmic patterns. Their prototypes are to be found in various nations of Eastern Europe.

Furiant—A furiant is a rapid and energetic Bohemian folk dance marked by the alternation of duple and triple meters and frequently shifting accents. “Furiant” is the Czech word for a very proud and conceited man who is pompous and has an inflated opinion of himself. You can feel it from the dance music and dance figures. This is the dance highlighted by Dvorak’s Hungarian Dance No. 1.

Polka—A lively dance in duple meter, with a simple pattern of hop—step—close-step. It was originally a common peasant’s dance, but is now widespread.

Sousedská—The Sousedská is a semi-slow Bohemian dance in three quarter time. It has a calm, swaying character and it is usually danced in a pair.

Skočna—A rapid folk dance, usually in duple meter.

“Dance is the hidden language of the soul.” ~ Martha Graham



About the Piece

The *Slavonic Dances* are a series of 16 orchestral pieces composed by Antonín Dvořák in 1878 and 1886 and published in two sets as Opus 46 and Opus 72 respectively. They were written when Johannes Brahms introduced Dvorak to his own music publisher, Fritz Simrock. After some time, Simrock requested for Dvorak to write a series of dances similar to Brahms’ *Hungarian Dances*, which had been well received.

Dvorak’s Slavonic Dances were written originally for piano for four hands, or in other words, a piano duet with both players playing on the same piano. Whereas Brahms made use of actual Hungarian folk melodies, Dvořák only made use of the characteristic rhythms of Slavic folk music. The melodies are entirely his own. The pieces, lively and overtly nationalistic, were well received at the time and established Dvořák’s international reputation. Today they are among the composer’s most memorable works.

Recommended Recordings

Slavonic Dance No. 1—<https://www.youtube.com/watch?v=8gBu6zP0tE4>
Slavonic Dance No. 8—<https://www.youtube.com/watch?v=WlywT8fKVZA>

Rhythm and Meter

Characteristic of Dvorak's Slavonic Dances are changes in meter, or shifts in the basic rhythm and pulse of the music. This can create an offsetting feel to those listening to the music, as it's hard to pin down when the "down-beat" or the first beat of the measure is. Take for example some of the opening bars of Slavic Dance No.1 in C Major. The first line and the first two measures of the second line are in an easy, swinging triple meter, with a waltz-like feel. It's easy to tell that the emphasis is naturally on the first beat of each measure.



In the third bar of the second line, beginning in the new phrase, the meter changes, though the time signature is still 3/4. It's still in triple meter, but now we feel three larger beats over two measures instead of three beats within one measure.

Extension Activity—Play a recording of Hungarian Dance No.1 and ask students to tap their feet or clap to the beat of the music. They will quickly find that it's not as easy as it sounds! Explain that this is because of the almost constant change of meter.

Original Piano—<https://www.youtube.com/watch?v=Hyb8oieGdcM>

Orchestra—<https://www.youtube.com/watch?v=8gBu6zP0tE4>

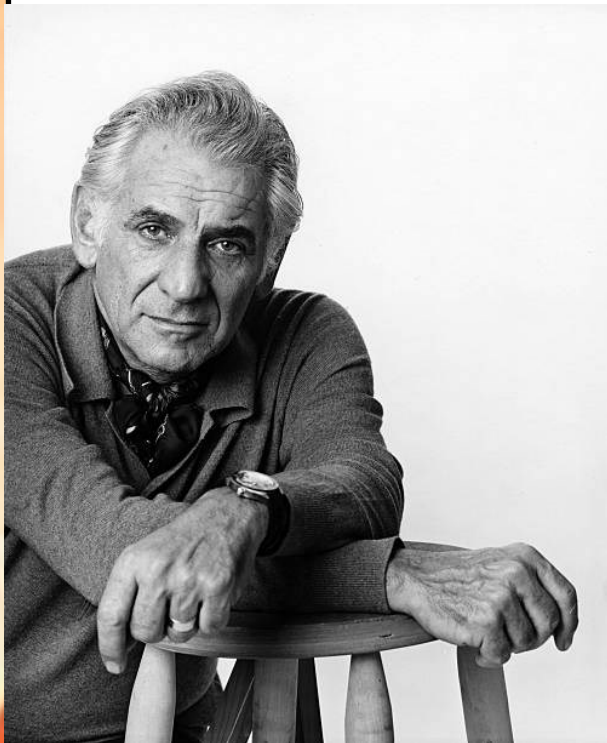
Major and Minor Keys

Another characteristic of Dvorak's Slavonic Dances is the way he changes quickly from a *major key* to a *minor key*. A *key* is a group of notes or pitches that make up a scale and gives a piece its character and color. Major and minor keys have slight differences in pitches that give them each their own flavor. Major keys are happy sounding, bright, and up-beat. Characteristic of a minor key is a somber and darker sound.

Dvorak's Dance No. 8 changes key constantly. Take the first phrase for example. The first four bars are in a bold G minor, beginning the entire piece with a chord of that key. At the beginning of the measure 5, Dvorak switches to the parallel major of G minor, G major, by simply raising the B flat to a B natural. He continues this pattern again and again over the course of the piece.



Leonard Bernstein (1918~1990)



Work: *On the Town: Three Dance Episodes*

The Great Lover—Lonely Town—Times Square

Composed: 1944

Era: Modern/Contemporary

Instrumentation: Flute, Piccolo, Oboe, Bassoon, Clarinet, Saxophone, Trumpet, French Horn, Trombone, Euphonium, Tuba, String Bass, Percussion, Timpani, Piano

Nationality: American

“Music... can name the unnamable and communicate the unknowable.” - Leonard Bernstein

Bernstein Himself

Leonard Bernstein was the son of Russian immigrants, Samuel Joseph and Jennie Bernstein of Lawrence, Massachusetts. When he was 10 years old, Bernstein’s aunt gave her piano to Leonard’s family. He was so fascinated with it that he began to play by ear and to compose simple pieces. Despite his father’s reluctance, Bernstein soon began formal piano lessons.

Bernstein enrolled at Harvard University as a music major where he studied with composer Walton Piston. He graduated in 1939 and later attended the Curtis Institute of Music in Philadelphia to study conducting with Fritz Reiner as well as piano and orchestration. As Reiner’s student, Bernstein was awarded the only “A” grade that Fritz Reiner ever gave to any conducting student. In 1940, he studied at the Boston Symphony Orchestra’s summer institute, Tanglewood, with the orchestra’s conductor, Serge Koussevitsky.

Bernstein received his “big break” in 1943 when he substituted for the sick Maestro Bruno Walter for the New York Philharmonic. At the age of 25, Bernstein was appointed to his first permanent conducting post as assistant conductor of the New York Philharmonic. He was later named music director in 1958. He created a highly successful series of televised “Young People’s Concerts” and served as a conductor, composer, pianist and teacher throughout his life.

Bernstein’s biography: <https://www.youtube.com/watch?v=uMHOF-Zh3R8>

Did you Know...?

2018 marks the 100th anniversary of Leonard Bernstein’s birth!

Leonard Bernstein

at 100: [https://](https://leonardbernstein.com/at100)

leonardbernstein.com/at100

What does this music have to do with dance?

Bernstein's musical *On the Town* was inspired by his 1944 ballet *Fancy Free*, and was his first venture to the stage of Broadway. It is the story of three American sailors on a 24-hour shore leave in New York City during wartime. Each of the sailors becomes enamored with a particular woman – and with the city itself.

"The one thing about Lenny's music which was so tremendously important was that there always was a kinetic motor. There was a power in the rhythms of his work which had a need for it to be demonstrated by dance."

-Jerome Robbins on Leonard Bernstein's music



About the Pieces

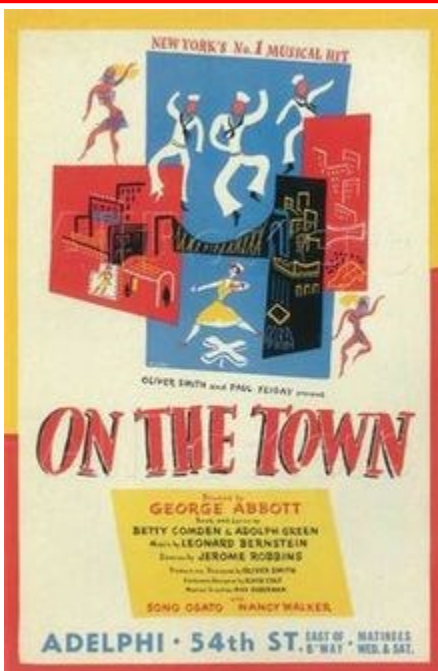
From the score of *On the Town*, Bernstein created a set of three dance episodes for orchestra, which premiered in 1946 with the San Francisco Symphony Orchestra, conducted by the 27-year-old Bernstein. As he writes: "In the Dance of the Great Lover, Gaby, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet. In the Pas de Deux (Dance for Two), Gaby watches a scene, both tender and sinister, in which a sensitive high school girl in Central Park is lured and then cast off by a worldly sailor. The Times Square Ballet is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. "

Recommended Recordings

The Great Lover—<https://www.youtube.com/watch?v=kTPa3MKBCgE>

Lonely Town—https://www.youtube.com/watch?v=_GBIxfiHXE

Times Square—<https://www.youtube.com/watch?v=G7UICYj0EIO>



What was happening in the World 100 Years ago when Leonard Bernstein was born?



- Cars looked very different than they do today, and the speed limit in most towns was only 12 miles per hour.



- Clothing was also very different than what we wear today—family pictures would have looked like this.
- Bernstein was born just a few months before World War I came to a close. Ten years after his birth, the Great Depression began in the United States.

The Fall Youth Concerto Competition

In addition to music performed by the symphony, you will also have the opportunity to hear a solo performance by one of the winners of the 2018 Fall Youth Concerto Competition.

The Fall Youth Concerto Competition provides outstanding young instrumentalists in grades 3-8 with the opportunity to perform solo repertoire with John DeMain and the Madison Symphony Orchestra at the annual Fall Youth Concerts. Winners also receive a scholarship to attend the UW-Madison Summer Music Clinic.



What is a concerto?

A concerto is a piece of music featuring a soloist, and accompanied by an orchestra. It's usually broken into a number of sections, called movements—usually three or four. A concerto can feature any instrument—a piano, violin, clarinet, tuba, marimba, harp, or anything in-between! The music highlights the solo part, with the orchestra only accompanying the soloist.

“A great composer writes concertos that can show off the soloist beautifully and can also be great music at the same time.” - Leonard Bernstein

What's a Soloist?

It's pretty easy to tell who the **soloist** is when you're listening to a concerto! They will walk out onto the stage before they perform, usually holding their instrument, and bow before they begin to play. The soloist will spend hours and hours practicing and preparing to play, because the solo part is challenging to play! The entire orchestra, and John DeMain, follow what he or she does.

Sources:

Bach:

Mulder, Geoffrey. "Music History and Literature." *Music History and Literature*, musichistoryi.com/Music_History/12_Orch_Suite_files/Bach_suite.pdf.

"BWV 1068." *The Bach Choir of Bethlehem*, 2018, bach.org/education/bwv-1068/.

"Suite (Music)." *Wikipedia*, Wikimedia Foundation, 18 July 2018, en.wikipedia.org/wiki/Suite_(music).

May, Thomas. "Orchestral Suite No. 3 in D Major, BWV 1068." *The Kennedy Center*, www.kennedy-center.org/artist/composition/5436.

"Quotes about Bach." *Quotes by Miguel Hidalgo*, strangewondrous.net/browse/subject/b/bach?start=11.

Images: http://www.fraryguitar.com/history_world_music_pages/Baroque04.htm

[https://en.wikipedia.org/wiki/Symphony_No._5_\(Beethoven\)](https://en.wikipedia.org/wiki/Symphony_No._5_(Beethoven))

Beethoven:

James, Jonathan. "Beethoven's Eroica Symphony, First Movement." *Rhinegold Publishing*, Feb. 2018, www.rhinegold.co.uk/.

Rodda, Richard E. "Overture to The Creatures of Prometheus, Op. 43." *The Kennedy Center*, www.kennedy-center.org/artist/composition/5035.

"Program Notes." *Wichita Symphony Orchestra*, Oct. 2016, wichitasymphony.org/assets/uploads/content_images/1617_Classics_1_program_notes.pdf.

Chang, Ed. "Beethoven's 'Creatures' (Ballet)." *The Daily Beethoven*, 27 Sept. 2010, lvbandmore.blogspot.com/2010/09/927-beethovens-creatures-ballet.html.

Images: <https://www.rockefellercenter.com/art-and-history/art/prometheus/>

<http://www.bigapplesecrets.com/2013/04/prometheus.html>

<https://pixabay.com/en/ballerina-ballet-dance-dancing-2024547/>

Dvorak:

"Slavonic Dances." *Wikipedia*, Wikimedia Foundation, 27 July 2018, en.wikipedia.org/wiki/Slavonic_Dances.

Keller, James M. "The History in This Program." *New York Philharmonic*, May 2017, nyphil.org/~media/pdfs/program-notes/1617/Dvorak-Slavonic-Dances.pdf.

"Dvoranaa Dancers Prague." *Dvorana and Motak - USA Program*, 2009, www.dvoranacd.cz/usatour_2011/program.php.

Learning, Lumen. "Music Appreciation." *Lumen*, Open SUNY Textbooks, courses.lumenlearning.com/musicapp_historical/chapter/slavonic-dances/.

<https://en.wikipedia.org/wiki/Sousedsk%C3%A1>

Images—

<http://slavicstudents.yzu.edu/images/slavicmap.jpg>

<https://i.ytimg.com/vi/sggepBQXLaY/maxresdefault.jpg>

Bernstein:

Myers, Chris. "Fascinating Insights into BERNSTEIN's On the Town: Three Dance Episodes." *Redlands Symphony*, 2013, www.redlandssymphony.com/pieces/on-the-town-three-dance-episodes.

"Leonard Bernstein at 100." *Leonard Bernstein*, leonardbernstein.com/works/view/8/on-the-town.

"On the Town (Musical)." *Wikipedia*, Wikimedia Foundation, 1 Aug. 2018, en.wikipedia.org/wiki/On_the_Town_(musical).

"Hey Kids, Meet Leonard Bernstein | Composer Biography." *Making Music Fun*, makingmusicfun.net/html/f_mmf_music_library/hey-kids-meet-leonard-bernstein.php.

Utley, Joella. "GSO Goes Jazzy!" *Greenville Symphony Orchestra*, 4 Aug. 2016, www.greenvillesymphony.org/gso-goes-jazzy/.

Additional:

Images

<https://weiscenter.blogs.bucknell.edu/2018/03/09/world-music-and-dance-from-argentina-comes-to-weis-center/>

<https://slideplayer.com/slide/10780239/38/images/2/The+Orchestra.jpg>

https://madison.com/entertainment/music/symphony-goes-beyond-the-score-by-mixing-music-acting-and/article_0367d79f-4262-50a6-8e4e-27a125ff48a8.html

<https://welltempered.wordpress.com/tag/fantasia/>

<http://www.blog.drSarahRavin.com/>

<https://i.pinimg.com/originals/3a/db/53/3adb532d71202014e38b7f60a8ba2e23.png>

https://upload.wikimedia.org/wikipedia/commons/thumb/4/41/Persian_Silk_Brocade_-_Paisley_-_Persian_Paisley_-_Seyyed_Hossein_Mozhgani_-_1963.jpg/1200px-Persian_Silk_Brocade_-_Paisley_-_Persian_Paisley_-_Seyyed_Hossein_Mozhgani_-_1963.jpg

Carole. "Cap O'Rushes." *Fairy Tale Motifs*, caporushes.blog/Fairy.html.

"Paisley (Design)." *Wikipedia*, Wikimedia Foundation, 27 July 2018, en.wikipedia.org/wiki/Paisley_(design).



MADISON
SYMPHONY
ORCHESTRA
JOHN DEMAIN | MUSIC DIRECTOR