

Spring Young People's Concert

John DeMain, Conductor

THURSDAY, MARCH 14, 2019

OVERTURE HALL

Curriculum Guide



MADISON
SYMPHONY
ORCHESTRA
JOHN DEMAIN | MUSIC DIRECTOR

A program of the Madison Symphony Orchestra

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Concert Program

LUDWIG VAN BEETHOVEN

Symphony No. 7 in A Major, Op. 92

I. Poco sostenuto-Vivace

STUDENT SOLOIST

LEONARD BERNSTEIN

On The Town: Three Dance Episodes

The Great Lover

Lonely Town (Pas de deux)

Times Square

STUDENT SOLOIST

PYOTR ILYICH TCHAIKOVSKY

Eugene Onegin: Waltz

The Orchestra

The Madison Symphony Orchestra is a professional orchestra comprised of approximately 90 members. The MSO season includes a series of eight subscription concerts and four youth concerts including:

Symphony Soup Concert for Kindergarten through 3rd grade students

Link Up for 3rd through 5th grade students

Fall Youth Concerts for upper elementary and middle school students

Spring Young People's Concert for middle and high school students

Each of the MSO's regular subscription concert series has four, 2.5-hour rehearsals, but the youth concerts are prepared in only one rehearsal! Members of the orchestra are paid for each rehearsal and concert in which they participate. Most of our musicians have other jobs, such as music faculty members at the University of Wisconsin, private or public school music teachers, university students, and even jobs unrelated to music.



John DeMain

In his 25th season as music director of the Madison Symphony Orchestra (MSO), Grammy and Tony Award-winning conductor John DeMain is noted for his dynamic performances on concert and opera stages throughout the world. American composer Jake Heggie assessed the conductor's broad appeal, saying, "There's no one like John DeMain. In my opinion, he's one of the top conductors in the world."

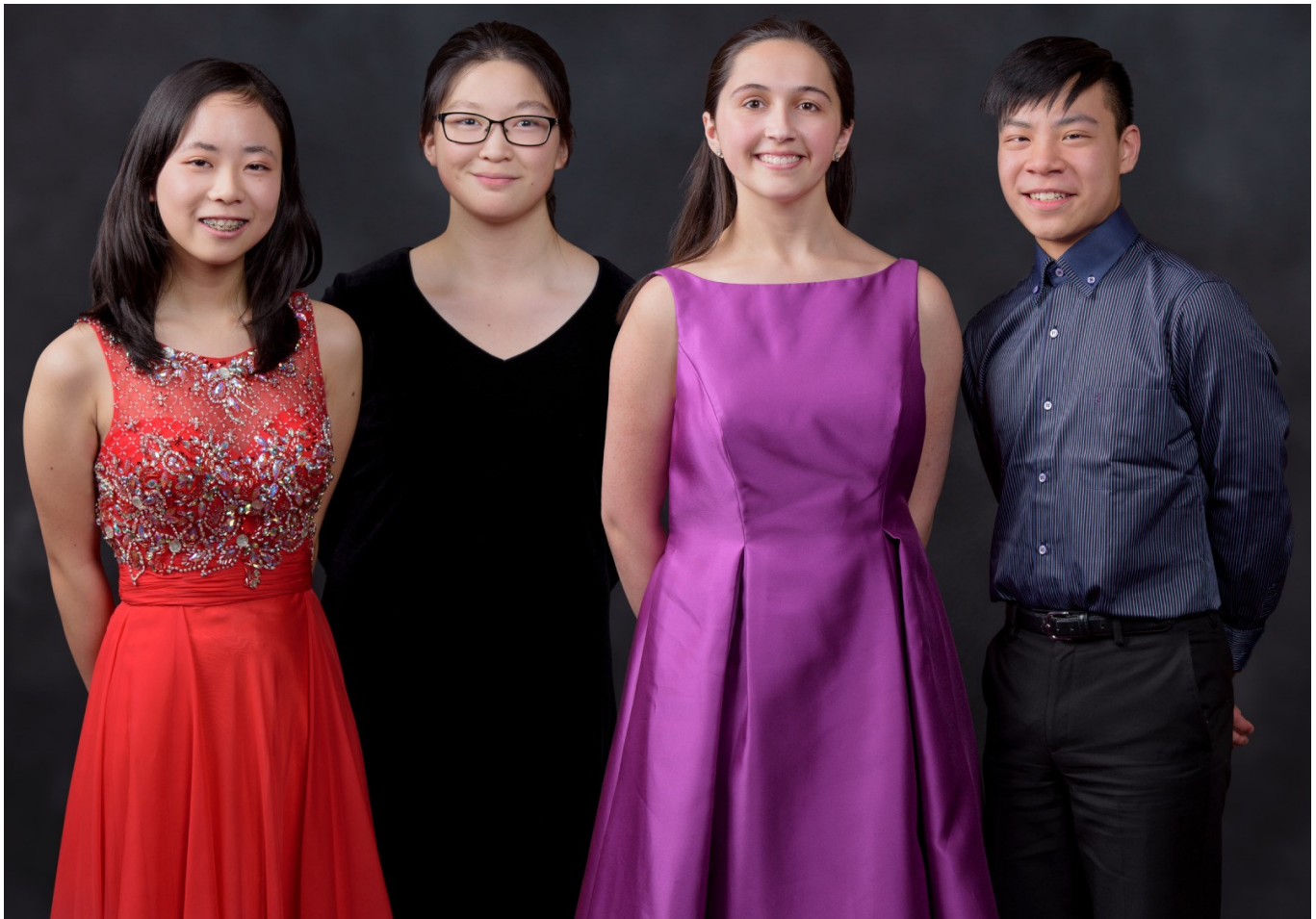
During his over two decades in Madison as the MSO music director, DeMain has consistently raised the quality of the orchestra by introducing blind auditions and continuously expanding the repertoire to encompass ever more challenging and virtuosic works, including the highly acclaimed performances of the complete symphonies of Gustav Mahler. DeMain also oversaw the move into the world-class Overture Hall and expanded the subscription season to triple performances.

DeMain also serves as artistic director for Madison Opera and in their 2016–2017 season he conducted Gounod's *Romeo and Juliet* and the Midwest premiere of Charlie Parker's *Yardbird* by Daniel Schnyder. His active conducting schedule has taken him to the stages of the National Symphony, St. Paul Chamber Orchestra, the symphonies of Seattle, St. Louis, Pittsburgh, Detroit, Columbus, Houston, San Antonio, Long Beach, and Jacksonville, along with the Pacific Symphony, Boston Pops, Aspen Chamber Orchestra, Los Angeles Chamber Orchestra, London Sinfonietta, Orchestra of Seville, the Leipzig MDR Sinfonieorchester, and Mexico's Orquesta Sinfónica Nacional.



Bolz Young Artist Competition

The two students that you will hear perform at the Spring Young People's Concert have gone through three intensive rounds of auditions. Only the top eight competitors from the first round continue to a second round of auditions. It is the second round from which four soloists are selected to perform in the final audition, performing their concerto with John DeMain and the Madison Symphony Orchestra before a live audience. The event, Wisconsin Young Artists Compete: The Final Forte, is broadcast live on Wisconsin Public Radio and Wisconsin Public Television, and also rebroadcast on Wisconsin Public Television.



2019 finalists (l-r): Monona Suzuki (Violin), Grace Kim (Cello), Holly Venkitaswaran (Flute), Antonio Wu (Piano)

Concert Etiquette

Keep in Mind:

1. Use the restroom before the performance begins.
2. Enter the hall quietly.
3. Turn off all cell phones and personal electronic devices.
4. Stay seated once the performance has begun.
5. Be aware of those around you during the performance.
6. Listen attentively and clap when the piece is finished.

This doesn't mean you have to sit like a statue! Just be conscientious of the hall and other people around you.

Not sure when to clap? A good rule of thumb is to watch for the conductor to lower his arms.



Ludwig van Beethoven

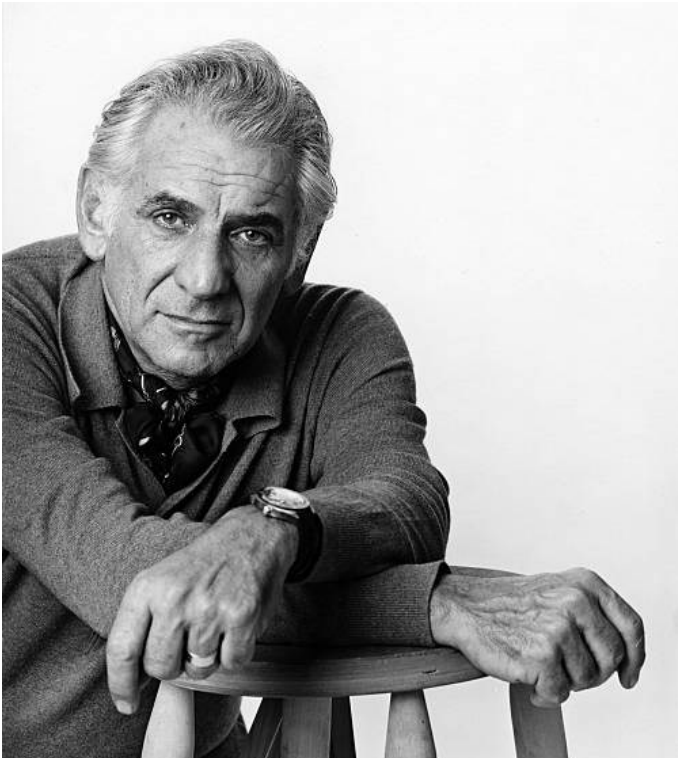


Ludwig van Beethoven (1770-1827) was a German composer and pianist. During his short lifetime, he composed nine symphonies, along with several piano sonatas, string quartets, chamber music, and even opera. His work continued to mature with time and is usually divided into the early, middle, and late periods. Despite being one of the most influential composers of the Classical period, Beethoven suffered from hearing loss and was nearly completely deaf by the time he wrote his most mature works.

Beethoven completed the seventh symphony in 1812, toward the end of the middle period. At this stage in his life, Beethoven had experienced significant hearing loss. Listen to the mood of the piece and how it struggles between melancholy and joy. One way to interpret the contrast is through Beethoven's experience in real life: the battle to continue writing music while his hearing disappeared.

Beethoven's seventh symphony is one of the most difficult to describe. The simple, yet unique and mesmerizing qualities of the seventh symphony signify a new era in Beethoven's work. Unlike the others, this symphony is uniquely without clues from the composer to guide the audience's listening. The ninth symphony, *Ode to Joy*, conveys meaning through text. The third tells a story about the French Revolution through its dedication to Napoleon Bonaparte. The seventh, however, lacks these identifying qualities, leaving it open to audience interpretation.

Leonard Bernstein



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

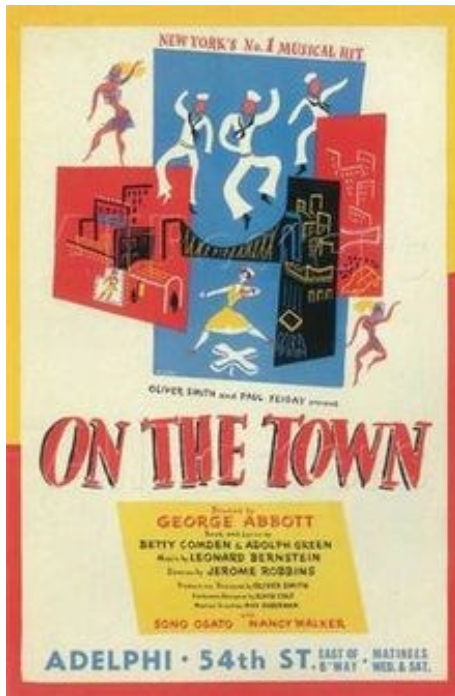
Leonard Bernstein was the son of Russian immigrants, Samuel Joseph and Jennie Bernstein of Lawrence, Massachusetts. When he was 10 years old, Bernstein’s aunt gave her piano to Leonard’s family. He was so fascinated with it that he began to play by ear and to compose simple pieces. Despite his father’s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

Three Dance Episodes

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.



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.

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

Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky (1840-1893) was a Russian composer of the Romantic period. Well-known for his nationalism, Tchaikovsky frequently used Russian folk song in his composition. His opera, *Eugene Onegin*, is based on a Russian novel by the same title and takes place in 1820s St. Petersburg.

Act one introduces the central characters, Tatyana and Eugene Onegin. Tatyana is a young, quiet girl; the daughter of a wealthy landowner of the Larin estate. She is the younger sister to Olga, who is engaged to be married. Onegin is a sophisticated and intelligent man, but he becomes easily bored.

The two meet at Tatyana's family estate when Lenski, Olga's fiancé, brings him to visit. Tatyana immediately becomes smitten with him. She confesses her feelings to her nurse, Filippyvena. She stays up all night, writing a letter professing her love to Onegin. Filippyvena's grandson delivers the letter and Tatyana eagerly awaits a response. When Onegin reads the letter, however, he admits that he is flattered, but he cannot marry Tatyana because he would quickly become disinterested.

In the next act, several months have passed. A ball is held at the Larin estate to celebrate Tatyana's birthday. Onegin agrees to accompany Lenski to the ball, but is consumed by boredom and decides to dance with Olga. This scene is portrayed through the waltz you will hear. Lenski becomes angry and jealous of Onegin, while Olga is overwhelmed by the attention and forgets about Lenski.

Here, the plot takes a twist. The two men engage in a heated argument, breaking up the party. They challenge each other to a duel. In that moment, they realize they would rather put aside their differences, but it is too late and Onegin fatally wounds Lenski.



Listening Activity:

Waltz Scene

In this scene, a ball is held to celebrate Tatyana's birthday. Onegin and Tatyana's sister, Olga dance together, causing feelings of jealousy, especially between Onegin and Olga's fiancé, Lenski. Use your knowledge of the characters to guide your listening of the piece.

Think about what the characters are feeling. What has happened before the dance and what will come afterward? How does the music portray what is happening in the scene? Consider the mood the music conveys. How does it change throughout the piece? What is going on behind the scenes? How does this scene contribute to the story line, overall?

Take these questions into account as you listen to the following clip:

https://www.youtube.com/watch?v=tBVSUVtCHYk&start_radio=1&list=RDtBVSUVtCHYk

0:35 The waltz begins with a strong, powerful opening in the woodwind section. The strings join and the sound grows.

1:05 The horns play off of one another in a "call and response" interaction

1:10 The tone of the piece shifts from the powerful intro to a playful waltz. The horns take a light, swaying melody, while the woodwinds play repeated staccato notes that contribute to the feeling of the dance.

1:27 Strings take the melody

2:13-2:52 The woodwinds play strong, bold phrases. The strings respond with soft, ascending patterns.

2:39 The tone of the piece changes again. This time, it becomes darker and more somber instead of playful.

3:21 Return to original melody

4:12 Strings play descending patterns and woodwinds respond more tenderly

5:25-6:31 Original melody returns once again, this time more boldly. It grows in urgency, finally coming to an end on a strong cadence.

By act three, more time has passed. Onegin has travelled Europe, but still feels bored and is weighed down by the guilt of his friend's murder. He meets Tatyana, now a grown woman, and is amazed by her beauty and composure. He learns that she is married to his cousin, who is unaware of their past. Pulling her aside, Onegin confesses his love to Tatyana. She is overcome with emotion, saying that she will remain faithful to her husband, but wishes for the happiness they could have had. She exits the stage, leaving Onegin alone in despair.

Music Standards

MG2.P.19.h: Illustrate how the setting, and elements of music, contribute to the context and expressive By qualities of the music.

MG3.R.14.h: Illustrate understanding of contrasts and similarities of expressive elements in artistic work through discussion and written reflections.

MG3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology.

MG3.R.18.h: Reflect upon and critique performances using grade-appropriate music vocabulary.

MG4.Cn.13.h: Interpret the historical and cultural relationships between music and other disciplines.

MG4.Cn.16.h: Identify how the influence of two or more cultural traditions impact the genre and style of a piece of music.

MP2.P.28.h: Illustrate how the setting and music elements contribute to the context and expressive qualities of the music.

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