

Symphony Stories

THE APPRECIATION SERIES

ADELINE MCCALL

Symphony Stories

Adeline McCall and the
North Carolina Symphony

Libraries of Hope

Symphony Stories
Appreciation Series

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https://open.spotify.com/playlist/6AZi7d3dKxiDy3wgB54Maa?si=a39460194d414674

Symphony Stories

By Adeline McCall and
the North Carolina Symphony

Month 1

Percy Grainger – Country Gardens (1)

Australia, 1882-1961

Percy Grainger was born in Brighton, Australia, but he is now an American citizen. He lives in a faded brown two-story house on Cromwell Place in White Plains, New York, with his Swedish wife, Ella Strom Grainger. Mrs. Grainger is a poetess and painter. Everyone who knows Mr. and Mrs. Grainger says that they are much alike in their tastes and habits. And some of Percy Grainger's habits seem very extraordinary. He gives many piano concerts all over the United States. Although he travels a great deal he will never ride in a sleeping car. He carries his lunch of cheese and hard biscuits in a paper bag and eats whenever he gets hungry.

If you happened to sit down on the train next to Mr. Grainger you might hear him singing a song like this:

> Oh, bold William Phelps snatched a pig from the market,
> He turn tittie turn tittie teedle dum dee.
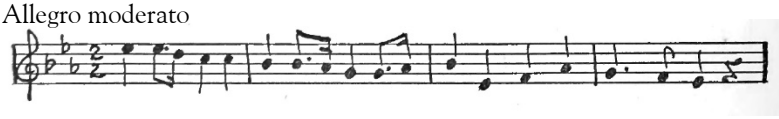
On the train Mr. Grainger spends most of his time composing new pieces on folk tunes. His compositions are unusually successful with audiences wherever they are played, because people the world over love folk melodies. Whenever concerts are not too far away, Percy Grainger hikes to the towns in old khaki clothes, carrying a rucksack. He ships his dress suit ahead, and changes his clothes before going on the stage.

Percy Grainger is a very kind and generous person. He gives away thousands of dollars to relatives and poor musicians. Almost anyone who writes him and says he is having a hard time will be sympathetically treated. Once a man in New Mexico whose farm was ruined by dust storms wrote him that he admired his music and hoped to compose some like it but that his crops had failed. Mr. Grainger mailed him a check for two thousand dollars.

Percy Grainger has appeared as guest conductor with many symphony orchestras. One time he came to North Carolina and conducted the North Carolina Symphony. He was so interested in the Symphony that he made no charge for his services. Mr. Grainger is an authority on folk music and he owns a large collection of folk records. Professional musicians think very highly of Percy Grainger's talents both as a pianist and as a composer.

Country Gardens has for many years been a popular favorite with pianists. Its lively rhythm and gay spirit suggest English folk dancers on the village green.

Allegro moderato



Percy Grainger – Handel-in-the-Strand (2)
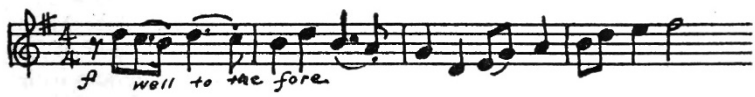
Australia, 1882-1961

Handel-in-the-Strand is the unusual title given by Percy Grainger to one of his jolliest pieces for orchestra. Mr. Grainger tells an interesting story about how the composition was named. He says: "My title was originally *Clog Dance*. But a dear friend, William Rathbone, to whom the piece is dedicated, suggested *Handel-in-the-Strand* because the music seemed to reflect both Handel and English musical comedy. The Strand is a street in London, the home of musical comedy. It is as if jovial old Handel were careering down the strand to the strains of modern English popular music."

The *Clog Dance* begins with a piano strumming a fast even rhythm. The composer tells us that as many as twenty pianos may be used! The tune is from his unfinished variations on Handel's *Harmonious Blacksmith.*



Soon other real melodies stand out above the clogging accompaniment, and these are repeated with different groups of instruments.



Markings on the score are largely in English and you will find such expressions as "well to the fore," "louden lots," "linger," "shortish," "fiercely," and "clatteringly."

Percy Grainger, now a naturalized American citizen, was born in Australia. He lives in White Plains, New York, in a two-story brown house on Cromwell Place. He has been recognized not only as one of the great pianists of to-day, but as a successful composer and orch-

estra conductor. His recitals and concert tours have taken him all over the world. Mr. Grainger has always been interested in folk music, and he has an outstanding collection of recordings from many countries. Folk tunes often occur in his piano and orchestral pieces, and the composer feels that his success has been due largely to his study of native music and a close association with folk singers.
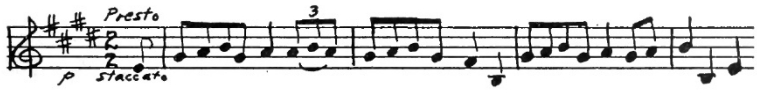
Percy Grainger – Shepherds Hey (3)

Australia, 1882-1961

Shepherd's Hey is an English Morris Dance tune, written for orchestra by Percy Grainger. Mr. Grainger is always looking for interesting folk tunes to use in his compositions, and he found this melody in a book of old dances, collected by Cecil Sharp from country fiddlers in England.

In some English villages Morris dancing is still popular although we usually think of it as belonging to the days of Queen Elizabeth. Dances were a part of the May Day festivals and pageants. This was a time when young and old gathered together on the village green to celebrate the coming of spring. The dancers wore fancy costumes to which bells of various sizes were attached. They often carried sticks to whirl around as they danced — an ancient custom, practiced in the first "Moorish" dances supposedly brought to England from Spain.

We do not know exactly how the Shepherd's Hey was danced, but there was probably one part in which the dancers lined up opposite each other, making two rows like hedges bordering a path. "Hey" (pronounced hay) originally meant hedge. Whatever the other figures may have been, we are certain the dance was a lively one! Percy Grainger's music tells us this. The score is marked Presto which means very fast. A violin begins with this tune:



Later more strings join the violin, then come flutes, oboes, bassoons, horns, trumpets, trombones and drums. The music grows louder and louder finally ending in a big glissando or slide from bottom to top and top to bottom of the xylophone with the whole orchestra playing *ffff* (as loud as possible!)

Percy Grainger is now a citizen of the United States but he was born in Melbourne, Australia. When he is not on concert tours he lives in White Plains, New York. He has travelled everywhere and is recognized as a pianist, orchestral conductor and teacher. As a composer Percy Grainger writes not only for piano and orchestra but for chorus, band, woodwind and chamber music groups. His pieces are always popular wherever they are played.

Arthur Benjamin – The Red River Jig (4)

Australia, 1893-1960

Arthur Benjamin, pianist, teacher and composer, was born in Australia, but he left his native continent to become a Canadian. It was after moving to Vancouver that Mr. Benjamin became interested in the folk dances of Canada and in the country fiddlers' tunes. He tells this story about *The Red River Jig:*

"Early in the nineteenth century, a party of emigrants left Scotland under the leadership of Lord Selkirk. Disembarking on the shores of Hudson Bay, after a long and arduous journey in covered wagons, they followed the course of the Red River to a spot near Winnipeg. With them they brought their pipers' and fiddlers' tunes, and in the course of time the tunes, learnt by ear by the French and Indian fur-trappers, became Canadianized. To-day the 'Red River Jig' is a favourite tune of the district and no 'Old-Time' dance is complete without it. The version I have used was taken down from the playing of Bob Goulet, himself a fourth-generation country-fiddler."

Edward Grieg – Wedding Day at Troldhaugen (5)

Norway, 1843-1907
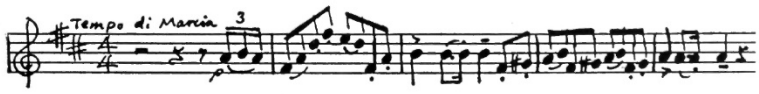
Edward Grieg was born in the quaint old Norwegian city of Bergen and he died there when he was sixty-four years old. His mother was a musician and she was his first teacher. Edward and his mother took many walks together through the country and he loved to look at the deep blue fjords, the snow-capped mountains and the pine forests. He often imagined that they were inhabited by strange creatures such as trolls and elves. It was not hard for him to imagine these things because his head was always full of the Norwegian tales and legends that his mother told him.

Edward could hardly make up his mind whether he wanted to be a poet, a painter, or a musician. But when he was about fifteen something happened to help him decide. Ole Bull, the famous Norwegian violinist, had just returned from a concert trip to America and he came to call on Edward's father. When the violinist heard that the boy was composing he asked Edward to play for him. Ole Bull was so delighted with what he heard that he took Edward by the shoulders and said: "You must go to Leipzig to study music." His father and mother agreed, and this was the beginning of his musical career.

When Edward was a little older the Norwegian Government conferred a great honor upon him by sending him to Rome for further study. In later years they gave him enough money each year so that he could spend all his time composing. He built himself a studio in the hills, high above one of the fjords. The little Jog hut was just big enough for Edward's desk and his piano, but here he could work without being disturbed. The music that floated through the pine woods seemed to express the spirit of the great Scandinavian people and their native folk songs.

One morning early Edward Grieg left his studio with an armful of

compositions and went to visit his good friend, Ole Bull. The violinist and the composer had a fine day together. On the way home Grieg passed through the little village of Troldhaugen where he saw a wedding procession going down the street. Bells were ringing and a fiddler, leading the party, was playing lively tunes. Long after this happy day Grieg remembered the tunes of the fiddler, and made them into a piece which he called *Wedding Day at Troldhaugen.*



Edward Grieg – Norwegian Dance No. 2 (6)

Norway, 1843-1907

Norway, the birthplace of Edward Grieg, is a land of lovely snow-capped mountains, pine woods and deep blue fjords. It is a country of folk-singing and dancing. Grieg wrote many pieces which expressed the spirit of his northern homeland, and among them is a set of four Norwegian Dances, Opus 35. These were first written as duets for the piano, and later orchestrated. The Orchestra will play the second dance from this set at your concert.

As you listen to the music you will discover that the dance is in three parts and has the form A- B- A. The dance begins with a folk-like melody which has a definite swing:

A Part — *First theme*



At the beginning of the B music, there is a new theme and faster tempo.

B Part — *First theme*



At the conclusion of the B music, Part I — A music is repeated.

As soon as you hear the changes in the music, and know when the B Part begins and ends, you are ready to make up a dance. You should use your own ideas, of course. Then perhaps it would be fun to try out a dance with partners like the one described below.

Directions: Choose partners and make a large circle, with not more than sixteen children. All face the center; girls are on right of boys. Each child has a colored silk scarf which he holds with loosely

curved arms in front of him.

Introduction: Stand still, facing center. Listen to the introductory measures and count silently "one and two and three and four and."

"A" Music: First theme. With weight on left foot, swing back and forth into circle and out again. All start on right foot. Raise scarves to center as right foot steps forward, and bring them down again as left foot steps back. You will go "in and out" eight times. Second Theme. Partners face each other, holding scarves loosely in front. Girl bends to the right (inside circle), then to the left (outside circle), back and forth 4 times. Boy bends first to the right (outside circle), then to left (inside circle), back and forth, 4 times. In both first and second themes, the movement is a shift of balance from one foot to the other. No steps are taken.

Repetition of "A" Music: All turn to the right, facing the outside of the circle and repeat the two themes exactly as above.

"B" Music: All turn half way to the right, raise scarves overhead and follow each other around the circle with quick running steps. At conclusion of "B" music, face the center, as at the beginning and repeat "A."

Books you will enjoy: *Edvard Grieg, Boy of the Northland* by Sybil Deucher (Dutton), *Song of the North* by Claire L. Purdy (J. Messner), *Story of Peer Gynt* by E. V. Sandys (Crowell).

Edward Grieg – Peer Gynt Suite No. 1 (7)

Norway, 1843-1907

When Edward Grieg was twenty-two, in 1865, he left his cold Norway to spend a warmer winter in Rome. Here he met the famous Norwegian dramatist and poet, Henrik Ibsen, who was also enjoying the Italian sunshine. Eight years later Grieg received a letter from Ibsen, asking him to write music for his new play, *Peer Gynt.* The composer promptly accepted the invitation, and finished the music the following year for its first performance, February 24th, 1876. The play was an immediate success, and so was the music!

Long ago in Norway a lazy fellow named Peer Gynt, was always playing jokes. He lived with his mother, Ase, a poor widow. At a wedding party Peer danced with a beautiful girl, Solveig, who fell in love with him. But the mischievous boy stole the bride, Ingrid, and ran off with her into the mountains. He made her very unhappy by telling her that Solveig was prettier. It was not long before he deserted Ingrid, and went off with the ugly daughter of the Mountain King. She took him to her father's hall where he ruled over the mountain imps and trolls. The King ordered Peer to marry his daughter, and when he refused all the imps and trolls rushed at him furiously, pinching, pulling and trying to destroy him.

Theme — *In the Hall of the Mountain King.*



Suddenly church bells rang in the distance. Their magic sound wrecked the hall and the trolls disappeared. Peer was bruised and weary, but Solveig found him and took care of him. Then he went back to his mother's home, and saw her dying. Sadly, he left Norway to wander over the world and seek his fortune. In the desert he was entertained by an Arab chief and his tribe. At a festival in Peer's

honor, the daughter of the chief, Anitra, danced for him.

Theme — *Anitra's Dance*



After many years of wandering, Peer returned to Norway in search of Solveig. He was an old man, but Solveig recognized him, and still loved him. Peer asked her forgiveness, and died in her arms.

Jean Sibelius – Music from the Tempest (8-9)

Finland, 1865-1957

Finland's great composer, Jean Sibelius, wrote music for Shakespeare's play, "The Tempest." The three short selections from this incidental music which you will hear at the children's concert are:

1) "The Mermaids" 2) "Miranda" 3) "Caliban's Song"

They relate to the characters in the play and might be called "descriptive" or "program" music.

Story of The Tempest

Prospero, the Rightful Duke of Milan, lived with his beautiful daughter, Miranda, on an uninhabited desert island. Many years ago Prospero's brother, Antonio, plotted with the King of Naples to take over his Dukedom. So Miranda and her father were put on board a ship, and out at sea forced into a small boat, and left to perish. Fortunately, Prospero's loyal friend, Gonzalez, had secretly hidden in the boat water, food, clothes and some books. Prospero was a scholarly man and a student of magic so he valued the books more than his Dukedom.

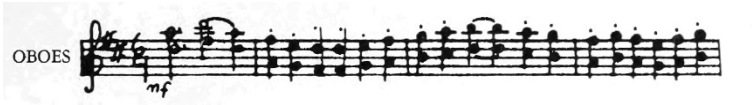
The little boat was safely washed ashore. As Miranda grew up on the deserted island she never saw another human being except her father. The two of them lived in a rock cave, protected from wind and sea. The island had once been inhabited by a cruel witch, Sycorax, who had an ugly, misshapen son named Caliban. Prospero found him wandering in the woods and took him to his cave to try to teach him. But it was no use. Caliban learned nothing, so Prospero used him as his slave to perform any labor demanded of him. On the island there were many good spirits, imprisoned in the trunks of large trees because they had refused to carry out the wicked demands of Sycorax. Through his use of magic Prospero released them, and they were ever after grateful and obedient to his will.

The leader of the good spirits was a lively little sprite named Ariel. He told Prospero he would serve him faithfully if one day he would free him completely. One day Prospero commanded Ariel and the powerful spirits to create a tempest so violent that it would wreck a ship. He also ordered them to bring the shipwrecked people safely ashore. It was all a plan for Prospero to regain his Dukedom. The first man to appear was Ferdinand, the handsome son of the King of Naples. When Miranda saw him she fell instantly in love — as he did with her. Then Antonio and the King of Naples came before Prospero and repented of their evil deeds. So all was forgiven. Prospero's Dukedom was restored; Miranda married Ferdinand; and Ariel gained his freedom.

As Ariel disappeared he was singing this song:

> Where the bee sucks, there suck I;
> In a cowslip's bell I lie;
> There I couch when owls do cry.
> On the bat's back I do fly
> After summer merrily.
> Merrily, merrily shall I live now
> Under the blossom that hangs on the bow.

The Mermaids begins with a melodic theme which returns many times:



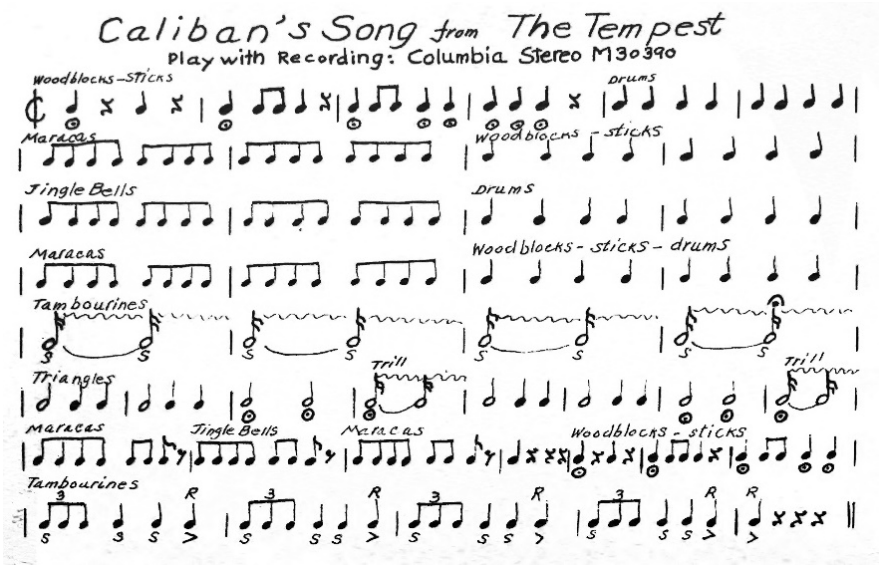
Miranda, in a minor key, seems to suggest a feeling of loneliness:



Caliban's Song expresses the awkward, sinister movements of an ill-shapen creature. Dance to the music. Then…play the percussion score with the recording of "Caliban's Song."

About the Composer

On December 8, 1865, Jean (Johan Julius Christian) Sibelius was



born in Tavastehus, Finland. Here his father was stationed as an army surgeon. The boy grew up in the pleasant atmosphere of a cultured home. Both his parents encouraged him to explore his two greatest interests — nature and music. Before Jean was old enough to go to school he was playing on the family piano. After he started taking music lessons he didn't want to practice his assigned lessons. It was much more fun to make up his own tunes. Later when he was learning to play the violin he used to take his fiddle to the woods and play original melodies inspired by the trees and streams.

When Jean Sibelius grew up he went to the University of Helsinki to study law. He stayed less than one semester and transferred to the Conservatory where he could devote all his time to music. This was the beginning of the making of Finland's eminent composer. Sibelius' great orchestral work, Finlandia, has been played by orchestras all over the world. But in his native country where he is idolized, Finlandia is like a national anthem.

Gustav Holst – The Planets: Mars, The Bringer of War (10)

Switzerland, 1874-1934

Gustav Holst, the English composer, wrote his famous Suite for Orchestra, *The Planets*, between 1914 and 1916. When the composer and his friends assembled on a Sunday afternoon in late September, 1918, to hear the work that had taken three years to complete there was great excitement in the partially filled hall. England was in the fourth year of the first World War, and the composer was preparing to leave for a military assignment in the Near East. The concert was a parting present from his conductor-friend, Balfour Gardiner.

There are seven movements in *The Planets*, and each one is named for a different planet in the solar system: *Mars, The Bringer of War; Venus, The Bringer of Peace; Mercury, The Winged Messenger; Jupiter, the Bringer of Jollity; Saturn, the Bringer of Old Age; Uranus, the Magician; Neptune, the Mystic.* When Holst's daughter, Imogen, was asked how her father happened to choose this unusual subject for his orchestral suite she explained that he was an experimenter, always studying and exploring new ideas. At one time in his life he became interested in astrology, an ancient science which dealt with the effect of the stars or planets on the destinies of human beings. As he learned more about it he was able to cast horoscopes for his friends, predicting some of the things that might happen to them according to their "aspects" (date of birth, position of the planets, etc.). Although horoscopes actually had nothing to do with his writing of *The Planets*, since each planet, according to Greek or Roman mythology, was named for a god or goddess, exerting some form of powerful influence over heaven and earth, Holst used their names as titles for the seven movements.

Mars, the Bringer of War, which you will hear at your children's concert, came first, and it was actually finished before the outbreak

of the first World War in August, 1914. It was Holst's desire that the listener should concentrate on the music, and not try to picture any specific happenings. In this instance you will find it almost impossible to do. From beginning to end the clashing sounds of drums and brasses, and the pounding five-beat rhythm speak loudly of war — machine-made war, not the hand-to-hand combat of the early Roman soldiers.

In the beginning the 5/4 pattern is introduced by tympani, harp and strings. On the score the string players are instructed to use the wooden side of the bow.



This pattern continues throughout, and ends in a bombardment of harsh chords. As one critic said: "It is probably the most forceful piece of music ever written."

About the Composer

Gustav Holst was the great grandson of a Swedish musician who taught the harp to the Imperial Family in St. Petersburg. Because of his political views he had to escape from Russia with his wife and small son. They traveled by boat to England and settled in Cheltenham, which became the home of the Holst descendents and the birthplace of Gustav — on September 21, 1874.

In their early years Gustav and his younger brother, Emil, heard music all day long. Father Adolph was either practicing or teaching piano students. It mattered not that he was a brilliant pianist and a talented musician, the never-ending sound of piano playing in the house was more than Adolph's sensitive wife, Clara, could bear. To relieve her of a few hours of his practicing Adolph bought a silent keyboard but he worked harder than ever the rest of the time. Once he wrote to a pupil: "I have been practicing a passage in octaves for five years, and it isn't right yet, so I have never played the piece in public."

Gustav was eight and Emil was six when their mother died. The household was in chaos until Adolph persuaded his sister Nina to come and live with them. Being a musician herself she was especially

interested in Gustav who had begun to study violin and piano. He loved the piano but he hated practicing the violin. One of the worst tricks his brother Emil played on him was to set back the clock when he was doing his bowing exercises.

Before he was thirteen Gustav decided to compose music for chorus and orchestra. He had never taken any lessons in harmony but he found a copy of Berlioz' "Orchestration" which he studied from cover to cover. He worked in secret for several weeks, and when he finally had a chance to hear what his music sounded like he was so appalled that he promised himself he would never write another note.

In the years to follow Gustav Holst learned the art of composing, and had many successes. When he was seventeen he was given the conductorship of a choral society in the Cotswolds where he wrote and produced a successful operetta, "Lansdowne Castle." As a result his father borrowed a hundred pounds and sent him to the Royal College of Music in London. In order to stretch his income as the hundred pounds dwindled Gustav learned to play the trombone. He played at seaside resorts and at parties with the White Viennese Band. He was a good trombonist, but his real music talent was later fulfilled through his choral conducting, organ playing, composing and perhaps most of all through his teaching.

Mary Howe – Stars (11) and Sand (12)

United States, 1882-1964
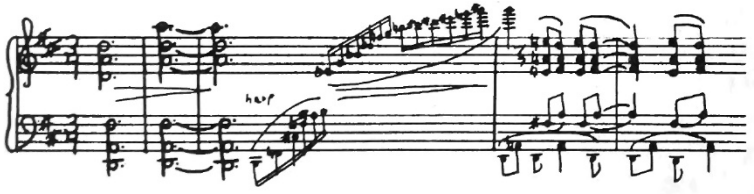
February fifteenth, 1955, was an important day in the life of the American composer, Mary Howe. On this day her two miniature tone poems, *Stars* and *Sand* were performed for the first time in Vienna. The performance by the small Vienna orchestra was conducted by William Strickland. Less than a year later the two pieces were played by the National Symphony Orchestra, under Howard Mitchell, in Washington, D.C.

As the titles of these pieces suggest, both works are descriptive or "program" music, and they are highly imaginative. Mrs. Howe said that *Stars* was inspired by "the gradually overwhelming effect of the dome of a starry night — its peace, beauty, and space…. As the music progresses one's imagination is carried into the contemplation of the awesome depths of space and the sense of mystery with which man compares his insignificance to infinity." You can probably say this in simpler words, something like this: "When I look at the sky on a starry night there seems to be no end to space, and it makes me feel very small."

In a booklet on "American Composers" Mary Ellen Murphy and Alexander Richter describe *Stars* in this way:

"The music suggests brilliant stars against a deep black sky. This effect is created by the harp playing a glissando followed by a twinkling piccolo, like a shooting star disappearing in the heavens above. Since the orchestration is thin, the solo instruments can be heard easily against an unobtrusive background. The use of the pentatonic and whole tone scales and the thirteen-tone chords remind the listener of Debussy."

"At first there is an introduction of quiet string chords. Next the harp slips into a more moving rhythm while above it a slow languorous melody continues to enchant the listener."



"This musical mood transports us away from earth and into space. Out of nowhere a piccolo calls, and a muted horn echoes across the vastness. Then the music becomes more and more agitated as if celestial bodies were colliding with one another. When the heavenly dust settles, the music returns to the tranquility of the opening passages. Softly the whole universe retreats and the final harp glissando draws away into nothingness."

Sand, according to the composer, Mary Howe, is "an imaginative piece on the substance of sand itself — its consistency, grains, bulk, grittiness, and its potential scattering quality; more or less what it appears to be when sifting through your fingers on the shore."

If you have ever played with sand at the seashore you will be able to hear some of the things the composer has described in the music. What else do you hear in the music?

About the Composer

Mary Howe was born in Richmond, Virginia, on the fourth of April, 1882. She did not start to compose until her children were grown and off to college. When she was living at Newport, Rhode Island, she often escaped for an hour from the family and walked through secret paths to a large granite rock. Here on the edge of a cliff there was a magnificent view of the Atlantic Ocean. This may have been the beginning of her love for space and for her feeling of being at peace with the universe.

In 1953 there was an all-Howe concert in New York's Town Hall. The critics were impressed with her knowledge of traditional composition technics. At the same time they praised her for her understanding of contemporary trends. They said: "Dissonances of the more hair-raising sort were used sparingly" and that her "musical structure had clarity and sound design throughout."

Mary Howe toured as piano soloist throughout the United States.

She also directed numerous choral societies. Her many compositions have been performed widely in Europe, North and South America, and in the Orient. It was a loss to American music when Mary Howe died in 1964.

What do you think about Mary Howe's music?

Richard Rodgers – March of Siamese Children (13)

United States, 1902 – 1979
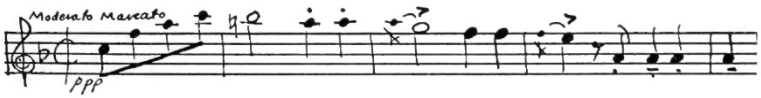
If you should go to New York City this year you would be able to see a musical show which has twenty-five children acting in it. The play is called "The King and I" and it is about the King of Siam. The story was taken from a novel, *Anna and the King of Siam,* by Margaret Landon. It was changed into a musical play by a famous New York theatre team, Richard Rodgers and Oscar Hammerstein II. These two Americans have written many plays together. They divide their work: Mr. Rodgers composes the music and Mr. Hammerstein writes the words. One of their greatest successes was *Oklahoma!* which won the Pulitzer prize in 1944. Both Mr. Rodgers and Mr. Hammerstein began writing shows when they were in college.

The Story

During the time of the Civil War in America, when Abraham Lincoln was fighting to free the slaves, there lived a wise and kindly King in Siam. The King wanted his many children to grow up knowing about the western world, so he sent for an English lady to come to Siam and teach them. She was a widow with a little boy about the same age as the King's eldest son. When the lady first arrived in Siam, the royal children were dressed in their finest clothes and sent to greet her. They marched in as they had been taught to do — bowing and saluting their proud father, the King. As time went on the teacher had problems. She couldn't make the children believe that Siam was only a little country because the maps in their school room showed it as big as a great continent! When she told them about snow, they only smiled and said, "There is no such thing!" The hardest task of all was to help the King and his people to understand that it was better not to bow down before their superiors but to accept the

western idea of equality and friendliness. The King found it difficult to change his ways. But in his heart he believed that westerners were right. One of his most friendly acts was to offer to send President Lincoln some elephants to transport ammunition. This was his way of telling the Americans that he favored the abolition of slavery.

As you may have guessed the *March of the Siamese Children* is one of the most popular numbers in the show. This is played as the children march in to meet the English teacher. The loudest part of the music is where the Crown Prince comes in. There are three themes, all built on the same rhythmic pattern.



Month 2

Ferde Grofé – Hudson River Suite (14-18)

United States, 1892-1972

Most boys, at some time in their lives, plan secretly to run away from home, but not many really do. Ferde Grofé, the American composer, was one boy who actually carried out his intentions. He left home when he was fourteen — and all because of music! His mother, who was a cellist and a graduate of the Leipzig Conservatory — taught her young son to write music before he could pencil an English word. He was studying both piano and violin before he was five. Ferde's grandfather, uncle, and father were all musicians, so it was natural for the boy to want to follow their profession. But, when Ferde's mother married for the second time, his new stepfather insisted that growing boys should do other things besides play the piano and compose music. And this was when Ferde decided to go out into the world and make his own way.

Earning a livelihood at music was more difficult than Ferde ever imagined. In order to buy food he worked in a book bindery, drove a truck, ushered in a theatre, ran an elevator, took a job in an iron foundry, and even sold milk. But after two years his stepfather relented, so Ferde went happily home to his family, and bowed a violin in the Los Angeles Symphony. From this time on his whole life was centered in music. He became an arranger for Paul Whiteman's celebrated jazz orchestra; he played the banjo in a San Francisco ragtime band; he directed a band of his own. Year after year he continued to compose for himself, producing a number of orchestral works inspired by American subjects, such as the Mississippi Suite and the Grand Canyon Suite.

Ferde Grofé's style of composing is typically American. His melodies may be somewhat traditional, but he often features jazz rhythms, and adds unusual sound effects — other than those made by the orchestral instruments. For instance, shrieking sirens and pneumatic drills are scored in his Symphony in Steely and bicycle pumps

in Free Air. In Grofé's latest work, *Hudson River Suite,* the audience is startled by sounds of boat gongs, fire sirens and police whistles, a barking dog, and the thunderous roar of real bowling alley balls. The *Hudson River Suite* was commissioned by Andre Kostelanetz, and played for the first time in Washington, D. C. on June 25th, 1955. In the five sections of the Suite, Grofé's music describes *The River, Hendrik Hudson* (for whom the River was named), *Rip Van Winkle, Albany Night Boat,* and *New York.* Here is some information about the Hudson River that may help you to understand Ferde Grofé's music.

I. Along its hundred and fifty mile course from the mountains to the sea, New York's Hudson River ripples through highlands and fertile valleys. Carrying pleasure boats and cargoes, it is a scenic highway through the Empire State.

II. The early Dutch explorer, Hendrik Hudson, for whom the river was named, sailed into what is now the outer New York harbor on a September day in 1609. His ship, the Half Moon, was a quaint, clumsily built boat, but from bow to stern she was rich in color and carvings. Her figurehead was a red lion with golden mane, and sailors' heads of red and yellow ornamented her green bow. Flags were flying from every masthead, on top fluttered the tricolor of red, white and black, with the arms of Amsterdam on a field of white. The natives on shore thought that some marvelous bird had swept in from the sea — or that the Great Spirit had appeared in his celestial robes. The Indians at first friendly, turned treacherous. Before the *Half Moon* had completed her voyage up the Great River, she and her Dutch crew were targets for hundreds of flying arrows.

III. Rip van Winkle, lost in a wild secluded spot of the Kaatskill Mountains, is said to have slept for twenty years, with the Hudson River sweeping along far below him. Everyone knows the story of how Rip wandered off with his dog at his heels and a gun over his shoulder — to escape the nagging tongue of his wife — and how he discovered a band of odd-looking little Dutchmen playing at nine-pins. The tale, originally told by Washington Irving, is retold for children in Shirley Temple's Storybook (Random House, 1958). Read the whole story for yourself. Perhaps your class would like to write a play or produce a puppet show about old Rip.

IV. The Albany Night Boat travels up the river from New York, carrying passengers to the Capital city. Sometimes there is dancing on deck to the music of a Dixieland band.
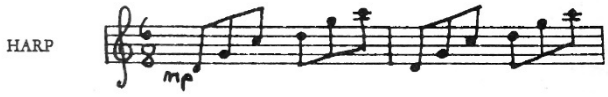
V. New York, the great modern city of speed, traffic and sky-scrapers, is represented in Grofe's music by discordant harmonies and a confusion of sounds.

Alan Hovhaness – And God Created Great Whales (19)

United States, 1911-2000

Alan Hovhaness composed this extraordinary work for orchestra and electronically taped voices of great humpback whales. The whale songs, recorded in the depths of the Atlantic Ocean off Bermuda, were brought to Andre Kostelanetz by Dr. Roger S. Payne, a Research Zoologist at the New York Zoological Society. Mr. Kostelanetz, always on the alert to pick up new ideas in musical sounds, felt that Alan Hovhaness would be the ideal composer to create an exciting work for his orchestra. When Mr. Hovhaness heard the songs of the whales he immediately became enthusiastic and was soon at work on the score.

There are four segments of whale songs alternated with orchestral music. The strings are instructed "to repeat and repeat, and to continue, rapidly and not together, in free non-rhythm chaos; to make one great crescendo or diminuendo as the conductor directs." The score calls for the usual orchestral instruments plus a large percussion section and a harp which repeats a six-note pattern over and over:



According to Mr. Hovhaness the chaotic rhythmless passages are supposed to suggest waves in a great ocean. You may be able to detect undersea rumblings of horns, trombones, and tuba. The pentatonic melody below, played by woodwinds and brasses describes the openness of the sky:



About the Composer

Alan Hovhaness Chakmakjian was born in Somerville, Massachusetts, March 8, 1911. His mother thought his name was too long and urged him to shorten it. His father, a chemistry professor, was from Armenia and his mother was Scottish. Encouraged by his mother, Hovhaness began playing and composing music before his tenth birthday and by the time he entered the New England Conservatory he had written many compositions. At the conservatory he discovered the music of the great Jean Sibelius. Soon he was writing music like Sibelius and he even took a trip to Finland to learn more about the country and its people.

Not until he was thirty years old did Hovhaness have any interest in his Armenian background. When he became the organist at the Boston Armenian Church he discovered the ancient music of his ancestors and his musical life was forever changed. He decided to compose a completely different type of music but felt that to do so he should destroy everything he had already written. He threw away seven symphonies, several operas, and many other orchestral works — all together he destroyed over 1,000 works.

Since that time, Hovhaness has been interested in all different types of sound. He has studied in Japan, Korea, India and the Near East and his melodies are often based on the music of these countries. His interest in sounds made the use of the "whale voices," a natural part of his style when he composed *And God Created Great Whales*.

Alan Hovhaness loves to write music. He will often write on an old bill, a menu or a napkin if he doesn't have music paper. All of his music is mystical and strange-sounding and is filled with beautiful melodies often played over and over.

Andre Modeste Gretry – Tambourin from "Cephale et Procris" (20)

Belgium, 1741-1813

Two hundred years ago in Liege, a city in the little country of Belgium, a boy named Andre Gretry (Ahn-dray Gray-tree) was growing up. Andre loved music better than anything in the world. He especially liked opera, and was overjoyed when an Italian company came to Liege to perform operas. Andre's father, who was a folk singer and a violinist, understood his son's love of music, and took him many times to hear the Italian singers. Although the father did not know that his child would one day be an opera composer, he was certain that Andre had a beautiful voice, and that he should give him the best musical training. So six-year old Andre became a singer in a church choir, started lessons on the piano, and — when he was old enough — was put to the more difficult tasks of learning counterpoint and composition. He found it hard to do what his teachers told him, but by the time Andre was seventeen he had finished six symphonies. Then he was invited to go to Rome, where he spent five years working to his heart's content on operas and music for the theatre.
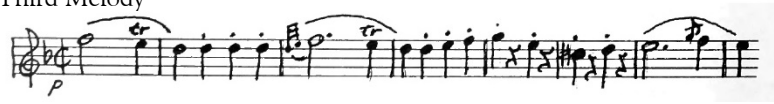
Tambourin is a dance from the ballet music of Gretry's opera, "Cephale et Procris." Many composers wrote ballets to be danced between the acts of their operas. Sometimes, as in this case, the ballet music became more famous than the opera itself. In Tambourin the composer is describing an old French dance, popular in the eighteenth century. The dance was accompanied by a narrow, oblong drum, called a tambour in, and by a small pipe or flute, known as a *galoubet*. It begins with three loud chords, followed by two entirely different melodies.

First Melody Second Melody



In the middle section of the dance, there is still a third melody:

Third Melody



After you have heard Tambourin a number of times, it might be fun to make up your own dance to the music. An easy way to start is to have three groups of dancers. The first group dances the first melody, the second group the second melody, and the third group the third melody. Let some other children work out ideas for dancing the music in between.

Franz von Suppe – Light Cavalry Overture (21)

Belgium, 1819-1891

What is more exciting than a trumpet or a bugle calling a cavalryman to his horse? In the *Light Cavalry Overture* von Suppe brings us to attention at once, with a loud fanfare. As the bugle dies away, there seems to be a long wait before the horses are off. What could be happening? Are the men shining their boots? Are they adjusting the saddles? Is everyone lined up for the take-off? At last all is ready, and what do you hear? A perfect description in music of fiery, galloping horses:



As you listen to the Overture, see how many times this theme comes in.

Franz Von Suppe, a Belgian composer who lived in Italy, had a name as long as Mozart's. You will remember that when Father Mozart took his small infant boy to church to be christened, he was baptized Johannes Chrysostomus Wolfgangus Theophilus. Father Von Suppe named his son Francesco Ezechiele Ermenegildo Cavaliere Suppe-Demelli. No one could possibly remember all these names so it was simpler just to call him Franz.

As Franz grew up he loved music, and learned to play the flute. By the time he was fifteen Franz had written a mass. But religious music did not appeal to him for long; he was more interested in the theatre. After attending the University of Padua, where his father had sent him to study philosophy, Franz wanted more than ever to be a musician.

It was in Vienna that Franz finally had his chance. Here in this music-loving city, he became a conductor of theatre orchestras. Inspired by the stage, he set out to write operas and operettas. During

his theatre days he produced two grand operas, 31 comic operas and operettas and 180 other stage pieces. His two most popular overtures are "Poet and Peasant" and "The Light Cavalry." These are both favorites with bands and orchestras in many countries.

Cesar Franck – Symphony in D Minor (22-24)

Netherlands, 1822-1890
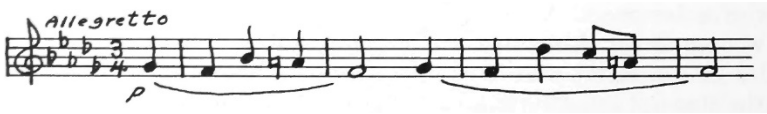
Cesar Franck's *Symphony in D Minor,* composed in 1888 is the only symphony he wrote. Once a composer learns how to write a symphony he usually produces a number of them. Brahms, for instance, wrote four. Beethoven composed nine. Haydn's works include over a hundred symphonies.

The first performance of Cesar Franck's now famous *Symphony in D Minor* was given in Paris on February 17, 1889. The only person who thought it was a success was the composer himself. The members of the Paris Conservatory orchestra did not want to play it, and had it not been for the persuasion of the conductor, Jules Garoin, the concert would have been cancelled. The audience included famous musicians and critics, as well as teachers, and most of them did not like or understand the music which Franck had labored so hard to create. One of the Conservatory professors remarked: "Is that a symphony? Who ever heard of writing for the English horn in a symphony?" The composer, Charles Gounod, left the hall, saying it showed "incompetence pushed to dogmatic lengths." The composer of *Coppelia*, Leo Delibes, clapped at one point, and was frowned upon. One of Franck's pupils reported the comment of a musician: "Why play this symphony here? Who is Professor Franck? An organ professor — I believe." Some listeners were upset because the symphony composed by the organ professor had only three movements, instead of the usual four.

When Cesar Franck went home after the concert his wife wanted to know all about the performance. Did people like it? Was the symphony well played? What about the applause? The composer smiled. He told her nothing about the opposition and disappointing response to his music. What he said was: "It sounded well, just as I thought it would."

At your children's concert you will hear the second movement of

Cesar Franck's *D Minor Symphony*. It begins in a rather leisurely way with a series of soft chords played by the harp and the entire string section — violins, violas, cellos and double basses. After sixteen measures of plucked chords the English horn sings out a sadly beautiful melody. This first theme is shown below:

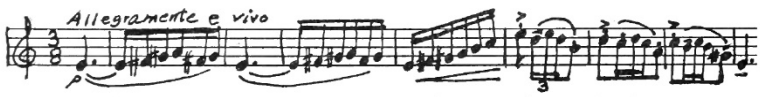


As you listen to the symphony think of the man who worked quietly in a dingy organ-loft and became the greatest French composer of the nineteenth century.

Manuel de Falla – Spanish Dance (25)

Spain, 1876-1946

Falla (Fahl-yah or Fah-yah) is one of the greatest Spanish composers. He was born in Cadiz, Spain's ancient southwest seaport, founded by the Phoenicians about 1100 B.C. As a little boy Manuel de Falla probably spent many happy hours watching ships sail in and out of the harbor. He also had many opportunities to hear Spanish folksongs, to listen to the rich harmonies of Spain's native instrument, the guitar, and to see skilled dancers stamping their heels and clicking their castanets to intricate rhythms. Manuel's mother taught him to play the piano, and by the time he was seventeen he was eagerly studying the scores of Wagner so that he could learn to write music for orchestras. Falla's first compositions were zarzuelas (zahr-zway-lahs), comic operas with spoken dialogue — which included popular dances accompanied by guitar and castanets. Falla later discarded the zarzuelas and set to writing a real opera, *La Vida Breve* (La Vee-dah Bray-vay). This work won the prize awarded by the Madrid Academy of Fine Arts in 1905. It was first produced in Nice on April 2, 1913. Later, in 1926, it was given a first performance at the Metropolitan Opera House in New York. The *Spanish Dance*, *No. 1,* which you will hear at the concert is from *La Vida Breve.*



Falla wrote other operas, chamber music, and piano works. All have been popular, and all of them are definitely Spanish in character. Despite the fact that Falla spent seven years in Paris, where he studied the music of Debussy, Ravel, Dukas, and the French "impressionists," he returned to his home in Granada and continued to compose in the Spanish style that he knew and loved so well.

Month 3

Henry Purcell – Trumpet Prelude (26)

England, 1659-1695

Not many little boys in England have had the opportunity to write music for the King's birthday. This honor came to Henry Purcell (Pur-sle), one of England's greatest composers, when he was only twelve years old. It was in the year 1670, and Henry was at that time a member of the Chapel Royal. The boys in this famous Chapel, who were selected from the best cathedral choirs in the nation, came to live in London. They sang for the King's church services as well as for many other royal ceremonies at which they appeared handsomely clothed in red velvet. The children were trained by fine choirmasters who taught them not only to sing but to play on the lute, violin and organ. They were also put to work copying music because in those days printed music was very scarce. Unlike the other boys, Henry was not content with merely copying church hymns and he soon began to compose for himself. The choirmaster was proud of the boy's compositions, and so it was decided that his "Ode for the King's Birthday" should be presented to His Majesty as a gift from the children of the Chapel.

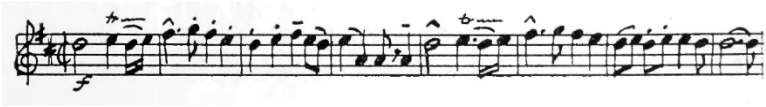
Young as he was when he wrote the King's birthday piece, Henry Purcell had many other compositions to his credit. At the age of four he had begun to study with his father, a professional musician and one of the "Gentlemen of the Chapel Royal." Mr. Purcell played in the Royal Band and was choirmaster and copyist at Westminster Abbey, London's greatest cathedral. Henry's father died in 1664, and the little five-year-old boy went to live with his uncle who fortunately was also a musician. He loved his nephew as a son, and continued his musical training.

Henry remained in the Chapel Royal as chorister until his voice changed at the age of fourteen. Then his days of singing were over for a while and he had to give up the fine scarlet suits trimmed with silver and flowing lace, the beautiful silk stockings and ribbon-bowed

garters. But the King did not want to lose the talented boy from his services so he was appointed "keeper, maker, mender, repairer and tuner" of all His Majesty's instruments.

As keeper of the king's instruments, and later as organist and music copyist at Westminster Abbey, Henry Purcell learned much about composition. He became quite famous in England during his short lifetime and was spoken of as "the delight of the nation and the wonder of the world." His works include an opera, church music, chamber music and music for the theatre.

The *Trumpet Prelude,* sometimes called "Trumpet Voluntary" is a stirring melody, showing Purcell's skill in writing for wind instruments. It is customary for the trumpeters to stand while playing.



Jeremiah Clarke – Purcell
Trumpet Voluntary (26)

England, c. 1674-1707

The Purcell (Pur-sle) *Trumpet Voluntary*…is a brilliant and stirring piece for brasses, requiring two trumpets, three trombones, four French horns, tympani and side drum. This famous piece, played by orchestras throughout the world, has been used on all sorts of occasions — in wedding ceremonies, royal coronations, and state functions.

You may be surprised to learn that the *Purcell Trumpet Voluntary* was not written by Purcell at all! For many years it was believed that England's great composer of opera and church music, Henry Purcell, wrote it. But recently it has been discovered that the real composer was Jeremiah Clarke, born in London in 1659, within a year of Purcell's birth. Both musicians sang in the Chapel Royal, so it is not unlikely that the two boy choristers were friends. In any event, young Jeremiah and Henry, like the other singers in His Majesty's renowned choir, were the best in the land. They were trained not only to sing, but to play the lute, violin and organ and to write and copy music as well. For performances at the King's services the boys were handsomely dressed, in red velvet suits trimmed with silver and flowing lace.

As the boys grew older Jeremiah Clarke became Almoner and Master of the Children of St. Paul, and, later, Gentleman Extraordinary for the King's Chapel. Like Purcell, he wrote operas and music for plays. When Henry Purcell's voice broke, the King, not wanting to lose the talented boy, appointed him "keeper, maker, mender, repairer and tuner" of his large collection of instruments.

But how did the mix-up about the *Trumpet Voluntary* occur? It all started in 1878 when Dr. William Spark, Town Organist of Leeds, published the Voluntary in a collection of short pieces for the organ.

He called it "Trumpet Voluntary in D Major, Henry Purcell" and said it came from an ancient manuscript. Later Sir Henry Wood found a reprint of the piece from Spark's little organ book and made an orchestration of the Trumpet Voluntary which quickly became popular. Then, in 1939, the same tune, by Jeremiah Clarke, was found in "A Choice Collection of Ayres for the Harpsichord," printed in London in 1700. The publisher guaranteed that the Voluntary had been handed to him by Jeremiah Clarke himself! To make matters doubly certain an old manuscript of the tune, found in the British Museum, has on it the name "Clark." And so the mystery at last is solved, but for years to come this lovely work will be known as the *Purcell Trumpet Voluntary*.

Edward Elgar – Fountain Dance from "Wand of Youth Suite" (27)

England, 1857-1934

Many, many years after Handel lived in England a boy named Edward Elgar was born. He grew up in Worcester, a lovely English town surrounded by streams and forests and rolling green hills. Edward loved to roam in the woods and imagine that he was in a world of magic, inhabited by fairies and giants, moths and butterflies, tame and wild bears and many other strangely beautiful creatures. It was a special world for children and Edward's brothers and sisters believed in it, too. Together they wrote and staged a play which described this children's world. Since Edward was the musician of the family, he wrote music for it. One of the pieces was called "Fountain Dance." It described water shooting up in spurts and falling back into the fountain which the children had made.



As you listen you will hear two kinds of movements in the music:

1) Smooth, legato movement (The water rising up and falling back)

2) Jerky, staccato movement (The water spraying its drops all over)

Make up your own movement to the "Fountain Dance," showing what you hear in the music, and how it makes you feel.

Victor Herbert – March of the Toys (28)

Ireland, 1859-1924

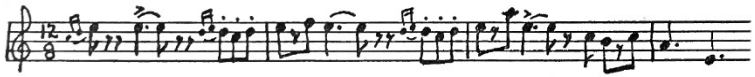
Victor Herbert is known as an American composer but he was not born in this country. Almost a hundred years ago, if you had been in the city of Dublin, you might have found a little Irish boy with blue eyes and black curly hair, and his pretty mother, getting ready to leave for England. Victor's father died when he was quite small, and he and his mother went to live with Victor's grandfather, Samuel Lover, who was a writer, a painter and also a composer. Many artists and musicians came to visit him.

At his grandfather's house Victor met a famous cello player who told him stories about New York and the wonderful American country across the sea. Perhaps this is why he later became a cellist himself and moved to the United States to make his home. But in the meantime, he went to school in Germany and lived there for twenty years. When his grandfather died his mother married a German doctor and Victor thought that he, too, might become a physician. His parents soon discovered, however, that Victor was more interested in music than in medicine. So, after all, he was allowed to realize his dream and make music his life work.
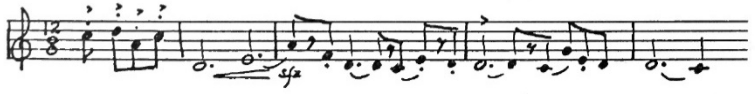
As a cellist Victor Herbert played in many German orchestras. When he first came to America with his opera singer wife, they both were engaged by the Metropolitan; he played the cello in the orchestra and she sang. Later, Herbert held many important positions in the United States. He was assistant conductor of two orchestras, bandmaster of the Twenty-second Regiment Band, and leader and organizer of his own orchestra which toured the country. As a composer, Victor Herbert made a name for himself by writing gay-hearted light operas. He also wrote two grand operas, but his operettas, over forty of them, were his most successful works.

March of the Toys is from one of Victor Herbert's best known and most loved operettas, "Babes in Toyland." It comes at the beginning

of the second act. The scene is a toy-shop, and at the opening of the march there is a fanfare of toy trumpets. The toys seem to come to life and there is a parade. The parade theme is introduced by violins, flutes and clarinets:



Later we hear another more stirring melody which suggests that all the dolls, bears, rabbits and tin soldiers are out for a good time:



Victor Herbert – March of the Toys (28)

Ireland, 1859-1924

A hundred years ago a little Irish boy, scarcely two years old, left Dublin, the city of his birth, to take a trip. The boy, who was named Victor, was leaving for a good reason. His father had died, and his mother, Fanny Herbert, had to take him to live with his grandfather in England.

The grandfather of Victor Herbert, Samuel Lover, was a most unusual man. Although he lived in England he was a staunch and patriotic Irishman, and an accomplished singer of Irish songs. In fact, he wrote songs — as well as poetry, plays, novels, and grand operas.

As Victor Herbert grew up in his grandfather's house he heard much music. His mother played the piano beautifully; his grandfather's guests were musicians; and Mr. Lover himself filled the boy's ears with his Irish folksongs. When it came time for Victor to learn to play a musical instrument he said he didn't want to be bothered. Although his mother urged him to play the cello he told her he would rather study his lessons so he could be the best in his class. But one day something happened to change his mind.

It was time for a festival at Victor's school, and it was discovered that the band needed a piccolo player. Victor was asked to fill in and he had to learn in two weeks the piccolo part of the Overture to Donizetti's "The Daughter of the Regiment." Not only did he have to learn the part, but he had to learn how to play the piccolo as well. Of course, he succeeded. But two weeks of shrill piccolo sounds were pretty hard on his mother's ears, and she finally persuaded him to change to the cello. This was the beginning of Victor's serious musical education.

The cello proved to be the means of bringing Victor Herbert to America, where he lived for the rest of his life. It happened in this way: Walter Damrosch came to Europe, seeking singers for the Metropolitan Opera in New York. At this time Victor Herbert was

cellist of the Court Opera in Stuttgart and he was in love with one of the singers — a handsome soprano. When Mr. Damrosch heard the girl sing he wanted her at once, but she said she would not go to New York unless he would also hire the cellist. So it was agreed. The couple were married and came to America.

Victor Herbert is best known for his many comic operas. One of the most popular of these, in the early 1900's, was "Babes in Toyland." The "March of the Toys" is from this operetta.

Edward German – Dances from "Henry VIII" (29-30)

England, 1862-1936

Sir Edward German, whose real name was Edward German Jones, grew up as a little boy in Whitchurch, England. He always loved music so it is not surprising to hear that he taught himself to play the violin and that he organized a band in his native village. He later was a violinist in a number of orchestras and finally became one of England's most famous theatrical conductors.
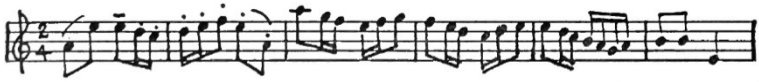
Because he loved the theatre Edward German's music was composed mainly to be used as incidental pieces which were played between the acts of a drama or in a light opera. Most people know him as a composer of theatre music. But before he died at the age of seventy-four he had composed two symphonies, a symphonic poem and several suites, a Welsh Rhapsody for orchestra, and many popular songs.

In 1888-9 Edward German conducted the orchestra at the famous Globe Theatre where many Shakespearian plays were performed. He wrote incidental music for Richard Mansfield's production of King Richard III which was so well-liked that Sir Henry Irving asked him if he would compose some music for the play, Henry VIII. The dances which you will hear are a part of this incidental music. They were played for many entertainments and became known in nearly every home in England.

The *Morris Dance* has always been a great favorite with the English people. A long time ago — in the 15th and 16th centuries — morris dancers dressed in Moorish costumes. They blackened their faces and tied small bells to their legs. English morris dancers no longer are black-faced, but often they wear lovely little bells which ring softly as they move about. The music for Edward German's *Morris Dance* starts with a rather long introduction. Then violins, oboe,
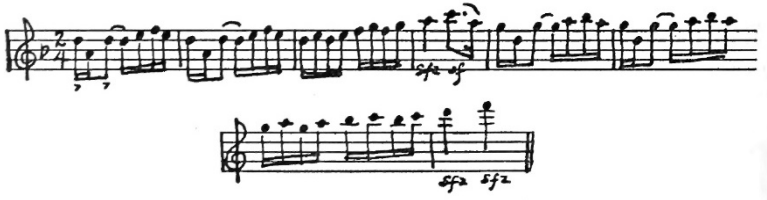
clarinets and horns play the opening measures of the dance itself:

Allegro giocoso



The *Torch Dance* is extremely fast and lively. This is how it begins:

Allegro molto



Edward German – Merrymakers' Dance (31)
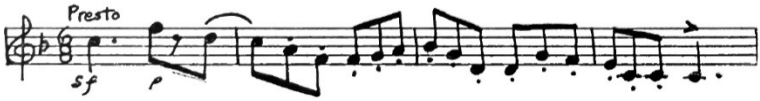
England, 1862-1936

Sir Edward German grew up as a little boy in Whitechurch, England. He always loved music so it is not surprising to hear that he taught himself to play the violin and that he organized a band in his native village. He later was a violinist in a number of orchestras and finally became one of England's most famous theatrical conductors.

Most people know Edward German as a composer of theatre music. Because he loved the theatre he wrote many incidental pieces which were played between the acts of a drama or in a light opera. But before he died, at the age of seventy-four, he had composed two symphonies, a symphonic poem, a Welsh Rhapsody for orchestra, many popular songs, and several suites.

One of Edward German's best-known suites was written for a play about the famous English actress, Nell Gwynn. At the old Drury Lane Theatre in London pretty young Nell, with her reddish curls and happy smile, once sold oranges. It was quite the style for fashionable ladies and gentlemen to eat this fruit during the play! But the orange-seller turned out to be such a fine mimic — as well as a good singer and dancer — that she was soon acting on the stage. From the time she was fifteen her audiences all loved her. Compliments and fine presents of jewels and beautiful clothes came from her many admirers. She was a great favorite of the king and of the court. Nell Gwynn was kind-hearted, unselfish and good to everyone. Is it any wonder that the King, in her honor, founded one of London's big hospitals to care for the poor?

There are three dances in Edward German's "Nell Gwynn Suite." The first is a brisk *Country Dance;* the second a quiet *Pastoral* or *Shepherd's Dance.* The *Merrymakers' Dance* is a fast and lively finale which sounds like a jig. It begins with a short introduction, which is followed by this theme:



As you listen to the *Merrymakers' Dance* plan what you could do to the music. Clap your hands? Stamp your feet? Move smoothly and quietly as the second theme comes in? Dance faster and faster, whirling around at the end? Try to make your body show what you feel and hear in the music.
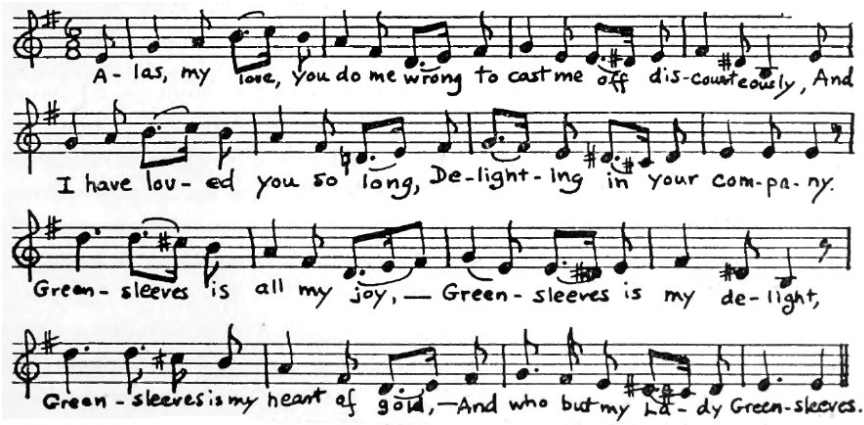
Ralph Vaughan Williams – Fantasia on "Greensleeves" (32)

England, 1872-1958

In England today there is no composer more admired and respected than Ralph Vaughan Williams. On October 12th, 1952, he celebrated his eightieth birthday. Three years ago 5,000 people crowded into Albert Hall in London to hear the first performance of his Symphony No. 6. It was an unusually long symphony, lasting an hour and a half. When the conductor, Sir Adrian Boult, put down his baton there was a moment of silence. Then everyone applauded wildly while the composer, a tall, handsome gentleman, took four bows from the stage.

Although Vaughan Williams is now [in 1953] quite deaf, he still starts to work by eight o'clock every morning. Unlike many musicians he composes at the piano, then later writes his orchestra scores. He believes that composers should not shut themselves off from people but that they should make music express the life around them. During his graduate days at Cambridge, Vaughan Williams became interested in the study of English folk music. For many years he went all over the English countryside, begging the old villagers to sing folk songs for him. With his pencil and paper he took down countless tunes which he found so beautiful that he could not resist using them as themes in his compositions for orchestra.

Vaughan Williams' *Fantasia* is based on two English folk-songs. It is in the form ABA. The middle section (B) is the folk song, *Lovely Joan,* which Vaughan Williams collected in Norfolk, England, in 1908. At the beginning and end (A sections) the composer uses the very old tune of Greensleeves. This song was registered as "The Ballad of My Lady Greensleeves" at Stationers' Hall in 1575. The words of the original song, from William Ballet's *Lute Book* are given below. See if you can learn to sing the song with these words.


A - las, my love, you do me wrong to cast me off dis-courteously, And
I have lov - ed you so long, De-light - ing in your com-pa - ny.
Green - sleeves is all my joy, — Green - sleeves is my de - light,
Green - sleeves is my heart of gold, — And who but my La - dy Green-sleeves.

Ralph Vaughan Williams – English Folk Song Suite (33-36)

England, 1872-1958

For thousands of years people of every nation have sung, played and danced to tunes we now think of as "folk music." Before there were trained composers to write music on paper, ballads and dance tunes were handed down from one generation to the next. Much of this treasured folk music might have been lost, as families moved from the country into the large cities, had it not been for collectors who went around taking down folk songs from the lips of people and dance tunes from the country fiddlers.
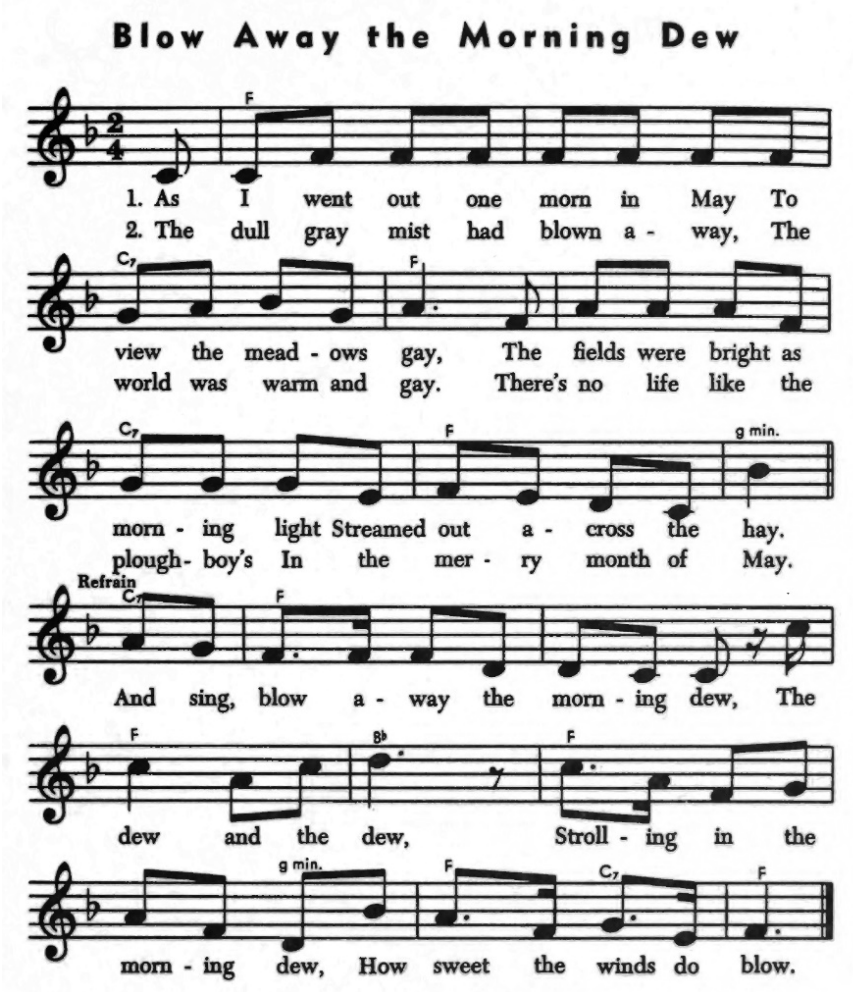
An important way of preserving folk melodies, in addition to merely collecting them in their original form, is to use them as themes in orchestral compositions.

Ralph Vaughan Williams, born and educated in England, may never have seen a bucking bronco or whistled a fiddling tune, but he, like David Guion was very active in collecting folk songs. Many beautiful English folk songs, transformed for orchestra, have become popular favorites. You have probably heard his *Fantasia on Greensleeves*, a delightful setting of the 16th century song, "Greensleeves."

In his *English Folk Song Suite,* Vaughan Williams uses a number of folk tunes which he collected in Somerset. As you listen you will recognize the song: "Blow Away the Morning Dew." Memorize two stanzas of this song to sing at the concert. Then learn to play it. How many times do you hear the orchestra play this melody? The piece is in the form A B A. If you listen carefully you will discover that "Blow Away the Morning Dew" is played twice in the first A section, not at all in the B section, and twice in the last A section.

Ralph Vaughan Williams composed symphonies, choral works, chamber music, operas, and music for the stage. In recognition of his contribution to English music, both the University of Oxford and the

University of Bristol gave him honorary degrees.



Eric Coates – Knightsbridge March (37)

England, 1886-1957

Knightsbridge March is one of three short pieces for orchestra which Eric Coates calls London Suite. The music describes scenes in three different parts of London — Covent Garden, a gay market place; Westminster, the big Cathedral and Houses of Parliament; and Knightsbridge, a part of fashionable West End near Hyde Park.

There is an interesting story about how Knightsbridge got its name. Many, many years ago two knights went riding on their horses to the ancient city of London seeking a blessing from the Bishop. On the journey they started to quarrel. Just as they came to a bridge, they took out their swords and began fighting in real earnest. On the bridge they killed each other, and ever afterward this bridge was known as the Knyghtsbrigge. To-day Knightsbridge is a prosperous, busy shopping center where people chat gaily, eat together and go to the theater. The music is not a military march, but a quick, happy tune for bustling Londoners having fun in town at night.



Eric Coates is known to English boys and girls not only as a composer but as a conductor of the Queen's Hall Promenade Concerts. Queen's Hall is a great big auditorium where thousands of Londoners go to hear orchestra concerts. Famous musicians from all over the world have played in this hall.

When Eric Coates himself was a young man he played the viola in the Queen's Hall Orchestra. He was a very fine violist, and made a name for himself in several chamber music groups. When he was just twenty-one the Hamburg String Quartet asked him to go to Africa on a concert tour. It must have been a real adventure for this city youth to leave London and travel through a strange, unknown

world. Perhaps he heard natives playing the great African tree drums, and saw jungle dances along the way!

Because of his *London Suite* we naturally associate Eric Coates with the English capital. It is true that he has spent most of his life in London, but he was not born there. He is a native of Hucknall, a town in Nottinghamshire. It was because he showed great musical talent as a boy that he won a scholarship which took him to the Royal Academy of Music in London. Here he began the studies which later made it possible for him to become a composer.

William Walton – Façade (38-40)

Popular Song, Country Dance, and Polka
England, 1902-1983

Had it not been for a great English Lady, Dame Edith Sitwell, the orchestra music for the *Façade Suites* would never have been written. Dame Sitwell was a young poet who was searching for new ideas. In the early nineteen twenties sculptors and painters were creating works of art that looked less and less like real objects. For instance, a painting of a dog might not have ears or a tail and even if you looked closely you could only see a canvas filled with intersecting lines and squares of different sizes. This kind of painting was called abstract, and the artists were known as "abstractionists." Why couldn't this idea be applied to poetry? And also to music?

Dame Sitwell had two brothers, Osbert and Sacheverell, (Sa-shev-er-el) who were both interested in the arts. She decided to talk it over with them. To her surprise they were enthusiastic, and even gave her some of their ideas on how it should be done. Sir Osbert tells the story of how *Façade* came to be written:

"My sister was interested in the technical exercise of her craft and had written various dance measures and abstract poems. These delighted my brother and myself for we all three recognized in them the same preoccupation with the abstract that we saw in sculpture and painting, but which had not yet found its way into English poetry. A young musician, William Walton, was then sharing a house with us in London, and we decided that he should set the poems to music. I thought they ought to be presented in as abstract a manner as possible and suggested that the reader and the musicians be hidden behind a curtain."

Façade turned out to be a setting for narrator and seven instruments of twenty-one abstractionist poems. It was performed publicly for the first time on April 27, 1926. Edith Sitwell, unseen by the audience, recited the poems through a megaphone-shaped mouth that

was painted on the curtain. The instrumentalists who played the music were also hidden behind the curtain. There was a great stir over this unusual affair, and William Walton's name suddenly became widely known.

Music from *Façade* has been arranged by the composer as two orchestral suites for flute, piccolo, oboes, English horn (or alto saxophone), clarinets, bassoons, horns, trumpets, trombone, percussion and strings. At the concert you will hear the North Carolina Little Symphony play three dances from these suites: "Popular Song," "Country Dance," and "Polka."

When you play the recording of these three dances in your classroom write a list of the things you would like to do to the music. Some ideas might be: 1) Dance, making up your own original movement, 2) Paint or finger paint, 3) Make funny hats or costumes, 4) Write some abstract poems using words that do not exist, but that have interesting sounds, 5) Read Edith Sitwell's original poems.

About the Composer

Sir William Walton was born at Oldham in Lancashire, England, in 1902. Both his parents were singing teachers. William was an unusually musical child, and he could sing complete airs of Handel before he could speak. His father was the choir director of the local church, and gave him his first music lessons. When William was only five years old his father allowed him to join his choir as a regular member. Shortly after that he started taking lessons on the violin. This was the beginning of his lifelong interest in music.

With his excellent background in singing, the boy easily won a scholarship to the Choir School of Christ Church, Oxford, and at the age of ten he was made a choirboy. Living in Oxford provided other musical opportunities. Here he heard a symphony orchestra for the first time. He was so impressed with the wonderful sound of so many instruments playing together that he immediately decided to become a composer. Without a teacher to help him, he started writing huge choral works that filled page after page of manuscript paper.

At sixteen William Walton became an undergraduate at Christ Church. He was the youngest student ever to receive a degree in music. Continuing his education at Christ College, Oxford, he was so

absorbed in musical studies that he paid no attention to any other subjects. After he failed to pass the examinations he was expelled from Oxford. Years later when he had become a famous composer the College made him an Honorary Fellow.

William Walton had comparatively little instruction in composition. He was largely self-taught. While he was at Oxford he was befriended by several important musicians. They tried to help him and encourage his efforts to learn theory and composition.

More important than his friends' encouragement was the guidance and stimulation Walton received from the Sitwell family — Osbert, Edith and Sacheverell. The Sitwells were people of wealth, high social standing and great culture. After his dismissal from Oxford he went to live with them. It was because of their advice that he wrote his first important work, a string quartet which was introduced at the International Music Festival at Salzburg in 1923. One year later Walton's *Quartet for Piano and Strings* was published through the Carnegie Trust Fund.

William Walton, a young man in his early twenties, was now a published composer. Although he has never produced a large number of compositions, his works include two symphonies, three concertos, two concert overtures, marches written for the Coronations of George VI and Elizabeth II, a very successful cantata entitled *Belshazzar's Feast,* and an opera, *Troilus and Cressida.*

In 1951 the British Government bestowed knighthood on William Walton to honor him for his musical achievements.

Benjamin Britten – The Young Person's Guide to the Orchestra (41)

England, 1913-1976

If you are like most people who go to symphony concerts you probably enjoy seeing the many different kinds of instruments in the orchestra. But even though you listen carefully it is often difficult to hear exactly which ones are playing. The British composer, Benjamin Britten, loved to teach children. It made no difference whether they were eight or eighteen, he wanted to help them learn more about the orchestra. So he was delighted when he received an invitation to compose music for a film — "The Instruments of the Orchestra."
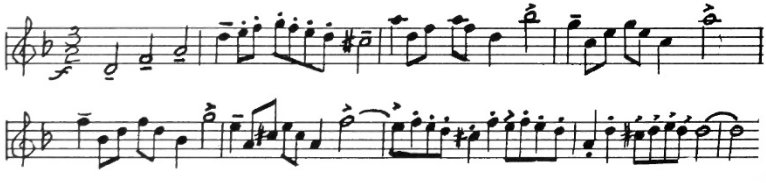
Benjamin Britten went to work at once, and when his musical score was finished he dedicated it to four children — Humphrey, Pamela, Caroline and Virginia — "for their edification and entertainment." Britten's music has become a popular concert piece, known as *The Young Person's Guide to the Orchestra.*

In order to explain his composition to the audience, Britten suggests that these words be spoken before the music starts:

"The composer has written this piece of music specially to introduce you to the instruments of the orchestra. There are four teams of players; the strings, the woodwind, the brass, and the percussion. Each of these four teams uses instruments which have a family likeness. They make roughly the same kind of sound in the same way. The strings are played with a bow or plucked by the fingers. The woodwind are blown by the breath. The brass are blown too. The percussion are banged. First you will hear a theme by the great English composer, Henry Purcell, played by the whole orchestra and by each one of the four groups of instruments."

The English composer, Henry Purcell, whose music Benjamin Britten loved and admired, lived at the end of the seventeenth century. When he died in 1695 the famous Johann Sebastian Bach was

a ten-year old boy. The theme, borrowed by Britten as an opener for his *Young Person's Guide to the Orchestra,* is from Purcell's incidental music to a stage play, *Abdelazer,* (or *The Moor's Revenge*). It is a dance tune, suggesting the rhythm of a hornpipe:



Benjamin Britten's orchestra for *The Young Person's Guide* includes the following instruments:

Woodwinds	**Brass**	**Strings**
Piccolo	4 Horns in F	Violins
2 Flutes	2 Trumpets in C	Violas
2 Oboes	3 Trombones	Cellos
2 Clarinets in B flat and A	Tuba	Basses
		Harp
2 Bassoons		

Percussion (at least 3 players)

Bass drum	Triangle	Castanets
Cymbals	Side Drum	Gong
Tambourines	Chinese Block	Whip
Timpani	Xylophone	
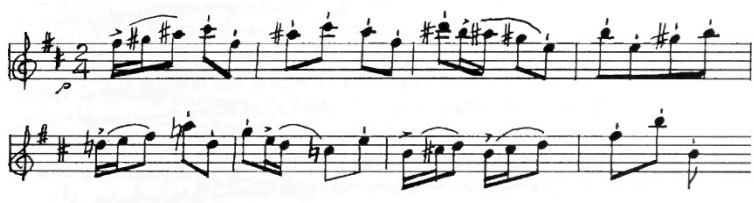
After the entire orchestra has finished playing Purcell's *Theme*, each of the four sections plays in this order:

1. Woodwinds 2. Brass 3. Strings 4. Percussion

Then the original theme is repeated by the full orchestra. This completes the first part of the composition.

The Young Person's Guide to the Orchestra ends with a *Fugue* which you will hear at your concert. As you may already know, in a fugue there is a short melody (called the subject) which is played by itself at the very beginning. As in a round or canon the subject continues on its way, but it is heard over and over again as it is imitated by other

instruments or voices. You may hear it in a high key; in a middle or low range. In Benjamin Britten's *Fugue* the subject is played, each time it enters, by a different instrument. It is introduced for the first time by the piccolo:



The instruments enter in the same order as in the Variations. As you listen for the subject it will help you to follow this list: 1. piccolo 2. flutes 3. oboes 4. clarinets 5. bassoons 6. 1st violins 7. 2nd violins 8. violas 9. cellos 10. double basses 11. harp 12. French horns 13. trumpets 14. trombones and tuba 15. percussion (xylophone, timpani, bass drum, tambourine, snare drum, cymbals). Then the brasses play the original Purcell Theme while the strings and woodwinds extend the Fugue subject at the same time.

About the Composer

It was on the feast day of St. Cecilia, patron saint of all musicians, that a baby boy was born to Mr. and Mrs. R.V. Britten in Lowestoft, England. On this particular day, November 22, 1913, the Brittens' older children — two girls and a boy — learned that they had a little brother, named Edward Benjamin. They had no idea that this child, later to be known as Benjamin Britten, would grow up to be a fine musician and a celebrated English composer.

The Brittens' house in Lowestoft, Suffolk, faced the North Sea. On cold winter days and nights they heard the howling northeast wind and the sounds of breaking waves. Inside, the family lived happily and cozily together. The first music Benjamin heard was the sound of his mother singing to him. She had a clear true soprano voice, and the friends who came to musical evenings at the Britten home enjoyed hearing her sing folk songs and arias from operas. Mrs. Britten, an amateur herself, was active in the Lowestoft Choral Society which brought professional soloists down from London. They were always invited to stay at her house, where they practiced and

rehearsed, much to the delight of her youngest son.

Mr. Britten, who supported his family as a practicing dental surgeon, encouraged music-making in the household. He never wanted a radio or record-player in the house because he thought it would prevent his children from making music for themselves. Influenced by his father's early training, the composer throughout his life believed that people with quick access to music through radio, television, and recordings have no incentive to perform or write their own music.

Young Benjamin was on his way to becoming a composer by the time he was five. Later, when he told some school children about his first composition, he said: "The result was hundreds of dots all over the page, connected by long lines joined together in beautiful curves. My mother was horrified when I asked her to play it." Before long his mother started giving him piano lessons, and he soon learned that dots and lines were musical notes to be sounded.

At his first school, where studies lasted from morning until early evening, he composed stacks of songs and piano pieces before breakfast. He taught himself by reading through great quantities of music. But it was a help to have some harmony lessons when he was ten. At the age of twelve Benjamin Britten surprised his family with a ninety-one page orchestra score of his Overture in B flat, written in nine days. His parents now realized that they must find an experienced teacher for him. Fortunately the right teacher, Frank Bridge, came back to England just at this time. It was the beginning of years of training.
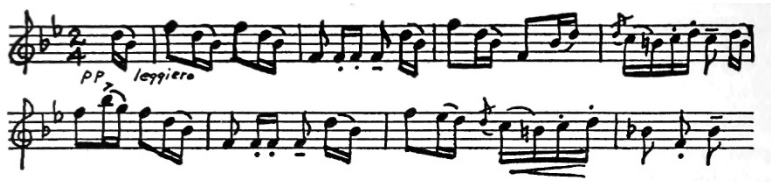
Even though Benjamin Britten became recognized as a composer of operas, music for documentary films, choral and instrumental music, he never gave up his interest in writing for children. He wanted his music to be so simple that children or adults without a music education could sing it, play it and enjoy it. In his two works, "Let's Make an Opera" and "Noye's Fludde" he accomplished his purpose. (Find out more about both of these works.)

Benjamin Britten – Soirees Musicales (42-43)
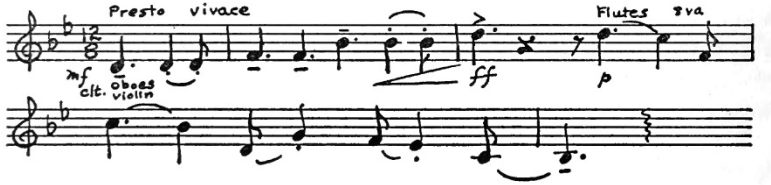
England, 1913-1976

Soirees Musicales was composed by Benjamin Britten for Lincoln Kirstein and his American Ballet Theatre. March and Tarantella are two of the five numbers which make up the suite. Britten's music is not entirely original. He took his themes from some piano pieces by the Italian opera composer, Rossini, and he also borrowed some of Rossini's gayety. The light, sparkling melodies are set to rhythms that make you want to dance.

Opening Theme of the *March*



Opening Theme of the *Tarantella*



Some music critics think that Benjamin Britten is England's most promising young composer. He is only thirty-five years old [in 1949], and already has many outstanding works to his credit. He was born in Suffolk, England in 1913. As a little boy he played the piano and composed. In 1930 he received a scholarship from the Royal College of Music in London, and from this time on he began to compose seriously. He graduated in 1934, and since then he has continued to write music for orchestra, chamber groups, piano and chorus. He has also composed for the stage, for radio and for the movies. Although Britten says he does not like to write movie music "because the audi-

ence is much too busy watching the screen to pay any attention to the background music" he made a successful musical score for the film, *The Young Person's Guide to the Orchestra.*

Malcolm Arnold – Allegro Non Troppo (44)

England, 1921-2006

*Allegro Non Troppo…*is one of a set of eight English Dances. It is the fifth dance in the set, and it has no title except the three Italian words, "Allegro non troppo," which can be translated as "Fast — but not too fast." You may be shocked by the Introduction, two clashing notes (G and F) sounded by every instrument in the orchestra at the same time. After this startling dissonance the jaunty first theme is introduced by the piccolo and celeste, and it goes happily on its way at a brisk marching tempo. Try to recognize the theme each time it returns (eight times in all). The tune will be the same but it will be played by different instruments, sometimes high, and sometimes low. The third time the theme comes in, you will be surprised to hear the bassoons playing it in a very low register. Can you identify any of the other instruments? (Side drum, woodwinds, strings and harp, French horn, cymbals, tambourine). At the end, the theme dies away quietly with the celeste playing all by itself.

The second theme which appears in the middle of the piece is easy to identify because it is slow and pompous. After listening a number of times, you can probably recognize the string family, French horns and other brasses. Towards the end you will hear a loud fanfare played by trumpets and trombones.

Malcolm Arnold understood how to write for all the instruments of the orchestra. As trumpet player for the London Philharmonic he had the opportunity to hear and observe each player, and to gain first hand knowledge about his instrument. While living in London, Arnold also went to many concerts, operas, and ballets. These experiences were not only delightful, but they taught him a great deal about composition.

Before Malcolm Arnold went to London he attended a number of English schools where music was taught along with the other studies. As a little boy he learned to play the violin and trumpet. His

talent may have been attributed by his mother to an inheritance from her early ancestor, William Hawes, celebrated composer, organist, opera director, and master of the choristers both at St. Paul's Cathedral, and the Chapel Royal. In any event, the boy Malcolm, at the age of fifteen, won the prized Mendelssohn scholarship. An award from British benefactors, the fund provided at least a hundred and fifty pounds per year for study at home or abroad. Malcolm Arnold was probably proud when he heard that the first winner of the scholarship was Sir Arthur Sullivan (of the Gilbert and Sullivan operas) in 1856. This was nearly seventy years before Malcolm was born in Northampton, England.

Month 4

Arcangelo Corelli – Suite for Strings (45-47)

Italy, 1653-1713

After hearing the fast and exciting Overture to "The Secret of Suzanne" you will enjoy relaxing, and perhaps even closing your eyes, as you listen to the opening number of Corelli's beautiful Suite for Strings. It is a Sarabande. The strings sing out this slow, minor melody, following two soft chords of introduction:



As Corelli composed this music he was probably thinking of ancient days when the sarabande was danced at the altar in the great Spanish Cathedrals. The dance was part of the church service. To the slow and dignified music the altar boys walked forward, bowed and gracefully retreated. The dance is in triple meter, with the accent on the second beat, instead of on the first, as in the waltz or minuet. Corelli's Sarabande was originally written in the seventeenth century as one of a group of short violin pieces known as Sonata No. 7, Op. 5. Corelli was a great Italian violinist, and he enjoyed playing these pieces for the rich Cardinal Ottoboni.

It was two hundred years later when another Italian violinist, Ettore Pinelli, discovered Corelli's "Sarabande" and arranged it, with two other pieces by Corelli, as a Suite for Strings. They are both gay and lively in contrast to the "Sarabande." First comes the *Gigue* (Jig) which is in a fast 6/8 meter, with a round, rolling swing:



As you listen to the *Gigue* notice how this rhythmic pattern is played sometimes high, sometimes low, coming back now and then

in different keys. At times you will even hear it turned upside down. The *Suite* ends with a fast, frivolous little tune called *Badinerie,* which is the French word for "a trifle." The first violinist must be a very good musician and a fine reader as well, to play the tricky groups of sixteenth notes in his score:



When Corelli was the leader of Cardinal Ottoboni's small string orchestra, he insisted that all the violinists draw their bows over the strings in the same direction, and that they move up and down together.

Jean-Baptiste Lully – Marche from "Ballet Suite" (48)

Italy, 1632-1687

A hundred years before George Washington was born a little Italian boy, named Jean-Baptiste Lully, was born in the beautiful city of Florence. His father was a poor miller. As soon as the child was old enough to help at the mill he was given a job. Working was not much fun for a boy who wanted to play a guitar, and sometimes he mischievously ran away. Especially at Carnival time, when the streets were filled with strolling musicians, Jean-Baptiste would slip off and join them. How happy he was when one of the players allowed him to strum his guitar or pull a bow across his violin!
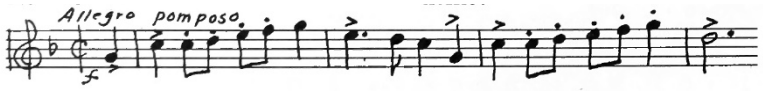
In Florence there was a kindly Franciscan monk. When he discovered that Jean-Baptiste loved music better than anything in the world he offered to give the boy lessons. It was not long before the eager pupil could play the guitar, and he knew many of the important elements of music besides. The violin he learned to play by himself. Then, a wonderful thing happened which changed his whole life.

One year a French Duke came to Florence to enjoy the carnival, and he was so impressed by Jean-Baptiste's musical talent that he took the boy back to Paris with him. At first he was a kitchen helper at the French Court. He often entertained the cooks with his violin playing. What luck it was for him when Count de Nogent overheard his music making, and invited him to join the band of a great lady, Mile de Montpensier! She was a cousin of the king, Louis XIV. All went well with the teenage violinist until he played a mischievous prank on his lady employer. She did not like the comic song he had written to poke fun at her so she promptly dismissed him.

Fortunately for Jean-Baptiste, upon his dismissal, he was asked to join the orchestra of Louis XIV, and to play with his private string ensemble known as "The 24 violins of the King." At this time he was

twenty, and an excellent ballet dancer. He knew that Paris, which offered him many opportunities to dance, to play, and to write music for the opera and ballet, would be his home. To prove his intention of becoming a French citizen, he changed the spelling of his name to "Lully."

Marche, which you will hear at the concert, is from a "Ballet Suite" arranged by Mottl. It contains music from three of Lully's operas. Here is the opening theme:



Antonio Vivaldi – The Four Seasons: "Spring" (49-51)

Italy, 1675-1741

The Four Seasons is a set of violin concertos, published by an Italian Priest, Antonio Vivaldi, in 1725. Each of the four concertos describes a different season of the year: "Spring," "Summer," "Autumn," and "Winter." People usually think of this work as "program" music since the composer tries to express through musical ideas the outstanding characteristics of the different seasons. Even though the sound of the music itself is highly descriptive, Vivaldi has written his comments at various places on the score to make sure that his intentions are carried out by the players.

Each person has his own impression or "dream picture" while listening to program music. You may be interested in the comments of a listener in England who thought about "Spring" as he listened to Vivaldi's concerto:

1. "Spring" begins with a merry carefree tune played by the strings.
2. It makes me think of the countryside waking up after a cold winter.
3. A fresh breeze touches the new green leaves on the trees.
4. A rippling stream winds through the fields.
5. A violin imitates the chirping of young birds calling to each other.
6. The first tune comes back again.
7. Now it sounds like thunder in the cellos and double basses.
8. The birds scurry off to find shelter from the coming storm.
9. Violins rush up the scale, sounding like lightning.
10. The music sounds gloomy, but the storm does not develop.
11. When the thunder fades away the birds come back chirping.
12. The opening tune returns and all is happy again.
13. The piece comes to a slow end.
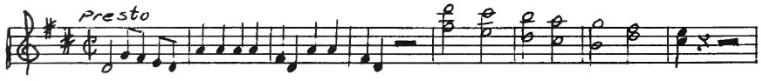
When you listen to Vivaldi's "Spring" jot down your impressions

of the music. They may be entirely different from those suggested above. In fact, you may not think of anything even connected with Spring. Perhaps you will think about the instruments or the form of the piece.

The instruments to listen for on the recording, and to look for at the concert are all strings: Violins, violas, cellos and double basses. You may want to make a bulletin board display of these instruments in your classroom. Ask your librarian to show your class some filmstrips on the history of these instruments.

In the *Allegro* Movement of "Spring" which the Little Symphony will perform at your concert there are two themes which might be called "a" and "b."

a Theme b Theme



When you are familiar with these short tunes, try to hear them each time they appear. Vivaldi has a habit of repeating each theme before going on to something else. Are the repetitions softer or louder than the original?

About the Composer

Antonio Vivaldi, known as the Red Priest, was born in Venice. No one knows the exact date of his birth, but it was between 1675 and 1678. He died in Vienna in 1741.

Antonio's father was Giovanni Battista Vivaldi, a violinist at St. Mark's Cathedral in Venice. The boy had his first music lessons from his father, but little else is known about his childhood. As a young man he decided he wanted to become a priest. According to the rules of the church it was necessary to have either all or a part of his head shaved before he could take his Holy Orders. To prove his sincerity, he went through this ritual, known as the tonsure, but he was not made a priest until a number of years later.

Vivaldi was always called the Red Priest, but nobody knew exactly why. Some said it was because of his carrot-colored hair. Others were sure that it was because he insisted on wearing bright red robes. It was a colorful name and it stayed with him throughout his life.

As it turned out Vivaldi left the priesthood after one year. Before leaving the church he had been forbidden to say Mass. A rumor circulated that he had disappeared in the middle of a service to write down a tune that had just occurred to him. "Not true!" claimed the offended red-head. And he went on to explain that he had to stop in the middle of the Mass because of an illness. He suffered from a chest ailment, like asthma, which brought on sudden unexpected choking attacks.

Once Vivaldi was free to spend all of his time on music he became a renowned violinist and a fine composer. In 1709 he was made professor of violin at the Girls' Conservatory of the Capitale della Pieta in Venice. Here he had time not only to teach but to compose many wonderful concertos. In 1716 he was honored with an appointment as "Maestro of Concertos."

Vivaldi spent many years teaching, composing, and playing the violin. From 1725 to 1735 he travelled all over Italy and in other countries as a virtuoso violinist and opera composer. He was popular as a performer because the music he played was striking, and displayed extraordinary technical skills. His operas, too, contributed to his fame as a composer. He wrote forty or more operas, and also acted as an opera impresario.

After ten years of travelling Vivaldi went back to the Girls' School where he was Master of Concertos for the rest of his life. He died in Vienna, a poor man, in 1743.

Vivaldi's concertos, numbering nearly four hundred, were composed largely for violin and strings, but some are for oboe, bassoon and flute. In his day the concerto (kon-chairto) was not a show piece for a single instrument playing in alternation with an orchestra. A small group of instruments were combined in various ways for contrasting effects.

Gioacchino Rossini – Overture to "Il Signor Bruschino" (52)

Italy, 1792-1868

The Italian opera composer, Gioacchino (zhee-oh-ah-kee-noh) Rossini, grew up in the village of Pesaro where his father was the town trumpeter. In the Rossini house there was music from morning till night. The child heard the loud, clear tones of Father Rossini's brass trumpet as he practiced for the village band concerts. Then he listened to his mother singing her parts for the local opera performances. When he went to the theatre, as he loved to do, it was no different. There was his mother on the stage, trilling her arias, and his father in the orchestra pit, blowing away on his horn or trumpet. What was the little boy to do? You can probably guess that he soon had a horn of his own on which he could toot as loudly as his father. He also learned to sing, and often played some of the child's parts in his mother's opera performances.

It was always sad for Gioacchino when both his father and mother went away together on an opera tour. He was left behind with relatives, and was very lonesome. It must have consoled him to play the harpsichord or practice on his trumpet. He probably spent many hours dreaming about what he would do when he grew up. It was only natural that he should want to become a composer of operas, and this, of course, is exactly what happened. When he was just thirteen the boy was sent to Bologna to study music, and school was forgotten. At sixteen he wrote his first composition, and in another two years he had finished a symphony and an opera.

Rossini's first opera was produced in the Italian city of Venice when he was only eighteen years old. Rossini had written thirty-seven operas by the time he was thirty-seven — one for each year of his life! Then, although he had become famous all over Europe, he decided to build himself a house near Paris, where he could forget about

difficult prima donnas and the hard life of the theatre.

An interesting thing to remember about Rossini is that his birthday was on the 29th of February, which comes only in leap year, or every four years. Can you figure out how many birthdays Rossini had celebrated when he died at the age of seventy-six?

At the North Carolina Symphony Concert you will hear the *Overture* (opening piece) to Rossini's opera, "II Signor Bruschino." This opera, which is seldom heard today, tells the story of a pretty girl named Sofia, who is in love with Florville, a fine young man. Her guardian insists that she marry the wealthy Mr. ("Signor") Bruschino. Poor Mr. Bruschino is locked up in his room by an angry innkeeper because he has not paid his bill. While Mr. Bruschino knocks loudly to be let out, the girl and her fine young man are married. In the *Overture* you will hear the string players rapping against their music stands with the wooden part of their bows, and making sounds like Mr. Bruschino's knockings.

Gioacchino Rossini – The Fantastic Toy Shop (53)
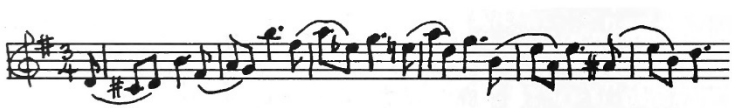
Italy, 1792-1868

One day during the first World War the great ballet director, Sergei Diaghilev, was searching through some old manuscripts. Among them he discovered a volume of little pieces which had been written long ago by Gioacchino (Zhee-oh-ah-kee-no) Rossini, composer of *The Barber of Seville.* The collection was called "Bits of Nothing." Among the manuscripts were some little dances which seemed to suggest whirling and waltzing dolls in a toy ballet. "Why not use Rossini's music for my own dances?" thought Diaghilev. So he invited the modern Italian composer, Respighi, to arrange Rossini's pieces as a ballet score — "The Fantastic Toyshop."

The fastest dance in the ballet is the *Tarantella.* Some people say that the tarantella was named after the tarantula spider because it was danced to cure the spider's deadly bite. Others think it was named for the village of Taranto, where the dance is supposed to have originated. Here is the first of the five themes:



In contrast to the *Tarantella* the *Waltz* is smoothly graceful and slow:



Story of the Fantastic Toyshop:

There was once an old shopkeeper who lived in a toyshop with his young apprentice. Many people came to admire the wonderful toys and mechanical dolls. The shopkeeper was especially proud of a

pair of Italian dancers, dressed in native costumes of red, green, and white. When he pressed down on a spring, the dolls jingled their tambourines and broke into a fast tarantella. There were other toys that wound up: tin soldiers, and many kinds of dancing dolls. Among them were two can-can dancers, a boy and a girl. One day two families came to the shop and bought the can-can dancers. They paid for them and said they would come back the next day to pick up the dolls. The toymaker and his assistant put the dolls in their boxes. That night at midnight the whole toy shop came to life. All the dolls, tin soldiers, and dancing poodles jumped out of their boxes and leaped about. Not wanting their friends, the can-can dancers, to be sold, they hid them away. The next morning the two families came for their packages and found the boxes empty. So they left the shop without their purchases. But when they looked back through the window they saw the whole toy shop dancing!

Gioacchino Rossini – Can-Can from "The Fantastic Toyshop" (53)

Italy, 1792-1868

When a trumpet blew in the little Italian town of Pesaro, everyone knew it was the village trumpeter, Jack Rossini's father. Young Jack was proud of his father's trumpeting, and of his horn playing in the town band. It was only natural that the boy should want a horn, too, so that he could play like his father. And, it was also to be expected that he would become a lover of opera, for his mother was an opera singer. The boy spent many hours in the local opera house, listening in the wings, and sometimes taking child parts in the performances. At eighteen, the young man who was to become famous all over Europe, wrote his first opera. By the time he was thirty-seven Rossini had written thirty-seven operas, one for every year of his life.

Some opera composers become interested in writing ballets, which are danced between the acts of an opera. Rossini's ballet, "The Fantastic Toyshop," was not exactly planned as a ballet, but it turned out to be one. He wrote the "Can-Can" and other short pieces which are used in "The Fantastic Toyshop" for his own amusement. Much later, another Italian composer, Respighi, arranged these little pieces as a suite. The suite was then performed as a ballet in one act.

The Fantastic Toyshop tells a story in dance.[1] The characters in the ballet are an old shopkeeper and his apprentice; the people who come to the shop; and all the dolls, tin-soldiers, dancing poodles and mechanical toys. In the shop are two can-can dancers, a boy and a girl. Two families come in to buy toys. One family buys the boy doll; the other family buys the girl doll. They pay for their dolls and say they will come for them the next day.

At midnight the toyshop magically comes to life. The soldiers

[1] Story credit: Gladys Tipton

spring into the air, the dogs jump about, the ballet dancers whirl and the can-can dolls come out of their boxes. The soldiers hide the girl doll, and the boy doll runs away and hides, too. The next morning when the two families come for their packages they open the boxes and find them empty. Then, suddenly, the toys all come to life again and chase the people away. Alone once more they dance happily around the shopkeeper. The can-can dolls come out of hiding and salute the shopkeeper, to the astonishment of the two families who are peeking through the window.

Things to do:

1) Dance to the music.
2) Make a painting of "The Fantastic Toyshop"
3) Find out more about the composer, Rossini.
4) Write an original story about a toyshop in your town.

Gioacchino Rossini – The Barber of Seville (54)

Italy, 1792-1868

In the old city of Seville there lived a barber named Figaro and no one in all of Spain was happier than he. The Italian composer, Rossini wrote an opera about Figaro….

Rossini's opera tells how Figaro helped a beautiful young girl escape from her doddering old guardian and marry the man she loved. Here are the principal characters:

Count Alma Viva (tenor), a young nobleman who is in love with the beautiful girl, Rosina. He serenades her every morning under her balcony, hoping she will come out and talk to him.

Figaro (baritone), barber of Seville, popular with everyone.

Rosina (soprano), a lovely, rich orphan, who lives with Bartolo.

Dr. Bartolo (bass), a suspicious, jealous old doctor, guardian of Rosina.
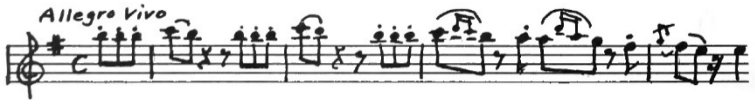
Don Basilio (bass), a meddling scandal-monger and friend of Dr. Bartolo. He is Rosina's music teacher.

Notary, Town Guards, Soldiers

Place: Seville, in Spain

Time: The seventeenth century

The story of "The Barber of Seville" was adapted from a celebrated French play by Beaumarchais. A lively *Overture* sets the mood for the Opera. The beginning theme suggests excitement and intrigue:



The Story of The Barber of Seville

Act I. The curtain rises on a street in Seville outside the house of Dr. Bartolo. It is daybreak. Count Almaviva, accompanied by a band

of musicians, sings a tender love song underneath Rosina's balcony. The house is silent and dark, and he is discouraged. But just then he hears a merry voice, singing gaily with a guitar slung around his shoulders. It is Figaro. What luck! No one in Seville ever gets married without his help. The count tells the barber about his love for Rosina. Suddenly the door of the house opens and Dr. Bartolo comes out. As he locks the door behind him he says: "I must marry Rosina today!" When Dr. Bartolo leaves, the Count tries another serenade, and this time Rosina answers. The window slams violently. The Count begs Figaro to find a way for him to enter the house. "I have it!" says Figaro. "A regiment has arrived to-day. You dress as a soldier, and claim to be billeted in the doctor's house."

Act II. Count Almaviva, disguised as a soldier forces his way into Bartolo's house, demanding lodging. The doctor refuses, pleading that he is exempt from taking in soldiers. Great excitement begins, but Rosina and the Count are able to exchange letters. As the noise increases the town guards come to take Almaviva off to jail. But when he whispers his real name, the guards release him.

Act III. The Count disguises himself as a music teacher, and knocks on the door of the doctor's house. Bartolo is suspicious, but he lets him in. The Count explains: "I am a pupil of Don Basilio…he is sick today." Bartolo goes to find Rosina, and the music lesson begins. Figaro comes in with his shaving equipment, tucks a towel under the doctor's chin, lathers his face and sharpens his razor. All of a sudden the door opens and in walks the real music teacher, Don Basilio. Before Bartolo discovers what has happened the Count and Figaro send Don Basilio home, telling him he has a fever. Meanwhile Figaro gets the keys to the balcony. That night Figaro and the Count climb through the window and Rosina joins them. Since the Count has never disclosed his true identity until now, Rosina has believed him to be a poor fellow — instead of a rich nobleman. But, she is ready to become a Countess, and a quick marriage is arranged. A notary, brought by Don Basilio to marry Rosina and Dr. Bartolo, is forced at the point of a pistol to substitute the Count for the bridegroom. When the old doctor arrives, it is too late. The wedding is over, and the Count is kissing his bride.

About the Composer

Gioacchino Rossini grew up in the Italian village of Pesaro, where his father was the town trumpeter. The boy was proud of his father's playing in the village band, and begged for a horn so that he could become a musician too. He also begged to be taken to the local opera house where his mother was a singer. The child spent many hours in the wings, listening to rehearsals. Sometimes he was asked to take small parts in the performances. These early experiences were the beginning of the composer's life-long interest in music and the theatre.

When he grew up, Rossini became famous all over Europe as a composer of operas. His first opera was produced in the Italian city of Venice when he was eighteen. He wrote "The Barber of Seville" at the age of twenty-four, and it took him only thirteen days to complete the entire opera. By the time Rossini was thirty -seven he had finished his thirtieth opera, "William Tell." He was married to his leading lady, Isabella Colbran, and together they travelled from city to city, enjoying his great popularity. Even Napoleon himself, arriving in the same town, took nothing away from Rossini's fame. When the two met Napoleon said: "There need be no ceremony between emperors."

Ermanno Wolf-Ferrari – Intermezzo No. 2 from the Opera (55)

"The Jewels of the Madonna"
Italy, 1876-1948

"The Jewels of the Madonna" is an opera in three acts by the Italian composer, Ermanno Wolf-Ferrari (born in Venice, 1876). This is his best known opera. It was given for the first time in Berlin in 1911. A year later it was brought to America where it was produced successfully.

The libretto or story of the opera was written by the composer. The three main characters in the opera are:

Maliella, a wilful and attractive young girl, in love with Rafaele
Gennaro, the foster-brother of Maliella who is in love with her
Rafaele, the leader of the Cammorists
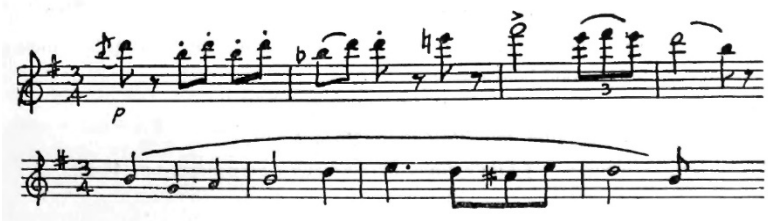
As the curtain opens on the first act there is a festival going on in Naples. The people in the streets are worshipping a large statue of the Madonna which is being carried in a procession. Rafaele is making love to Maliella and proudly boasting that he would even steal the beautiful jewels of the Madonna for her. She is terrified because she believes that the theft of the jewels would bring bad luck to her and to Rafaele.

In the second act Maliella sits in the garden of her foster-mother's home and thinks of Rafaele's proud boast to steal for her. Although she knows that it would be very wrong for Rafaele to do such a thing, she secretly admires his bravery. When Gennaro, her foster-brother, comes and tells her how much he loves her she only laughs at him and says: "Are you brave enough to steal the jewels of the Madonna for me?" So Gennaro, anxious to prove his love for her, slips away and steals the jewels.

At the beginning of the third act Rafaele and the Cammorists are holding a carnival in a secret place by the sea. Maliella puts on the

jewels which Gennaro has stolen for her and goes to find Rafaele. When Rafaele and his friends see her they know at once that she is wearing the jewels of the Madonna. Very much frightened, they run away from her and fall down on their knees to pray. When Maliella realizes what a terrible crime she has committed she snatches off the jewels and throws herself from a high cliff into the sea. Gennaro, who has followed her, finds the jewels and takes them back to the altar before the Madonna where he prays to be forgiven. Then he stabs himself.

The Intermezzo (in-ter-met-so) is an instrumental number played between the second and third acts of the opera. The music is an introduction to the carnival scene. There are two outstanding themes:



Ermanno Wolf-Ferrari – Overture to "The Secret of Suzanne" (56)

Italy, 1876-1948

Many years ago in the city of Venice there lived a boy named Ermanno Wolf-Ferrari. Ermanno's father was a German painter. He thought his son should be a painter too, but the boy had other ideas. It was not painting, but music that he loved. As the child's Italian mother soon realized, Ermanno wanted to be a musician and learn to compose operas. He taught himself as much as he could. Then, when he was seventeen, his father let him go to Germany to study with the famous teacher, Josef Rheinberger. This changed Ermanno's whole life. With excellent instruction and hard work he became a composer, not only of operas but of oratorios, chamber and orchestral music.

At your North Carolina Symphony concert you will hear the Overture to Wolf-Ferrari's one-act opera, "The Secret of Suzanne." It opens with a lively theme, played by the violins, in a gay staccato rhythm. Clarinets and flutes soon join them, scurrying and hurrying at a merry pace.

The *Overture* suggests that the opera for which it was written is an amusing one. And it is! There are only three characters: Suzanne, a pretty young countess; Count Gil, her jealous husband; and Sante, their old servant, who is dumb and neither speaks nor sings during the entire opera. But what is Suzanne's secret? Read the story, and you will find out.

The Story of the Opera

As the curtain rises Count Gil comes in, and walks stiffly around in his beautifully furnished drawing room. He sniffs here and there, certain that he smells tobacco smoke. Calling his servant, he asks in an accusing tone: "Who has been here?" Poor dumb Sante shakes his

head. The Count becomes suspicious and is sure there must have been a man calling on his wife, Suzanne. In a rage, he upsets the tables and chairs. Suzanne walks in, looking very innocent. He decides he must have been mistaken, but when he rushes over to kiss Suzanne the smell of tobacco is on her lips! Without waiting for any explanation, the Count stamps angrily out of the house.

As the Count continues to smell tobacco smoke each day he becomes more and more jealous. Suspicious that a gentleman smoker is visiting his wife, he surprises her by climbing through a window. And there sits Suzanne, alone, with a cigarette in her mouth. At last the secret is out! It is Suzanne who smokes — not an imagined lover. The Count is so relieved that he forgives his wife, and they both sit down to smoke happily together.

Why did Suzanne have to keep her secret? … Because smoking was considered very improper behavior for a lady of her time.

Ottorino Respighi – "The Birds" [Gli Uccelli] (57-59)

Italy, 1879-1936

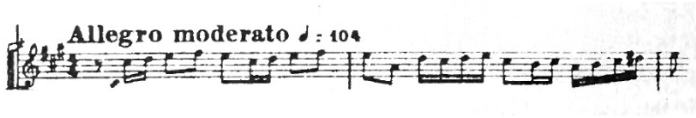
"The Birds" (Gli Uccelli) by the Italian composer, Ottorino Respighi, is a Suite for Small Orchestra written in 1928. It is based on music of old masters of the seventeenth century: Jean-Philippe Rameau, Bernardo Pasquini, Jacques de Gallot, and an anonymous English composer. There are five movements, including a Prelude. The four movements which follow the Prelude are named for birds: "The Dove" (La Colomba); "The Hen" (La Gallina); "The Nightingale" (L'Usignuolo); and "The Cuckoo" (La Cucu).

At your children's concert the North Carolina Little Symphony will play three numbers from "The Birds" Suite.

I. Prelude (Preludio)

Respighi's Prelude is based on the music of Bernardo Pasquini, a famous organist and composer of operas, oratorios, and harpsichord pieces. Pasquini was born in Tuscany, December 8, 1637 and died in Rome on November 22, 1710.

The Prelude is a happy piece in a moderately fast march rhythm, 4/4 meter. The opening theme is played by flute, oboe, clarinets and violins:



As you listen a number of times to the recording, you will probably discover that there are three different sections which might be charted like this: A (4/4 meter) – B (3/4 meter), introducing themes of the hen and the cuckoo – C (3/8 meter), introducing bird trills in a stately dance – Interlude (4/4 meter) a bridge to A – A (4/4 meter)

same as the first A section concluding with a retard.

You will find that the Prelude offers wonderful possibilities for creative movement. There are changes in mood, meter, dynamics and style to express in your dancing.

II. The Nightingale (L'Usignuolo)

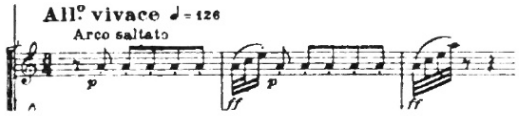
The melody of The Nightingale came from an anonymous composer of the seventeenth century. It suggests a quiet garden with a dream-like bird song. The flute plays the nightingale's song:



What sort of movement could you create to this music?

III. The Hen (La Gallina)

This movement opens with the unmistakable sound of a cackling hen. Respighi uses staccato notes played on the violin and oboe, followed by more staccato notes on the bassoons, viola and cello, to imitate the hen.



The idea for Respighi's hen came from the French composer, Jean-Philippe Rameau, an organist and harpsichord player. When Rameau was only seven years old he could read any piece of harpsichord music given him to play. Later he became an organist in a number of French towns, finally ending up in Paris, where he was a successful and fashionable harpsichord teacher. He also wrote operas and ballets. Louis XV honored Rameau by giving him an appointment at court and a pension. Rameau was born in Dijon in 1683 and died in Paris in 1764.

About the Composer

Ottorino Respighi is often referred to as Italy's most famous modern composer. He was born in Bologna on July 9, 1879. He came from a musical family. His father taught piano and gave his son lessons. Ottorino's grandfather was a violinist and organist in a Bologna

church. For eight years the young Respighi studied violin at the Liceo Musicale of Bologna. Later he went to Russia where he played viola in the St. Petersburg Opera House, and studied orchestration with the great teacher, Rimsky-Korsakoff. After two years in Berlin, where he studied composition with Max Bruch, he returned to Italy to become professor of composition at the St. Cecilia Academy in Rome. In 1923 he was made director of the Academy.

Respighi visited the United States for the first time in 1925. He appeared as pianist with the New York Philharmonic Orchestra, and also played with other major American orchestras. When his opera, The Sunken Bell, was produced by the Metropolitan Opera in 1928 Respighi came back to New York for the premiere.

In 1936 when Respighi died, he was given an impressive funeral, attended by the King, Premier Mussolini, and many prominent musicians.

You will find two of Respighi's most famous works on the same recording with The Birds. They are Fountains of Rome and Pines of Rome.

Month 5

Jean-Joseph Mouret – Music for the King's Supper (60-62)

France, 1682-1738

When Louis XIV was King of France his great Palace at Versailles was filled with the sound of music all day long and far into the night. There was music to wake up by, music at breakfast and supper, and music for an endless number of ceremonies, balls, and courtly entertainments. The King had his own orchestra of twenty-four violins, but he called in bands of other musicians for outdoor occasions — for processions and spectacles of every sort, and for the hunt. Open-air music required loud instruments, such as oboes, trumpets, and hunting horns.

Kings and Queens were invited guests at these courtly events. With their royal attendants, ladies-in-waiting, and palace guards, they brought life and color into the big halls. Their costly clothes and rare jewels sparkled in the flickering candle light. Painters, architects, sculptors, poets, opera singers, and dancers came at the King's request to help entertain the court, and to join in the suppers at which luxurious and delicate food was served.

Louis died in 1715, but the custom of elaborate court entertainment continued. When Louis XV was crowned at Reims on October 25, 1722, a series of magnificent festivals took place. On his return from Reims, the young King stopped at various places where he was entertained by local Princes. The most remarkable of the festivals was given by his uncle, the Regent, Duke of Orleans, in his Chateau de Villers-Cotteret. For this celebration, which lasted six days, the Duke brought a hundred and forty actors, singers, dancers, Italian comedians, and symphony orchestra players from Paris. They lived in the Duke's Chateau, where they were waited on by boy servants, and provided with sumptuous meals by a Maitre d'Hotel.

The composer and director of music for the Duke's festival was

Jean-Joseph Mouret. You will hear three of Mouret's compositions at your North Carolina Symphony concert:

1. Rondeau
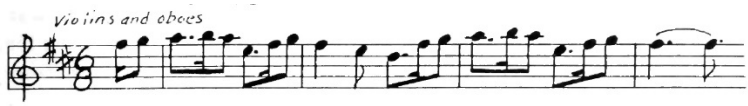
In medieval French music the rondeau was a song of the trouveres (poet-musicians). Mouret's 17th-century instrumental *Rondeau* is quite different from the trouvére song. It begins with a strong, bold melody in march style:



If you look at television, you may recognize this as the opening theme of Masterpiece Theatre. On the [next page] there is a percussion score to be played in your classroom with a recording of Mouret's music.
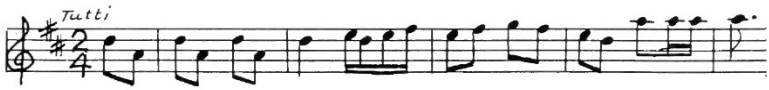
2. Gigue

The French Gigue is a lively dance tune, usually in 6/8 meter. It came from the English jig.



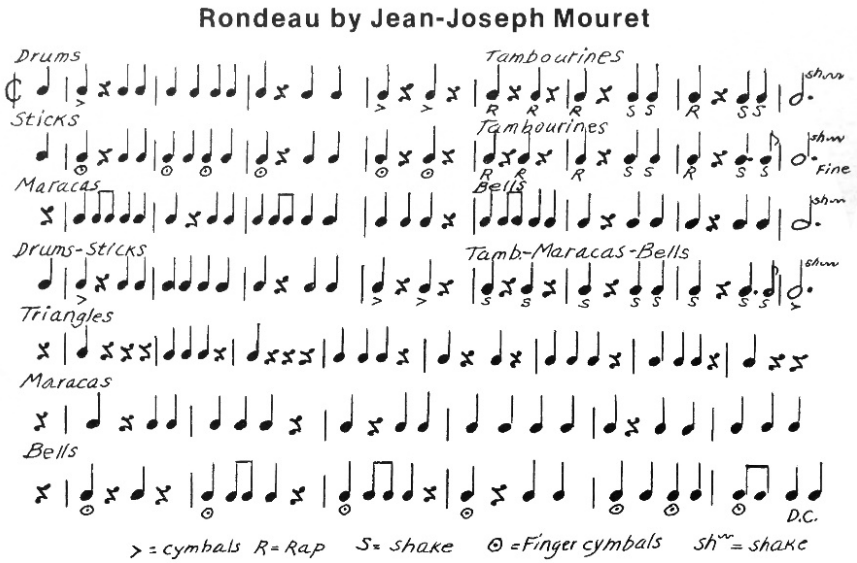
3. Fanfare

A fanfare is a short tune for trumpets used for ceremonial, military, or hunting events.



About the Composer

Jean-Joseph Mouret was born in Avignon, southern France, on April 11, 1682. His father was a silk merchant who loved music, and learned how to play the violin in his spare time. He was a good enough violinist to play in a number of local "bands." Jean-Joseph was



very proud when his father became director of his own band.

When Jean-Joseph was growing up Avignon was known everywhere in France as "the city of singing and dancing." People danced as naturally as they breathed. At the age of fifteen Jean-Joseph and his older brother signed a contract with Bertrand Rang, a noted Dancing Master. For seven years they belonged to his company of musicians. In addition to playing, and composing dance music, Jean-Joseph received a fine serious music education. His father insisted that he study with the best teachers in Avignon's music and church schools. He also urged him to attend the operas and theatre productions which were an important part of the town's cultural life.

At the age of twenty-five the hopeful musician went to Paris. With his excellent music background, and his love of social occasions, Jean-Joseph soon had many friends and was on his way to a successful future. He was always happy, and eager to please people. One of his friends described him this way: "Mouret was attractive to look at…he was always smiling, and his conversation was interesting and pleasant. He had a beautiful voice, and was often in demand as a singer at musical gatherings."

As time went on Mouret held important positions as church organist; as director of orchestras and festivals; and as composer for the

Italian Theatre. His many original works included church music, ballets, operas, motets, cantatas, chamber music, and symphonies.

William Billings – Chester (63)
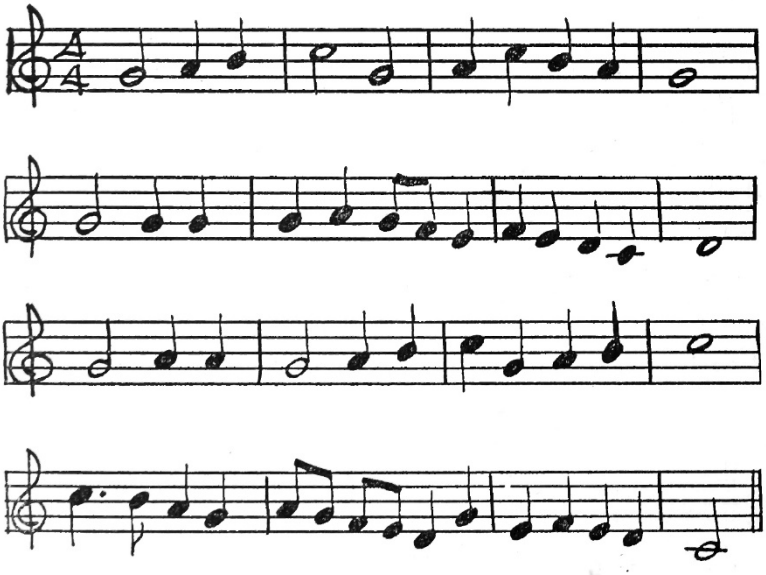
America, 1746-1800

William Billings was America's first professional composer and a loyal patriot during the Revolutionary War. He was born in Boston just thirty years before the Declaration of Independence, and he fought as hard for the cause of American music as our soldiers fought for the nation's liberty. His compositions, largely church music, were widely used all over New England and they appeared on concert programs in Philadelphia and other cities.

By trade Billings was a tanner, but his interest in music was so great that he spent much of his time chalking notes on the walls and writing hymn tunes on the hides of the animals. Like many musicians who are self-taught Billings paid no attention to rules. He thought the old-fashioned hymns were too slow, so he invented some faster and more lively tunes which were called "fuguing pieces." When these were sung in church each voice tried to catch up with the next one and the congregation was entertained and delighted!

Chester is William Billings' best-known composition and the most important melody of Revolutionary Days. It was the favorite war song of the Continental Army and was as popular in 1776 as "Marching Through Georgia" and "Dixie" were in Civil War times. It was first printed in a collection of songs called "Bill Billings' Best." Paul Revere, who made the famous ride, engraved the plates for this book. See if you can play the melody on your tonette or song flute.

Chester



Hector Berlioz – Symphonie Fantastique (64)

France, 1803-1869
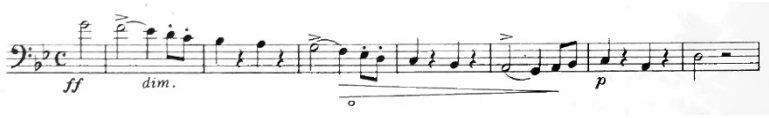
When *Symphonie Fantastique* by the French composer, Hector Berlioz, was first performed in Paris in December, 1830, it was greeted with loud cheers — which surprised everyone, including the twenty-four-year-old musician who had written it. The work was not at all like the usual symphonies of Haydn and Mozart. It had five movements, each of which was given a descriptive title: "Reveries and Passions"; "A Ball"; "Scene in the Fields"; "The March to the Scaffold"; and "Dreams of a Witches' Sabbath."

You will understand *Symphonie Fantastique* better if you hear the story of how it came to be written. Hector Berlioz, a young, romantic and little-known composer, went to the Odeon Theatre in Paris to see his first performance of Shakespeare's Hamlet. Acting the part of Ophelia was an enchanting young Irish actress named Harriet Smithson, and Berlioz immediately fell in love with her. Of course Harriet Smithson was not even aware of the young composer's existence, but when he left the theatre Hector Berlioz determined to make himself known to her. Accordingly, he arranged a concert of his own works, hoping she would accept it as his declaration of love, but there is no record that the actress ever heard about it. Furious at the failure of his attempts to get to know her, Berlioz left Paris and went to the country. Here he began to write a symphony of "episodes in the life of an artist" in which Harriet Smithson was to be the central character. As the music progressed and Berlioz changed from one mood to another so did his feeling for Harriet. At first she seemed to be the beautiful woman he loved but in the end she was a sinister character, and the object of his hate.

In his notes Berlioz made it clear that the *Symphonie Fantastique* was an imaginative creation. He was writing about a young musician who was in love and poisoned himself with opium in a fit of despair. The drug plunged him into a heavy sleep full of wild dreams. The

woman he loved appeared to him as a haunting melody that he heard everywhere, but which changed according to his mood. He dreamed of her at a ball; then in the country. He dreamed that he killed her and met his death on the scaffold. In the end he imagined that she joined a group of witches, ghosts, sorcerers and monsters who were assisting at his burial.

The March to the Scaffold from Symphonie Fantastique will be played at your children's concert. As you listen to it remember that it is only a dream, and nobody's head is really chopped off. The movement begins with a muffled drum roll, played with sponge-headed drumsticks. This is accompanied by a wailing dirge from the horns. Then the cellos and basses introduce the death march:



During the march you can hear the rhythmic tramping beat of heavy-footed people on their way to the execution. Towards the end the love theme returns, but it is cut off suddenly by the sound of the guillotine as it crashes down on the victim's head.

Most people at one time or another have had nightmares. Would you call *The March to the Scaffold* a nightmare? It might be interesting to ask your friends about their nightmares, and tell them about yours.

About the Composer

Hector Berlioz was born in the small town of Cote St. Andre on Sunday, December 11, 1803. The town, not far from Grenoble, was built on a beautiful hillside overlooking a fruitful valley. On the far horizon the snow-capped Alps framed the pleasant French countryside. It was a delightful place for an imaginative little boy to spend his early years.

Hector was fortunate in many ways. His father, Louis Berlioz, was a prosperous doctor who was loved and respected by everyone in the small community. He was a well-educated man; a great reader, a student of philosophy and the arts and especially of music. Despite the many demands made on him, the doctor found time to take charge of his son's education. He saw to it that the boy's studies included music, mathematics, Latin, history, French literature, astronomy, and

geography. Hector was particularly fond of geography, and liked to read the stories about travel which he found in his father's library. His favorite book was Virgil's Aeneid.

Hector's mother was a beautiful lady. She was tall and slim and noted for her fine coloring. After Hector was born five more children were added to the household — which also included Dr. Berlioz' aged father. Family life was at times complicated and frustrating, but Hector went his own peaceful way until he was twelve. Then he met a pretty girl at a party and fell desperately in love. Her name was Estelle. It didn't matter to Hector that she was seven years older than he. Her beautiful black hair, and her pink slippers enchanted him. His youthful love passed, but Hector remembered the pink slippers all his life.

One day Hector discovered an old flageolet in a bureau drawer. His father showed him how to finger it, and it was no time until he was playing so well that Dr. Berlioz bought him a real flute and arranged for a teacher to give him two lessons a day. This was the beginning of his serious study of music. He made rapid progress on the flute; he learned to play the guitar and several other instruments including the clarinet; and he became a fine singer. But more important for his future, he worked persistently on learning how to compose. Later in life after he had been recognized as a master of orchestration and one of France's most original composers, he looked back and realized how much his father had contributed to his success.

Hector Berlioz – Hungarian March (65)

France, 1803-1869

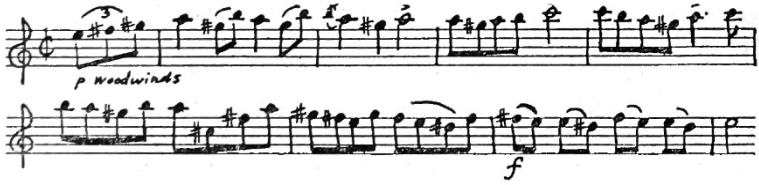
The French composer, Hector Berlioz, was born in the small town of Cote-Saint-Andre, near Grenoble, on December 11th, 1803. His father, who was a doctor, sent him to Paris to study medicine, but he was so carried away by his love of music that he quit his medical studies. In spite of the fact that his allowance was cut off for disobeying his parents, Berlioz succeeded in making enough money to enter the Conservatory and start his musical training. As time went on it was proved that he had taken the right course and his father relented. Berlioz' style of composing was so different from the accepted music of his day that he was not really appreciated. But like all true pioneers he went right on with his own ideas and eventually his genius was recognized.

When Berlioz was a young man he was a great admirer of Goethe's Faust, and he wrote music to eight scenes from it. Much later he rewrote this music and called it "The Damnation of Faust." Many musicians consider this to be his masterpiece. One time Berlioz was travelling to Budapest where "The Damnation of Faust" was to be performed. On the way he stopped in Vienna and a friend gave him a book of old Magyar airs. The friend said to him: "If you want to please the Hungarians in Budapest why don't you write a piece on one of their national tunes? Here are a number of them from which to choose."

Berlioz thought it over, and of course he wanted to be a success in Budapest so he followed his friend's advice. From the collection which he had been given he took the "Rackoczy Tune" and made it into a stirring Hungarian march. This old tune was said to have been written by a gypsy musician in honor of the Rackoczy family who had helped Hungary in their wars against the Turks. In his memoirs, Berlioz tells about the first performance of the *Hungarian March:*

"As the hour approached, a certain feeling of nervousness kept

rising in my throat. I began the March with a trumpet passage in the rhythm of the melody, after which the theme itself appears piano in the flutes and clarinets, accompanied by the strings pizzicato.
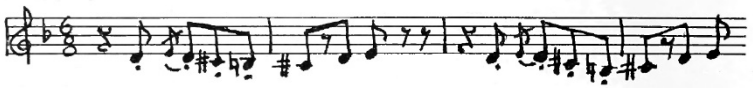


"This was a treatment to which my audience were quite unaccustomed, and at first they listened merely with respectful attention; but when the crescendo arrived, and fragments of the March were heard amidst the thunder of cannon from the big dram, they woke up; and when the final explosion burst upon them in all the fury of the orchestra, the shrieks and cries which rent the hall were positively terrific." From that time on the "Rackoczy March" became a favorite with audiences wherever it was played.

Charles Francois Gounod – Funeral March of a Marionette (66)

France, 1818-1893

The French composer, Charles Francois Gounod, was a very serious person, and he wrote much serious music, including many masses for the church. He even thought, at one time, of becoming a priest. But, Gounod did have a sense of humor, too. He proved it to all his friends when he composed the comical little piece called "Funeral March of a Marionette." In a story by Lillian Baldwin it is related that one of Gounod's friends was a man who had a queer, stiff way of walking. One day, as the composer saw him hitching along the street, he made up a tune that matched his step:



As Gounod thought more about it he decided that the stiff little tune was more like a marionette than like a person. Why not write a march for puppets? And so he did. First he made a plan for the music which went like this: Two marionettes fight a duel. One of them gets broken. His marionette friends decide to carry him to the cemetery. Of course, they must have a band so the procession starts off with a great flourish of music. The way to the cemetery is long, and some of the marchers stop along the road to have a cool drink at a wayside inn. Suddenly they realize that the procession has moved on, almost out of sight. They run as fast as they can and catch up with it just before the cemetery gates close. If you listen carefully you will hear the gates shut with two soft clicks at the very end.

Jacques Offenbach – "Can-Can" from Orpheus in Hades (67)

Germany, 1819-1880

We often hear pieces of music that seem very familiar, but when someone asks, "What is that song?" no one knows the title. This piece is one of the most popular of all time. The next time someone says, "Hey, I've heard that song — what is it?" you will be able to say, "Oh, that's just the 'Can-Can' from Orpheus in Hades." Another title for it is Orpheus in the Underworld (this has always sounded to me like "Orpheus in his Underwear"). It is a French operetta written by Jacques Offenbach a little over a century ago. Offenbach specialized in composing operettas, a kind of musical work similar to modern musical comedy.

The story is about the Greek god Orpheus, whose wife Eurydice (you-RID-e-see) is kidnapped by Pluto, god of the Underworld (not Mickey Mouse's dog friend). Orpheus must rescue her. The hitch is that if he looks back at her while he is trying to lead her home, she can never leave Hades. It is a very serious, even sad story, but Offenbach made it into a comedy and set it to music. Of course this created a scandal. Many people who saw it thought it improper to make a comedy out of Greek mythology, but just as many thought the operetta was great. It caused such a controversy that everyone went to see it. It ran for 228 nights, and Offenbach got rich.

The can-can was a type of dance popular in Paris in the late eighteen-hundreds. It was performed by girls in ruffled skirts who did a lot of high kicking and splits. This was also considered improper, a fact which insured the operetta's success. I regret to say that we won't have any dancing girls when we play it for you.

Saint-Saens – Danse Macabre (68)
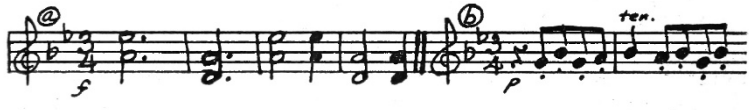
France, 1835-1921

The French composer, Camille Saint-Saens, liked to write music that told a story. This kind of music is called "program music." Instead of using his musical ideas to make themes for symphonies as Mozart, Haydn and Beethoven had done, Saint-Saens wove them into long pieces for orchestra, known as "symphonic poems." In a symphonic poem you will notice that many of the instruments seem to imitate some character or describe the mood of the story. A fine example of this is the *Danse Macabre* (Dahnse Mah-Kahbr) or Dance of Death.

The idea for the *Danse Macabre* came to the composer as he was reading a poem which begins like this:

> Zig-a-zig, zig-a-zig-a-zig,
> Death sits on the tombstone and drums with his heel.
> Zig-a-zig, zig-a-zig-a-zig,
> Death tunes up his fiddle and plays a weird reel.
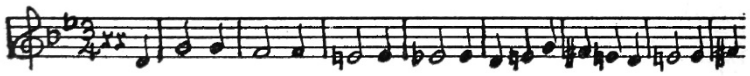
He kept hearing the "zig-a-zig-a-zig" which gave him the rhythm for the ghostly dancing melody played by a flute. See b below.



The symphonic poem describes a weird night when all the skeletons leave their graves to leap and cavort around in the cemetery until dawn. According to the old medieval legend on which the story is based, the ghosts rise up at midnight on Halloween. When the cock crows they all disappear into the earth and sleep for another year.

The music starts with the horn, violins and harp imitating a clock striking twelve. Then a sound of tuning is heard as Death, the fiddler, plays to waken the ghosts. His violin is out of tune, sounding D and A-flat instead of D and A. See a above. The skeletons start dancing

to a waltzing melody played by a solo violin.



Now and then a clattering sound comes from the xylophone like a rattling of bones. The music grows faster and wilder as the wind shivers and moans through the flutes and clarinets. Then the cock crow, played by the oboe, warns the dancers that dawn has come, and the dance is ended.

You can find out more about Saint-Saens in *Music for Young Listeners* by Lillian Baldwin (Silver Burdett).

Charles Camille Saint-Saens – Carnival of the Animals (69-73)

France, 1835-1921

It is often true that famous musicians and composers show their talent and musical ability early in life. Such was the case with the French composer, Camille Saint-Saens, who was a child prodigy. At two and a half Camille was playing the piano, and at three he learned to read music. When the boy was only five years old he composed songs and piano pieces. It must have been a temptation for his family to exploit him but they wisely held him back, and saw that he had good musical training instead of going on the concert stage.

Camille's father was an employee in the Ministry of Interior. He left Normandy to go to Paris where his composer-son was born in 1835. Camille's father died within a few months and the child was sent to a baby farm in the country. With plenty of sunshine and fresh air the little one thrived and grew strong.

Camille was raised by his mother and a great-aunt who tried not to over-stimulate him, but the child was so eager to learn that it was hard to hold him back. When his mother and great-aunt decided to stop his piano lessons for fear of over-taxing him, the child made such a scene that they had to give in and let him continue.

When Camille Saint-Saens grew up he became organist at one of the greatest churches in Paris — the Madeleine. The composer, Franz Liszt, who was a friend and a devoted admirer, considered him to be the greatest organist in the world.

Being a great organist did not stop Saint-Saens from doing many other things as well. He studied astronomy, physics, and natural history. He was the author of books on philosophy, literature, painting, and the theater. He wrote poetry and critical essays. He found time to read classical literature and to study archaeology. Saint-Saens, according to Philip Hale, was faithful to his friends and helpful to young

composers. He was fond of society and loved to mimic his friends. His sense of humor was a great delight to all who knew him.

Before Saint-Saens' death, at the age of eighty-six he had written five operas, fifteen orchestral works (including two symphonies and four concertos), thirteen large chamber music works, many compositions for piano, choral works and works for the theater and the organ.
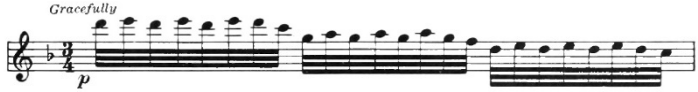
Saint-Saens' last years were spent in travelling. He came to the United States in 1906 and again in 1916. Sometimes when he was travelling in foreign countries he liked to pretend he was someone else. In the Canary Islands, he took the name of Charles Sannois. Once when he was on the island of Ceylon he told people that he was a Dutch diamond merchant. Everything was done in the spirit of fun, and his friends loved and enjoyed his sense of humor…till the end of his days.

The Carnival of the Animals by Camille Saint-Saens was written as a suite for two pianos and orchestra. The composer called it "a grand zoological fantasy." He thought it was a joke to use the instruments of the orchestra to imitate the sounds of animals. Saint-Saens never allowed the suite to be published while he was alive. It was performed only for his friends.
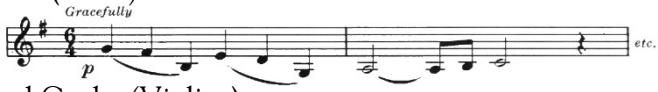
There are fourteen "animal pieces" in Saint-Saens' zoological suite: 1) Introduction and Royal March of the Lions; 2) Hens and Cocks; 3) Fleet Footed Animals; 4) Turtles; 5) The Elephant; 6) Kangaroos; 7) Aquarium; 8) Long-Eared Personages; 9) Cuckoo in the Deep Woods; 10) Aviary; 11) Pianists; 12) Fossils; 13) The Swan; and 14) Finale. The entire suite is recorded in the Bowmar Orchestral Library on B O L No. 51. You will enjoy listening to all of the pieces in your classroom and making the animals for an art display. Perhaps you will also want to dance some of the animal antics or make up stories about them. Ogden Nash, an American poet, made up humorous verses about Saint-Saens' animals. Why not choose some of the animals that you especially like and make up your own verses?

At the children's concert the North Carolina Symphony will play five numbers from the Carnival of Animals:
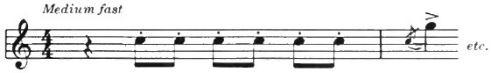
Aviary (Flute)
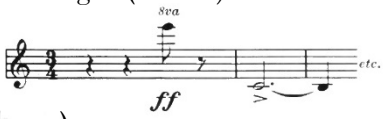


The Swan (Cello)
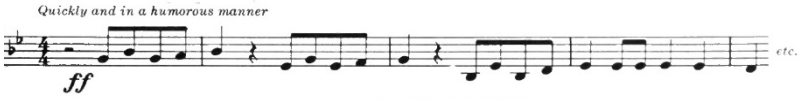


Hens and Cocks (Violins)



Long-Eared Personages (Violin)



Fossils (Xylophone)
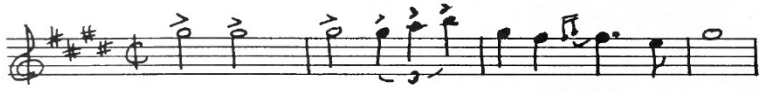


Leo Delibes – Cortege De Bacchus (74)

France, 1836-1891

Leo Delibes, composer of "Cortege de Bacchus" from the Sylvia Ballet, was born in a small French village. His mother was a widow and very poor. She realized that her little boy had unusual musical talent, and she worked very hard to earn the money to take him to Paris. In Paris her son could study with the best teachers of piano, harmony and composition.

Leo was soon accepted in the Junior classes at the Paris Conservatory, and won many prizes. His greatest interest was in writing operatic and ballet music. In France when people went to the opera they expected to watch ballet dancing between the acts. Often the ballets were more popular with the audiences than the operas.

The ballet, "Sylvia," tells the story of a festival being celebrated by Greek peasants. The curtain rises upon a grassy meadow near the seashore. In the background is the temple of Diana, goddess of the moon and of the hunt. Every time she appears the composer announces her entrance with this musical theme:



With Diana are her nymphs, including Sylvia, the most beautiful of them all. As Diana and her nymphs dance, blue and silver lights are flashed over the scene to create the illusion of moonlight.

What a contrast it is to hear the blaring trumpets and cornets when they announce the beginning of a courtly procession — the Cortege de Bacchus, god of wine and revelry. Bacchus is accompanied by noisy fauns and satyrs, dressed in goat skins and crowned with green leaves.



The fanfare introducing the cortege (procession) is answered by the full orchestra. The strings then take over with a rollicking melody, suggesting the antics of goat-footed creatures. Then there is a quiet section (Trio) interrupted by exciting rhythms in the strings and woodwinds. After the excitement the quiet theme is heard again, followed by a fanfare and a variation of the first theme. The music then grows louder and louder, faster and faster until the full orchestra announces the entrance of Diana, the Huntress. A long fast Coda brings the music to an end. Things to do: Make a list of the different themes in the "Cortege de Bacchus." Try to discover the structure by charting the different sections. Create original dance movement to the various themes.

Émile Waldteufel – The Skaters (75)

France, 1837-1915
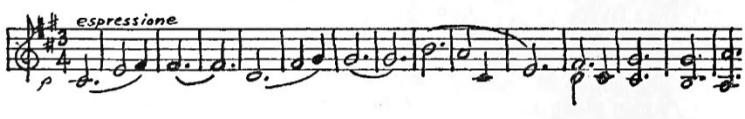
Emil Waldteufel (pronounced Vahlt-toi-fel) was almost as famous for his dance music as the great waltz-king Johann Strauss. Because his first book of waltzes was so successful Waldteufel decided he would try to write more and more of this kind of music so he ended up spending most of his life at it.

Waldteufel's home was in Paris. From this city he travelled to the other great capitals of Europe — Berlin, London, Vienna — and everywhere the people loved his gay, happy melodies. He always conducted his own music which may have been the reason why these concert tours were so successful.

A great honor came to Emil Waldteufel when he was still a young man of twenty-eight. The Empress Eugenie had heard of his fame as a composer of dance music and invited him to be director of music for the royal court balls. This was indeed a fine job for a musician whose whole life was spent in writing and playing waltzes. And how he must have loved to watch the ladies with their swishing silk skirts twirling around to his music!

Waldteufel's father was a professor at the Strasbourg Conservatory, and it was in this German-French town that he was born. Even as a young boy, Emil started taking lessons from his father. His love of music always spurred him on to composition and before he died he had published 268 dances. Most of these were written for orchestra.

The Skaters is probably the most widely known of all Waldteufel's waltzes. Its smooth, flowing melody has been used as an accompaniment for ice skating carnivals, for acrobatic stunts at circuses, and for incidental music in movies and stage plays.



Waltzes are always written in 3/4 time. This is because the dance step of the waltz has three movements. First the right foot goes forward, then the left foot moves forward on the second beat and on the third count the right foot slides up to meet the left foot. Then it begins all over again with the left foot first.

The waltz became very popular during the nineteenth century. What other dance forms were used by earlier composers? Look up the following in your dictionary or music encyclopedia and write a sentence or two about them:

1. Gavotte
2. Minuet
3. Polka
4. Sarabande
5. Pavane
6. Jig or Gigue

Georges Bizet – Symphony in C Major Op. 1 (76-79)

France, 1838-1875

Over a hundred years ago in Paris a little baby boy was taken to the church to be christened. He was given the name Alexandre Cesar Leopold Bizet (pronounced Bee-zay). The boy's godfather decided that this was much too long a name for so small a child, and soon he was calling him Georges. Before long his christening name was entirely forgotten and he grew up as Georges Bizet.

Like Mozart, little Georges was a wonder child. He could play the piano at four, and he learned his notes along with his alphabet. His mother, who was a pianist, gave Georges lessons until he was nine years old, and then a very wonderful thing happened. In the city of Paris there was a fine conservatory where music was taught by the best musicians in France. Georges's father, himself a teacher of singing, decided that this was where his little boy must study. No one had ever heard of a nine-year-old boy entering a conservatory, but he was given an examination and allowed to play for one of the officials. Georges performed like a prodigy, and read at sight so remarkably well that he was admitted to the conservatory at once.

It was no time at all until Georges was winning many prizes. He won prizes in piano and organ playing, and also in composition. He was popular with all his teachers because he learned quickly and worked happily at all the tasks they gave him to do. He had a friendly, good-natured way about him and he was always bubbling over with new ideas and plans.

One day, when Georges was eighteen, the greatest honor that could come to any conservatory student was given to him. He won the *Prix de Rome*. This prize gave the winner the opportunity to go to Italy and study. Georges packed up and soon set out for Rome. According to the terms of the prize which he had won, Georges was supposed to send back a Mass to the professors of the Academy at the end of the first year. When the year was over, he had finished a composition, but it was not a mass. Instead he sent in a comic opera!

You can imagine how surprised the directors of the conservatory were to find that the bold young man had dared to break the rules. But the music was so delightful that they decided to accept it.

When Georges Bizet returned from Italy he had to earn a living, and he found it more difficult than he expected. At first he orchestrated dance music; then he compiled vocal anthologies and scored waltzes for beginners. He often worked fifteen hours a day. As he labored, he dreamed of writing operas for the "Opera Comique." And later, his dream was realized for he wrote a number of operas; including the famous "Carmen," which has been played in nearly all the countries of the world.

Georges Bizet wrote his first symphony — the *Symphony in C Major* — when he was only seventeen. At the time he was a student in the Paris Conservatory, and his manuscript stayed there undiscovered in the library for many years. Finally, in 1935, eighty years after it was written, the symphony was published in Vienna. It had its first performance in Basel on February 26th, 1935. A year later it was played at a concert of the Rochester Philharmonic Orchestra conducted by Sir Hamilton Harty.

The first movement of the symphony is lively and fast. It is followed by a slow movement and two fast movements.

First Movement — Allegro vivo
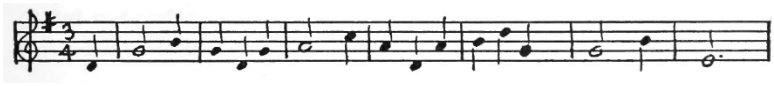


The second movement begins quietly with a theme played by the oboe. Accompanying this smooth oboe melody the violas are plucked — "pizzicato."

Second Movement — Adagio



The third movement, similar to a Scherzo, is in three-four time. The opening theme in G is gay and light.

Third Movement — Allegro vivace



The last movement or Finale is brilliant and fast. The violins sound as if they are playing in perpetual motion.

Fourth Movement — Allegro vivace



Georges Bizet – Jeux d'Enfants (Children's Games) (80-82)

France, 1838-1875
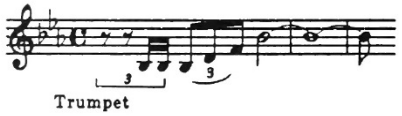
The French composer, Georges Bizet (Bee-zay), grew up in the city of Paris. He played in the beautiful Parisian parks where the children enjoyed spinning tops, marching around with toy trumpets and drums, and playing ball. When Georges Bizet grew up and became a composer he sometimes thought about the games he had played as a little boy. So he decided to write a set of twelve pieces called *Jeux d'Enfants* (Children's Games).

The twelve little pieces were composed in 1872 as piano duets (two players at one piano). Later some of them were orchestrated and published as a "Petite Suite." Bizet gave each of the pieces two names; for instance, "Scherzo — Wooden Horses"; "Berceuse — The Doll's Cradle Song"; "Impromptu — The Top." The North Carolina Symphony will play three pieces from this Suite at the children's concert.
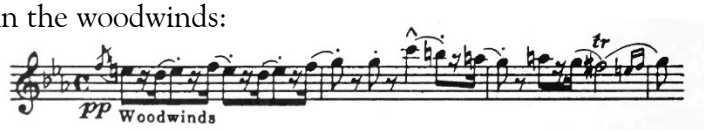
1. **March** — Trumpet and Drum. The music begins with soft drum beats and rolls which sound like a little play soldier marching around. These are followed by a brisk tune played by the Bassoons:



The toy trumpet breaks in a number of times with this short tune:
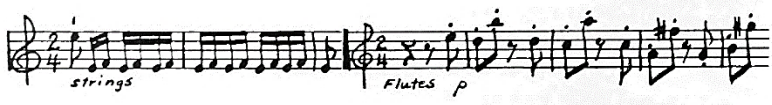


Finally the important melody, with many fancy trills and twirls, is heard in the woodwinds:
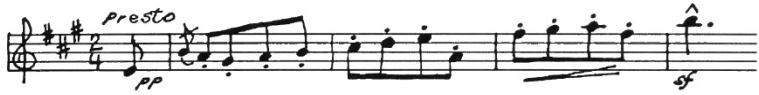


2. **Impromptu** — The Top. As you listen to "The Top" try to hear:

1) When the top hits the pavement and begins to spin.
2) How it sounds when it is humming and spinning at high speed.
3) How it sounds as it begins to run down.
4) What happens when it is wound up again.



3. **Galop** — The Ball. This ball-playing music is very fast, and full of action:



All three pieces from *Jeux d'Enfants* might be called program music (music that tells a story or describes something). When you are familiar with Bizet's music you may enjoy turning the activities which he describes into movement or dancing. Or, perhaps you would enjoy finger painting with it. You might also want to write some stories or poems about it.

About the Composer

Georges Bizet (christened Alexandre Cesar Leopold) was born in Paris on October 25, 1838. The boy's godfather decided that the name was much too long, and soon he was calling him Georges. The child grew up in a home where music was in the air every hour of the day. His mother was a pianist. By the time Georges was four she gave him his first piano lessons, and started teaching him notes along with his ABCs. Georges' father was a teacher of singing. What a surprise it was to hear Georges sing the most difficult songs and exercises, learned by listening through his studio door!

Like Mozart, little Georges was a wonder child. His father decided that his son should study at the famous Paris Conservatory. When he was only nine years old he was taken to play for one of the officials. No one ever heard of a nine-year-old student entering a conservatory but Georges passed the examinations and performed like a prodigy so

he was admitted.

In no time at all Georges was winning prizes in piano and organ playing and in composition. When Georges was eighteen the greatest honor that could come to any conservatory student was given to him. He won the *Prix de Rome*. This prize gave him the opportunity to study in Rome. At the end of a year he was supposed to send back an original Mass. His teachers in Paris were upset and shocked when Georges broke the rules and turned in a comic opera instead. But his opera was so good that they decided to accept it.

When Georges returned to Paris after his three years in Rome he had to earn a living. He orchestrated dance music, compiled vocal anthologies, and scored waltzes for beginners. Bizet dreamed of writing operas for the Opera Comique in Paris. Later his dream was realized. He wrote a number of operas, but the most famous of all was "Carmen" which has been produced in nearly all the countries of the world.

Georges Bizet – L'Arlesienne Suite No. 1 (83)

France, 1838-1875
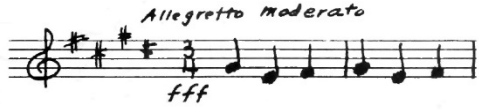
There was music all day long in the Bizet (Bee-zay) household. Before the little French boy, Georges Bizet, knew how to read or spell he was learning the notes of the musical scales and playing the piano. Georges' mother made him practice every day, but it was no hardship because the boy loved music better than anything else in the world. Day after day Georges was found sprawled on the floor outside his father's studio, where he listened to the singing pupils of Monsieur Bizet.

When Georges was only eight his father tested him by asking him to sing a song he had never seen or heard before. The boy sang it correctly and his voice was so beautiful that the father decided he must take him to Paris for a music education. Although Georges was too young to be accepted at the Paris Conservatory he made such an impression on the admissions officer that he was allowed to enter anyway.
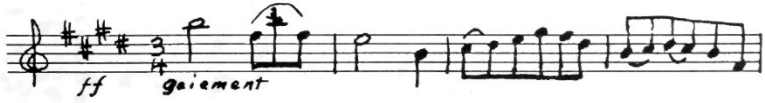
When Georges Bizet grew up he became deeply interested in the stage and in writing operas. Four of his operas, including the well-known last opera, Carmen, were produced during his life.

Bizet was also interested in writing music for the theatre. *L'Arlesienne Suite No. 1* was incidental music composed for Alphonse Daudet's play, "L'Arlesienne" (The Woman of Aries.) The play takes place in a French village in Provence, at the old farmstead of Castelet. The young son of the house, Frederi, has fallen in love with the beautiful dark-eyed woman of Aries and the family are about to celebrate his engagement. When a stranger arrives with letters proving that the lady is taking advantage of Frederi, and is merely trying to make herself mistress of the rich estate of Castelet the engagement party is off. Later in the play Frederi is about to celebrate his betrothal to a pretty young village girl named Vivette. It is the festival of Saint-Eloi, the patron of farmers. Bells are ringing and the young people are

singing and dancing with tambourines. *Carillon* is Bizet's musical description of the happy scene. As you listen you will hear a three-note pattern for harp, horns and violins ringing through fifty-six measures:
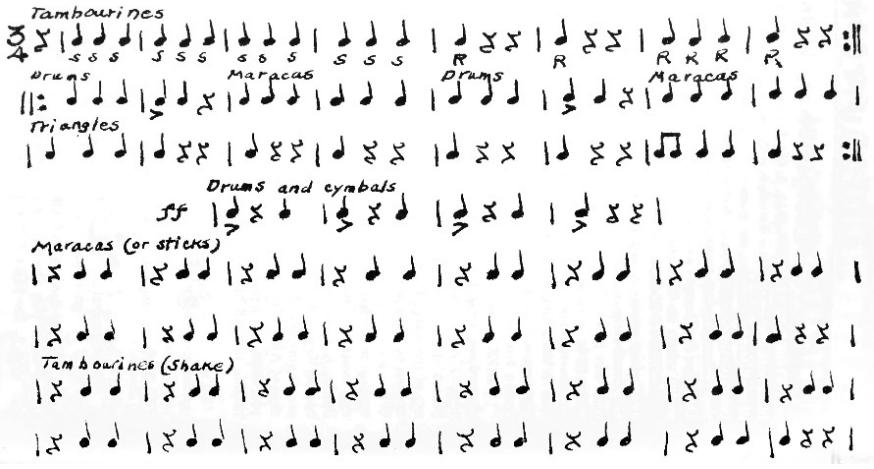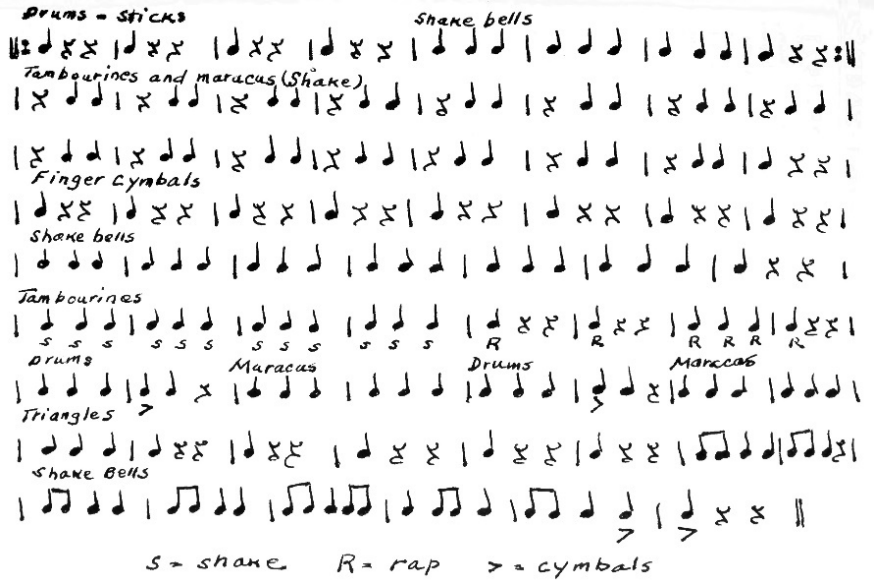


Above the chiming bell rhythm you will hear a gay dance-like tune:



You might try dancing to *Carillon* after listening to it a number of times. Then play the percussion score — *Minuet* from L'Arlesienne [on the next page].

Minuet from Bizet's L'Arlésienne Suite No. One
Recording BOL 78
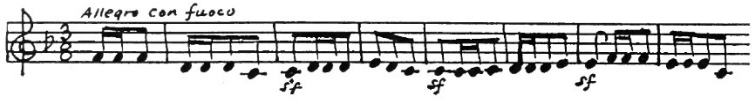




Alexis Emmanuel Chabrier – Espana (84)

France, 1841-1894

When you listen to the gay rhythms of *Espana*, you will surely feel like dancing. Perhaps you will also want to shake a tambourine or click the castanets for the music has a very Spanish flavor. It is, in fact, so Spanish that you will be surprised to learn that the composer, Emmanuel Chabrier, who won great fame with this piece for orchestra, was born in France, and spent a good part of his life in Paris. It was on a trip to Spain that Chabrier learned to love Spanish music. In many cafes and dance halls he watched the dark-eyed señoritas stamping their feet to the three-beat patterns of the jota *(pron. hota)*, the Spanish jig, and swaying to the graceful melody of a malagueña *(pron. mah-la-gain-ya)*, If a tune especially delighted the French composer he jotted it down at once in his notebook. From this collection of authentic folk melodies and Spanish dances came the themes which are used in the Rhapsody for Orchestra called *Espana*.
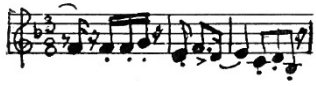
A rhapsody is something like a medley. It is made up of different tunes. The first dance tune, in the style of the jota, is played by bassoon and trumpet:
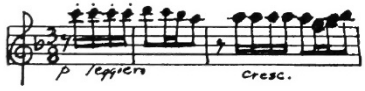


Then comes a new step to a melody played by the cellos:
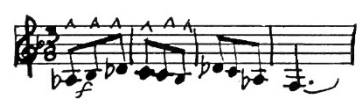


The third theme, played by bassoons is quite coquettish:



The fourth dance rhythm is begun by violins and clarinets:



The last is an original theme invented by Chabrier:



Before the final theme comes this graceful malagueña in the violins:
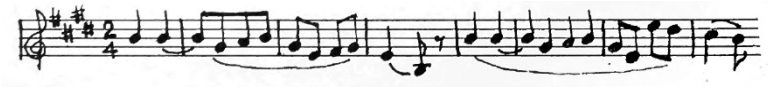


Gabriel Faure – Berceuse from "Dolly" (85)

France, 1845-1924

One of the pieces you will hear at the North Carolina Symphony concert is a beautiful lullaby. It was written by the French composer, Gabriel Faure (Gah-bree-el Foh-ray) for a little French girl named Dolly.

As you listen to the orchestra play Dolly's Lullaby (Berceuse) how many times do you hear this melody?
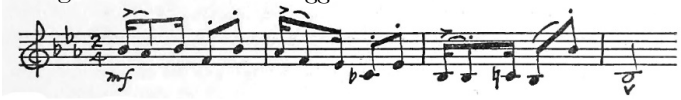


Achille Claude Debussy – Golliwogg's Cake-walk (86) & The Little Shepherd (87)

France, 1862-1918
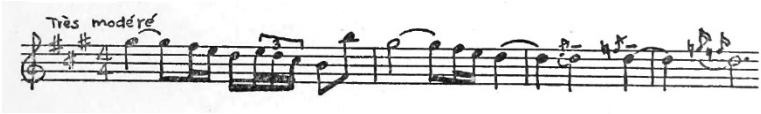
One day in Paris a father called his little three-year-old daughter to the piano and said to her: "Come, dear one, and bring your chair up close to me. Now you shall hear some very pretty music I have written especially for my Chou-chou." Little Chou-chou was Claude Debussy's only child. She was named for her father and mother — Claude-Emma — but they called her by the pet name of "Chou-chou." Although Chou-chou was hardly old enough to understand what she was about to hear, she smiled with delight as she watched her papa sit down at the piano. Chou-chou had an elephant doll named Jimbo, and the first piece was about this elephant and was called *Jimbo's Lullaby.* The notes were slow and heavy, and they were played way down in the bass. The music was a picture or "impression" of a baby elephant going to sleep. Chou-chou gurgled when it was over, and her father said: "Now listen to another. This is the Golliwogg's Cake-walk and it sounds like what the Americans call ragtime." Chou-chou did not know what he was talking about but she liked the lively rhythm and began to rock back and forth and wave her hands in time to the music. Just then her mother came in, and Claude Debussy said proudly: "See, my dear, how our little girl loves and understands her father's music."

This was the beginning of a suite of six pieces which Debussy published in 1908 as *The Children's Corner.* Besides the *Golliwogg's Cake-walk* and *Jimbo's Lullaby* it contains *Doctor Gradus ad Parnassum, Serenade for the Doll, The Snow is Dancing* and *The Little Shepherd.*

Opening Theme of *Golliwogg's Cake-walk:*



Opening Theme of *The Little Shepherd:*
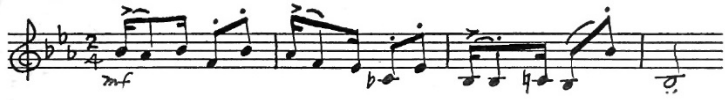


Claude Debussy was the oldest of five children. He was born in Saint-Germain-en-Laye where his parents owned a little china shop. When Claude (or Achille, as he was then called) was just a little fellow his family moved to Paris. At the age of eleven he was accepted as a student in the great Paris Conservatory, where he won many prizes and medals. When he was twenty-two he won the famous *Prix de Rome*. Debussy is known as an "Impressionist" because his music suggests pictures. The interesting story of his life is told in a new book: *Claude of France*, published by Allen, Towne and Heath, 1948, New York.

Achille Claude Debussy – Golliwog's Cakewalk (86) & En Bateau (88)

France, 1862-1918
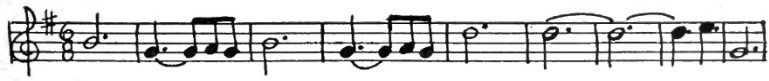
One day in Paris a father called his little three-year old daughter to the piano and said to her: "Come, dear one, and bring your chair up close to me. Now you shall hear some very pretty music I have written especially for my Chou-chou." Little Chou-chou was Claude Debussy's only child. She was named for her father and mother — Claude-Emma — but they called her by the pet name of "Chou-chou." Chou-chou smiled with delight as her papa sat down at the piano. First he played a slow, heavy piece about her elephant doll, "Jimbo," then he said: "Now listen to another. This is the *Golliwog's Cakewalk* and it sounds like what the Americans call ragtime." Chou-chou did not know that all the French papas and mamas — as well as the Americans — were learning to dance the Cakewalk. But she liked the lively rhythm and rocked back and forth, waving her hands in time to the music.

This was the beginning of a suite of six pieces for piano which Debussy published in 1908 as "The Children's Corner." Here is the opening theme of the *Golliwog's Cakewalk:*



Long before little Chou-Chou was born Debussy wrote another suite for piano duet ("Petite Suite") which included a piece named *En Bateau*. This is French for "In a Boat" and it is pronounced Ahn-Ba-tow. If you have ever drifted in a boat on a lake or river, and felt its gentle rocking rhythm you will surely recall the experience when you hear Debussy's picture in music. The boat floats along smoothly for a while, and then, as sometimes happens, the wind blows and the waves become rough. Debussy describes this in the middle section of

the piece. At the end, the waters are once more calm. Many pieces are written in this three-part form, which is often referred to as A – B – A.



Claude Debussy was born not far from Paris and was the oldest of five children. His father and mother owned a small china shop and above it were the living quarters of the Debussy family. At the age of eleven the precocious young Claude was accepted in the great Paris Conservatory, where he won many prizes and medals. The interesting story of his life is told in *Claude of France*, published by Allen, Town and Heath, 1948, New York.

Achille Claude Debussy – Clair De Lune (89)
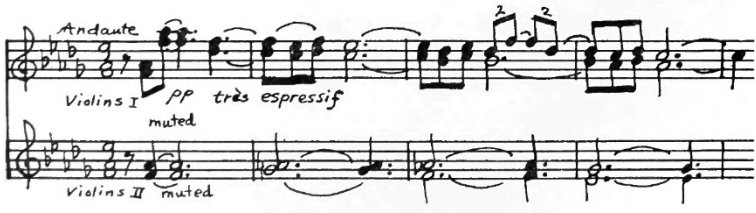
France, 1862-1918

Achille Claude Debussy, born not far from Paris, was the oldest of five children. His father and mother owned a small china shop and above it were the living quarters of the Debussy family. It was decided quite early that Achille should become a sailor, and since there was very little money for schooling, this seemed a good idea. But after Achille had taken his first piano lessons at the age of nine he fell in love with music and could think of nothing else. Fortunately, a fine teacher who had been a pupil of Chopin took over his musical education, and prepared him for the entrance examinations of the Paris Conservatory.

The young boy had no difficulty in passing and was entered in the famous French music school at the age of eleven. From this time on Achille worked hard at composition. Although he was a brilliant student his professors thought the Debussy harmonies sounded very strange. At first he won all sorts of prizes and medals, then, as his music became more and more different from the way the other students composed, there were no more medals for Achille. One day his kind old teacher, Guiraud, told him to try for the biggest prize of all — the *Prix de Rome*. He said: "Save your own ideas until later, but write something that people will like, and you will go to Rome for several years of study." Achille took his advice, won the prize and went to Rome. But before the time was up, he came back to Paris to compose in his own way and write the beautiful music that was in his heart.

It was about this time that the young composer dropped his first name and became known as Claude Debussy. He wrote many songs and piano compositions, which were published, but made him little money. It is said that on his wedding day he had to teach a piano lesson to pay for the bride's breakfast! Happily Debussy is recognized to-day as one of the great French composers. And his music no longer

sounds strange to our "modern" ears. We feel almost as if we were in a world of magical dreams, with moonlight, clouds, trees and flowers around us. As you listen to the opening strains of *Clair De Lune* (Moonlight), close your eyes and try to feel the impressions that come to you.



Achille Claude Debussy – Fetes from "Nocturnes" (90)

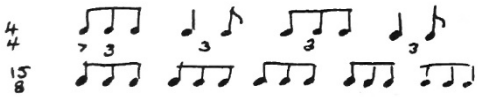
France, 1862-1918

Fetes (Festivals) is the second in a set of "Three Nocturnes" for orchestra by Claude Debussy. The work was originally planned and written as a violin solo with orchestral accompaniment. Debussy intended to dedicate the "Nocturnes" to the famous Belgian violinist, Ysaye. In a letter to him, Debussy described the three pieces as "an experiment with different combinations that can be obtained from one color — like a study of grey in painting." Each "Nocturne" was to create a "sound-picture." The first one, "Nuages" (Clouds), depicts the sky with slowly moving clouds, fading away in grey tones tinged faintly with white. The third "Nocturne" describes the sea in moonlight and the mysterious song of the Sirens rising above the waves.

Fetes describes a Festival in which music and dancing are blended with sudden flashes of light and sparkling dust particles. A mysterious fanfare of muted trumpets introduces a fantastic vision of a procession on the march, approaching nearer and nearer and then gradually fading away.



From the beginning you will probably hear patterns of triplets adding a feeling of excitement and gaiety to the festivities:



This melody, announced by the English horn, is repeated by other woodwinds, with some alteration, many times:



It was fortunate that Debussy changed his plans and gave up the idea that "Nocturnes" would be a violin solo. His orchestration of *Fetes* has proved to be so successful that it is regarded as a model of orchestration for all time.

What sort of man was the composer, Claude Debussy, who referred to himself as "Claude of France"? From portraits and pictures his physical appearance was interesting and unusual. His eyes were heavy-lidded under an impressive broad forehead. His black curly hair and beard made him look aloof. But a photograph showing him wearing a cowboy hat gave an entirely different impression. His voice was soft, and he spoke slowly. Green was his favorite color, and he even had a green walking stick. He loved Oriental objects of art. And, like Ravel, he loved cats.

When Debussy played the piano his touch was magical. Those who heard him play said he made them forget that the piano has hammers. He thought the fingers should never strike the keys, but rather caress them.

About the Composer

On August 22nd, 1862, Claude-Achille Debussy was born in a room over the china and hardware shop run by his parents in the village of Saint-Germain-en-Lay, fifteen miles from Paris. His father went from one poorly paid job to another. Madame Debussy, the mother of five, worked hard to raise her children on the family's limited income. It was fortunate for Claude that his aunt, Clementine Debussy, took him to live with her when he was six years old. When she discovered that young Claude had musical talent she arranged at once for him to have piano lessons.

From then on Claude's musical education progressed so well that he was admitted to the Paris Conservatory at the age of ten. During the following eleven years at the Conservatory the boy succeeded in shocking and horrifying his teachers with his bizarre playing, and his total disregard of their set rules for harmonization. His teacher, Ernest Guiraud, once asked him: "What rules do you observe?" And he answered: "None — only my own pleasure." "That's all very well," replied M. Guiraud, "provided you're a genius." But the teacher died before Debussy's innovative style of composing was recognized as the

work of a genius.

After winning the coveted *Prix de Rome* Debussy went to Italy. But he hated everything about Rome, and in two years he was back in Paris where he was free to live and compose in his own way. In the cafes he associated with the Impressionist painters, and with poets and writers who were freeing themselves from old-fashioned ideas. He was firm in his belief that "Impressionism" applied only to the art of painting — not to music.

Achille Claude Debussy – Petite Suite: Cortege and Ballet (91-92)

France, 1862-1918

The Petite Suite, written by the French composer, Claude Debussy, in 1889, is a group of four pieces, each with its own descriptive title:

1. "En Bateau" (In a Boat)
2. "Cortege" (Procession)
3. "Menuet" (Minuet)
4. "Ballet" (Ballet)

Debussy, a young man of twenty-seven, loved to play the piano, and he was constantly experimenting with the interesting variety of colorful sounds it was possible to create on this keyboard instrument. He tried out new scales and built unusual chords to express in music the ideas that flashed through his mind like pictures. The Petite Suite in its original form was a duet, to be played by two people at one piano. It was later orchestrated by Debussy's friend, Henri Busser.

At your North Carolina Symphony concert the orchestra will play two numbers from Debussy's *Petite Suite.* The first one, "Cortege" (Procession) suggests marching, as in a parade. The second one, "Ballet," is music that may make you think of whirling toe-dancers in ballet skirts.

Cortege is such an impressive composition that you could not describe it as an ordinary parade. It is a stately procession in honor of a royal personage or of some celebrity on a festive occasion. The form of the composition is A B A. The music is created largely on the following three themes. As you listen to the recording in your classroom learn to recognize these themes so that you can point them out each time they return.

a — First theme



b — Second theme



c — Third theme
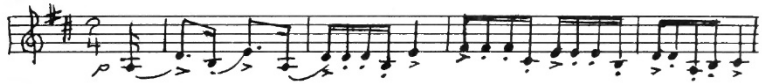


You might enjoy dancing to the music of "Cortege." Plan an imaginary procession with small groups of dancers representing different characters.

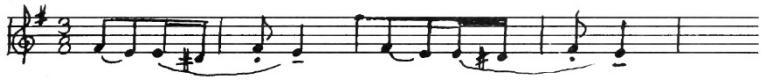
Ballet is a brilliant and exciting number. In order to put yourself in the mood for listening to Debussy's music find some pictures of ballet dancers. Your library is sure to own some reproductions of ballet scenes painted by the famous French artist, Edgar Degas, 1834-1917.

When you have listened to the recording of "Ballet" a number of times you will discover that the music changes in the middle. The first part — A section — is in 2/4 meter. The second part — B section — is in waltz rhythm, 3/8 meter. After the waltz there is a return to the A section, completing the form as A B A.

A section — First theme



B Section — First theme



About the Composer

On August 22, 1862, Claude-Achille Debussy was born in a room over the china and hardware shop run by his parents. His birthplace, the small village of Saint-Germain-en-Laye, was fifteen miles from Paris, the city he loved more than any place in the world.

As Claude-Achille grew up he showed unusual musical ability. His mother, busy with a family of five children had little time to encourage him. His father made so little money that there was no hope of hiring a music teacher. Fortunately the boy's aunt, Clementine Debussy, took him to live with her, and saw to it that he was given piano lessons.

No child ever appreciated a music education as much as young Claude. At the age of ten he passed the difficult entrance examination of the Paris Conservatory and was accepted as a student. For the next eleven years he worked hard and won a good many prizes but his teachers considered him to be a difficult student. His bizarre piano playing shocked and horrified them and his compositions ignored their set rules. One day his teacher, Ernest Guiraud, asked him: "What rules do you observe?" And he answered "None — only my pleasure."

The teacher did not live to find out that the boy who broke all the rules of the Conservatory was developing his own original style of composing which made him famous throughout the world.

After winning the *Prix de Rome,* he went to Italy for two years but his heart was in Paris. In this great center of art, where poets, musicians and painters gathered in the cafes to exchange ideas on how to break away from past traditions, Debussy lived until his death in 1918.

Gabriel Pierne – Entrance of the Little Fauns (93)

France, 1863-1902

The Entrance of the Little Fauns is a short number from Pierne's ballet, "Cydalise et le Chevre-pied." (Chevre-pied is the French word for faun, and it means goat-foot). Fauns are queer, half-human creatures with pointed ears and goats' feet. They live in the woods, and strange as it seems, they go to school! As you listen to the music try to picture these little animal-like beings marching around through the trees.

The march begins with soft, mysterious sounds in the string section. Cellos and double basses play "pizzicato" by plucking the strings while the violas use the stick of the bows to slap the strings. Next, there is a high, piercing melody played by piccolos:



This queer little tune is repeated six times. In between you hear the muted trumpets playing an important sounding theme. While the trumpets and piccolos play their tunes back and forth, as if in conversation, the snare drum and the tambourine knock gaily away.
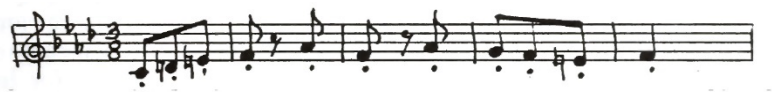
The composer of this unusual music, Henry Constant Gabriel Pierne, studied at the Paris Conservatory. He was a pianist, organist and conductor. His compositions include operas, ballets, and an oratorio for children's voices, "The Children's Crusade."

Paul Dukas – The Sorcerer's Apprentice (94)
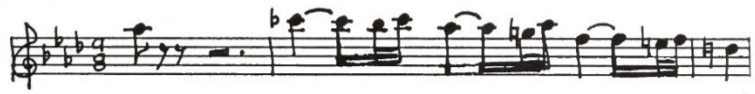
France, 1865-1935

Exactly one hundred years ago [in 1865] a little boy named Paul Dukas was born in Paris. He lived there all his life, and grew up to be a famous French composer. He was also a wonderful teacher. One thing he always told his pupils was that music should express something and somebody. By this he meant that a composer should first have an original idea, and then he should express himself honestly without trying to copy the music of any other composer. As you listen to The Sorcerer's Apprentice you will realize that Paul Dukas did just what he taught his students to do.

In *The Sorcerer's Apprentice,* which is a piece for orchestra called a "symphonic poem," Dukas had the original idea of making his music describe a broom coming to life.



The story of *The Sorcerer's Apprentice* came from a very old tale which the famous German poet, Goethe, turned into a ballad. It tells about an old sorcerer who worked magic spells. The opening theme, with its strange, muted chords played by the violins, takes us at once to a world of medieval magic.



The mood is set, and here is the story:

One day the sorcerer went away, leaving his lazy apprentice to do the house work. The apprentice had seen the sorcerer make a broom come to life and work for him so he thought he would try it too. He repeated the magic words he had heard the master use, and in no time the broom grew two arms and started to work. The apprentice

commanded the broom to go to the river and bring water to fill a large tub that stood on the cellar floor. The broom obeyed but when the tub was full it kept on bringing more and more water until the apprentice, angry because he could not make it stop, chopped the broom in half. Imagine his surprise when each piece grew two new arms and the brooms went merrily off to fetch more water! Higher and higher the flood mounted as the brooms continued to return with sloshing buckets. The apprentice wept and pleaded, and repeated snatches of spells. But, all in vain!

When the water was up to his chin and the furniture was floating around all over the room, the sorcerer suddenly appeared, clapped his hands four times and the apprentice looked around, surprised to find the room just as it was before the flood. Everything was in place and the broom stood quietly in the corner.

Read: *The Sorcerer's Apprentice* by Donald E. Cook (Winston)

Maurice Ravel – Alborada Del Gracioso (95)

France, 1875-1937

The French composer, Maurice Ravel, had been thinking for some time about Spain with its wealth of dance and folk music. He remembered that even as a child his Spanish-speaking mother delighted him with stories about her youthful years in Madrid and with her singing of native Basque melodies. As a twenty-year-old composer, Ravel was already writing in a typically Spanish style. His "Habanera," performed on two pianos with a student friend, was only the beginning of many later compositions inspired by his fascination for the music of Spain. Speaking of Ravel's "Spanish" works, Manuel de Falla once said: "They are more Spanish than the Spanish themselves."

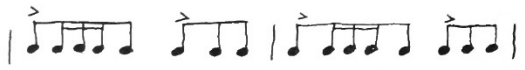
When you hear *Alborada Del Gracioso* (Morning Song of the Jester) you will recognize at once that this is Ravel in his exuberant Spanish mood. The piece begins with the harp and strings playing a pizzicato pattern to give the effect of plucked guitars:
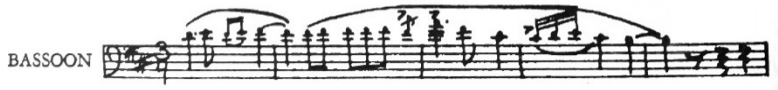


After the plucked string introduction, the first theme is played by the oboe. The theme returns many times with different combinations of instruments.



This rhythmic pattern, heard mainly in the strings, is played again and again:



In the slow middle section the bassoon plays this melody:



Alborada Del Gracioso is one of five pieces from Ravel's Piano Suite, "Miroirs," composed in 1905. The Suite was performed for the first time at a Societe Nationale concert on January 6, 1906. In explaining why he named the Suite "Miroirs" (Mirrors) Ravel said that the pieces were all inspired by some sort of external image or impression "mirrored" in sound. He believed that the greatest art was a reflection of reality, rather than an exact duplication of the original. After Ravel orchestrated *Alborada Del Gracioso* it was played at symphony concerts all over the world. It is the most popular number of the "Miroirs" Suite.

About the Composer

Maurice Ravel was born on March 7, 1875, at Ciboure, a small fishing port in the French Pyrenees, near the Spanish border. His father was a young Swiss engineer and his mother was Basque. The parents first met in Aranjuez, the beautiful summer resort of Spanish Kings, where Pierre Joseph Ravel was helping to engineer a railroad for the Government. The marriage was a happy one, and the two children, Maurice and his younger brother, Edouard, were encouraged to develop their artistic talents.

When Maurice was three months old the family moved to Paris. He grew up in this city which was the cultural capital of Europe. Painters, sculptors, writers, poets, and musicians came to Paris where they met in the cafes to exchange ideas and inspire one another.

At the age of fourteen Maurice was accepted at the Paris Conservatory. Although he was a diligent student, admired by his teachers, he was never awarded the *Prix de Rome*, the Conservatory's highest honor. Why? Because he insisted on composing in his own way, creating the new harmonies and technics that later made him famous.

A visit to the Paris Exhibition in 1889 made a profound impression on Maurice Ravel. The Eiffel Tower, a miracle of engineering, stood 300 metres high above the fairgrounds, with the French flag waving at the top. Under its shadow were musical groups from all

over the world, playing their exotic instruments. Never before had he heard such sounds!

In addition to his musical interests Ravel was fascinated by mechanical inventions. His father frequently took both his sons to visit factories of all sorts. He also made wonderful toys for them. Before Pierre-Joseph Ravel went to Spain as an engineer he had already invented a machine which could be run with gasoline, a forerunner of the automobile. Perhaps this is why on Maurice Ravel's concert tour of the United States in 1928 he took time out to visit the Ford factory in Detroit.

Maurice Ravel – Daphnis and Chloe: Suite No. 2 (96-98)

France, 1875-1937

If you had lived in Paris at the beginning of this century you could have attended as many ballet performances as your heart desired. In 1909 the Russian Ballet swept into the city, exciting the French people with its display of gorgeous colors, its powerful music and its artist dancers. Sergei Diaghileff (ser-gay Dee-ahg-i-leff), organizer of the Ballet, was the most popular character of the day.

During his first years in Paris Diaghileff heard music by a young French composer named Maurice Ravel. Ravel's brilliant harmonies and rhythmical style seemed particularly suited to the ballet. So in 1910 he asked Ravel to write a ballet on the Greek legend of Daphnis and Chloe.

Ravel was more than delighted to accept the commission. He realized what a big task lay before him, and that he would need to find a place where he could work on the new composition without being disturbed. Luck was with him and his good friends, the Godebskis, invited him to live in their summer home near the forest of Fontainebleau. Here in peaceful surroundings, far from traffic noises and intruding visitors, he started to write *Daphnis and Chloe*. It was March, 1910. Two years later the ballet was finished.

On June 8, 1912, the first performance of *Daphnis and Chloe* was given at the Chatelet Theatre in Paris. The much-loved Pierre Monteux conducted the orchestra, and the famous Nijinsky and Karsavina danced the title roles of Daphnis and Chloe. The stage settings by Bakst were described as "a startling and effective riot of colors." Ravel, never noted for being punctual, arrived late. Just as the curtain went up he appeared in full evening dress with a large package under his arm. Rushing up to the Godebskis' loge, he tore open the package. It was a present…a large, gorgeously dressed Chinese doll.

Daphnis and Chloe is rarely produced as a ballet. But two orchestral suites, containing the best of the music, have been heard all over the world. At your concert the North Carolina Symphony will play the opening number— *Daybreak*— from the Second Suite.

The music describes a quiet woodland scene where Daphnis lies sleeping. No sound is heard except the murmuring of pebbles gathered by a stream that runs over the rocks. Two flutes and clarinets play over a shimmering background of muted strings and harp glissandos.

As dawn begins to break there are the sounds of twittering birds, made by trills on the piccolo and violins, followed by short fast notes in the flutes. The main theme is introduced by clarinets.

The Story of Daphnis and Chloe

A very long time ago in Greece people believed in the existence of gods whose magic powers enabled them to control the natural world.

The merriest of all the gods was Pan, lord of everything outdoors. He took care of flocks, of woods and rivers, and was beloved by shepherds, fauns and satyrs. Pan's only grief was his love for the beautiful wood-nymph Syrinx who vanished like a mist in a cluster of tall reeds. In an ancient tale, ascribed to an early Greek writer named Longus, it is related how Pan came to the rescue of two lovers, Daphnis and Chloe.

Daphnis and Chloe were both abandoned in infancy on the island of Lesbos. They were brought up by kindly shepherds. Daphnis taught Chloe to play the pan-pipes and he fell in love with her. A band of pirates kidnapped Chloe and took her away. Daphnis searched for her in vain. The great god Pan himself found her. Remembering his love for Syrinx, Pan restored Chloe to Daphnis. As the lovers happily embraced there was general rejoicing.

About the Composer

Maurice Ravel was born in the French-Basque seaboard town of Ciboure on March 7, 1875. When the baby was a few months old the Ravels moved to Paris. This city remained headquarters for Maurice all the rest of his life.

Maurice and his young brother Edouard grew up happily in a small apartment with parents who adored them. Their mother told them stories about her youth, and read them fairy tales. Father Ravel, who was an inventor, made wonderful toys, and played the piano every day for them.

When Maurice was seven his father decided that he should have lessons from a good piano teacher. The boy quickly learned to read notes and was able to play duets with his proud father.

In 1889, when Maurice was fourteen, he passed the entrance requirements for the Paris Conservatory, and became a student in the preparatory piano class. His teachers were pleased with his bright mind and for the next fifteen years he devoted himself to learning everything that the school had to offer. However, when it came to composition he refused to follow their strict rules, and insisted on writing in his own original way. Do you think this is why he is rated as one of France's greatest composers?

Find out more about Ravel by consulting your school librarian for filmstrips, books, and articles.

Maurice Ravel – Mother Goose Suite (99-101)

France, 1875-1937

If you had been in New York City in the year 1928 you might have squeezed your way into Carnegie Hall with hundreds of other people who went to hear the famous French composer, Maurice Ravel, play his own compositions. Had you expected to see a musician like Beethoven, with long hair and shaggy eyebrows, you would certainly have been surprised to find instead a slender, gray-haired man in a business suit walking quietly from the wings to the big grand piano on the stage. When Monsieur Ravel began to press his sensitive fingers into the keys you would have heard sounds like magic harps playing in a strange, beautiful dream world.

A delightful example of this fanciful kind of music is Ravel's *Mother Goose Suite,* a set of five fairy tales told in musical language. The suite, known in France as *Ma Mere L'Oye* was the composer's gift to the two children of his friends, Mime and Jean Godebski. It was originally meant to be played at the piano with four hands, but later, in 1912, Ravel rewrote it for orchestra and Mother Goose was danced as a ballet. American children may wonder why there are no characters such as Humpty Dumpty or Little Bo-Peep in this suite. The reason is that in France Mother Goose is a different kind of person from the one we know. Instead of funny rhymes and jingles, she tells the French children fairy tales such as Beauty and the Beast.
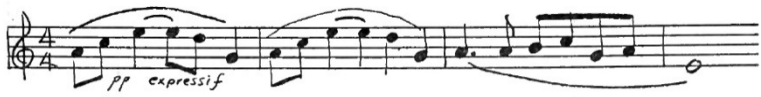
The orchestra will play three of the five numbers from Ravel's *Mother Goose Suite.* After reading the short sketches given here, you will probably want to get a book of fairy tales from your library and read each story again in its full form.

I. Pavane of the Sleeping Beauty

A long time ago there lived a king and queen who had no children. They were very sad and lonely. Then at last the queen had a daughter. When the princess was christened all the fairies in the

kingdom brought her gifts. There was one ugly old fairy who had not been invited, and when she heard about the christening she was very angry. In the midst of the festivities she suddenly appeared. Standing over the cradle, she put a curse on the lovely child, saying that when she grew up she would pierce her hand on a spindle and die. Fortunately, one of the good fairies changed the evil fate of the princess by decreeing that she would not die but just fall asleep, and be awakened in a hundred years by a young prince. It all turned out as the good fairy had predicted. One day a handsome prince went hunting in the forest and found the beautiful princess asleep in her castle. When he kissed her she woke up and they were married and lived happily ever after.

Ravel's music describes the princess falling asleep as a stately Pavane is danced by the courtiers in the king's palace. The music becomes softer and softer, finally dying away. A pavane is a very slow dance which is supposed to have come from Spain. It was danced at the courts of kings in the sixteenth century.
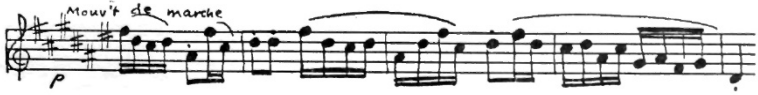


II. Laideronette, Empress of the Pagodas

Once there were twin princesses who were very beautiful. Now a dreadful thing happened to one of them. While she was sleeping in her cradle a wicked fairy came and changed her into the ugliest creature ever seen. Because of this the poor child was christened "Laideronette" which means "Ugly Little Girl." As she grew up Laideronette was so unhappy that she went to live by herself in a faraway castle. One day she accidentally fell out of a boat. Just at that moment along came a Green Serpent who rescued her and took her to the strange land of the Pagodas. The Pagodas were tiny Oriental idols with queer faces and heads that bobbed up and down. They liked Laideronette and took her to their palace where she lived quite happily. In the end the Green Serpent turned out to be the King of the Pagodas, and when the spell was broken Laideronette was beautiful once more and became his Queen. In the palace garden was a lovely pool where Laideronette bathed in the cool of the evening. Here the little

Pagodas sang to her and played Chinese music on instruments made of almond shells.

Ravel created his music from the Chinese scale. You can play this on the piano by using only the black notes. In the score, the celesta, bells, xylophone, gong and cymbals make an interesting background for the piccolo which plays this funny little tune:



III. Conversations of Beauty and the Beast
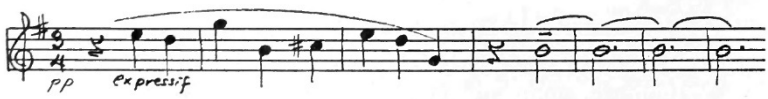
There once was a rich merchant who had six children, the youngest of whom was so lovely that everyone called her little Beauty. By an unlucky accident the merchant lost all of his fortune. He heard one day that the richest of his ships had been spared the fate of the others, and he went to the seacoast to claim his cargo. But, alas, when he arrived there was nothing, so he went back poor as before. On the way home it rained and snowed. As night came on the unhappy man was lost in the deep forest. All of a sudden he saw the lights of a beautiful palace. Walking towards it he noticed a garden with roses in bloom. Since he could find no one about he went into the palace, where a fine supper was waiting, and at last, warm by the fire, he fell asleep. The next morning as he was leaving he plucked a rose to take to his little Beauty, when all of a sudden a hideous beast appeared, and roared at him: "Ungrateful man! You shall die for this!" The merchant begged to be spared, and the beast agreed, provided he would send his daughter to live with him in the palace.

When Beauty heard what had happened she gladly agreed to go to the beast's palace for she was as good as she was beautiful, and wanted to save her father's life. At first it was very difficult, but Beauty soon learned to like the gruff old monster because he was kind hearted. They had many conversations together. Then one day as if by a miracle, the beast changed into a fair, young prince who married Beauty and kept her in his castle always.
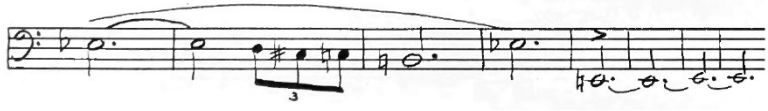
This number of the *Mother Goose Suite* is a slow waltz in which the clarinet plays the part of Beauty and the contra-bassoon (the

lowest instrument in the orchestra) is the voice of the Beast. Each has its own melody. Can you tell when Beauty is talking and when the Beast is answering her?

Beauty



The Beast
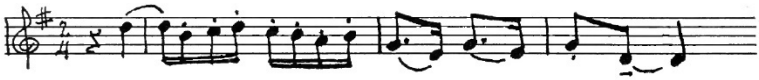


Jacques Ibert – The Little White Donkey (102)

France, 1890-1962

The Little White Donkey by the French composer, Jacques Ibert (Zhahk Ee-bear) is a musical story. In order to enjoy it you must know something about donkeys. For instance, a donkey is a stubborn animal. He trots or moves slowly as it suits his fancy. Sometimes he won't go at all, but stands in one place and kicks up his heels. His legs are short; his ears are big; and he makes loud strange noises when he opens his mouth and says "Heehaw." The donkey can carry heavy packs on his back. He can also carry a child or a grown person, but he may try to dump his rider in the road.

As you listen to Ibert's music for the first time, close your eyes and try to imagine what the little white donkey is doing. In the beginning you will hear the fast rhythm of the donkey's trotting feet. Then there is a melody:



Could this be a tune the rider is whistling? Or, is a little boy singing as he leads his donkey down the road? Give your ideas. Soon the music changes. The little song is gone, and you hear strange noises of hee-hawing and bumping up and down. It is plain that the stubborn donkey is giving trouble. What do you think he is doing? After all the fuss is over, the sound of trotting begins again; the tune that you heard at first comes back too. Perhaps the white donkey has decided to go on his way once more with his rider whistling the happy little song. Since the first part and the last part of the piece are alike, and the middle part is different, you might think of this piece as being in the form ABA. Can you make up a dance that will follow this form? Or, can you paint a picture that will illustrate this form? An easy way to begin is to paint a circle, then a square, then another circle. Fill

the circles with smooth-moving brush strokes; the squares with jerky, crooked strokes. Use the same colors for the two circles, but different colors for the square. Another way of doing it would be to paint the story told in the music.

About the Composer

Jacques Ibert was born and grew up in the city of Paris. Even in his earliest years Jacques showed a great interest in music. His mother, a fine pianist, began to teach him when he was only four. He learned his notes before he knew the alphabet. Madame Ibert hoped that one day her son would be a virtuoso violinist.

Jacques' father disapproved of any kind of music for his son. Monsieur Ibert, who had become a prosperous businessman, expected Jacques to follow in his footsteps. Paying no attention to his father's wishes, the young pianist continued with his lessons. Then, one day, when Jacques was twelve years old, he discovered a book on harmony. He studied it by himself secretly, and before long he was writing waltzes and other short pieces.

In 1910, when Ibert was twenty, he began his serious study of harmony at the Paris Conservatory. Through the years, as he developed his talents, Ibert came to be recognized as one of France's outstanding composers. Do you think that Jacques Ibert was in any way like that stubborn little donkey?

Jacques Ibert – Escales: Valencia (103)

France, 1890-1962
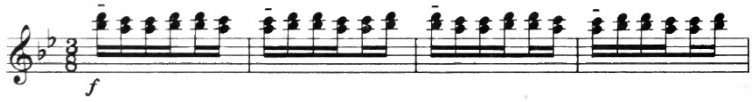
Jacques Ibert was twenty-nine when he won the most coveted honor at the Paris Conservatory — the *Prix de Rome*. It was a year after the signing of the armistice, in 1918, which ended the first World War. Ibert had served his country as a Marine officer, and was urged to continue his military career, but his heart was set on becoming a composer. He had lost four years of valuable music training, although he did some composing while he was in the service. Now the time had come to fulfill his heart's desire. What a glorious opportunity it would be to spend three years in Rome with nothing to do but write music! But there was one thing he had to do before leaving Paris. That was to get married to his fiancee, Marie-Rose Veber. Although friends and relatives tried to discourage it, the marriage took place on October 30th, and the couple together began to make preparations for their life in Rome.

In accordance with the rules of the Conservatory, each winner of the *Prix de Rome* was required to send back to Paris a number of compositions to be judged by a committee. Among other compositions submitted by Ibert was a work for orchestra called "Escales." The composer conceived of it as a symphonic poem in three parts.

"Escales" (Ports of Call) was inspired by a cruise through the Mediterranean. It was composed during 1922, and it has proved to be Jacques Ibert's most popular work. As a sort of musical travelog it portrays the ship's visit to three different cities. The first port of call is Palermo, suggested by Italian folk themes and a gay tarantella. The second visit, to Tunis-Nefta in North Africa, features an Arabian melody played by the oboe over a soft timpani accompaniment. The third port of call is Valencia which will be played at your orchestra concert. After you hear the exciting opening of this piece it will be no surprise to discover that the music of Valencia is Spanish. The rhythms and melodies of Spain are brilliantly orchestrated and so full

of life that you may want to dance and click the castanets.

The first theme is introduced by flutes, oboes, clarinets and bassoons:



Things to do: Dance to the music of Valencia. Let a small group play percussion instruments as an accompaniment. Find a map of the Mediterranean countries and locate the cities described in Ibert's *Ports of Call.*

About the Composer

Jacques Ibert was born and grew up in the city of Paris. His parents were so proud of the baby that they sent out handsome announcements printed on heavy paper: "Monsieur et Madame Antoine Ibert have the honor of informing you of the birth of their son, Jacques…Paris, the fifteenth of August, 1890."

As little Jacques grew up he showed a great interest in music. His mother was a fine pianist and started teaching him when he was only four. Before he ever learned his alphabet he could read musical notes. Madame Ibert hoped that one day her son would be a virtuoso violinist. But Jacques was a delicate child and practicing on the violin so exhausted him that he had to give it up. Scales and exercises bored Jacques, but he loved to improvise and make up his own tunes. He never paid any attention to the strict rules his mother had tried to impose on him.

Jacques' real problem was with his father, who disapproved of his son's music making. Since he was a prosperous business man he saw no reason why Jacques should not follow in his footsteps and be trained for a business career. Nevertheless music lessons went on, even though Jacques was forced at times to practice the piano in secret.

When Jacques was twelve he discovered a book on harmony by Reber and Dubois. He prized this book more than any of his possessions, and hid it in his bedroom where he could study by himself. With this newly found information, he was able to write waltzes, short pieces, and even to invent pleasant exercises to improve his piano

playing. Later when he was a student at the Paris Conservatory and had classes in harmony he worked harder than ever at composing. Jacques' father by this time was convinced that his son was born to be a composer and not a business man.

Before his death in 1962 Jacques Ibert had proved, not only to his father but to the people of France, that he was a fine composer. His talents reached into many kinds of musical expression. He wrote symphonies, concertos, chamber music and music for piano; he composed music for films and radio productions as well as for "Son et Lumiere" (Sound and Light) spectacles; and his theatrical works included operas and ballets.
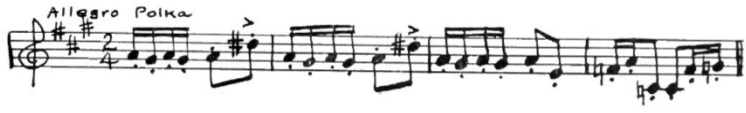
Jacques Ibert appreciated the happy things in his life. He had a fine sense of humor, and a love of comedy. Friends who visited him at home often heard him quoting a statement of La Bruyere: "One must laugh before being happy for fear of dying without having laughed."

Robert J. Farnon – Peanut Polka (104)

Canada, 1917-2005

Robert J. Farnon, the composer of "Peanut Polka" lives in Canada. He was born in Toronto in 1917. Mr. Farnon plays first trumpet in the Toronto Symphony Orchestra. He composes for piano and orchestra, and also writes incidental music for broadcast dramas. His First Symphony, played in Toronto in 1941, was performed a year later by the Philadelphia Orchestra.

After hearing the *Peanut Polka* you will probably decide that Mr. Farnon has a good sense of humor. This is not a real polka, as it was danced in Europe a hundred years ago. It is a "crazy" polka, with just enough of the polka rhythm to make it sound like a fast polka. Why not make some crazy hats to wear while you dance it?



Virgil Thomson – Acadian Dances: The Alligator and the 'Coon

United States, 1896-1989

The *Acadian Dances* are part of the music written by Virgil Thomson for the movie, "Louisiana Story." The film tells about the adventures of a little boy with his pet raccoon.

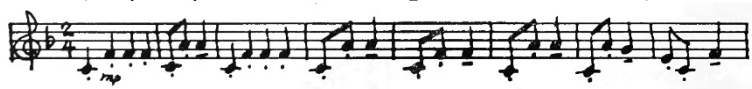
Acadia is a swampy marshland, with huge trees and over-hanging moss. It is in the "bayou" country at the mouth of the Mississippi River. A bayou is a sluggish lake or pond, usually an inlet or outlet where alligators and other water animals live. The Acadians were French Canadians who came to Louisiana from Nova Scotia. They spoke a strange combination of French and English, which is known as "Cajun." You will hear Cajun folk tunes used as themes in Virgil Thomson's music.

The Alligator and the 'Coon is an exciting bit of movie music which describes a boy chasing an alligator across the bayou. The boy starts out in the morning in a flat-bottomed boat which he poles across the water. His pet raccoon is tied in the prow. Alligators are swimming all around. Occasionally the boy stops to fish, and his raccoon tries to help him by scooping up the fish with his paws. The boy sees a nest of alligator eggs on the bank. He takes the boat to shore. Leaving his pet raccoon, he runs to the nest, but the mother alligator in a rage chases him away. When he gets back into the boat he discovers that the raccoon is gone. He looks everywhere and finally sees the raccoon swimming in the water with a great big alligator after him. The alligator snaps at a piece of driftwood, and the boy thinks he has swallowed his pet. He sets out to follow the alligator but cannot catch up. So he goes slowly back to the inlet. Later he sets a trap for the alligator and kills him. Then one day, to his great surprise, he sees his raccoon up in a tree, walking to the end of a long branch. Imagine

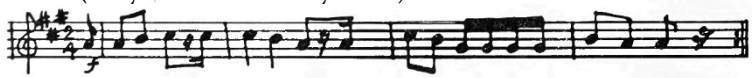
how happy he was! [1]

Here are the three Cajun folk songs used as themes in *The Alligator and the 'Coon.*

Theme 1 (Play on your tonette, song flute or recorder.)



Theme 2 (Play on the melody bells)



Theme 3 (Play on the piano.)
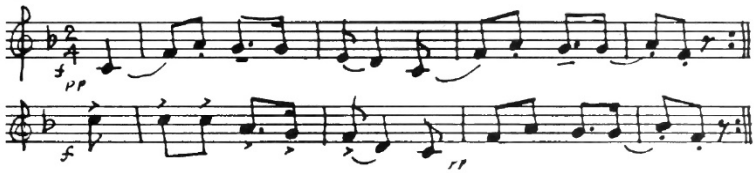


[1] Story credit: *Adventures in Music Teacher's guide* by Gladys and Eleanor Tipron.

Virgil Thomson – Walking Song (105) & Squeeze Box (106)

United States, 1896-1989

Super-sadness is what some people would describe as "mood" music. It is easy to hear, even as you listen for the first time, that the mood is sad — perhaps dreamy, too. Make up movements to express this feeling.

Walking Song swings along at a leisurely pace as if someone were strolling through a forest of trees, bending now and then to pick a flower or stretching to look up through the trees at a bird. The main melody, which is repeated a number of times, is an old Cajun folk tune. Like the themes in *The Alligator and the 'Coon,* it is from the bayou country in Louisiana. Whistle or sing the tune, then learn to play it on an instrument. On the accented notes you could use a drum, sticks, cymbals or wood block.



The melody above is used by Virgil Thomson in the A section of the music. Following this first section, the tune changes to a slow church-like chorale with a series of strange sounding chords underneath. In the last section the Cajun folk tune, used at the beginning as a walking rhythm, comes back again and is followed by some very fast music. At the end, the walking rhythm is again repeated. You might chart the form as A B C (a d a).

The squeeze box is an accordion. You can imagine that you are at a party where everyone is dancing to the music of country fiddlers, and wind instrument players accompanied by a man who is pulling the "squeeze box" back and forth as fast as he can. There are four

different tunes played during the dance. Listen to the recording many times, then see if you can make a chart of the dance tunes. You will discover that the first tune comes back more than once. Select a group of dancers for each of the tunes, and make up movement that will express the music. Is it heavy? Light? Fast? Slow? Show the changes in your dance.

Some facts about Virgil Thomson:

1. Virgil Thomson is a well-known modern American composer. He was born in Kansas City in 1896.
2. His father was a post office administrator.
3. As a small boy Virgil practiced on an upright piano which was kept in the parlor. Virgil's mother encouraged him to experiment with music.
4. He took lessons from his cousin; then later with the leading piano teacher in Kansas City.
5. Virgil Thomson lived for many years in Paris, where he met the American poet, Gertrude Stein. He wrote music for her opera *Four Saints in Three Acts*. Some people liked it; others criticized it, but Virgil Thomson became famous because of it.
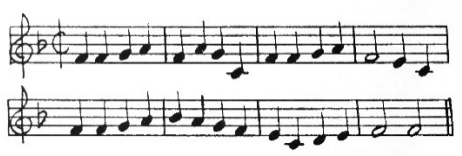
Morton Gould – Yankee Doodle (107)

United States, 1913-1996

A famous tune of the American Revolution is "Yankee Doodle." This song has become one of our best known national airs. It is almost as important as "The Star Spangled Banner" and "America" yet no one knows who wrote it!
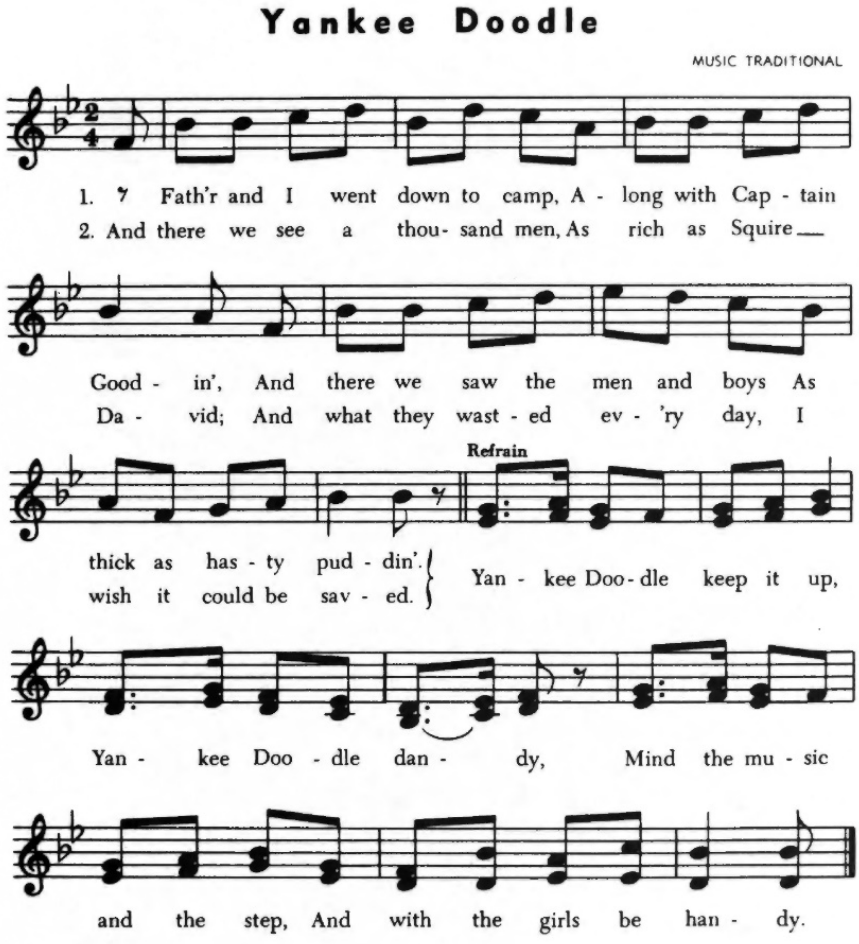
Many stories have been told about this jolly little tune, and it has caused quarrels between historians and scholars. They argue about its name, its words and the music. Some say that the word "Yankee" came from the Indians since they called the first settlers "Yanokies." Others think that "Yankee" means something fine — such as a fine citizen. New Englanders, who are called Yankees, like to believe this! Doodle may have meant "tootle" because the tune was originally an instrumental piece and it probably was "tootled" on a fife or flute.

Whatever its origin, "Yankee Doodle" was used in the Revolutionary War by the British to make fun of the Yankees. The British troops often collected in front of the New England churches and sang "Yankee Doodle" while the congregations sang their psalms and hymns. As Lord Percy's troops marched from Boston to Lexington in 1775 they kept time to "Yankee Doodle." But our soldiers adopted the song as their own and when Cornwallis surrendered at Yorktown the American band played "Yankee Doodle." Can you play it on your tonette or song flute?



The arrangement of *Yankee Doodle* which you will hear the Orchestra play is much more complicated than the melody above. Morton Gould, the young American composer who wrote it, has done many interesting things to the tune. He has added strange chords. He

makes the melody almost disappear at times. Then it comes out again, played twice as slowly. As you listen to Morton Gould's "Yankee Doodle" at the concert see if you can hear which instruments are playing the melody.



Month 6

John Philip Sousa – Semper Fidelis March (108) & Washington Post March (109)

United States, 1856-1932

Boys and girls the world over love parades and the sound of bands marching down the street. In our nation's capitol, Washington, D.C., children have many opportunities to watch the flying of flags, and hear the beating of drums as processions of men in uniform pass by. One little boy, born in this city nearly a hundred years ago, ran away from home many times to follow the shining brass instruments that accompanied long lines of blue-coated soldiers. As he tagged alongside the players, stepping in perfect time, the child's dearest wish was to be a band leader. One day this wish came true. When he grew up he became director of the United States Marine Band. And what was the boy's name? John Philip Sousa, America's famous "March King."
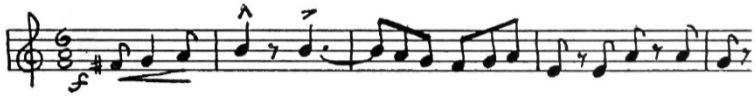
During his childhood in Washington Philip lived very near the great round dome of the Capitol. He used to say he was raised under its shadow. Philip's father, Antonio Sousa, was a trombone player in the Marine Band. At the beginning of the War Between the States Mr. Sousa thought it his duty to help fight, so he left his trombone and his family behind and joined the Navy. Although war brought many soldiers and wonderful marching bands to Washington Philip was glad when at last the battles were over, and his father could be a musician again. Sometimes the boy was allowed to attend rehearsals in the Marine Barracks and play the triangle or the cymbals. How he loved this!

Philip's first music lessons were with an old Spanish friend of his father who started him on the violin. He worked earnestly and at the age of eight he was playing for a dancing school. When he was thirteen Philip organized a dance orchestra which he called his "quadrille band." Philip led the group until one day he lost his job by asking for a raise in pay. Just then an offer came along for him to play in a circus

band. He was secretly planning to run away when his father found it out. Promptly Philip was taken to the director of the Marine Band who let him enlist as a music apprentice. From this time on John Philip's future career in music was assured.

Some years later Sousa formed his own band and travelled with his musicians to every big city in the United States and Europe. His marches are played by more than 20,000 bands today.

The opening theme of *Semper Fidelis March:*



The opening theme of the *Washington Post March:*



Charles Edward Ives – Variations on "America" (110)

United States, 1874-1954

One of America's most extraordinary composers, Charles Edward Ives, was a wealthy and successful business man. After studying music at Yale University he realized that his original style of writing would not be popular with critics or listeners. He took his father's practical advice that "a man could keep his music interest stronger and freer if he didn't try to make a living out of it," and decided on a career in life insurance. During the day he made money to support his family, but every night and every weekend he was busy composing.

When Charles Ives was growing up in the town of Danbury, Connecticut, his father, George Ives, influenced him in many ways. George Ives led a band which attracted the attention of President Lincoln and Ulysses S. Grant during the Civil War. He was a well-trained musician, always experimenting with new ideas, but he saw to it that his son learned to play the violin, the horn, the clarinet, and the piano, and he arranged with the town barber to give him lessons in drumming.

Many of Charles Ives's unheard-of ideas came from happenings in Danbury. For instance on one occasion when he was playing in the town band a neighboring band came to Danbury with a rival baseball team. As the two bands paraded down Main Street they were playing marches which happened to be in different keys. Each band tried to drown out the other. This confused the listeners, but delighted Ives, who later used the idea in a symphony by dividing the orchestra. (Playing tunes one against the other is known as poly tonality.)

In many of Ives's compositions he developed revolutionary ideas, later used by Schoenberg, Stravinsky and other contemporary composers. One of his techniques was to use snatches of familiar songs as themes in his symphonies. Another one was to use a patriotic song

for a main theme, and write a series of variations on it.

Ives's *Variations on "America"* was originally written for organ. It was performed by E. Power Biggs in December, 1962, for the dedication of the organ in Philharmonic Hall, Lincoln Center. When William Schuman heard the performance he said: "I knew that I simply had to transcribe it for orchestra." It is his transcription that you will hear at your children's concert.

Variations on "America" begins with an introduction based on the rhythm of the first two measures of the song "America." There are eight variations and a short coda. As you play the recording in your classroom put a piece of paper on your desk and make a mark each time a new variation starts. Then make a chart with numbers from one to eight. As you listen to each variation jot down one or more things that you heard in each variation. Then put a circle around those that suggest 1) Galloping 2) Spanish dancing 3) Marching.

Charles Edward Ives – Variations on "America" (110)

United States, 1874-1954

Charles Ives was born in Connecticut two years before Alexander Graham Bell invented the telephone. He wrote his first composition for the piano when he was ten, a funeral march for his cat Chin-Chin. It was such a success that every time a neighborhood pet died, Ives was commissioned to write a new march.

Given his earliest musical training by his father, Charles' music was unusual from the very beginning. His father encouraged him to "stretch his ears," having him do such difficult things as sing "Swanee River" in one key while his father played the accompaniment in another key. By the time Charles went to college, he had very strong musical opinions and wrote music that less advanced composers thought was full of "wrong notes." His composition teacher in college once got upset with him and asked, "Ives, must you hog all the keys?"
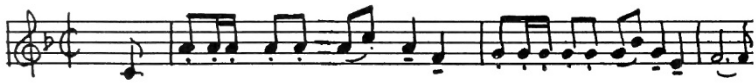
Charles knew that he couldn't make a living writing the kind of music he wanted to, so after graduating from college he went to work in the insurance business. Not only did he become one of America's most famous composers, but he also became a very successful businessman.

At the age of sixteen when he was a church organist, Charles composed the *Variations on "America"* for organ. When a composer writes variations, he takes a song people know and fiddles around with it. He may change the rhythms or harmony, but we can still recognize the original tune. The Variations on "America" are humorous in places, but Ives, an extremely patriotic American, meant no disrespect. The American composer William Schuman liked this piece so much that he arranged it for symphony orchestra several years ago. That's the version we are going to play.

LeRoy Anderson – Trumpeter's Lullaby (111)

United States, 1908-1975

Leroy Anderson is a young American composer who has had wide popularity and success with light, attractive pieces for orchestra. Many of his compositions, such as *Fiddle Faddle, Chicken Reel, Syncopated Clock* and *Sleigh Ride* were introduced by the Boston Pops Orchestra. Mr. Anderson has appeared frequently with them as guest conductor. There are many recordings of the LeRoy Anderson favorites now available, and among them the Trumpeter's Lullaby. Because of its haunting melody, played by a solo trumpet, this number has had unusual appeal.



Mr. Anderson was educated in the Cambridge High and Latin School, and later went to Harvard where he received a Bachelor of Arts degree in 1929 and a Master of Arts in 1930. He taught music at Radcliffe College and also was music director and arranger for the Harvard Band. During the war LeRoy Anderson was with the American forces in Iceland. He joined the Army as a private in 1942 and was discharged four years later as captain. From this we know that a composer can also be a good soldier.

Month 7

Edward Macdowell – Woodland Sketches (112-116)

United States, 1861 - 1908

Americans today are very proud of Edward MacDowell because he was our first internationally-known composer. But during the 1860's when Edward was growing up in New York City people thought that all the really good musicians came from foreign countries. They could not believe that our own Indian melodies, our folk songs and stories would one day inspire a native-born composer to write magnificent songs, piano pieces and suites for orchestra. It was a wonderful triumph for young Edward MacDowell when the Boston Symphony invited him to play his own piano concerto. Since the audience seemed to like the work of this new composer, the Orchestra director asked him to play more of his compositions. Before long Edward MacDowell found himself famous! But, best of all, he had taught his listeners to enjoy American music.

Like many other American musicians of his time Edward MacDowell had studied abroad. When he was fifteen it was decided that his mother should take Edward to Paris where he would enter the Conservatory. What a day it was when he went to take the examinations! Poor Edward could hardly understand a word of French, but the professors passed him when they heard how well the boy played the piano and how gifted he was at composing.

All went well for a while, then Edward became restless and wanted to go to Germany. He spent a number of years in different German cities, studying, teaching and composing. In his class at Frankfort there was a lovely young American girl, Marian Nevins. A pianist, a lover of books, a walking companion, what more could a young man want? Can you imagine what happened? When Marian left to go back to America, Edward followed and married her.
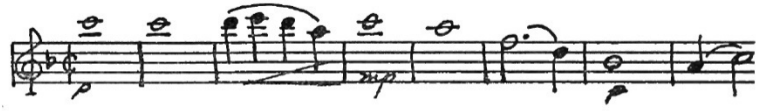
The MacDowells lived first in Boston, then moved to New York

because Edward was made head of the Department of Music at Columbia University. They spent their summers in a lovely New Hampshire village, Peterboro, where, on a wooded farm, the composer found a quiet place to write. He had a little log cabin which he called his "house of dreams." Perhaps this is where he first thought of the melodies for his "Woodland Sketches."
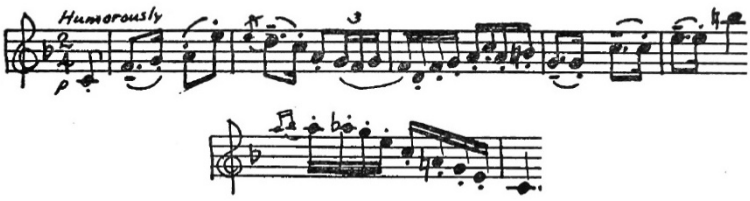
The Peterboro Farm has since become a writers' colony where talented young Americans may spend the summer in the same woods and mountains where MacDowell built his cabin in the pines.

Edward MacDowell read a great many story books, and he loved to tell fanciful tales in music. His pieces nearly all have interesting names, such as "Forgotten Fairytales," "The Witch," "Marionettes." Music which tells a story or paints a picture is called "program music." The five pieces from "Woodland Sketches" are all this kind of music.

To a Water Lily is as smooth and quiet as a clear pond:
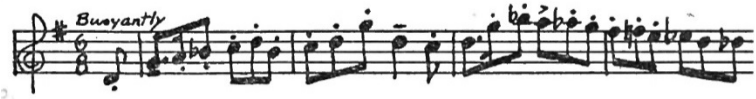


From Uncle Remus describes one of MacDowell's favorite characters in Joel Chandler Harris' Uncle Remus stories. You can picture this dear old Negro, chuckling, as he tells stories by the blazing fire in his cabin.



Will o' the Wisp is over so quickly you will have a hard time to catch it. Just like a lightning bug!



Close your eyes when you hear *In Autumn* and see the leaves dancing about in the wind.



From an Indian Lodge begins with a heavy introduction. This is followed by a real Indian melody. MacDowell took this theme from the Brotherton Indians.
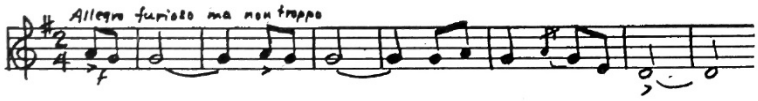


Charles Sanford Skilton – Cheyenne War Dance (117)

United States, 1869-1941

Not many people realize that there are as many different kinds of Indian music as there were different tribes. We are told that in North America there were sixty tribes, each with its own language and customs, its own songs, dances and instrumental melodies.

Charles Sanford Skilton became interested in collecting Indian tunes when he lived in Lawrence, Kansas, which is near a government school for Indians. Mr. Skilton's way of preserving the Indian music he learned was to use it in his operas and in his orchestra compositions. Here is the melody of the *Cheyenne War Dance* as an Indian might have sung it to the composer before he made it into an orchestra piece:
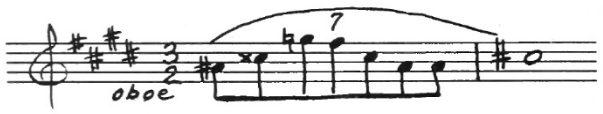


Charles Griffes – The White Peacock (118)

United States, 1884-1920

The American composer, Charles Tomlinson Griffes, was an artist with pen-and-ink drawings and water-colors, but he preferred to paint pictures in music. As you listen to his beautiful tone poem, "The White Peacock," you will almost feel as if you were in a dream world. It is a world of indefinite, blurred impressions, but a pleasant place to be. You can enjoy the patterns of sunshine and shadow; the perfume of magnolias; the warmth of an old Roman garden. The first magic notes of the music will help you to imagine the White Peacock as the Scottish poet, William Sharp, describes him:

"White as a cloud through the heats of the noontide
Moves the White Peacock."



Before the concert, play the recording of "The White Peacock" many times. When you are familiar with the music, do some of these things:

1) Make up an original story or poem inspired by the music.
2) With tempera paint, make a large frieze of a White Peacock in a beautiful flower garden.
3) Dance to the music; finger paint to the music.
4) Give a report to your class on the composer, Charles Griffes. Griffes lived only thirty-six years. He composed songs, piano sketches, and orchestral works. What else can you find out?

Ferde Grofé – On the Trail from "Grand Canyon Suite" (119)
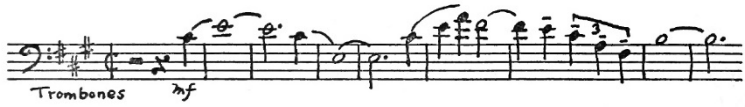
United States, 1892-1972

On the Trail from the "Grand Canyon Suite" is probably Grofé's most original and most popular work. The Suite is in five parts, describing a day in the Grand Canyon. On the Trail is the third of the five parts and it pictures a cowboy with his pony and pack burro going down the long trail from the top of the canyon into the valley below. As the little donkey trudges along, carrying his pack, he "hee-haws" at the other donkeys who are travelling down the same narrow path. Sometimes he stops, and has to be urged to keep moving. Then the cowboy is heard with a cheerful "Hi-lee, hi-lo."

All the way down the trail you hear the clicking sound of the donkey's feet in a jerky rhythm to this melody:



Later in the music you will hear this lovely melody, the song of the cowboy as he ambles along, looking at the beautiful colored peaks of the canyon.



The composer of On the Trail is known as "Ferde" but this is his nickname. His full name is Ferdinand Rudolph von Grofé. He was born in New York, March 27th, 1892. By the time he was five his mother had him practicing the piano, and when he was nine he started composing pieces for string quartet. This did not seem unusual because he came of a very musical family. His grandfather was a cellist in the Metropolitan Opera Orchestra before he was born. His father was a Boston singer and his mother played the cello. His uncle

was concertmaster of the Los Angeles Orchestra and Ferde himself played viola in this orchestra for ten years. Later he played in various theater and dance orchestras. In 1920 he joined Paul Whiteman's jazz orchestra as pianist and arranger.

He has been guest conductor, mostly of his own works, at Hollywood Bowl, in Robin Hood Dell (Philadelphia), and at Carnegie Hall (New York). Some of his other compositions for orchestra are: Broadway at Night, Mississippi Suite, Three Shades of Blue, Tabloid Suite, Knut Rockne, Symphony in Steel, Wheels, Hollywood Suite, The Melodic Decades and Metropolis. From the titles of these numbers you can probably tell that he is a modern composer interested in his own country and in the things around him. His music is nearly all in a jazz style.

Ferde Grofé – On the Trail from "Grand Canyon Suite" (119)
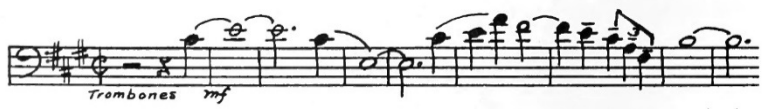
United States, 1892-1972

Every boy and girl who has visited the Grand Canyon knows about the winding trail which starts at the top rim and ends several miles below in the bottom of the canyon. Many of the tourists who ride donkeys down this steep trail think it is a rather scary adventure. But the western cowboy, with his pony and pack burro, goes down sharper and more dangerous paths. He is never afraid even when the little donkey hee-haws and kicks up his heels at the edge of a deep precipice. Singing a cheery song, the cowboy lopes along and enjoys the colorful scenery.

Remembering the bucking donkeys and the singing cowboys from his childhood in the West, the American composer, Ferde Grofé, decided to write a suite for orchestra which would express his feeling for the world-famous Grand Canyon. The five parts of the suite describe "Sunrise," "The Painted Desert," "On the Trail," "Sunset" and "Cloudburst." *On the Trail,* which you will hear at the concert, is more clearly imitative than any of the others. In it you will hear the hee-haw of the donkey, made by a glissando, or sliding sound, on the violin. A little later the oboe plays the rhythm of the donkey's clicking hoofs as he trots along on the narrow trail:



At times you will hear the rippling sound of water as the burro approaches a stream. Then, the cowboy's song, slow and carefree, comes from the trombones:



Towards the end of the trail the cowboy hears a tinkling music box which tells him he is nearing the road house where he will spend

the night. Suddenly, the journey is over!

You have read about Johann Sebastian Bach's many musical relatives. Like Bach, Ferde Grofé came from a family of musicians. He was born in New York, where his grandfather had been cello soloist at the Metropolitan Opera. His father was a Boston singer and his mother was a well-known cellist in the West.

Ferde Grofé first went to school in Los Angeles. Here he had the opportunity to become acquainted with his uncle who was concertmeister of the Los Angeles Symphony Orchestra.

Some time later Ferde too became a member of the Los Angeles Orchestra. His grandfather was now in the same orchestra and he made his grandson read through many scores. This was a great help to him in learning orchestration, which he used to good advantage when he joined Paul Whiteman's jazz band. For ten years he worked for this "King of Jazz," scoring instrumental parts, introducing his own clever ideas in the orchestrations — and playing the piano. Since then he has composed his own works for orchestra and conducted them in the Hollywood Bowl, in Robin Hood Dell and at Carnegie Hall in New York.

Ferde Grofé – Mississippi Suite (120-123)

United States, 1892-1972

The composer of the Mississippi Suite is known as "Ferde" but this is only a nickname. His full name is Ferdinand Rudolph von Grofé. He was born in New York on March 27, 1892. Ferde's family, for four generations, had been musicians. His grandfather was a cellist in the Metropolitan Opera Orchestra and he used to sit beside Victor Herbert. His mother was also a cellist, and his father was a singer. Ferde began to play the piano when he was five!

Ferde spent his childhood in the west. He first went to school in Los Angeles. Here he had the opportunity to become acquainted with his uncle who was concertmeister of the Los Angeles Symphony Orchestra. Being surrounded by music, the little boy began to compose and when he was only nine he had written several pieces for string quartet. His family did not encourage him to become a musician. They felt that Ferde should grow up to be a business man and make lots of money. But Ferde decided differently.

When the boy was fourteen he ran away from home. First he was an elevator boy, then a truck driver, a milkman and an iron worker and finally he ended up in a book bindery. During all this time he thought continuously about music. Whenever he had a chance he would play the piano, and before he was twenty he found a job playing in a cabaret. People liked his music, and he soon made enough to pay for some lessons with a good teacher.

Some time later Ferde Grofé became a member of the Los Angeles Orchestra. He played the viola along with his uncle. His grandfather, too, was now in the same orchestra and he made his grandson read through many scores. This was a great help to him in learning orchestration which he used to good advantage when he started to compose for orchestra.

For ten years Grofé played the first viola in the Los Angeles Orchestra. But he also played in various theatre and dance

orchestras. In 1920 he joined Paul Whiteman's jazz orchestra as pianist and arranger. He worked for Whiteman for the next ten years, scoring parts and introducing his own clever ideas in the orchestrations. Some people say that Grofé was responsible for taking the noise out of Mr. Whiteman's band.
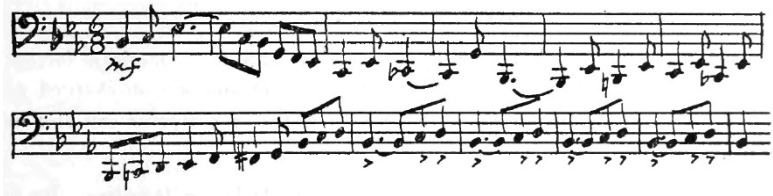
Paul Whiteman and Ferde Grofé went to New York to play some concerts. They needed a good number for their first program and they asked George Gershwin to help them. He brought in the famous "Rhapsody in Blue" and with Ferde Grofé's help it became a concerto with orchestra accompaniment.

Ferde Grofé has been guest conductor of his own works, at Hollywood Bowl, in Robin Hood Dell (Philadelphia) and at Carnegie Hall (New York). He has written mostly in the jazz style. Some of his famous compositions for orchestra are: "The Grand Canyon Suite," "Broadway at Night," "Three Shades of Blue," "Symphony in Steel" and "Metropolis."

Ferde Grofé's Mississippi Suite was inspired by America's greatest river. In his book, "Life on the Mississippi," Mark Twain tells us that the Mississippi is the longest river in the world. It is four thousand, three hundred miles long in length and its water comes from twenty-eight states. As a young man Mark Twain was the pilot on a Mississippi river boat. That is perhaps why he thought about having Huckleberry Finn and Tom Sawyer, his two immortal fiction characters, make their famous trip on it.
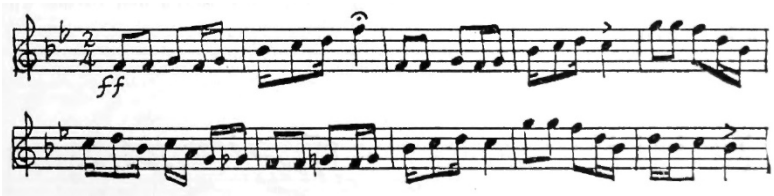
The second of the four parts of the "Mississippi Suite" is called Huckleberry Finn. The music is whimsical and humorous. It describes the little vagabond boy who shunned soap and water and slid into the woods to listen to the hoot owl's call. Huck's ragged clothing and unkempt appearance covered a free and independent spirit, envied by his friends but frowned upon by their mothers.

The opening theme, heard from the depth of a bassoon's throat, brings this lovable little tramp to life:



Mardi Gras, the closing number in the Suite, is as gay and exciting as the famous spring festival which it describes. Every year New Orleans, the big Louisiana city at the mouth of the Mississippi, turns itself into a carnival town. Parades and floats with beautifully costumed girls go down the street. Everyone is throwing confetti and feeling jolly. Many people travel from all over the United States to watch this splendid, colorful celebration.

As the music begins, you are at once transported to the lively scene:
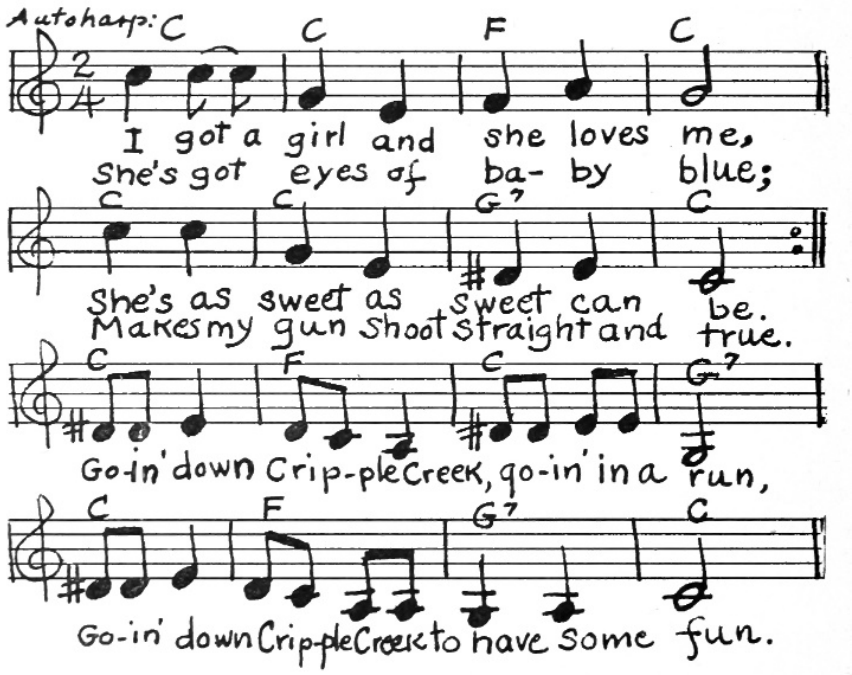


Lamar Stringfield – Cripple Creek

United States, 1897-1959

Lamar Stringfield, the composer of *Cripple Creek*, is living in Charlotte, North Carolina, where he spends most of his time writing music, practicing his flute, teaching, or directing an orchestra. During the past twenty years Mr. Stringfield has been the guest conductor of many American orchestras, and for four years he was Musical Director of the North Carolina Symphony. He has written for orchestras, chamber music groups, for the stage and radio.

Mr. Stringfield will tell you that he has always been fond of our American folk music, and that he likes to pick a banjo and strike up a good hillbilly tune now and then. He considers the many lovely songs of our mountain people to be the finest kind of melodies to use in his larger works for symphony orchestra. It was because he heard



the North Carolina folk song "Cripple Creek" — near Asheville one summer — that he was inspired to write a Suite for Orchestra, "From the Southern Mountains."

You will enjoy hearing Lamar Stringfield's *Cripple Creek* more if you first learn the song that gave him the idea. As you listen to the orchestra play see if you can hear when this melody comes in.

LeRoy Anderson – Sleigh Ride (124)

United States, 1908-1975

Leroy Anderson is a young American composer who has recently written a number of popular orchestra pieces. His "Fiddle Faddle," "Chicken Reel" and "Syncopated Clock" are often heard on the radio. Many of his compositions have been played by the Boston Pops Orchestra and he has appeared frequently with them as guest conductor.

Mr. Anderson's home is now in Brooklyn, but he was born in Cambridge, Massachusetts. He was educated in the Cambridge High and Latin School, and later he went to Harvard where he received a Bachelor of Arts degree in 1929 and a Master of Arts in 1930. He studied organ with Henry Gideon in Boston and double-bass with Gaston Defresne of the Boston Symphony Orchestra. Walter Spalding and Edward Ballantine were his theory teachers at Harvard. He took composition under Walter Piston and George Enesco.

For two years LeRoy Anderson taught music at Radcliffe College. He has also served as music director and arranger for the Harvard Band. From 1929 to 1935 he was the organist and choirmaster of the East Congregational Church in Milton, Massachusetts. A variety of experiences such as these have made Mr. Anderson a well-rounded musician.

During the war LeRoy Anderson was with the American forces in Iceland. He joined the Army as a private in 1942 and was discharged as a captain in February, 1946. From this we know that a composer can also be a good soldier.

Sleigh Ride is rapidly becoming one of the Anderson favorites. Its first performance was by Arthur Fiedler and the Boston Pops Orchestra. The music describes a ride in a horse-drawn sleigh over the ice and snow. It is full of jingling sleigh bells and an occasional crack of a whip. Do you suppose Mr. Anderson thought of writing this piece on one of the many cold, wintry nights that he spent in Iceland? Or

do you think it tells about a sleigh ride that he took when he was a little boy?

At the beginning of the piece there is a short introduction played by the woodwinds, violins and trumpets. Then comes the jolly sleigh bell theme which is written below:



Robert Ward – Prairie Overture (125)

United States, 1917–2013

An overture is a piece of orchestral music that usually comes at the beginning of an opera or ballet. The composer uses it to give an idea of what the opera or ballet is going to be about, and to get the audience in the proper mood. When a composer writes an overture by itself with no opera or ballet following, it is called a concert overture. It is also meant to create a mood or feeling. Robert Ward is an American composer who lives here in North Carolina. He wanted his Prairie Overture to create the free, outdoorsy feeling that we might have out West on the prairie. Think of what you know about the prairie and see if you hear music that reminds you of it.

Month 8

William Grant Still – Work Song

United States, 1895-1978

William Grant Still is a famous [African American] composer. He was born in a little town in Mississippi called Woodville. Before the boy was very old his father died. The family moved to Little Rock, Arkansas, where his mother taught in the public schools. William's mother was very ambitious for her son and so was his grandmother. They both encouraged him to study and helped him in every way they could.

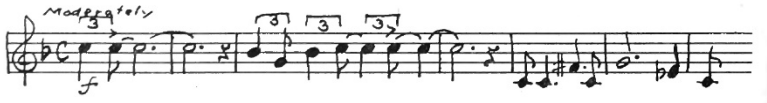
After leaving the Arkansas schools the young man went to Wilberforce University and then to the Oberlin Conservatory of Music. By this time there was no doubt about his deep interest in music and he was willing to wait on tables or do any jobs he could find to help pay his expenses. He continued his studies at the New England Conservatory. Then, fortunately, he received scholarships from two fine teachers of composition, George W. Chadwick and Edgar Varese.

All the time Still was learning to compose he was also taking lessons on many instruments, among them the violin, cello and oboe. He often was asked to play these instruments in professional orchestras and this is the way he learned how to orchestrate (write music for the instruments of the orchestra). He believed that a good composer for orchestra should know the range of each instrument and how it is played. What do you think?

In 1936 William Grant Still directed the Los Angeles Philharmonic Orchestra in his own compositions in the famous Hollywood Bowl. This is the first time an [African American] composer had ever been so honored by a major Symphony orchestra. To-day he is known not only in the United States but also in Europe as the leading [African American] composer of his time. Two years ago, after the first performance of his opera, "Troubled Island," in New York City he received a citation from the National Association for American

Composers and Conductors for "outstanding service to American music."

Work Song is a very rhythmic composition which gives the feeling of strong people at work digging ditches, building railroads, ploughing fields. You should try to dance to it and make up our own work patterns.
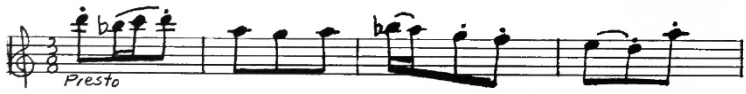


Lamar Stringfield – Chipmunks

United States, 1897-1959

Lamar Stringfield, North Carolina composer, was born near Raleigh. His mother and sisters taught him to play the piano when he was a little boy. Much as he disliked getting up early to practice in a cold room, it was a rule in the Stringfield household that Lamar should be awakened at six and finish his musical exercises before going to school. Later in life, after he had become an artist, flutist and a composer, he realized the importance of his early piano study. It helped him in his composition classes at the Juilliard School in New York and with Nadia Boulanger in Paris. When he was at work on an orchestra score, such as "The Legend of John Henry" or "The Southern Mountain Suite" he could always sit down at the piano and play the various parts.

You will enjoy hearing the wind instruments in his "Chipmunks." This little piece was one of Lamar Stringfield's favorites, and he played it on his flute many times for children's audiences.



Aaron Copland – The Red Pony Suite (126-132)

United States, 1900-1990

Aaron Copland's "Red Pony Suite" is music with a truly American spirit. It was written for a movie called "The Red Pony," based on a novel by John Steinbeck. Some of the musical selections from the film were gathered together as a Suite for children. They include:

Morning on the Ranch
Dream March and Circus Music
Walk to the Bnnkhouse
Grandfathers Story
Happy Ending

The story[1] of "The Red Pony" is popular with children because it is about a ten-year old boy named Jody, who lived on a ranch in California. With him lived an old grandfather; his hard-working mother; his tall stern father; and a cowboy named Billy Buck. Jody was especially fond of Billy Buck, and admired his knowledge about horses. According to Billy Buck, "A horse loves conversation, and you must always explain things to him and tell him the reason for everything."

One day a wonderful thing happened. Jody's father gave him a red pony. Jody was surprised, and so happy that he could hardly look at the pony for fear he would disappear. Once he was certain that the pony was real, he gave him a name. He decided to call him "Gabilan," which means "hawk."

Billy Buck taught Jody how to take care of the red pony, and how to talk to him. Jody was so proud of Gabilan that he had to show him off to his friends. They all thought it would be fun to have a ride on

[1] Story from *Adventures in Music*, Grade 6, Vol. 1, RCA.

the new pony. Each boy decided on some bribe to offer Jody in return for a ride.

Many times during the day, and at night, Jody dreamed about the exciting things he and his pony would do together. In his imagination he and Billy Buck were riding at the head of an army, leading knights in armor into battle. Sometimes he was at a rodeo, riding his pony in a roping contest. Again, he dreamed that he was a ringmaster in a circus, cracking the whip, and putting his pony through many tricks.

As you listen to the circus music, can you plan some of the activities that might be going on under the big tent? Turn your ideas into movement. Here are some circus "characters":

Jugglers … Tightrope Walkers … Acrobats …

Clowns … Bareback Riders … Swinging Trapeze …

Artists … Fat Lady … Strong Man

Can you think of others? Also, can you name some of the animals that might be "danced" or dramatized?

Aaron Copland is considered to be one of America's outstanding composers. He was born and grew up in Brooklyn, where his father owned a department store. Aaron, with his four brothers and sisters lived across the street from his father's store. What fun the children had playing ball in the city street on summer evenings! But it was even more fun when the family all gathered around the piano to play and sing.

When Aaron Copland was fourteen he began to take lessons on the piano. There was no doubt in his mind that he wanted to become a musician. At the age of fifteen he decided to learn how to compose, and he set to work eagerly, learning the rules of harmony. After studying with Rubin Goldmark, Aaron went to Paris and worked on composition with the great French teacher, Nadia Boulanger. He was the first pupil to register at the American Conservatory at Fontainbleau.

Aaron Copland enjoyed living and studying near Paris. He heard a great deal about the latest ideas in composing, and became familiar with all the progressive trends in contemporary music. One of his compositions, a ballet which he named "Dance Symphony" won him a five-thousand-dollar prize in an RCA Victor contest.

The idea of writing jazz appealed to Aaron Copland, and among

many compositions in this style, he wrote "Music for the Theatre." This was performed by the Boston Symphony, with Koussevitsky conducting. Later the Boston Symphony played his "Symphony Ode" as a part of its fiftieth anniversary program.

As time passed Copland gave up the jazz interest in favor of using American folk themes. In his ballets, such as "Rodeo," "Billy the Kid" and "Appalachian Spring" many melodies are based on American folk songs. In "Billy the Kid," for instance, you can recognize these cowboy songs:

1) "Great Granddad" p. 115, Music for Living, Book 5
2) "Dogie Song" p. 44, Music for Living, Book 4
3) "Old Chisolm Trail" p. 119, Music for Living, Book 5
4) "Good-bye, Old Paint" p. 121, Music for Living, Book 2

Look these songs up in your state adopted music books. After singing them, play "Street in a Frontier Town" from *Billy the Kid* (Adventures in Music, Grade 6, vol. 1) and see if you can recognize the cowboy tunes.

Writing music for films has been an important part of Aaron Copland's musical work. His scores are distinctive, adding prestige to the movies for which he writes them.

Aaron Copland – The Red Pony (126-132)

United States, 1900-1990

When the American composer, Aaron Copland, was living in Hollywood writing music for films, he composed the musical score for a movie called "The Red Pony." The film was released in 1948. Because of its success Efrem Kurtz, conductor of the Houston Symphony Orchestra, commissioned Mr. Copland to arrange some of the music from the film as an orchestral suite for performance at symphony concerts. "The Red Pony" Concert Suite was finished in a few months and played for the first time by the Houston Orchestra on October 30, 1948.

Story of The Red Pony

The story of "The Red Pony" is based on a book by the American novelist, John Steinbeck. It is about a ten-year-old boy named Jody and his life on a ranch in California. The characters, in addition to Jody, are his grandfather, who tells tall tales about Indians and wagon trains crossing the plains; his hard-working, understanding mother; his tall stern father; and the cowhand, Billy Buck, "who knows all there is to know about horses."

One day a wonderful thing happens. Jody's father surprises him with the gift of a red pony. Jody is so happy he can hardly bear to look at the pony for fear he will disappear. Once he is sure that the pony is real he gives him a name. He calls him Gabilan, which means "Hawk." Billy Buck teaches Jody how to care for his pony and how to talk to him. He says: "A horse loves conversation, and you must always explain things to him and tell him the reason for everything."

Jody is so proud to own a pony that he has to show Gabilan off to all his friends. Each one tries to think of a bribe to offer him in return for a ride. They cause such a commotion that Jody is glad when they leave.

Jody has a way of going off into daydreams. Many times during

the day, and at night, Jody dreams about the exciting things he and his pony are going to do together. Sometimes he and Billy Buck are riding at the head of an army, leading knights in silver armor into battle. At other times he imagines that he is riding his pony in roping contests at a rodeo. Again, he dreams that he is a ringmaster in a circus, cracking the whip, and putting his pony through many tricks.
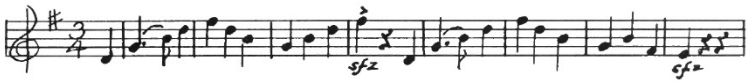
At your North Carolina Symphony children's concert you will hear three of the six pieces from "The Red Pony" Suite:

1) "Morning on the Ranch"— Opening Theme
2) "Dream March and Circus Music"
3) "Happy Ending"

Morning on the Ranch begins with the sounds of daybreak. Woodwinds and strings play the opening theme:



Dream March is introduced by a solo trumpet, playing softly:



Circus Music starts off with a heavy German waltz rhythm, played by the trumpets: (Does this suggest to you high-stepping horses?)



This tune is heard again at the end. In the middle, listen for a whirling circling little melody: (Could this be ponies doing fancy tricks?)

In *Happy Ending* the opening theme of *Morning on the Ranch* is repeated.

After listening to *Circus Music* a number of times you might talk about the circus in your classroom, and make a reading corner with books about the circus. What are some of the activities that go on under the big tent? Demonstrate your ideas by turning them into dance movement.

Here are some circus characters: Clowns, Bareback riders, Tightrope walkers, Fat Lady, Acrobats, Strong Man, Jugglers, Trapeze artists.

Can you think of others to add to the list?

Name some of the circus animals that might be "danced" or dramatized.

Write a story or a play about the circus, and illustrate it with your own paintings.

With the help of some friends, paint a mural for your classroom or to display in the school library.

Check your library to find recordings of other circus music. Here are three suggestions:

1) *Circus Polka* by Stravinsky
2) *Dance of the Comedians* from "The Bartered Bride" by Smetana
3) *Circus Overture* by Toch

Aaron Copland, who wrote the music for "The Red Pony," is considered to be North America's leading composer. He was born on November 14, 1900, in Brooklyn, New York. Here he grew up with his four brothers and sisters.

Aaron's Russian parents had no musical talents, and, although they bought a piano and paid for children's music lessons, they did little to encourage them. On top of the up-right piano there were piles of ragtime music. Aaron's older brother played popular tunes and operatic selections on the violin with his sister as accompanist. When the family gathered around to listen it was Aaron who showed the greatest interest. Before long he was begging to take piano lessons. The parents thought it might be a waste of money to give lessons to their youngest child, but they finally consented.

Aaron was now on his way to beginning his musical career. He studied piano for several years but he found out that he was really more interested in composing than in playing the piano. He took a correspondence course in theory and harmony. Then, after graduating from the Boys' High School in Brooklyn, he was accepted as a pupil by Rubin Goldmark.

The only trouble with Mr. Goldmark was that his taste was a bit too old-fashioned for Aaron Copland. When he presented his teacher with his first composition, "Cat and the Mouse," the work did not impress Mr. Goldmark. He told Aaron, "It sounds too modern. If you write such clashing harmonies you will never become a composer."

This did not stop Aaron Copland. He was more than ever determined to continue his studies in composition. After hearing about a new school for Americans, established by Walter Damrosch at Fontainebleau, he decided to save all the money he could earn for a trip to France. During school vacations and holidays he worked in the department store owned by his father. With savings from his pay for services at the store, and from other odd jobs, he accumulated the necessary funds and left for France.

Copland was twenty-one years old when he enrolled as the first American student at Fontainebleau. He intended to take courses in the three-month summer session, but when he discovered the great teacher, Nadia Boulanger (Nah-dee-a Boo-lan-zhay), he stayed for three years. Miss Boulanger believed in the young American's talents, and encouraged him to develop his own original style. It was at Fontainebleau that his early composition, "The Cat and the Mouse" was first performed.
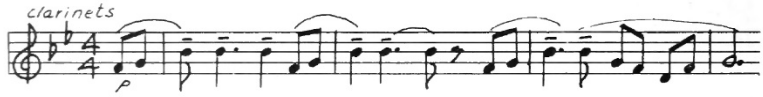
Today Aaron Copland has the reputation of being "the most performed" composer in the United States. His long list of compositions includes operas, ballets, chamber music, concertos, and symphonies. You can hear Copland's music played throughout the world. Many of his works have been selected to represent our country at international music festivals. With all his activities, he has found time to encourage young American composers, and he continues to work hard to get their works performed.

Aaron Copland – John Henry (133)

United States, 1900-1990

Our American composer, Aaron Copland, went to France when he was twenty-one years old. There he studied composition with Nadia Boulanger (Nah-dee-a Boo-lan-zhay) the famous teacher at Fontainebleau. After three years he returned to the United States, determined to carry out some of her wonderful suggestions. Her advice to him was to develop his own original ideas, and let his music express the life, the times, and the pulse of the country in which he was born. In attaining his goal, Copland became interested in folk music. More than most composers he has caught the feeling of American folklore. Sometimes he actually uses folk tunes in his music, and at times he writes colorful melodies which sound like folk tunes.

Aaron Copland's orchestral composition, *John Henry,* is based on one of the many "John Henry" folk tunes. The clarinets introduce the theme:



As the orchestra continues you will hear some interesting sounds as if metal is being pounded. Copland is describing in his music the powerful blows of John Henry's hammer. Who was John Henry? And what was he hammering?

The Story of John Henry

According to the American legend, John Henry was the strongest, biggest and most powerful Black man alive in the nineteenth century. He was the greatest rail-layer and rock-crusher of his day, and the envy of his fellow workers. To men and women alike he was a hero who was talked about, sung about, and mourned — when he met his death in a contest with a steam drill. All over America, from East to West, there were numerous "John Henry" songs, with hun-

dreds of different verses, telling of the exciting events in the life of this unbelievable strong man. Folk tunes collected in the West seem to emphasize his drilling on the railroad. Others in the East describe the building of a tunnel on the C&O Railroad in West Virginia. Here, as John Henry was driving into the mountain, the newly-invented steam drill appeared. If you will turn to the inside back page of Symphony Stories you will find a song called *John Henry*. Memorize the words of this song to sing at your concert. This will explain what happened to the big steel-driving man.

Do you think John Henry was a real person, or just a legend? You might find some books about him in your library.

There are other American folk characters such as Johnny Appleseed, Daniel Boone, Paul Bunyan, Davy Crockett, and Rip Van Winkle. See how many others you can find, and tell whether they are real or imaginary.

Aaron Copland, who wrote the music for *John Henry* is considered to be North America's leading composer. He was born in Brooklyn, New York, on November 14, 1900. Here he grew up with his four brothers and sisters.

Aaron's parents had no musical talents, and, although they bought a piano and paid for children's music lessons, they did little to encourage them. On top of the upright piano there were piles of ragtime music. Aaron's older brother played popular tunes and operatic selections on the violin with his sister as accompanist. When the family gathered around to listen it was Aaron who showed the greatest interest. Before long he was begging to take piano lessons. The parents thought it might be a waste of money to give lessons to their youngest child, but they finally consented.

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Aaron Copland was the first American student to enroll at Fontainebleau. He intended to stay only for the three-month summer session, but when he discovered the great teacher, Nadia Boulanger, he stayed for three years. It was at Fontainebleau that his early composition, "Cat and the Mouse" was first performed.

Today Aaron Copland has the reputation of being "the most performed" composer in the United States. His long list of compositions includes operas, ballets, chamber music, concertos, and symphonies. Many of his works have been selected to represent our country at international music festivals. With all his activities, he has found time to encourage young American composers, and he continues to work hard to get their works performed.

Month 9

Stephen Collins Foster – Oh! Susanna (134)

United States, 1826-1864

Oh! Susanna by the American composer, Stephen Collins Foster, has been played and sung for nearly a century. It is loved by the people of our country, and it has travelled abroad. Like many of Stephen Foster's songs it has the appeal of a folk song, and more often than not is accompanied by a banjo or guitar.

The song was especially popular with the "forty-niners" who travelled to California in covered wagons, hoping to find gold. In their search for riches the travellers had many weary miles to go, and months of hardships to endure. To relieve the monotony of the journey they sang. As they rolled along over the prairies — or at the wagon-stops — *Oh! Susanna,* with its lively rhythm and comic words, cheered them up. Hundreds of people left Massachusetts and they liked the tune so much that they made up a parody on it. It began like this:

I come from Salem City
With my wash bowl on my knee,
I'm going to California
The gold dust for to see.

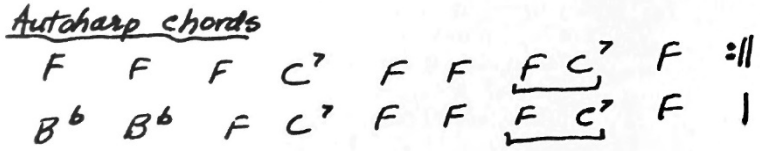
If you have a favorite song, perhaps you would enjoy making up a parody on it. Your new words must fit the rhythm of the original tune.

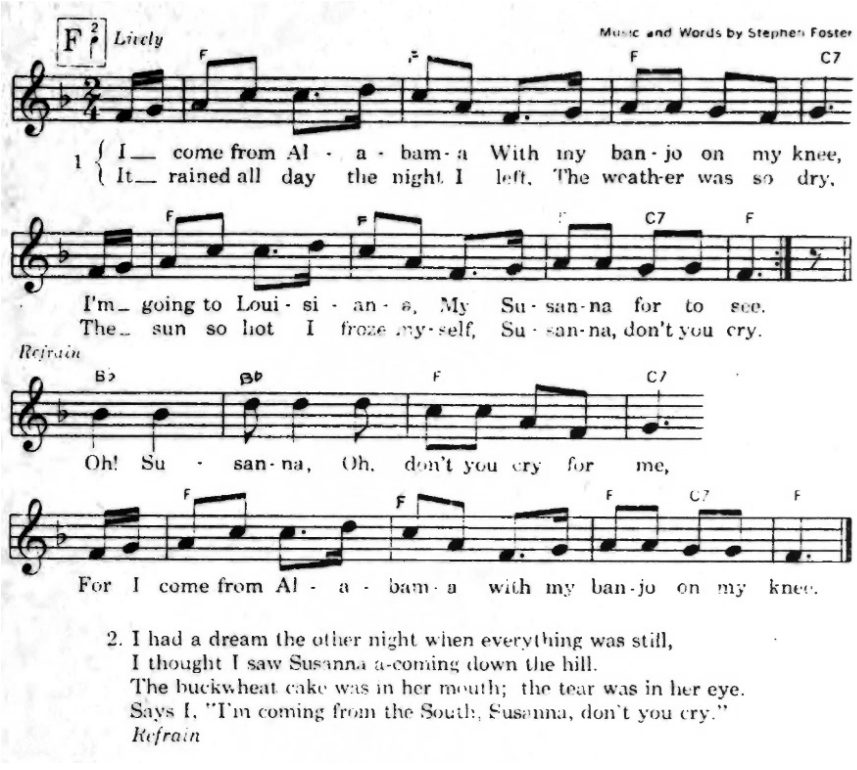
About the Composer

Stephen Foster was born in Lawrenceville, Pennsylvania, near Pittsburgh, on July 4, 1826. This was the day John Adams and Thomas Jefferson died. The boy grew up around Pittsburgh, and went to the local schools. When he was seventeen Foster wrote his first published song, "Open Thy Lattice, Love." In his short life he wrote many, many more, some of which paid him royalties, but others he practically gave away. Stephen Foster was often compared to

Schubert for his natural gift of melody writing.

To honor Stephen Foster a handsome monument was erected in Highland Park, Pittsburgh. It was paid for by penny contributions from children in the schools. A most unusual memorial was set up by Henry Ford who moved the actual house in which Stephen Foster was born to Greenfield Village in Michigan, where it stands among other historic buildings. Outside of the house, on the lawn, there is a dog house for "Old Dog Tray." Try to find this song in the school's music texts and sing about the composer's pet dog.





Heitor Villa-Lobos – The Little Train of the Caipira (135)

Brazil, 1887-1959

In the beautiful city of Rio De Janeiro, towards the end of the last century, a little boy named Heitor Villa-Lobos (Ay-tor Vee-lah-loh-bohs) was born. He grew up to be Brazil's most famous composer. No one ever dreamed that such a great honor would come to Heitor. He was the kind of child who preferred to do things his own way, rather than listen to his teachers. When Heitor was six years old his father gave him lessons on the cello and piano. He learned to play the violin by himself, and insisted on holding it up in a vertical position, as he did the cello.

Heitor's first composition was for guitar. He named his piece "Pancake" because he said the melody was round like a pancake. Later, when he wrote a piece about New York, he traced the skyline on graph paper and said: "I will make the tune go up and down like the lines on the paper." He did the same with a mountain range in Brazil, using the outline of the peaks as a pattern for his melody.

When Heitor was eleven years old his father died. He stopped going to school, and earned his living by playing in theater and cafe orchestras. In his free time he listened to the popular songs and dance tunes of Brazil. His country's folk music appealed to him so much that he later used it in his many choral and orchestral works.

When Heitor Villa-Lobos was a young man of thirty-two he had a lucky break. The great pianist, Artur Rubinstein, was on a concert tour of South America. One night in Rio de Janeiro he went to a movie, and heard a piece by Villa-Lobos. He was so impressed by the young man's talent that he persuaded the Brazilian government to give him some money so that he could study composition in Paris. Villa-Lobos went and stayed three years. One day he told a reporter: "I have listened to your French music, but I will not let myself be

influenced by it. I claim to be all myself.'"

The Little Train of the Caipira (Ki-pee-rah) is a good example of Villa-Lobos "being himself." The music describes the trip of a little old-fashioned steam train which carries berry-pickers to their jobs. Caipira means farmer or field worker. The train chugs off to a slow start, rocking and puffing over the tracks while the berry-pickers sing this folk-like tune:



Listen for the sounds of rattling and scraping instruments which describe the train's bumpy journey. Villa-Lobos' score calls for a variety of native Brazilian percussion instruments similar to our tambourines, notched sticks, gourd shakers and sand blocks.

Heitor Villa-Lobos – The Paper Doll & the Rag Doll (From "The Baby's Family") (136-137)

Brazil, 1887-1959

Brazil's most important composer, Heitor Villa-Lobos, (Ay-tor Vee-lah-loh-bohs) was interested in children and loved to compose for their enjoyment. He wrote a set of pieces called *The Baby's Family* (Prole do Bebe, in Portuguese). In the baby's family were many different kinds of dolls. Two of them, *The Rag Doll* and *The Paper Doll,* sounded so completely unlike one another that you could have guessed which was which with your eyes closed. *The Rag Doll* seemed to have no spine at all. Her movements were limp and her tune was slow, with one chord in the bass repeating her dragging foot movements over and over. As for *The Paper Doll* she was rattly, crinkly and twirly, and danced at a brisk pace.

As you listen to the recording, here are some things to do:

1) Close your eyes and hear how the music describes the two dolls. Then dance to the music.
2) Write poems and stories about the baby's family.
3) Make a rag doll and a paper doll, and dress them.

The Baby's Family was written for piano. At the concert you will hear an orchestration by Marion Rogers, the assistant director of the North Carolina Symphony.

Octavio Pinto – Memories of Childhood (138-141)

Brazil, 1890-1950

Octavio Pinto, Brazilian composer and architect, enjoyed writing pieces for children. He and his wife, the famous pianist, Guiomar Novaes, lived for many years in a lovely big country house outside of Sao Paulo, not far from the beautiful city of Rio de Janeiro. As you may imagine, they had many visitors. In 1940 when Leopold Stokowski took his Youth Orchestra to South America they were invited to the Pintos' home. The children, speaking beautiful French, helped to entertain the young American players.

Pinto's compositions for piano include a *Negro Dance, Tom Thumb's March* and *Children's Festival. Memories of Childhood,* which you will hear as an orchestra arrangement, is from a set of five piano pieces. The book is dedicated to Anna Maria and Luiz Octavio. Each piece has a little poem which tells what is happening in the music.

I. Run, Run!

The garden is full of life.
In the sunshine children run about
Gaily and noisily.
Outside, on the street,
The poor blind man with his hand-organ
Sings his sorrows.



II. Ring Around the Rosy!
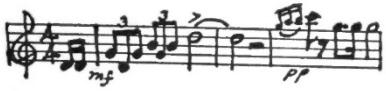
"Let's play ring-around-the-rosie,"
Says little Anna Maria.

Quickly they form a ring
Singing and dancing.



III. March, Little Soldier!

At the other corner,
Little Luiz Octavio comes marching by
With his men, in paper hats,
Carrying wooden guns.
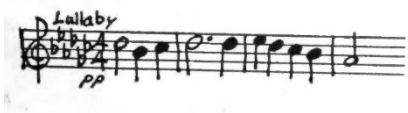


IV. Sleeping Time

The sun falls down the west,
Six times sings the cuckoo in the clock.
The little girls sing lullabies,
Sing that their dollies must go to sleep.



V. Hobby Horse
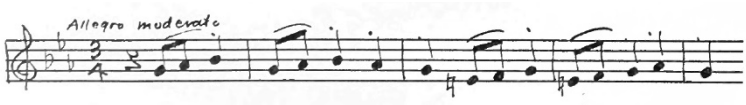
Before the bogey-man comes!
And now play-time is over,
And the children
Come prancing happily home
On their wooden hobby-horses.



Ernesto Lecuona – Malaguena (142)

Cuba, 1896 – 1963

Ernesto Lecuona is one of many Cubans whose families were originally Spanish. He was born in Havana where his father was a newspaper man. All his brothers and sisters were accomplished musicians, so it is not surprising that little Ernesto played his first piano concert at the age of five and published his first composition when he was seven. He graduated from the National Conservatory in Havana at the age of fifteen, and later travelled to Europe and South America. The handsome, brown-eyed pianist-composer was popular everywhere. Mr. Lecuona now lives in New York. He has directed at the Roxy Theatre and has also written and directed his own musical scores for the movies. He has over four hundred published compositions and the best known is the Malaguena. This piece, from his *Andalucian Suite,* a collection of six Spanish dances, has sold over 100,000 copies in the United States. The malaguena originally came from the province of Malaga in Spain. The dance is related to the Spanish fandango and is a type of Flamenco or gypsy dance in 3/4 time.



Harl McDonald – Children's Symphony: Third Movement (143)

United States, 1899-1955
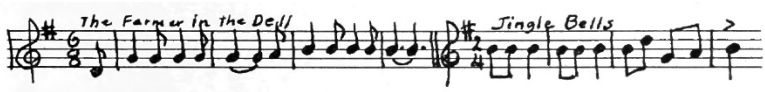
Most American children will agree that Harl McDonald was a lucky little boy. He was born on a ranch in the Colorado Rocky Mountains; was brought up on a farm in California, where he lived out of doors and learned to ride horseback. In the evenings he listened to beautiful music as the Mexican workmen on his father's farm gathered together to sing and play their songs and dances to lively Spanish-American rhythms.

All of the McDonalds were musical and every member of the family played some instrument. Harl's mother was a pianist and an excellent teacher. She gave Harl his first piano lessons when he was only four years old. Harl began to make up dance pieces when he was seven, and his mother patiently helped him to write them down. As Harl grew up he studied music at a number of fine Universities and music schools, where he learned not only how to compose, but how to teach music as well. He taught at the Philadelphia Musical Academy, and later he was made head of the Music Department at the University of Pennsylvania.

Harl McDonald became friendly with the musicians of the Philadelphia Orchestra. Sometimes they played his compositions, and he was asked to be their guest conductor. With all his duties as teacher, composer and guest conductor of the Philadelphia and other orchestras, Harl McDonald still found time to play the piano. He was engaged as soloist to play his own piano concertos in San Francisco, Minneapolis, Germany and England.

When Harl McDonald was writing his "Children's Symphony" he tried to think of songs that children knew and enjoyed. Then he took the songs and used them as themes for his orchestra composition. In the third movement you will hear two familiar tunes: "The Farmer in

the Dell" and "Jingle Bells";



There is a third melody which sounds like a bugle call, ending with the last three notes of "The Farmer in the Dell."

Some suggestions for listening:

1) As soon as you find the three melodies clap or play rhythm sticks when you hear "The Farmer in the Dell." Shake your hands, or shake jingle bells when you hear "Jingle Bells." Pretend to play a trumpet when you hear the bugle call.
2) Dance to the music, letting a different group of children move to the three melodies. One or two children might dance the music "in between" the three melodies.

Month 10

Section 1

Eastern Europe

Mozart and J. C. Bach

Wolfgang Mozart wrote his first symphony at the age of eight. This is the story of how the young boy met Johann Christian Bach, composer at the Court of King George and Queen Charlotte, and of his first trip to London. The son of Johann Sebastian Bach had much to teach the child, and the two became great friends.

The Mozarts had been living in Paris, where the seven-year old Wolfgang gave many concerts and composed sonatas for clavier and violin. None of the family had ever been to London — nor had they ever seen the ocean. What an adventure it was to cross the English channel in a small boat that tossed them around, and made them all seasick! They were happy to reach the port of Dover, and finish the rest of the journey to London by stage-coach.

In less than a week the King and Queen heard that the Mozarts were in the city, and invited them to court. Since Paris fashions were not the style in London, Papa, Mama, Wolfgang and his sister, Nannerl, went shopping. The new English clothes seemed rather "fancy" to Wolfgang, and he thought Mama and Nannerl looked funny in their British hats. But off they all went to St. James's where they were given an enthusiastic welcome.

Both King George and Queen Charlotte loved music. Wolfgang won their hearts by playing all the King's favorite works by Bach and Handel at sight, and by accompanying the Queen's singing. The royal couple introduced the boy to their court composer, Johann Christian Bach — the great Johann Sebastian Bach's son. The eight-year-old and the court composer liked each other immediately, and admired one another's musical accomplishments. Some time later, after Johann Christian had helped young Wolfgang with his compositions, he confided to Nannerl: "I think Johann Christian Bach is the nicest man I've ever met. I'm composing a symphony in the style he uses."

This was Mozart's first symphony. While he was working on it, he was always glad to have a visit from Johann Christian Bach so that he

could tell him how he was getting along. Bach taught Wolfgang many things — particularly how to write melodies in the singing Italian style.

Before the Mozarts left London Wolfgang had composed two symphonies and many other pieces. Some musicians, because of their jealousy, argued: "The boy must be older than his father claims he is." To settle the dispute an English lawyer named Daines Barrington sent to Salzburg, Wolfgang's birthplace, and found out from the town records that the amazing little musician was only eight. His father had been telling the truth all along!

Wolfgang Amadeus Mozart – Symphony No. 40 in G Minor (144-146)

Austria, 1756-1791

If you had been walking down the street in Vienna about a hundred and sixty years ago you might have met a fine looking young man, slim and beautifully dressed in an embroidered suit. And if he had stopped to speak to you, you would have noticed his important looking nose, his rather large head, and his fine jewelry. You might also have noticed that although he looked right at you with his big blue eyes he did not seem to be thinking about you at all. What was he thinking about? About music, of course. About all the music he wanted to write. It was all spinning around in his head, waiting for pen and paper…waiting to be changed into notes that orchestras and singers and pianists and flutists could read. Knowing that this was Wolfgang Mozart, the composer of operas and symphonies and concertos, you would go happily on your way and not be too disappointed because he hadn't paid more attention to you.

Perhaps you would remember some of the things you had heard about Wolfgang Mozart when he was a little boy. What a wonderful child he was! When he was only three years old he could pick out thirds on the harpsichord. His little fingers were hardly long enough to reach the keyboard when he stood by sister, Marianne, as his father gave her a music lesson. Soon his father began to teach him little minuets, and on his seventh birthday he gave his young son, Wolfgang a fine music book for his compositions. You may remember how his father took these two children to Munich, Paris, Amsterdam, London and many other places where they gave concerts and became famous. In Vienna they played for the Emperor and Empress. Wolfgang was so gifted that the Emperor called him "a little magician." All the ladies at court lost their hearts to him. The Queen sent him beautiful gifts and among them a satin suit embroidered with jewels.

Was that why he always loved to wear such fine clothes after he grew up?

On another day if you had met this slim blue-eyed gentleman he might have been quite sad and serious. Perhaps he did not have enough money to pay the rent or buy shoes for his two little sons, Karl and Wolfgang. Or maybe he was mailing a letter in beautifully neat clear handwriting, asking a publisher to print one of his new pieces. Before he was twenty Mozart was recognized as one of the great musicians of his time, and yet he never seemed to be able to support his family without a struggle. His two best-known operas, Don Giovanni and The Marriage of Figaro, were very successful; but right after he had composed them he died at his work, a poor man. And he was only thirty-five years old!

There are many more interesting things to know about Mozart. Would you like to read some stories and get better acquainted with this famous composer? Some good books are:

Wheeler and Deucher: *Mozart the Wonder Boy*
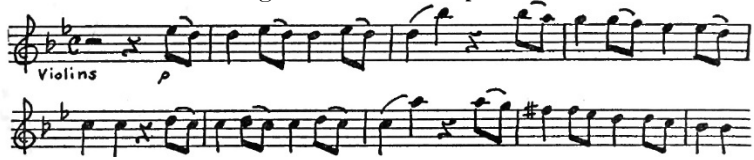
Wheeler: *Curtain Calls for Wolfgang Mozart*

Burch and Wolcott: *A Child's Book of Famous Composers,* pp. 45-52.
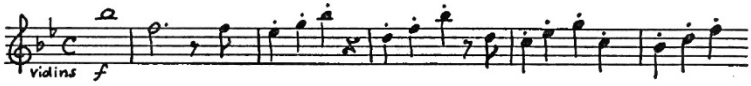
Mozart's *G Minor Symphony* was written in the summer of 1788. It was composed, along with two others, in less than two months' time. These three last symphonies, the *E flat*, the *G minor* and the *C Major* (known as the "Jupiter" Symphony) are Mozart's greatest works for orchestra. It is astonishing to think of the speed and inspiration with which Mozart worked. During his short life he completed some six hundred compositions, including more than forty symphonies.

Many musicians think that the Mozart *G Minor Symphony* is the finest thing that was written in the eighteenth century. The themes are very beautiful and they are in pure classic style. The Symphony has four movements: *Allegro molto, Andante, Menuetto,* and *Finale.* Themes from the first, third and fourth movements are given below.
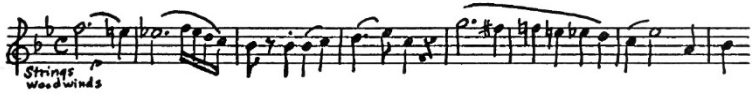
First Movement — Allegro Molto Principal Theme



Transitional Theme

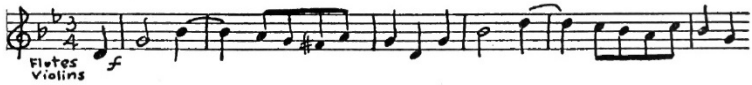


Second Theme
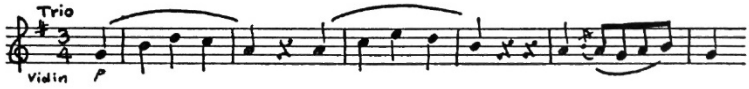


Third Movement — Menuetto

Opening Theme
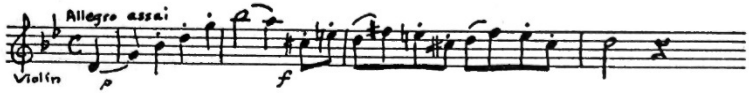


Trio



Fourth Movement — Finale

Opening Theme



Wolfgang Amadeus Mozart – "Haffner" Symphony No. 35 in D Major (147-150)

Austria, 1756-1791

What a busy day it was for the Mozart family! Like the autumn leaves swirling in the Salzburg streets there was a hurrying and scurrying inside their comfortable old house. And what sound filled the air! All day six-year-old Wolfgang and his sister, Nannerl, on violin and clavier, practiced their scales and minuets. Papa Mozart was in and out with piles of letters and music. Excited by the rattle of paper in strange packing boxes, the yellow canary jumped about and twittered. Mother Mozart sewed anxiously on a pretty little skirt and a small boy's suit. Her children were going to be well dressed when they arrived in Vienna to play before the Empress, Maria Theresa! Surely they would bring back the highest praise from the court musicians and all who heard them. Eleven-year-old Nannerl was already a brilliant performer on the clavier. And as for Wolfgang, was he not known in European cities as "The Wonder Boy?"
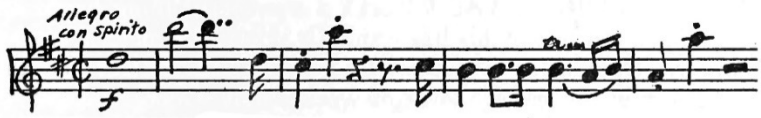
When everything was ready the Mozarts rattled off with their bundles and boxes and a clavier strapped to the top of the coach. The trip to Vienna was indeed a success. Everywhere eager audiences were waiting to hear the miraculous Mozart children. They were invited to play at the palace and the royal family presented them with court costumes. Nannerl's dress was of white satin with jewelled ornaments. Wolfgang's suit, the color of lilacs, was decorated with gold braid. With it he wore lace ruffles and carried a small sword. The royal princesses were good companions for Nannerl and her brother. One day Wolfgang fell on the slippery palace floor and was picked up by Princess Marie Antoinette. To thank her, he said: "When you grow up I will marry you!" But, of course, this never happened because the young Wolfgang grew up to be the great composer, Mozart, and he married a singer, Constanze Weber.

Mozart made many journeys like the one to Vienna. He was always composing music, playing concerts, and doing wonderful things to astonish his audiences. He played perfectly with a cloth stretched over the keys. He transposed and improvised long and difficult pieces. Blindfolded, he could instantly name any notes or chords that were played for him. The people of Naples thought his gifts were magic because of the gold ring on his finger, but Mozart proved he could perform as well without it. Once he wrote down, note for note, a long choral work (Allegri's Miserere) just from hearing it sung in the Sistine Chapel in Rome. He even composed a symphony of his own when he was eight years old! Do you understand how this greatly gifted composer was able to write over forty symphonies and countless other works in his short life of thirty-five years?

It was in the middle of summer in Vienna when Mozart, a young man of twenty-six, received a letter from his father, he was busy as could be, writing wind instrument parts for his new opera. What could Papa Mozart want? The letter said that the Mayor of Salzburg, Siegmund Haffner, was to have a big celebration in honor of his son's becoming a nobleman. Would Wolfgang please compose a symphony for the occasion? Although it seemed impossible to finish the opera score and start a symphony, Mozart wrote his father that he would try it. "You may count on having something from me by every post," he said, "and as far as haste permits, I shall turn out good work."

True to his promise, as each section was finished, Mozart dutifully mailed it to his father in Salzburg. All four movements were completed in less than two weeks. We know that Mozart, in spite of his haste, really "turned out good work" because the "Haffner" is rated by critics to-day as one of his five greatest symphonies.

The First Movement originally opened with a march. This was later taken away when Mozart revised the symphony in 1783. It now begins with a happy, pompous theme, suitable for a festive occasion:
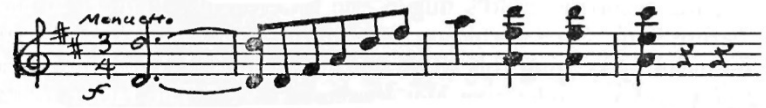


The Second Movement, slow and beautiful, starts with this

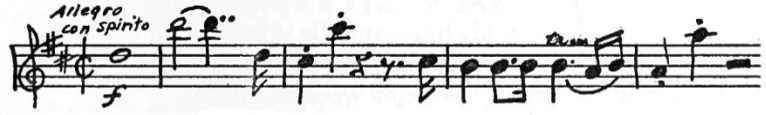
graceful melody:



The Third Movement, a Minuet, is thought by some Mozart-lovers to be the finest of all the movements:



The Last Movement brings the "Haffner" Symphony to a fast and brilliant close:



Wolfgang Amadeus Mozart – Overture to the Marriage of Figaro (151)

Austria, 1756-1791

You have all heard about the little boy, Wolfgang Mozart, and know that he and his sister, Nannerl, travelled to many great cities in Europe, giving concerts for kings and queens. Wolfgang was so gifted that when he played the violin or the harpsichord his audiences clapped with delight. The Austrian Emperor called him "a little magician" and the ladies at court lost their hearts to him. The Empress sent him beautiful gifts, among them a satin suit embroidered with jewels. This was Wolfgang's greatest joy, and he was never so happy as when he dressed up in these fine clothes, carrying his little sword by his side.
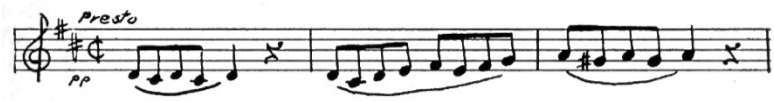
When he grew up Mozart still loved beautiful clothes and fine jewelry. The slender young man was often seen in an embroidered suit, walking through the streets of Vienna. He had a rather large head, an important looking nose, and big blue eyes that seemed not to be looking at anyone. Sometimes he passed by his best friends without speaking. What was he thinking about? Music, of course!

Mozart's head was full of music from morning till night. He could not write fast enough to put all his ideas on paper. No other great musician has surpassed his speed in composing. Once he finished a symphony in less than two weeks, and his many other compositions were written rapidly and without changes. Ideas seemed to pour out through his pen, filling sheet after sheet of music paper with notes for orchestras to play and singers to sing. Can you believe that in his short life of thirty-five years he composed over six hundred works, including thirty-nine symphonies?

With all the hours spent in composing, Mozart never made much money. His two little sons, Karl and Wolfgang, grew up in a house that was often cold and at times without food. They were glad when

they saw their father writing a letter in his neat clear handwriting, asking a publisher to pay him for one of his new pieces. You can imagine what they said to each other — "Soon we shall be warm and eat by the fire!"

Your North Carolina Symphony concert will begin with the *Overture* to Mozart's comic opera, *The Marriage of Figaro.* An overture is frequently chosen as the first number on a program. "Overture" really means "opening piece." It comes from the French word *ouvrir* (to open). Before a play or opera the overture is played to put the audience into the right mood for the performance. An overture may include some of the tunes that come later in the opera. It may be an orchestra piece which can be played separately. Mozart's *Overture* is this sort of composition although its lively spirit is meant to suggest the amusing happenings of the comic opera — or *opera buffa* — for which it was written. It begins with the string section and the bassoon playing the jolly melody below:



When Mozart conducted this *Overture* he never could get the strings to play fast enough to suit him. The reason was that in his time the bows were bent outward instead of inward as they are to-day and they were clumsier to handle. Modern symphony players have longer, more elastic bows and they have no trouble at all in bouncing quickly over the strings. After the short fast introduction to the *Overture* you will hear one gay little tune or theme after another. As you listen, see how many different themes you hear.

The Marriage of Figaro is one of Mozart's most famous operas. It tells the story of how Count Almaviva tried to stop the wedding of his servant, Figaro. Figaro was in love with Susanna, the pretty waiting maid of the Countess. Because Figaro's master, the Count, had taken a fancy to Susanna he thought up all sorts of excuses for delaying the wedding. Poor Figaro had a very sad time trying to outwit the Count! But in the end he succeeded and the couple were happily married with much merrymaking and rejoicing.

The opera was first given in 1786 when Mozart was thirty years old. The theatre was overflowing and the audience was so delighted

that they clapped and shouted. The orchestra players, too, called out, "Bravo! Bravo! Long live the great Mozart." They applauded by beating the bows of their violins against the music stands. Mozart was so pleased that his face lighted up as if it were painted by sunbeams. And ever after this first night Figaro has been loved by audiences all over the world.

Wolfgang Amadeus Mozart – Overture

Austria, 1756-1791

Your symphony concert will begin with an *Overture* by Mozart. The director of the orchestra will announce the name of the *Overture,* and tell you something about it. As you may know, the word "overture" is related to the French verb "ouvrir" which means "to open." The overture is generally described as an opening number or introduction to an opera, oratorio or similar work. It is an instrumental piece played for the purpose of putting the audience in a certain "mood" to prepare them for what follows. It often includes melodies from the opera itself. Mozart's *Overture* to "The Marriage of Figaro" is a good example of music in a happy, light-hearted mood, suggesting that intrigue and comic happenings are to take place.

There are different kinds of overtures. For instance, in the early 1600's the overture was just a brief flourish of trumpets. The Italians felt it was necessary to start an overture with a loud quick movement to attract the attention of the usually noisy audience, and make them quiet down. Wagner invented themes *(leitmotivs)* to represent the characters in his operas, and these were included in his overtures. In contrast, some overtures were merely a medley of tunes. The French overture developed into a collection of short dances, later known as a Suite. During the nineteenth century overtures were written to be performed as independent concert pieces. Some contemporary opera composers do not think an overture is necessary at all.

About the Composer

You have probably read stories and seen pictures of young Wolfgang Mozart and his sister, Nannerl. The children travelled hundreds of miles by stagecoach, playing concerts for kings and queens in many European countries. Everywhere Wolfgang astonished his audiences by improvising and making up pieces on the harpsichord or any other instrument at lightning speed. Years later when Mozart had become

a composer of operas he had occasion to demonstrate his genius at getting things done in a hurry. His opera, Don Giovanni, was to be performed in Prague and the day before its opening there was no overture. The director, upset at Mozart's procrastination, found him enjoying himself at a game of billiards. Not at all concerned, Mozart went home and asked his wife, Constance, to prepare a big pot of coffee. He worked all night, but the next day the score was complete. It was rushed to the opera house, and the orchestra had to play it at sight without a rehearsal.

Wolfgang Amadeus Mozart – The Magic Flute (152)

Austria, 1756-1791

The Magic Flute (Die Zauberflote) was Mozart's last opera. It was produced in 1791, just before the composer's death. The two-act opera is in German, telling a fanciful story based on a strange Oriental fairytale by Emanuel Johann Schikaneder. Mozart himself was very fond of the allegorical story of *The Magic Flute,* and it had great meaning for him. The scene is within — and near — the Temple of Isis at Memphis, Egypt, about the time of Ramses I.

Characters

Sarastro, High Priest of Isis—Bass
Tamino, an Egyptian Prince—Tenor
Papageno, a bird-catcher—Baritone
Monostatos, a Moor, Chief of the slaves—Baritone
Pamina, daughter of the Queen of Night—Soprano
Astrifiammante, the Queen of Night—Soprano
Papagena—Soprano
Slaves, attendants, priests, priestesses, warriors

Story of the Magic Flute
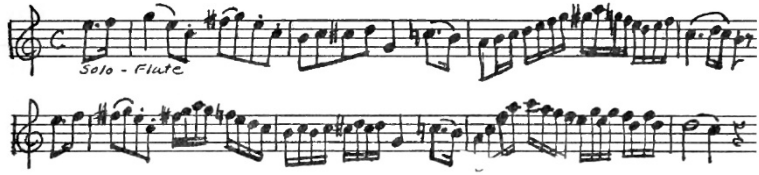
Act I. Near the Temple of Isis Tamino is rescued from an attack of a huge serpent by three ladies who are attendants of the Queen of Night. Tamino has fainted from fright, and when he wakens he sees Papageno, a bird-catcher, who is dressed in feathers, to help him in his trade. The three ladies show Tamino a picture of a lovely princess, called Pamina, and he immediately falls in love with her. The princess is the daughter of the Queen of Night, who now appears in a sudden clap of thunder. She asks Tamino to free her daughter from Sarastro, Priest of the High Temple, who is holding her in bondage. As a reward the Queen offers him Pamina as his bride. The three ladies then

give Tamino a golden flute to keep him safe from danger, and they present Papageno with a set of magic bells. Then the two set off together to find Pamina. When they arrive at the Temple, they discover that Sarastro's slave, Monostatos, is threatening to kill Pamina if she will not marry him. The frightened girl runs away, finds Tamino, and loves him on sight. Sarastro gives the lovers his blessing, and tells them that they will be happy together in the future if they can pass a series of tests.

Act II. Pamina's first test is to refuse her mother when she tries to lure her back into the kingdom of darkness. Tamino's first test is to talk to no one for many days. His final tests were purification by fire and water. Pamina accompanies Tamino as he is led to the gates of the burning lake and told to enter. With Pamina and his golden flute he passes through the flames unharmed. And the joyful couple live happily forever after.

Things to do: See the Jam Handy filmstrip "The Magic Flute" and hear the recording that goes with it. Learn to sing "Such Chiming Melodious" from Act I of The Magic Flute (No. 92 in *Singing America,* edited by Augustus Zanzig, C. C. Birchard). See if you can recognize the melody of the golden flute when you hear it on the Jam Handy record.

Melody of the Golden Flute:



Facts to Learn About Mozart:

1) Wolfgang Mozart (Volf-gahng Mot-sahrt) was born in Salzburg, Austria, January 27, 1756.
2) When Wolfgang was five years old, he composed his first piece — a little minuet.
3) Mozart's father, Leopold, took Wolfgang and his sister, Nannerl, to many great cities in Europe where they gave concerts for kings and queens.

4) As a stunt, Wolfgang played the harpsichord with a cloth stretched over the keys.
5) The Austrian Emperor called him a "little magician."
6) Wolfgang and Nannerl were both taught by their father, Leopold Mozart, who was an excellent violinist and a composer as well.
7) Mozart played on the violin, the organ, the clavichord, harpsichord and piano.
8) In his short life of thirty-five years, Mozart wrote forty-nine symphonies, the first one at the age of eight.
9) Mozart wrote his musical scores very rapidly and without making any changes.
10) Mozart was noted for his clear, neat handwriting.
11) Mozart had a rather large head, an important looking nose, and big blue eyes.
12) Mozart loved beautiful clothes and fine jewelry.
13) After his marriage to Constance Weber, the Mozarts lived in Vienna.
14) In Vienna Mozart wrote "contradanses" or country dances for the public festivals. These dances were popular in Europe at the time George Washington was president of the United States.
15) Mozart enjoyed pleasant company and liked to dance, bowl and play billiards.
16) The Mozarts were at times very poor and their two little sons were often cold and hungry.
17) Mozart's son, Wolfgang Amadeus, named for his father, became a talented pianist and composer and made his living as a music teacher.
18) As a young man, Mozart was a friend of the composer, Joseph Haydn ("Papa" Haydn) who was twenty-four years older than he.
19) Mozart's greatest opera, "Don Giovanni," was produced in Prague four years before he died. Listen to the Minuet from this opera (MSB 78003).
20) Every summer, in Mozart's native city of Salzburg, there is a music festival held in his honor. Tourists from all over the world come to hear the music of this renowned composer.

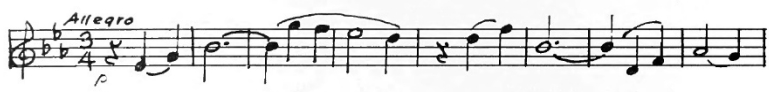
Wolfgang Amadeus Mozart – Symphony in E Flat, No. 39 (153-156)

Austria, 1756-1791

Mozart's *Symphony in E Flat* is one of his most beautiful works. It was written in the summer of 1788, when Mozart was thirty-two years old. In less than two months' time, the composer completed not only this symphony but others as well. It is almost unbelievable, that any musician could work with such great speed. Mozart was called "a little magician" when he was a child, and as a grown person he never lost his magic! His ideas came, as if by divine inspiration, and were put down as fast as his pen could move over the score paper. He was so sure of how he wanted the music to sound that he never made any corrections nor changed even a single note.
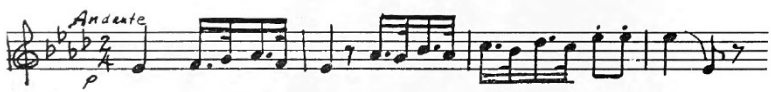
The *Symphony in E Flat,* like most symphonies, has four parts or movements. As you listen you will see how skillfully Mozart planned each movement so that it would be different from all the others and yet blend with them to make a perfect whole. The first movement, beginning with a slow stately introduction, changes into a lovely fast movement.

First Movement— Adagio; Allegro
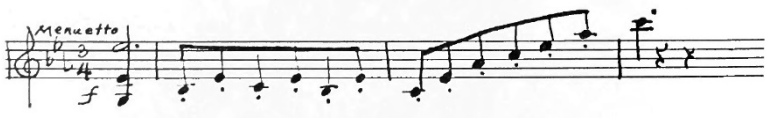


Second Movement— Andante
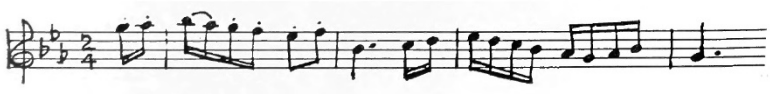
Listen for this theme, and find out how many times it is repeated: You will find that the second movement of this symphony is excellent for creating your own slow, sustained dance movement. Try to bring out the pattern and its extension into a "whirl."



Third Movement— Menuetto (Allegretto) — entire movement, 3:10 min. See the score on the back cover page, and learn to play it with the recording.



Fourth Movement— Finale (Allegro)



A Story About Mozart

Young Wolfgang Mozart has had many astonishing stories written about him. You may recall that he and his sister Nannerl travelled hundreds of miles by stagecoach, playing concerts in many European countries, meeting kings and queens, and amazing their audiences with unusual stunts. Father Mozart believed in letting people know about the talents of his musical children, and he saw to it that there was publicity in each city where the children performed. If you had been following these children around from place to place, here is one of the advertisements you might have read:

"The little girl, who is in her twelfth year, will play the most difficult compositions of the greatest masters, the boy, who is not yet seven, will perform on the *clavecin* or harpsichord, he will play a concerto for the violin, and will accompany symphonies on the *clavier,* the manual or keyboard being covered with a cloth, with as much facility as if he could see the keys, he will instantly name all notes played at a distance, whether singly or in chords, on the *clavier* or any other instrument, glass, bell, or clock. He will finally, both on the harpsichord and the organ, improvise as long as may be desired and in any key, thus proving that he is as thoroughly acquainted with the one instrument as the other, great as is the difference between them."

The little boy actually performed as miraculously as the advertisement said he could! And as Wolfgang grew up he continued to show his great talents in many unusual ways. Everywhere he went he was put to severe tests, and everywhere he came through the tests

successfully. In Bologna he was asked to do an exercise in counterpoint (one melody against another) that would take a master several hours to complete. Mozart finished it in half an hour. In Naples, Wolfgang's exhibitions were so startling that superstitious people were convinced his magic power came from a ring he wore on his finger. One of his greatest triumphs was in Rome during Holy Week. Each year the *Miserere of Gregorio Allegri* was performed by the Pope's choir. The Pope had forbidden its performance anywhere else, and the one existing copy of the music was jealously guarded. Mozart heard the performance, went home and wrote down the entire score from memory.

Years later, when Mozart had become a composer of operas, he had occasion to test his unusual ability to get things done in a hurry. His opera, *Don Giovanni* was to be performed in Prague and the day before its opening there was no overture. The director, upset at Mozart's procrastination, found him enjoying himself at a game of billiards. Not at all concerned, Mozart went home and asked his wife, Constance, to prepare a big pot of coffee. He worked all night, but the next day the score was complete. It was rushed to the orchestra players, with no time to spare, and they played it at sight without a rehearsal.

Wolfgang Amadeus Mozart

Austria, 1756-1791

During the reign of Emperor Joseph II everyone danced in Vienna. They danced in the streets and in the palace ballrooms. From ten at night until seven in the morning the air was filled with music and laughter. Even in the winter, torch-lit processions of sleighs, filled with elegantly dressed courtiers and their ladies, swept over the snowy boulevards on their way to the Emperor's masked balls. At the balls the nobility mingled with the common people, for the Emperor was democratic. All agreed, regardless of station, that waltzing was more fun than dancing the minuet.

Since waltzes — then known as "German Dances" — were the rage, the Emperor kept a good many composers busy writing waltzes. One of them was his "court chamber musician," the great Wolfgang Mozart, who had just turned thirty-one. Poor Mozart dutifully kept the ink flowing, creating small masterpieces for a pitifully low salary. Much as Mozart needed money to pay his debts and his doctor's bills, he said quite cheerfully that the pay was too high for what he did.

The Sleighride (157)

The Sleighride is one of a set of "Three German Dances." It is played in slower tempo than the waltz of to-day, but it is in 3/4 meter, with the accent, as in our waltz, on the first beat.
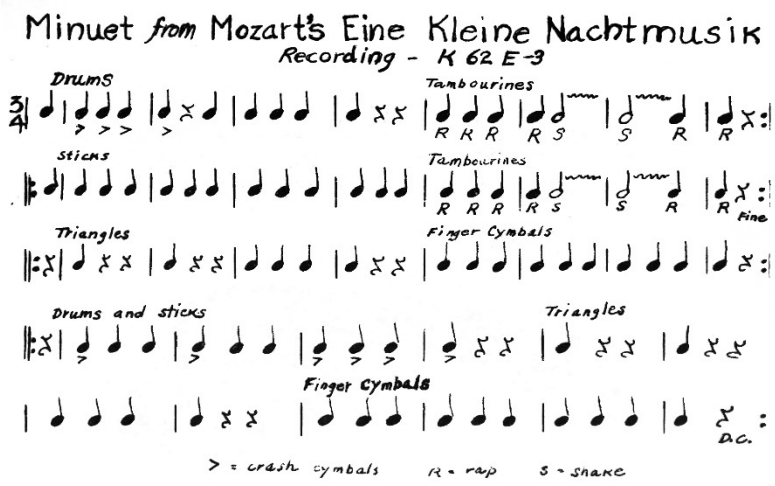
The Sleighride is scored for two violins, bass, two flutes, two oboes, two bassoons, two horns, two posthorns (in the trio), two trumpets, and tympani. In addition there are the sleigh bells, sounding in A, F, E, and C. Don't forget to bring your sleighbell to play with the orchestra at the concert.

Eine Kleine Nachtmusik— Minuet (158)

One of the most popular of all Mozart's works for orchestra is "Eine Kleine Nachtmusik" (A Little Night Music). It is a Serenade in

four movements. You may wonder why a serenade is so long. In Mozart's day a serenade was not merely a romantic song, sung by a lover under a balcony window, but an important work composed for some special occasion. Serenades were performed at outdoor garden parties to entertain the guests of rich noblemen; to honor a friend's birthday, to greet a returning traveler or to cheer a person who had been ill.

Learn to play the *Minuet* (Third Movement) from "Eine Kleine Nachtmusik."



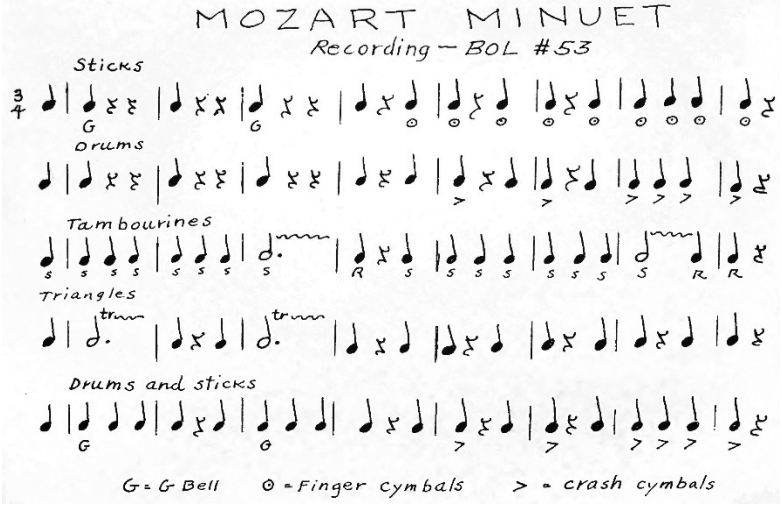
Wolfgang Amadeus Mozart – Minuet (159)

Austria, 1756-1791

The *Minuet* by Mozart, which you will find [below] is to be played in your classroom. Do not bring any percussion instruments to the concert. Mozart's music was arranged for orchestra by Herbert Donaldson, a young California composer.

Before attempting to play the percussion score, listen to the recording several times. Watch the score as you listen, and you will notice that each line is different. The form of this little Minuet is A A B C A.

If you would like to dance to this Mozart music make up your own original steps in the "style" of the minuet, but do not actually dance a formal minuet.



Wolfgang Amadeus Mozart – The Little Nothings (160-161)

Austria, 1756-1791

The great composer, Wolfgang Mozart, was born over two hundred years ago — on January 27, 1756. Each summer in Salzburg, where Mozart was born, a music festival is held in his honor. Some day you may visit this famous town in the Austrian mountains, and you will find the house still standing where Mozart lived when he was a little boy. In this house the small Wolfgang composed his first "Minuet" at the age of five. And here it was that the family's yellow canary chirped while the young composer played the harpsichord with his sister, Nannerl. From the doorway of this very old house Mother Mozart waved goodbye to her children as they rode off to Paris with Papa Mozart in a big stagecoach, its wheels bumping noisily over the cobblestone streets.

When Wolfgang Mozart was twenty-two he returned to Paris for the second time and found that a new opera was being planned. The French people are very fond of dancing, and think that no opera is complete without it. So the dancing master of the Paris Opera thought it would be a fine idea to ask the celebrated young German composer to write a ballet as an "opener." Mozart was delighted to accept the invitation and began work at once.
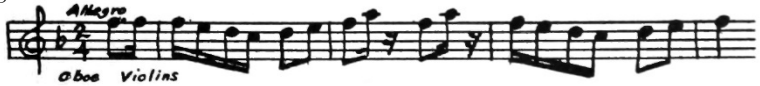
When the ballet was finished Mozart called it "Les Petits Riens," which means *The Little Nothings*. Why do you suppose he gave it this unusual name? After reading the little story below perhaps you will agree that nothing very important happened at all. The dancers were shepherds and shepherdesses who were trying to play pranks on Cupid, the God of Love. Cupid was caught and put in a cage. The shepherds and shepherdesses, dancing around to the music of Mozart's gavottes and minuets, played a game of blindman's buff. Then Cupid escaped from his cage and made two shepherdesses fall in love
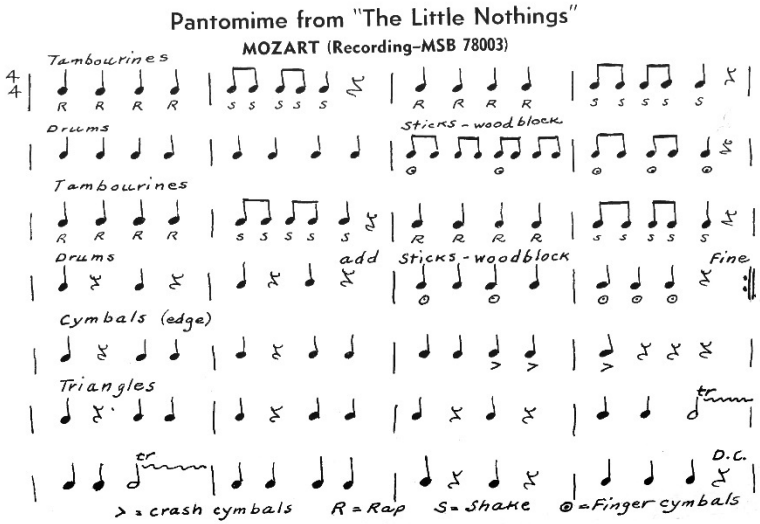
with one of the shepherds, who turned out to be a girl dressed as a boy! Mozart wrote thirteen short dances — the "little nothings" — and an Overture for the ballet.

As you listen to *Pantomime*, a "little nothing" from the first scene of the ballet, imagine the young shepherds and shepherdesses slyly tip-toeing as they try to catch Cupid in a net:



The Joyous Gavotte, from the second scene of the ballet, describes the game of blindman's buff:
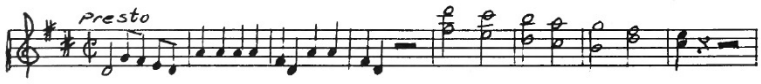




Wolfgang Amadeus Mozart – "Posthorn" Serenade No. 9 in D Major (162)

Austria, 1756-1791

What is a serenade? The usual answer to this question is apt to be "the song of a lover — with guitar accompaniment — underneath his lady's window." This is one kind of serenade, popular in Spain and Latin American countries, but it is entirely different from the Serenades written by Mozart.

In the second half of the eighteenth century, when Mozart was living in Vienna, Serenades were instrumental compositions, written to celebrate a festive occasion or to honor the birthday of an important person. They were intended for outdoor performance at night. A Serenade consisted of a number of short movements, such as minuets, rondos, variations or marches. The typical Serenade orchestra was a mixed group of strings and winds, with one or two players to each part. The people of Vienna were so fond of these evening performances that they opened their windows to listen or crowded around the musicians in the street to applaud. The *"Posthorn" Serenade* was written in Salzburg, Mozart's birthplace. It was dated August 3rd, 1779. Mozart was employed as a court musician by the Archbishop of Salzburg, and it was suggested that he had composed the piece to honor his patron's name day, September 30. There has been no proof of this, but it was recorded that on the evening of September 24, 1779, it was played in the Universitatsplatz in Salzburg. The following instruments are used in the *"Posthorn" Serenade:* 2 flutes, piccolo, 2 oboes, 2 bassoons, 2 horns, solo post horn, 2 trumpets, timpani, and strings. There are seven movements. At your children's concert the orchestra will play only the seventh movement — *Finale: Presto.* As you listen to the last movement of the *"Posthorn" Serenade* you are sure to discover that Mozart's music expresses the spirit of a happy festive occasion. The first theme, written below,

comes back again and again. Play it over a number of times on the recording — or on the piano — until you can recognize it. Clap the note pattern. If you are a good listener you will probably find it easy to count the number of times Mozart repeats this short theme:



The form of the entire movement is A B A. Can you describe how the B section is different from the A sections?

The post horn for which the Serenade is named is a coil-shaped bugle blown by mail coachmen. The instrument is played only in the sixth movement. You will enjoy listening to this movement in your classroom. Do you think a post horn sounds like a trumpet?

About the Composer

It was a bitterly cold day in Austria when Leopold Mozart carried a tiny bundled up baby to the baptismal font of the Salzburg Cathedral. The bundle, which he so carefully protected against the blowing snow, was his son, born at 8:00 p. m. the night before, on Sunday, January 27, 1756. The few scattered worshipers, deep in prayer, paid no attention to the infant as he was splashed with icy holy water and christened Johannes Chrysostomus Wolfgangus Theophilus. They did not know that the boy, later to be called Wolfgang, would become one of the world's greatest composers.

Father Mozart was well educated and a good musician. He was a violinist in the Archbishop's Court Chapel; he composed music; and he wrote a famous book on violin playing. Wolfgang's mother, a lovely affectionate wife, also came from a musical family. She was proud of her daughter Nannerl, four and a half years older than her baby brother, and already a talented performer on the clavier. As Nannerl practiced, Wolfgang listened and soon learned how to pick out thirds at the keyboard. His ear was so sensitive that he cried at the sound of a trumpet. He loved to hear the sweet chirpings and trills of the family canary, and years later when he had become a celebrated composer, he remembered the little bird and wrote a piece called The Canary.

As Wolfgang grew up and his father realized that he was not only a child prodigy who could perform on many instruments, but that he

was becoming a composer too, he decided to encourage his unusual talents in every possible way. When the boy was only four his father taught him to play minuets and other pieces which he memorized in less than an hour and performed without a mistake. At five he was composing pieces which his father wrote down carefully in a notebook.

In another year the talents of both children had developed so remarkably that Leopold considered it his duty to arrange concerts for them in cities where they would be heard at the courts of wealthy princes, queens, and kings. The first tour began when Wolfgang was six and Nannerl ten. Papa Mozart and the two young prodigies, bundled up in their warmest coats and woolen mittens, climbed into a big travelling coach on the twelfth of January and rumbled over the cobblestoned streets on their way to Munich.

Munich was the Bavarian capitol, the seat of the Elector's court. As news circulated that the Mozart "wonder" children had arrived, they were soon invited to play at the best houses and before the Elector himself.

Their travels and concerts continued through the years. Wolfgang and Nannerl played in many royal courts and became famous as performers all over Europe.

Wolfgang Amadeus Mozart – Symphony No. 29 in A Major: Menuetto (163)
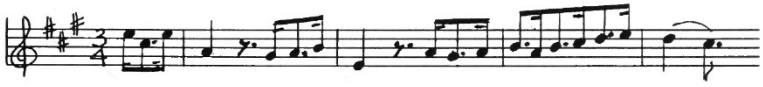
Austria, 1756-1791

Mozart wrote *Symphony No. 29 in A Major* when he was an eighteen-year-old boy. Some musicians might have had to spend a lifetime learning to compose such a beautiful symphony. But Mozart was born with so great a talent that he was described as "one of the brightest stars in the musical firmament."
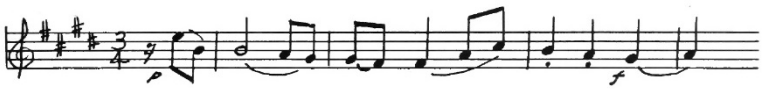
Like most of the symphonies written in the late eighteenth century, known as the "Classical Era," Mozart's Symphony No. 29 does not require a large orchestra. The score calls only for strings (violins, violas, cellos, and double basses), a pair of oboes and a pair of French horns. Compare this small group of instruments with those used by Benjamin Britten in his *Young Person's Guide to the Orchestra.*

The Symphony has four movements: *1) Allegro moderato 2) Andante 3) Menuetto 4) Allegro con spirito.* At your North Carolina Symphony concert the orchestra will play only the *Menuetto,* the third movement.

The Menuetto begins with the violins playing this theme:
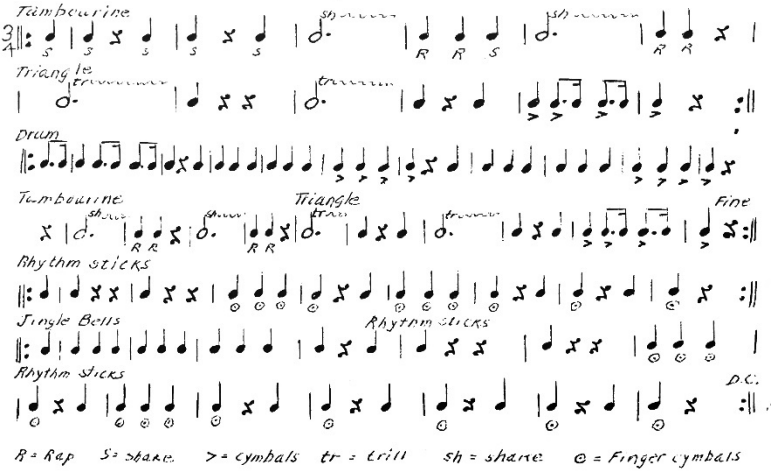


In the middle part, which is called the *Trio,* there is another theme in a new key:



After you have listened to the recording of the *Menuetto* a number of times turn to the [next page] and learn to play the percussion score.

Menuetto from Mozart Symphony No. 29 in A Major

Recording: Nonesuch H-71055



Eduard Strauss – Clear Track (164)

Austria, 1835-1916

The name of Strauss brings to many people's minds the Viennese Waltz King whose "Beautiful Blue Danube" became famous all over the world. Eduard Strauss, the composer of "Clear Track," was the brother of the Waltz King, Johann Strauss, Jr. He and another brother, Joseph, were both composers of dance music, and both conducted orchestras, but neither achieved the fame and popularity of their brother, Johann, Jr.

Eduard Strauss had his own orchestra by the time he was twenty-seven, and he continued to conduct at both summer and winter concerts for many years. In 1892 and 1901 he brought his orchestra to the United States. During his life he published three hundred and eighteen dances.

Clear Track is entirely different from a waltz. As you first listen to the recording of this piece, write down what it makes you think about. You are sure to hear the sound of galloping horses, and the trumpet that blows at the beginning of the race. What else do you hear? If you dance to this music it might be a good idea to let a group of children make a big circular race track, and have one horse at a time galloping around inside the "track." Sounds of horses' hooves might be made with coconut shells, castanets, a wood block, or claves.



Johann Strauss, Jr. – Tritsch-Trasch Polka (165)
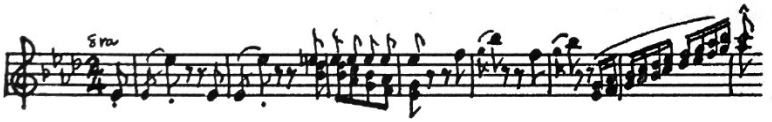
Austria, 1825-1899

A hundred years ago everyone in Europe was dancing the polka. The dance came from Bohemia. Early in the nineteenth century it was known by its Czech name, "pulka." Because of its lively rhythm the polka became popular and spread like wildfire.

The great waltz king, Johann Strauss, Jr., was one of the many composers who wrote music for the polka. When only nineteen years old he became director of his own orchestra at a cafe in Vienna. Although Johann's father had made his living by composing dance music and playing in gay Viennese restaurants, he was determined that none of his three boys should study music. They were to become business men! Respecting his father's wishes had been too hard for the music-loving son, Johann, and with his mother's help he bought a violin. For many years he practiced in secret, keeping his instrument hidden when his stern parent was at home. Then one day the secret had to be told, but by that time Johann was as good a musician as his father and soon became even more famous. With his orchestra he toured to many countries. In 1872 he visited the United States and directed fourteen big concerts in Boston and four in New York. He wrote over five hundred pieces of dance music, among them his beautiful waltzes and a large number of successful polkas.

In the nineteenth century it was the style to give fancy names to waltzes and polkas. You are probably familiar with such titles as *The Blue Danube Waltzes*, *Tales from the Vienna Woods*, *Emperor Waltz*, and *One Thousand and One Nights*. If you think these are unusual, just look at some of the names of the Strauss polkas: *Thunder and Lightning Polka*, *If you Please Polka*, *High Spirits Polka*, *Fireworks and Explosion Polkas*! The polka you will hear as the last number of the children's concert is one of the fastest and gayest of all. It is called

Tritsch-Tratsch, which means "chit-chat." Here is the first theme:



Would you like to learn how to dance the polka? Directions are given in *Rhythmic Games and Dances* by Dorothy Hughes (American Book Co.) Before, starting, it is a good idea to count "one-and-two-and" while you clap or step in place. Make a big clap or a big stamp on "two." Then try this: Slide with the right foot (Count 1); change weight to left foot after bringing it up behind the right (Count "and"); leap to the right foot, bringing left foot behind right ankle (count 2) stop and hold position (count "and"). Next time start with the left foot and repeat.

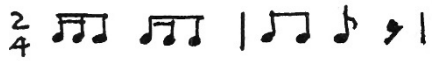
Johann Strauss, Jr. – Thunder and Lightning Polka (166)

Austria, 1825-1899

In the nineteenth century Vienna was considered to be the dance capital of the musical world. In this pleasure-loving city, famous for its parties, carnivals, balls, and out-of-doors restaurants, the people waltzed and danced the polka.

The polka became the rage and before long it had spread like wildfire all over Europe. "Polka dots" were invented for dress materials; it was polka-this and polka-that, and if you wanted to be in style you hired a dancing instructor to teach you the steps of the polka. Dancing the polka in the cafes and salons caused a real "polkamania" which lasted until the end of the century.

The dance originated in Bohemia around 1830, where it was known by its Czech name, "pulka." Because of its lively rhythm in quick duple meter, the spirited music appealed to everyone, young and old, rich and poor.
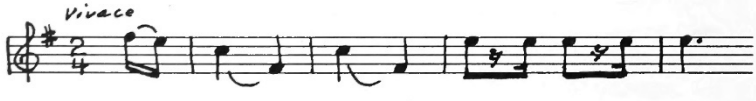


What a change this was from the stately minuet, the popular court dance of the eighteenth century!

The Great Waltz King, Johann Strauss, Jr., was one of the Viennese composers who wrote music for the polka. He was only nineteen when he became director of his own orchestra at a cafe in Vienna. The people who came to dance to his music were always eager to hear each new polka — and there were many of them. Johann Strauss had a name for every one, and they were fancy, unusual names, such as: *High Spirits Polka, If You Please Polka, Fireworks Polka, Explosion Polka,* and *Tritsch-Tratsch* (Chit-Chat) *Polka.*

At your children's concert the orchestra will play the *Thunder and Lightning Polka.* This polka is as exciting to audiences today as it was

when Johann Strauss first played it in Vienna. The score calls for piccolo, flute, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani, snare drum, cymbals, bass drum, violins, violas, cellos, and basses.

The first violins play the opening theme:



Johann Strauss, Jr. was born in Vienna on October 25, 1825. He was a member of a large family of Strausses — all of them musicians who played the violin, composed, and conducted famous Viennese dance orchestras. Johann's grandfather was the proprietor of a big inn where there was music and dancing. His father, Johann Strauss, Sr., organized an orchestra in 1826 which played at various resorts and for garden concerts. As his waltzes became popular his fame spread, and he took his musicians on concert tours in Austria, Germany, Holland and Belgium. He had immense successes in Paris and London. In 1845 he was made conductor of the court balls in Vienna.

As Johann and his two brothers were growing up their famous father made it very plain that he did not want them to become musicians. This was especially hard on Johann who had inherited his father's talent and at the age of six was already making up waltzes of his own. He begged for a violin and for someone to teach him. Instead of feeling proud of his son, the father jealously refused to let the boy study music. He was afraid he might one day become a better composer and be more famous than he was. Johann's mother would have none of the restrictions her husband imposed, and she saw to it that the boy had a violin and that he was given music lessons.

For many years Johann kept his violin hidden from his father, and practiced in secret. Then one day the secret had to be told, but by that time Johann was as good a musician as his father. Just as the father had feared, the son was a better composer, and became known all over Europe as "The Waltz King." He is said to have written more than four hundred waltzes. The best known and best loved of them all is the one Strauss called "The Beautiful Blue Danube."

The Beautiful Blue Danube once had a narrow escape. Strauss had a habit of scribbling music, as ideas popped into his head, on

scraps of paper, on the margins of books, on a tablecloth, on his cuffs and even on his stiff shirt fronts. One day a maid gathered up the laundry and failed to see that The Beautiful Blue Danube was written on the bosom of one of the shirts. Johann's wife rescued it just in time. Another story is told about Johannes Brahms who attended a party and wrote his autograph on Frau Strauss's fan. He scribbled a few measures of *The Blue Danube Waltz* on the fan, and underneath he wrote: "Unfortunately not by Johannes Brahms." This was a wonderful compliment from one of the truly great composers who graciously appreciated the quality of Johann Strauss's dance music.

With his orchestra Johann, Jr. toured to many countries, including the United States where he gave concerts in Boston and in New York. In the end both of Johann's brothers, Joseph and Eduard, became dance leaders, played the violin, and conducted their own orchestras.

Franz Peter Schubert – Symphony No. 5 in B Flat Major (167-170)

Austria, 1797-1828

When Franz Schubert was a little boy he spent nearly all his time making up pieces and playing the piano and violin. His father, who was a poor schoolmaster in the small village of Lichtenthal (Austria), could not give his children many advantages. Franz was shabbily dressed, and sometimes hungry, but he was happy because never a day went by that there was not singing and playing in the Schuberts' house. Every evening Franz listened for his Father's footsteps, and he could hardly eat supper because he knew there would soon be music. When Father Schubert took his cello from the tall cupboard and his brother, Ignaz, drew his bow across the violin tucked under his chin little Franz squealed with delight.

Franz started taking violin lessons from his father when he was eight years old. He learned quickly and soon played very well. But violin playing was only one of his musical accomplishments. Because of his beautiful voice he was taken into the church choir.

One day father Schubert found out that there was a vacancy in the famous court Choir School in Vienna. How happy he would be if his son could live in a big city and hear wonderful music! So young Franz was bundled up in his ragged coat and off he went to Vienna to sing before the great music teachers of the royal choir. The eleven-year-old boy felt very uncomfortable in his coarse homespun suit with thick spectacles on his stubby nose. Some of the young singers laughed at him but when they heard his high clear voice they were full of admiration and wonder. Never before had a boy passed the examination so easily!

Franz made many friends at the Choir School and always had an interested audience for the songs and piano pieces he composed. It was sometimes difficult to write music, for his room was cold and the
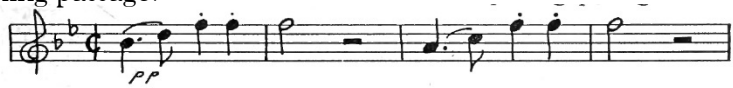
meals were so skimpy that he was hungry most of the time. One day he wrote to his brother Ferdinand, begging him to send a little money each month to buy food. He said in the letter: "One can enjoy eating a roll and an apple or two after having nothing for eight and a half hours. I feel that this must be changed."

As the years went by little was changed for Franz Schubert. Even when he grew up and became a great composer he never had much money. But his heart was always full of music and he was happiest when he was composing a beautiful song or a lovely symphony.

The Symphony No. 5 was written in 1816 when Schubert was nineteen. It took him only four weeks to complete the four movements. The music is delightfully gay and sounds very much like Haydn or Mozart.

You will be surprised to hear that there are no clarinets, trumpets, trombones or drums in this symphony. Why do you suppose Schubert left out these instruments? Someone has suggested that perhaps there was a shortage of these instruments at the time the symphony was composed. But another explanation may have been that the Symphony was written for a special group of Schubert's musical friends who played together every Sunday, and they were largely string players. In the score are included the full family of stringed instruments — violins, violas, cellos and double basses. Besides the strings there are two oboes, two bassoons, two horns and a flute.
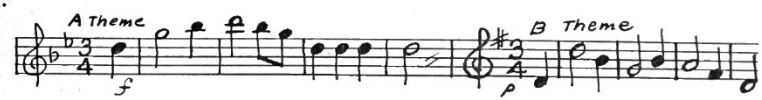
First Movement: The first theme is played by the violins after a short opening passage:



Second Movement: This slow movement has a beautiful song-like melody as the main theme:



Third Movement The *Menuette* (Minuet) is played faster than the usual minuet tempo. The form might be described as three-part — A B A.



Fourth Movement: The *Finale* is marked *Allegro vivace* (fast and lively):



Have you ever heard any other Schubert symphony? The most famous of Schubert's eight symphonies is known as the "Unfinished Symphony." See if you can find out why this is called the "Unfinished."
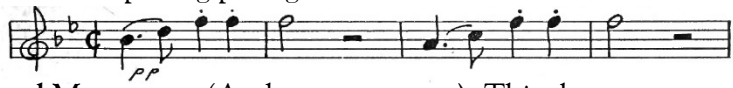
Franz Peter Schubert – Symphony No. 5 in B-Flat Major (167-170)

Austria, 1797-1828

For many years a little group of musicians gathered at the house of Franz Schubert's father to play quartets. When this group expanded into a small orchestra there was need for music that would involve more players. It has been said that Franz Schubert, who was nineteen at the time, wrote the Symphony in B flat for his father's friends. In any event the work was begun in September of 1816 and finished in a month. The manuscript still exists, with Schubert's signature at the beginning and end.

The Symphony was first played by Schubert and his group of friends. It was not until 1873 that a public performance was given at the Crystal Palace in London. Ten years later the first American performance was presented by Georg Henschel, conducting the Boston Symphony Orchestra.
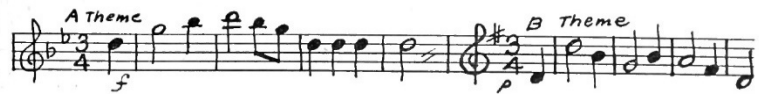
First Movement (Allegro). The first theme is played by the violins after a short opening passage:
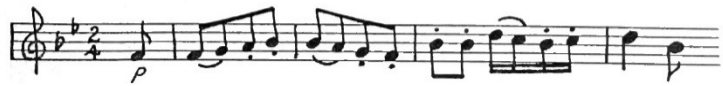


Second Movement (Andante con moto). This slow movement has a lovely song-like melody as the main theme:



Third Movement (Menuetto: Allegro molto). The Minuet in this Symphony is played faster than the usual minuet tempo. It is in three-part form — A B A.



Fourth Movement (Allegro vivace). The final movement is fast and very lively:



About the Composer

Franz Peter Schubert was born in the village of Lichtenthal, Austria, in 1797. His father was a poor school-master who could give his children few advantages. Franz was a small boy, shabbily dressed, and sometimes hungry. But he was happy because every evening there was playing and singing in the Schuberts' house. Franz could hardly wait for his father to get home after school. He could scarcely eat his supper because he knew there would soon be music. He watched eagerly as father Schubert took his cello from the tall cupboard and his brother, Ignaz, drew his bow across the violin tucked under his chin.

Franz started taking violin lessons from his father when he was eight years old. He learned quickly and soon played very well. But violin playing was only one of his musical talents. Because of his beautiful voice he was taken into the church choir.

One day father Schubert heard that there was a vacancy in the famous court Choir School in Vienna. So young Franz was bundled up in his ragged coat and off he went to Vienna to sing before the great music teachers of the royal choir. The eleven-year-old boy felt very uncomfortable in his coarse homespun suit with thick spectacles on his stubby nose. Some of the young singers laughed at him, but when they heard his high clear voice they were full of admiration and wonder.

Franz made many friends at the Choir School and always had an interested audience for the songs and piano pieces he composed. It was difficult for him to write music because his room was cold and the meals were so skimpy that he was hungry most of the time.

As the years went by little was changed for Franz Schubert. Even when he grew up and became a great composer he never had much money. But his heart was always full of music, and he was happiest when he was composing a beautiful song or a lovely symphony. When Schubert died at the age of thirty-one, the world lost a creator of unsurpassed melodies.

Emil Nikolaus Reznicek – Overture to "Donna Diana" (171)

Austria, 1860

Nearly a hundred years ago in the city of Vienna there was a little boy named Emil Nikolaus Reznicek (Rez-nee-chek). Emil loved music and wanted to be a musician, but as it often happens, his parents decided that when their son grew up he should become a lawyer. When he was old enough Emil was sent to Graz to study law. The poor boy was not at all interested in learning about the difficult, complicated problems of the law. He was much more eager to learn how to compose. So it was not long before Emil found a professor of music who was willing to give him lessons. Now he was happy! Many hours each day Emil stole time from his law books to write music. When his parents at last realized that their son would never be a lawyer they let him go to Leipzig and enter the conservatory.

At the conservatory Emil had two excellent teachers, Reinecke and Jadassohn. They encouraged their talented pupil, and this made Emil work all the harder. In one year he accomplished as much as many music students did in two or three. At the end of the year, when Emil was twenty-three, he had finished a symphonic suite (a group of pieces for orchestra), and many other important works.

About this time the young musician became very much interested in the theatre. He wanted to learn more about the stage so that he could write music for plays. He was fortunate in finding a job as theatre conductor at Graz. This was the city where he had spent many miserable months as a law student. But now he was glad to return with his young wife. From Graz Reznicek went to six other German cities, and in each he gained valuable experience as a theatre conductor. The next step was to write operas.

At the age of twenty-six Reznicek had finished his first opera, "The Maid of Orleans." He later wrote ten more operas, and of these

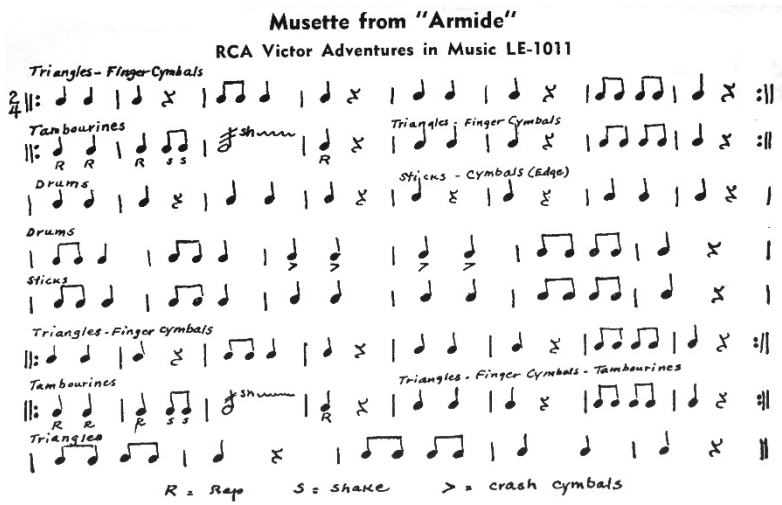
the most successful was "Donna Diana," produced in 1894. This opera is practically forgotten today, except for its *Overture*. The story of the opera, by Moreto, is about Spanish people who lived in a castle in Barcelona. They must have had fun, dancing and singing together, because the *Overture*, which tells us the mood of the opera, is one of the gayest, liveliest tunes ever written. When you hear the opening theme you will wonder how the violinists move their fingers so fast over the strings.

Christoph Willibald von Gluck – Musette from "Armide" Ballet Suite (172)

Bohemia, 1714-1787

In the eighteenth century the ballet was an interlude of dancing between the acts of an opera. *Musette*, from "Armide" Ballet Suite by Gluck, is music for a delicate dance patterned after the style of French court dancing during the reigns of Louis XIV and Louis XV. The dance took its name from an instrument called a musette, which was a kind of French bagpipe with drones, played by bellows under the arm. The bags of the musette were covered with elaborate needlework and the pipes inlaid with ivory and precious stones. See if you can play the opening theme from Gluck's *Musette*, then play the percussion score [below.]





A Story About the Composer

When Christoph Willibald was a little boy his father was the keeper of great estates owned by princes. He used to love to run barefoot through the beautiful green parks and forests surrounding his home. How sad he was when he had to leave the rolling countryside and go away to school! When he was twelve the boy's father sent him off to a Jesuit Seminary where he lived for six years. At the Seminary he learned to play both the piano and the organ.

Christoph Willibald felt quite grown up by the time he was eighteen so he went to the big city of Prague to study music. At first his father sent him money, but soon his allowance was cut off, and the young man had to support himself by giving lessons in singing and cello.

After two years of music teaching and concert trips Gluck left Prague for the great musical center, Vienna. Here he had the good fortune to meet the rich Prince Melzi who invited him to become a player in his private orchestra. Gluck accepted, but in a year he went to Milan. And it was in Italy that Gluck began composing operas. In eight years he wrote and produced many operas in the Italian cities. Later, he travelled to London, Paris and back to Vienna, where he married Marianne Pergin, the daughter of a rich Viennese merchant. The Glucks lived in a large, beautiful house and they entertained many famous people from all over the world.

As the years passed Gluck continued to write operas and ballet music, but he changed from the Italian style to one of his own. Because of Gluck's changes in the opera he has become famous as a "reformer."

Antonin Dvorak – Symphony No. 5 in E Minor from the New World (173)

Bohemia, 1841-1904

Long ago in the small country of Bohemia, which is now Czech-oslovakia, a baby boy was born. The year was 1841, and the boy was Antonin Dvorak (Dvor-zshahk), who grew up to be a world-famous composer. Antonin's father was a village butcher, but he was also an innkeeper. His inn on the River Moldau was a favorite gathering place for those who loved music, and was there ever a Bohemian who did not love to sing and dance? Father Dvorak played and sang folk songs to entertain his guests. Little Antonin watched closely as he strummed chords on the zither or tuned up his violin. Antonin soon learned all the merry dance tunes and was determined that one day he would become a musician.

Father Dvorak had different ideas. Music was all very well for fun, but not for earning a living. The eight Dvorak children could not have been fed on zither playing. Accordingly, Antonin was made to start his business training as a butcher boy.

In Bohemia, when a child was born, it was the custom to place a silver spoon near one hand of the baby and a violin near the other. If he reached for the silver spoon it was a sign that he would become a wealthy tradesman, but if his fingers grasped the violin it meant that he would be a poor musician. Antonin must have touched both, for he did become a musician, and he was blessed with rich success.

When Antonin was sixteen, in 1857, he went to Prague to study organ at the Bohemian Church Music School. To support himself he played the viola in cafes, and the organ in a lunatic asylum. He longed to buy books and music, and to go to concerts, but he was too poor. He could not even hire a piano which he so badly needed to help him with his composing. But this did not stop him. As he continued to write music through the years his fame spread and the Austrian

Ministry of Fine Arts gave him a pension. It was lucky for Dvorak that Brahms was on the examining board because he saw to it that Dvorak's "Slavonic Dances" were published. These delightful dances caught everyone's attention.
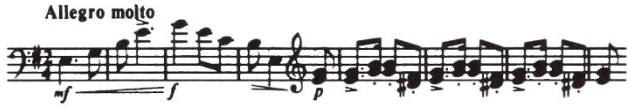
Some of Dvorak's more important works found their way to America. Their favorable reception in several American centres led to an invitation for Dvorak to become director of the National Conservatory of Music in New York. This he gladly accepted, and for three years, beginning in 1892, he was a much respected and influential figure in New York's musical life. At times when he needed to get away from strenuous social activities of the big city he traveled to various parts of the United States. On these trips Dvorak was always eager to hear the different sounds of America's native music, listening with special interest to the songs of the Negro and Indian. These impressions gradually took form and resulted in the creation of a great symphony — *Symphony in E Minor, Op. 95,* called "From the New World."

The Fifth Symphony— "From the New World"— is not only the most successful of Dvorak's nine symphonies, but one of the most famous in the symphonic literature of the whole world. It was first performed on December 16, 1893, at the Philharmonic Society of New York. The conductor was Anton Seidl. Since that time hundreds of orchestras have played the work and it is considered to be a part of their permanent repertoire.
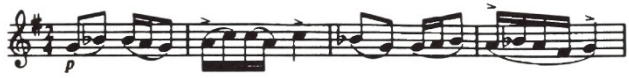
You know, of course, that Dvorak wrote the symphony while he was living in the United States. Many people have assumed that he used Negro and Indian melodies as themes here and there throughout the four movements. But this is not the case. There are no true folk tunes in the symphony. Dvorak merely absorbed the "flavor" of the American music, then created his own original themes.

First Movement

Theme 1 (French horn)



Theme 2 (Flute and oboe)



Theme 3 (Flute)



Try playing the second theme on a tonette or song flute. The third theme can be played on bells or on the piano. After you are familiar with the three themes see if you can identify them as you listen to the recording in your classroom.

When Dvorak was invited to conduct his own symphonies he stood up before the players and commanded their complete respect and obedience to his wishes. He was always able to stir the emotions and enthusiasm of his audience.

Bedrich Smetana – Dance of the Comedians (174)

Bohemia, 1824-1884
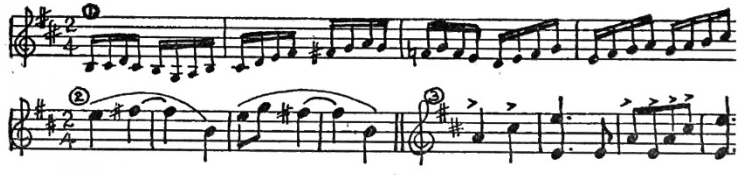
The Bohemian composer, Bedrich (Frederick) Smetana was born in the picturesque village of Leitomischl. Everyone who knew Bedrich as a child realized that he had great musical talent, but his father did not want him to become a musician. For a long time he refused to let his son take music lessons, so Bedrich had to teach himself to play the piano. He made his first public appearance as a child pianist at a patriotic celebration when he was six and a half. By the time he was eight he was composing dance music.

It was not until Bedrich was nineteen that his father relented and the boy became a pupil of the great teacher, Proksch in the city of Prague. To help him along the director of the Prague Conservatory found him a position as a music teacher in the family of Count Thun. He worked for the Count for a number of years, then gave up his job to go on a concert tour. There was no money to be made in this way so he opened a piano school with the help of the famous composer and pianist, Franz Liszt. The school was a success, and in 1849 he married his childhood friend, Katherine Koler, who had become a fine pianist.

In later years Bedrich Smetana was interested in writing music that was truly Bohemian. He liked to use the native folk dances and the gay, delightful songs of his countrymen in his orchestral works and operas. In one of his symphonic poems, "The Moldau," his music describes a river flowing through the Bohemian forest. The sound of the hunting horns is heard. Then as the river flows on through a grassy meadow where a wedding feast is being celebrated spirited Bohemian rhythms suggest dancing and merrymaking. His operas, too, show a love for his beautiful homeland. It is largely because of his operas that Smetana has earned the title of "Father of Bohemian

music."

Dance of the Comedians is from Smetana's second, and most successful opera, "The Bartered Bride." When this opera was first given on May 30, 1866, it had a tremendous success. It was later produced in Austria, Germany, Scandinavia, England, Italy, Belgium and in the United States. The opera is gay and colorful, and in it are many folk-like dances of the Bohemian country people. The "Dance of the Comedians" is made up of a number of short themes which sparkle with good humor. As you listen try to pick out each of the three themes given below:



Bedrich Smetana – Dance of the Comedians (174)

Bohemia, 1824-1884

The Bohemian composer, Bedrich (Frederick) Smetana was born in the beautiful village of Leitomischl. Everyone who knew Bedrich as a little boy recognized that he had great musical talent. But Bedrich's father did not want his child to become a musician. It was not until Bedrich was nineteen that his father relented and the boy became a pupil of the great teacher, Proksch in the city of Prague.

The director of the Prague Conservatory helped Bedrich along by finding him a position as music teacher in the family of Count Thun. He worked for the Count for several years, then gave up his job to go on a concert tour. There was no money to be made in this way so he opened a piano school with the help of the famous composer and pianist, Franz Liszt.

Smetana loved to compose music that was truly Bohemian. He used the tunes of his country's folk songs and dances in his orchestral works and operas. *The Bartered Bride*, his second and most successful opera, is a good example of music with a Bohemian flavor. When it was first produced on May 30, 1866, it was very successful, and it has continued to be popular with audiences in all the European countries and in the United States.

The Bartered Bride is the story of a boy and girl who loved each other and wanted to get married. But in old Bohemia people did not marry for love, as they do in America. It was the custom for Bohemian parents to hire a Matchmaker to find bridegrooms for their daughters. There was usually a lot of bargaining or bartering between the two sets of parents as to how much money or land would be provided by the boy; how many fine linens, chickens or cows the girl would bring to the new home. It was because of this bartering that Smetana gave his opera the title *The "Bartered" Bride.*

Bedrich Smetana – The Moldau (Vltava) (175)

Bohemia, 1824-1884

When the composer, Bedrich Smetana, was born in 1824 it was a great day for his native country, Bohemia. One hundred years later, after Bohemia had become the republic of Czechoslovakia, people gathered together in village, city and country hamlets to pay tribute to the world-famous artist, recognized as "the father of Bohemian national music."
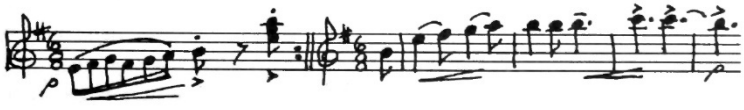
Bedrich (Frederick) showed his musical talent at an early age. He had little opportunity to study, but he learned to play the violin and piano. When he was a little boy of five he played with his father and two other musicians in a performance of a Haydn quartet. At six he made his debut as a pianist at an entertainment honoring Emperor Francis I of Austria.

The Moldau is one of six national tone poems, in which Smetana describes his feelings for the old Bohemia, his great love. The six pieces are called My Country (Ma Vlast). The tone poems took him five years to write, and all of them were composed after he had become completely deaf. The whole cycle was performed for the first time on November 2, 1882, at a concert for Smetana's benefit.

The Moldau is a river — called "Vltava." In the published score, the story of the river is told this way: "Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil…. The woodland brook, chattering along, becomes the river Moldau…. It flows through dense woods amid which the joyous sounds of the chase resound, and the call of the hunter's horn is heard ever nearer and nearer. It flows through verdant meadows and lowlands, where a marriage feast is being celebrated with song and dance. At eve, in its glimmering wavelets, wood nymphs and naiads hold revels, and in these waters many a fortress

and castle are reflected which bear witness to the bygone splendor of knight-errantry and to martial fame vanished with days of yore. At the rapids of St. John, the stream spreads onward, winds through cataracts, cleaves a path for its foaming torrent through the rocky gorge into the wide river bed in which it rolls on, in majestic calm, toward Prague."

The first two trickles: Theme of the full river:
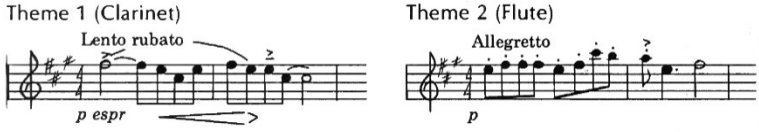


Bela Bartok – Hungarian Sketches (176-177)

Hungaria, 1881-1945

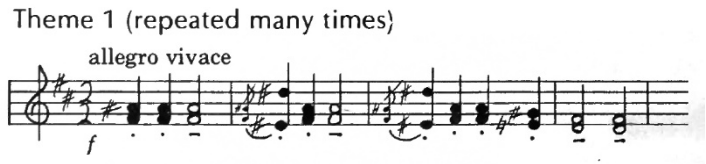
When the Hungarian composer Bela Bartok (Bay-lah Bahr-tahk) was a young man, he heard a servant girl singing as she was cleaning his apartment. It was an unusual melody, and he was curious to find out where she had learned the song. The girl could only tell him that her mother had sung it to her as a child. The incident served to spur Bartok on to search out folk songs not only in the locality of the servant's childhood but in countless Hungarian villages. For many years he traveled throughout Hungary, Rumania and Slovakia, collecting thousands of previously unknown folk songs and dances. In his own compositions for piano and orchestra, Bartok often used these folk melodies.

"An Evening in the Village" is one of two Hungarian Sketches which the North Carolina Symphony will play at your children's concert. The quiet music suggests a tranquil evening with peasants in their little village as they rest from a day's work. Bartok uses two Hungarian folk tunes based on the five-toned (pentatonic) scale.



"Bear Dance" is the second movement in Bartok's Hungarian Sketches, probably a Hungarian dance tune collected on one of the composer's expeditions through the remote parts of Hungary. It was composed in 1908 as a part of a collection of Ten Easy Pieces for piano. It was intended to assist young piano students with technical problems, but if you try to play it you will find that it is anything but easy.

In addition to "An Evening in the Village" and "Bear Dance," the Suite includes "A Bit Tipsy," "Dirge," and "Swineherd's Dance." All were written originally for piano, and later orchestrated.



About the Composer

Bela Bartok was deeply troubled when the Nazis gained political power in Europe, and he decided to leave Hungary. In the fall of 1940 he came to America. Soon after his arrival in New York, Columbia University presented him with an honorary degree and employed him to arrange the University's huge record collection of Yugoslav folk music.

There were many times when the composer thought longingly of his native country, remembering the blue waters of the Danube River as it flowed through the cornfields near his home. His birthplace, the Hungarian village of Nagyszentmiklos, was not far from an Agricultural School where his father was Headmaster. He was also a fine amateur musician — a cellist, pianist, and a composer of dance music. Bela Bartok's mother, too, was a musician and she began teaching her son to play the piano when he was only five years old. Bela's mother not only believed in piano lessons for her son, she wanted him and his sister, Elza, to have a fine education. Bela was just seven when his father died, and his mother had to take a job as a school teacher to support and educate her two children.

Bela Bartok's musical talent showed up early. When he was three years old he was given a drum. The serious hazel-eyed child would sit on his little chair with the drum on a stool in front of him, beating in perfect time to his mother's piano accompaniment.

When Bela Bartok's mother found a teaching position in a larger city (Poszony) he had a chance to study with fine teachers and to earn money as an organist and accompanist. He also attended many concerts and operas. Later on he went to the Academy of Music in Budapest, where he became professor of piano in 1907. Bartok was a talented pianist. But it is as a composer that he will be remembered. During the last years of his life he spent many happy hours composing in the mountains of North Carolina.

Section 2

Germany

Johann Sebastian Bach – Air and Gavotte from Suite 3 in D Major (178-179)

Germany, 1685-1750
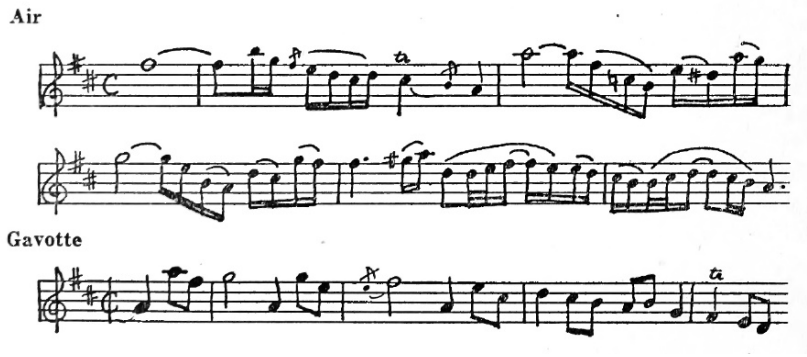
Johann Sebastian Bach, one of the world's greatest composers, was born into a large family of musicians. Everywhere in Germany the Bachs were famous for their music and they often gathered together at family reunions to sing and play. Since they were all deeply religious the singing usually began with hymns and a prayer but often ended with a gay medley of tunes all jumbled up together. Such a medley is called a "quodlibet."

The meeting place for these musical celebrations was frequently Eisenach, the birthplace of Johann Sebastian. Little Sebastian's father held the position of Town Musician. He gave his son lessons on the violin and viola. Not content with merely learning to play stringed instruments, Sebastian went to the great St. Georgenkirche, where his cousin was organist and choirmaster. Here he spent many happy hours listening to the organ and singing in the boys' choir.

The days in Eisenach came to an end when Sebastian's mother and father died. At the time the boy was scarcely ten years old and he had to be sent to Ohrdruf to live with his older brother, Christoph. Sebastian quickly rose to the head of his class in the new school, and had time for music besides. Christoph, who was a fine clavier player, taught his younger brother to play. Hidden behind a lattice in his bookshelf was a fine collection of clavier pieces by German masters. One day Sebastian asked for the book, but Christoph refused to let him have it. Sebastian, determined to see the precious volume, stole it out of the library and copied it on moonlight nights. It took him six months to finish the task, and it ruined his eye-sight, but he learned every one of the pieces.

When Sebastian grew up he became a great organist and choir director and he held many important posts in the large churches of

German cities.



Johann Sebastian Bach – Bourree and Gigue from Suite 3 in D Major (180-182)

Germany, 1685-1750

The "Suite in D Major" is one of four suites for small orchestra, written when Bach was Kapellmeister to Prince Leopold. The *Bourree* and *Gigue* are the last two numbers in the Suite, which includes, in addition, an *Overture*, *Air* and two *Gavottes*. The *Bourree* is a quick dance in 4/4 meter, played in double time or *alla breve.* On every third beat there is a lively stamp.
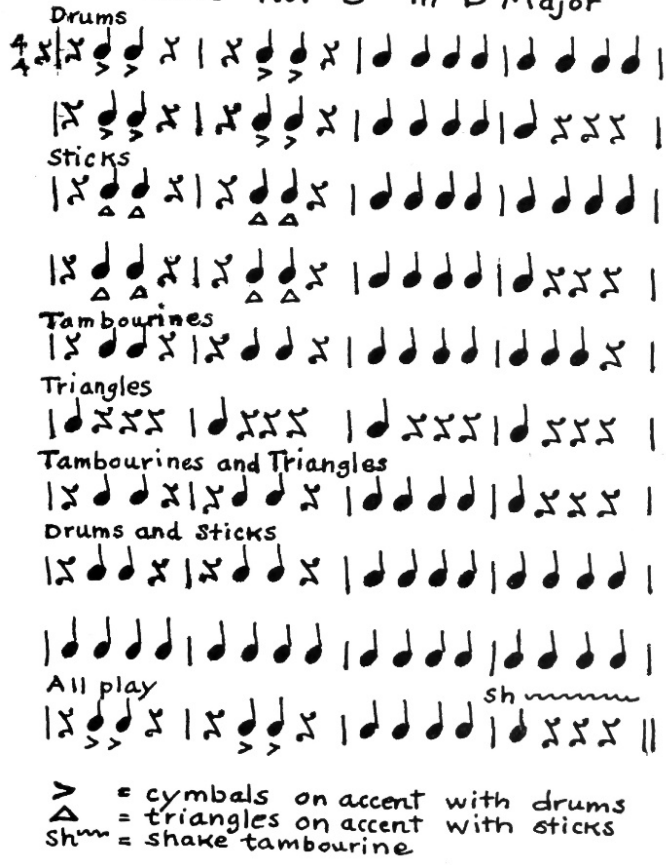


Gigue is the French word for Jig. It is a very lively dance, written in 6/8 or 12/8 rhythm, used to end the suite.



BACH – BOURREE

Suite No. 3 in D Major



Johann Sebastian Bach – Fugue in G Minor: Air for the G String (183)

Germany, 1685-1750

While Henry Purcell and Jeremiah Clarke were writing their odes, anthems and airs for harpsichord in England a young musician named Johann Sebastian Bach was growing up in Germany. He, too, sang in boys' choirs, learned to play the violin, viola, clavichord and organ, and, like Henry Purcell, became a great composer of church music. Many members of Bach's large family — his father, uncles, cousins and sons — were well known musicians, but Johann Sebastian was the most famous of them all.

Bach was acclaimed as a virtuoso organist by Dukes, Princes and Kings. From time to time he served their courts as composer. He was court organist to the King of Poland for twenty-seven years. During this time Karl Philipp Emanuel, the second son of Bach's twenty children, became Chamber Musician to Frederick II of Prussia. This music-loving ruler saw to it that his palace rooms were well equipped with instruments. The piano — at that time called the pianoforte (soft-loud) — had recently been invented and King Frederick was especially proud of his new Silbermann pianos. One day he asked Karl Philipp Emanuel to write a letter to his celebrated father, inviting him to come to Potsdam and play on the remarkable instruments. Bach gladly accepted and delighted his royal host by going from room to room in the palace, bringing forth superb sounds from every keyboard. With the court musicians gathered admiringly around him, Bach improvised a fugue in three parts on a theme proposed by the King.

As all musicians know, writing a fugue is no easy matter, but improvising one is still more difficult. You will understand this better if you know something about how a fugue is constructed. A fugue is a composition in which an original theme or "subject," such as the King
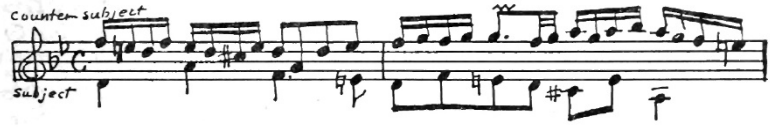
gave to Bach, is repeated and imitated throughout. When you first listen to a fugue it is important to learn the subject so that you will recognize it each time it comes in. At the beginning of every fugue the melody of the subject is always played by itself. This is the "announcement" of the theme.

Bach's *Fugue in G Minor,* originally composed for organ, was arranged for orchestra by Lucien Caillet. The *subject*, written below, is announced by the clarinet alone. Each time the *subject* returns it is played by a different instrument or group of instruments.



In the *G Minor Fugue* the *subject* is played nine times, but other things are happening too. You will notice, for instance, that between the repetitions of the *subject* there are short "episodes" which sound different from the other parts of the fugue. How many *episodes* do you hear?

As you listen further you will discover that after each *subject* there is an additional little melody attached to it like a tail to a kite. This is called the *countersubject*. While the *countersubject* goes merrily on its way, the familiar *subject* sings out underneath it in a new key — D minor.



Why do you hear the *subject* sometimes up high and again down low or in the middle? This is because a fugue, like a round or canon, is written in parts or "voices."

In this four-part fugue the voices may be thought of as soprano, alto, tenor and bass. They enter one at a time, each introducing the *subject*, and continuing on. One voice is just as important as another. A fugue may have from two to eight voices. When a number of melodies are woven together like this it is called "counterpoint."

Here are some things to do which will help you to understand the fugue more fully:

1) Listen to the recording: *Round and Round— Fun and Facts on the Fugue*
2) Sing some rounds and canons: *Round and Round and Round They Go.* By Oliver Daniel (Birchard, 1952)
3) Dance the Bach *Fugue in G Minor:* Let individual children represent the entrances of the *subject*. Each child starts dancing as he hears his *subject* enter, continuing on his own until the *episodes*, when all join together.

Air for the G String is from the "Suite in D Major, No. 3," one of four suites for small orchestra, written when Bach was Kapellmeister to Prince Leopold. It is an example of Bach's great gift for making melodies.



Johann Sebastian Bach – Little Fugue in G Minor (183)

Germany, 1685-1750

Long ago a little boy named Johann Sebastian Bach grew up in the German city of Eisenach. Everywhere in Germany the Bachs were famous for their music. All the members of the Bach family — his uncles, cousins and aunts — came once a year to Eisenach for a festival of music. As they played and sang together none of them realized that little Sebastian would one day become the most famous of them all.

In later life Bach was acclaimed as a virtuoso organist by Dukes, Princes, and Kings. Once he was asked by King Frederick II of Prussia to improvise a fugue in three parts on a tune which the King gave him.

As all musicians know, writing a fugue is no easy matter, but improvising one is still more difficult. You will understand this better if you know something about how a fugue is constructed. A fugue is a composition in which an original theme or "subject," such as the King gave to Bach, is repeated and imitated throughout. When you first listen to a fugue it is important to learn the *subject* so that you will recognize it each time it comes in. At the beginning of every fugue the melody of the *subject* is always played by itself.
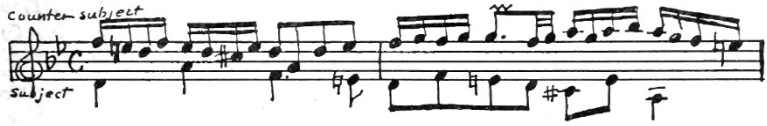


Bach's *Fugue in G Minor,* originally composed for organ, was arranged for orchestra by Lucien Caillet. The *subject* is announced by the clarinet alone. Each time the *subject* returns it is played by a different instrument or group of instruments.

In the *G Minor Fugue* the *subject* is played nine times. Between the repetitions of the *subject* there are short "episodes" which sound

different from the other parts of the fugue. How many episodes do you hear?

As you listen further you will discover that after each *subject* there is an additional little melody attached to it like a tail to a kite. This is called the *countersubject*. While the *countersubject* goes merrily on its way, the familiar *subject* sings out underneath it in a new key — D minor.



Johann Sebastian Bach – Little Fugue in G Minor (183)

Germany, 1685-1750

Bach's *Little Fugue in G Minor* was originally composed for organ. At your children's concert the North Carolina Symphony will play an orchestral arrangement of the *Fugue* by Lucien Caillet.

You will enjoy listening to the *Little Fugue*, and will understand it better, if you know something about how a fugue is constructed. A fugue is a composition in which an original theme or "subject" is repeated and imitated throughout. It is something like a round in which you hear the same tune over and over. When you first listen to a fugue it is important to learn the subject so that you will recognize it each time it comes in. At the beginning of every fugue the subject is always played by itself. This is the announcement of the theme. As it is repeated it may be hard to recognize it at first because it moves from one "voice" or register to another. For instance, the first subject is introduced as a "soprano" voice. The second time it appears as an "alto"; the third time as "tenor"; the fourth time as "bass."

In Lucien Caillet's orchestral score the subject, written below, is announced by the clarinet alone. Each time the subject returns it is played by a different instrument or group of instruments.



In the *G Minor Fugue* the subject is heard nine times. As you listen, you will notice the subject moving to different keys, sounding sometimes high, and again low. You will also discover that after each subject there is an additional little melody attached to it like a tail to a kite. This is called the countersubject. While the countersubject goes merrily on its way, the familiar subject sings out underneath it in a new key — D minor. Since it sounds like a reply to the first

subject it is called an answer.



Between the repetitions of the subjects there are short sections of new material called episodes. Once you are thoroughly familiar with the subjects, you can easily decide that when the music sounds "different" it must be an episode. Listen for the episodes and count them. How many do you hear?

Now take a large piece of paper and make a chart of the subjects and episodes. Write an "S" every time you hear the subject, and an "E" every time you hear an episode. Make your chart as you listen to the recording, then check it with the chart below:

S	S	E	S	S	E	S	E	S	E	S	E	S	E	S
1	2		3	4		5*		6		7		8		9

When the subject enters the fifth time it is a "false entrance." The theme comes in briefly, stops, and goes back to the beginning for the "real" entrance.

After listening to the recording a number of times, try moving to the music. One way of doing it is to choose nine children to dance the nine subjects. Each child starts dancing as he hears his subject enter, continuing with his free creative movement until the episodes when all join together. Can you suggest other ways of turning Bach's *Little Fugue* into movement?

About the Composer

Johann Sebastian Bach was born on March 21, 1685, in Eisenach, Germany, a delightful town at the foot of a steep mountain called the Wartburg. On top of the mountain great singing contests took place hundreds of years before Columbus discovered America. Young Sebastian's father was the Town Musician. All the members of the Bach family were musicians. Once a year the Bach uncles, cousins, aunts and grandparents assembled in Eisenach for a festival of music. As they played and sang together none of them realized that little Sebastian would one day become the most famous of them all.

As soon as Sebastian could hold a violin his father taught him to play. When he was eight he started to school. Latin, Greek and the Bible were the main subjects. But Sebastian had a good voice and was allowed to sing in the choir. Singing in the choir was the best part of his school day, and how he looked forward to it!

Sebastian's father and mother died when he was ten, and he was sent to live with his older brother, Christoph. The brother was very strict, but he saw to it that Sebastian went to a fine school, and he taught him to play the clavier.

As the years passed Johann Sebastian Bach became a great organist, composer, teacher and choir director, moving from one German city to another. He wrote and copied by hand music for hundreds of church services. During his busy life Bach found time to be a good father to his children, to teach them, write music for them and love them. He was married twice and had twenty children.

George Frideric Handel – Water Music (184-185)

Germany, 1685-1759

As a young man George Frideric Handel made several trips to England, and liked it so well that he left Germany to live the rest of his life in London. Here he wrote the famous instrumental suite known as the *Water Music*. It was composed at the request of King George I, in the summer of 1717, for a royal boating party on the Thames River. Handel and his musicians played from a barge and the sounds of their instruments were very beautiful floating over the water.
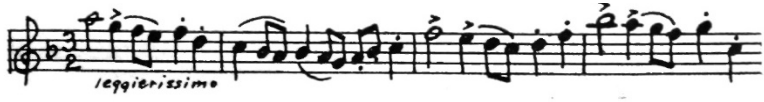
This is the story of the King's boating party: At eight o'clock in the evening the King and his friends started out from Whitehall in an open barge and went up the river towards Chelsea. The Dally Courant for July 19th tells how "many other barges with persons of quality attended, and so great a number of boats, that the whole river in a manner was covered." At eleven the King went ashore and had supper. Then there was a concert which lasted until two. In the early morning the royal barge was rowed back with the musicians alongside playing their French horns, violins, hoboys and basses until the party landed again at Whitehall.

In the beginning the score of the *Water Music* included twenty numbers. Many of them were dances such as sarabands, gavottes, bourrées and minuets which were popular at the time. But no one can tell exactly how they sounded on the night of the boating party because Handel's original manuscript is lost. As it is played to-day the *Water Music* is just a suite of six numbers which have been arranged for modern orchestra. Two of these, the *Bourrée* and the *Hornpipe*, will give you a good idea of Handel's fine style. You may then want to hear the other four movements in the *Water Music* suite, arranged by Sir Hamilton Harty, and played by the London Philharmonic.

The *Bourrée* is a lively peasants' dance from Auvergne. It is in "two" time, beginning on the upbeat.



The *Hornpipe*, popular with the British sailors, was danced on the narrow decks of the old sailing ships. There was so little space that the movement had to be largely up and down.



George Frideric Handel – Water Music Suite (184-185)

Germany, 1685-1759

Handel wrote his Water Music in England about the same time that Benjamin Franklin was discovering electricity in America. In those days when large rivers weren't yet polluted, the English loved to float down them on barges. Since they didn't have record players or radios, they would assemble a bunch of musicians, put them on a barge by themselves, and then listen as the music they played drifted across the water. If you happened to be the King, you not only had your own barge of musicians, but you also had your own composer to write music for them. That was Handel's job — a pretty good one, too. He was well paid, and could go on vacation back to his home in Germany whenever he wanted. One time he stayed away on vacation too long, which made the King angry. When Handel heard that the King was upset, he wrote the best piece of music he could, and arranged to have it played on the King's river barge. The King liked it very much, demanding to know who had written it. When he learned that the music was Handel's work, he was too happy to be angry any more. The King liked it so well, in fact, that he ordered it to be played three times, twice before supper and once after. We, however, will play it only once!

George Frideric Handel –
Water Music Suite (184-185)

Germany, 1685-1759
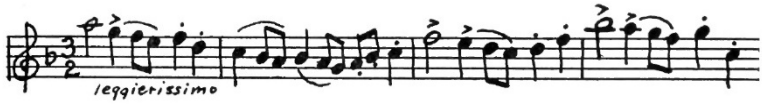
During the past year audiences throughout the world have been listening to music by the great composer Handel. The North Carolina Symphony, like many other orchestras, is honoring Handel on the 200th anniversary of his death, by playing three numbers from the *Water Music Suite.*

Handel, who left his native Germany to live the rest of his life in London, is said to have written the famous *Water Music Suite* to please King George I of England. A story is told about how Handel, with a barge full of musicians, played the music at a royal boating party on the Thames River. It was in the summer of 1717. The Daily Courant for July 19th told how "many other barges with persons of quality attended, and so great a number of boats, that the whole river was covered." Another story was that Handel performed the *Water Music* at a banquet where the King insisted that it be played twice. The original suite included twenty pieces, many of them dances, such as sarabands, gavottes, bourrees and minuets. *The Water Music*, as it is played to-day is a suite of six numbers, arranged for the modern orchestra by Hamilton Harty.
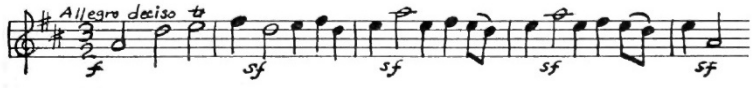
The *Bourree* is a lively peasants' dance from Auvergne. You will enjoy playing the *Bourree* with percussion instruments in your classroom. See the score below. Although it is written in 4/4, you will find it so fast that it is best to count two to each measure.

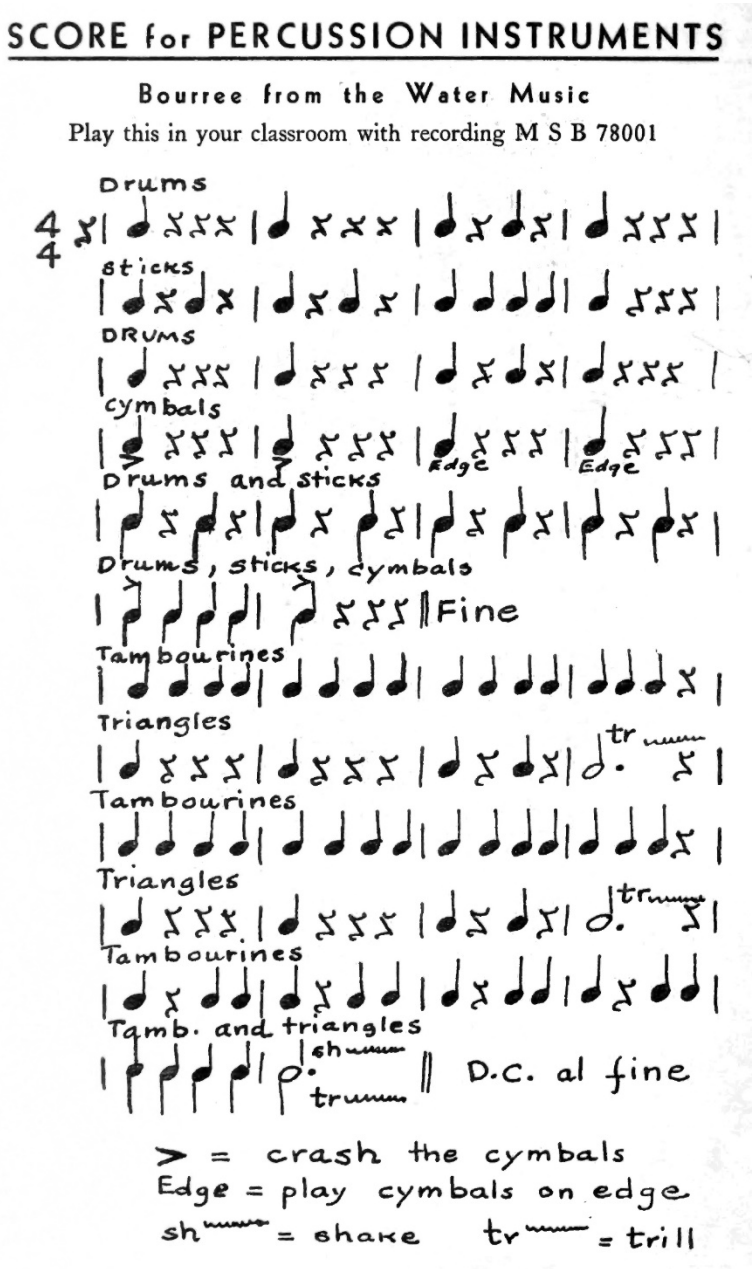


The *Hornpipe*, popular with the British sailors, was danced on the narrow decks of the old sailing ships — with a bounce and a roll!



The *Allegro* which ends the suite is a fine example of Handel's strong rhythmic style, and the beauty of his melodies.



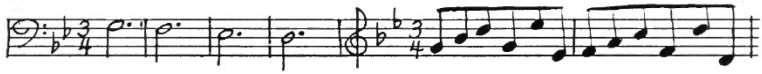

SCORE for PERCUSSION INSTRUMENTS
Bourree from the Water Music
Play this in your classroom with recording M S B 78001
Drums
sticks
DRUMS
cymbals
Edge
Edge
Drums and sticks
Drums, sticks, cymbals
Fine
Tambourines
Triangles
tr
Tambourines
Triangles
tr
Tambourines
Tamb. and triangles
sh
tr
D.C. al fine
> = crash the cymbals
Edge = play cymbals on edge
sh = shake
tr = trill

George Frideric Handel – Water Music (184-185) and Concerto in B Flat (186-188)
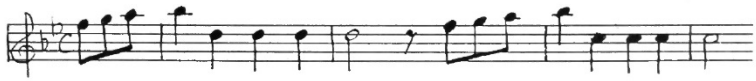
Germany, 1685-1759

If you have attended North Carolina Symphony concerts for a number of years you will probably remember hearing selections from Handel's *Water Music*, played at King George I's boating party, and from his *Fireworks Music*, composed for a celebration in London's Green Park. Both of these suites are famous, and well known to concert goers. The two Handel numbers on this year's program are seldom heard. You will enjoy becoming familiar with them.

The first one is called "A Ground." The orchestra version was made by a young California composer, Herbert Donaldson. A ground, known as a *Ground Bass,* is a continually repeated bass phrase of four or eight measures. Listen for the fundamental ground tones G, F, E flat, D (in a descending scale). This scale pattern is repeated eight times. Over the ground bass you will hear a series of variations or patterns in the melody. These, too, follow the downward movement of the bass.



The second Handel composition is a "Concerto in B flat" for Harp. Unlike the "Ground" this is not an arrangement, but an original composition for harp and orchestra. In a concerto there is a conversation back and forth between the solo instrument and the orchestral group. The first movement begins with this theme which is first announced by the orchestra, and later imitated by the harp.



The orchestra harp of to-day is a great improvement over the harp of earlier days. Through double-action pedals each harp string

can be tuned to play three different notes. Look backward five thousand years and you will find that this most ancient of all stringed instruments began as a hunter's bow with one string. It had many and various ancestors in Egypt, Mesopotamia and in other ancient nations. In Wales it was considered a royal instrument, and slaves were forbidden to touch it. The harp is the national instrument of Ireland, and flies proudly as an emblem on the Irish flag.
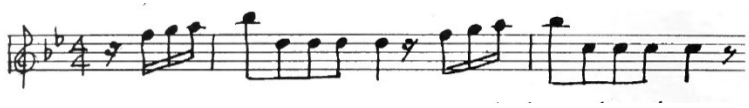
George Frideric Handel

Germany, 1685-1759

You have probably heard of "The Messiah," an oratorio by the great composer George Frideric Handel. An oratorio is a serious work for chorus and singers, often performed in a church. Handel wrote many oratorios. At times he felt that they were too long for many listeners, so he decided to brighten them up with a gay instrumental interlude in the middle. In some of his oratorios he used a concerto, often played by the organ.

Harp Concerto, Op. 4, No. 6 in B flat (186-188)

Handel's *Harp Concerto* which you will hear performed at your North Carolina Symphony concert, was at first written for the organ, or harpsichord, then arranged by the composer himself for harp. In a concerto (kon-chair-tow) there is a conversation back and forth between the solo instrument and the orchestra. The first movement begins with this theme, played by the orchestra, and later imitated by the harp.



As you listen, try to count how many times the harp plays the tune, and how many times the orchestra plays it. In your classroom, you might choose one person to clap the rhythm pattern each time the harp plays; then let the others clap the pattern when the orchestra plays.

At the concert you will see the harpist plucking many strings. The modern harp has forty-seven. You will also notice that the harpist's feet are busy pressing down pedals. Through double-action pedals each harp string can be tuned to three different notes.

Some Facts About Handel

1. When George Frideric Handel was a little boy in Germany, he followed a group of street musicians and had everyone in the village of Halle out searching for him.
2. His aunt Anna gave him a small harpsichord, which was hidden in the attic for secret practicing, since George's father objected to his son's desire to become a musician.
3. Handel's father was a surgeon for the Duke's Court not far from Halle.
4. On one of the doctor's trips to the Court, George rode in the coach with his father, and played the organ in the Duke's chapel.
5. After the Duke heard the boy playing on the chapel organ, he ordered Dr. Handel to give his son music lessons.
6. George Handel was happy at last, and grew up to be a famous composer.

Royal Fireworks Music (189-194)

George Frideric Handel, composer of the "Royal Fireworks" music was born in Germany in 1685, the same year in which Johann Sebastian Bach was born. Although Bach lived and worked in many German cities, he never left his native land. Handel, on the other hand, went to Italy, returned to Germany, and finally settled in London, where he spent the rest of his life.

It was in London that the "Royal Fireworks Music" was written and performed. George II was King of England. In 1749, to celebrate the end of a long European war, the King ordered a special celebration of the peace treaty. A magnificent display of fireworks was planned. Handel was invited to write the music for the grand event which was to take place in a large outdoor park.
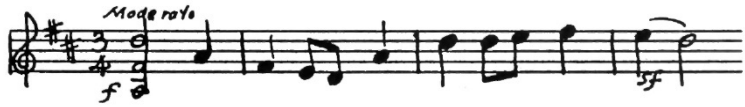
News of his majesty's celebration quickly spread all over the Kingdom. Fireworks were practically unheard of in England at that time, so you can imagine the excitement and delight of the British children. In order to display the fireworks an enormous "machine" was built. It was a rather flimsy wooden building from which the fireworks would be set off. The machine was disguised to look like a Greek temple.

On the opening night Handel was ready with a huge band of musicians. To be sure the music would be loud enough he had 40

trumpets, 20 horns, 16 oboes, 16 bassoons, 8 pairs of kettledrums and 12 side drums. In addition to this there were other instruments such as flutes, fifes, a contra bassoon and serpent and all the stringed instruments. As a surprise 18 small cannons were to be shot off during the music. But, alas! After the grand Overture not another note was sounded. The machine caught on fire, and in a great blaze the Greek temple burned to the ground. The frightened people rushed to the gates and left.

Handel's *Fireworks Music,* which consisted of an *Overture* and five movements, was later played at a benefit performance for an orphanage. The movement which you will hear is a *Minuet*.

Minuet II
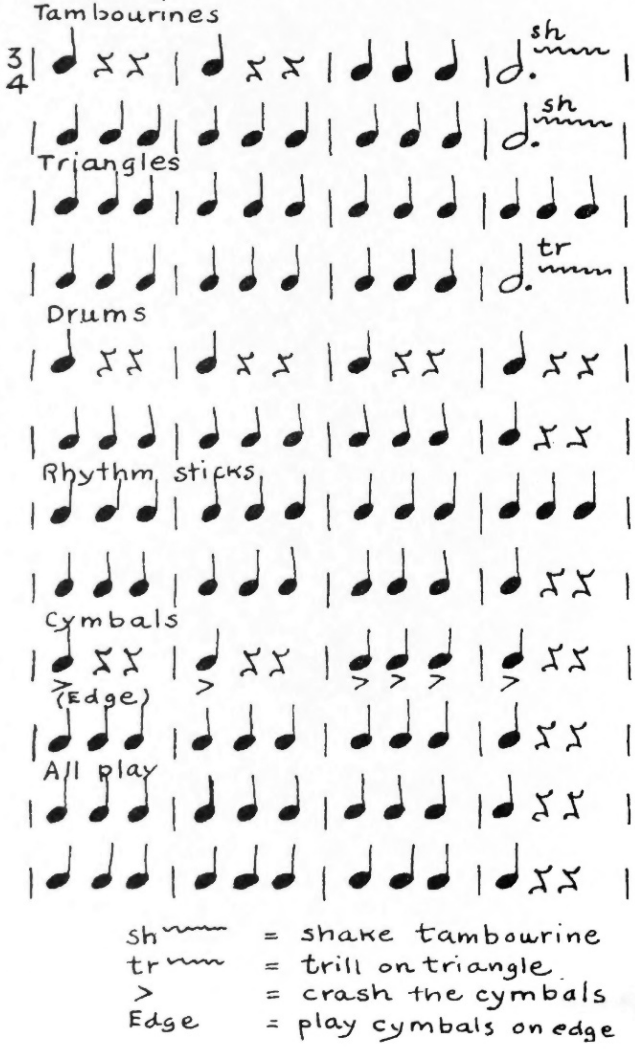


Play the percussion score with the recording for *Minuet II* by Handel in your classroom.

SCORE for PERCUSSION INSTRUMENTS

Minuet II from Royal Fireworks Music

Recording: M S B 78002



George Frideric Handel – Royal Fireworks Music (189-194)

Germany, 1685-1759

Tears were in the eyes of little George Handel when his father shook a stern fist at him and said: "No son of mine shall ever become a musician! I have decided you are to be a lawyer!" How could the boy ever make this hard-hearted parent understand that music was what he loved best in all the world. And how could proud Dr. Handel, the Court Surgeon, explain to his precious child that musicians were little more than servants, often hungry and forced to wander the streets. His son singing for a miserable piece of silver! What a disgrace this would be to the family name!

To be sure that his orders were carried out Dr. Handel allowed no musical instruments, not even a toy trumpet, in the house. George could hear the sound of music only when he went to church or listened to the tower bells chiming sweetly over the little German town of Halle. If only his fingers could play these tunes! Perhaps his dear Aunt Anna, who lived in the Handel household, knew what sad-faced George was thinking. One day she came in with a large mysterious package. In no time it had disappeared to the attic. George soon discovered that the surprise was a small spinet for him. Now he could play to his heart's content, safely hidden away from the ears of Father Handel.

When George was eight a wonderful thing happened which changed the rest of his life — and Dr. Handel's mind about his son's music. One day as his father was getting ready to leave for the Duke's Court in the nearby town of Weissenfels, George begged to go with him. The answer was a firm "NO." As the carriage rolled away little George ran fast and caught up with it. Not until the horses stopped, far up the road, did his angry father find him clinging to the back of the coach. So he had to take the disobedient child inside. Once at

the Court, George Frederic spent most of his time in the chapel. The kind organist, seeing his eagerness to touch the keys, let him play on the great organ. When the Duke heard the wonderful sounds which came from the child's fingers, he ordered Dr. Handel to appear before him. Such a scolding he gave the proud Surgeon! "What do you mean by keeping this child away from music? Your son has a great gift, and you must give him lessons at once." The father could do nothing but carry out the instructions of his employer. Soon George Frideric was happily learning to play the organ and other instruments as well, besides studying harmony, counterpoint and composition. And this was the beginning of a long, wonderful life of music.

In England two hundred years ago fireworks were practically unheard of. You can imagine the excitement and delight of the British children when they heard that their King, George II, was planning a magnificent display of fireworks in a large outdoor park in London. George Handel, who now lived in London, was asked to compose music for the grand event.
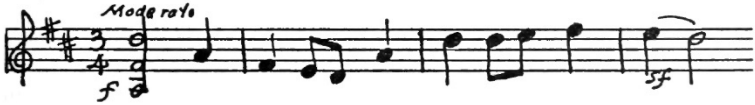
News of his majesty's fireworks show quickly spread all over the Kingdom, and soon the streets of London were jammed with coaches and crowds of people. A week before the occasion, on April 20th, 1749, an English writer complained: "There was such a stoppage on London Bridge that no carriage could pass for three hours." While guards tried to untangle the traffic, hammers were pounding in Green Park on an enormous "machine," a large wooden building from which the fireworks would be set off. The machine was disguised to look like a Greek temple.

On the opening night Handel was ready with a huge band of musicians. To be sure the music would be loud enough he had 40 trumpets, 20 horns, 16 oboes, 16 bassoons, 8 pairs of kettledrums and 12 side drums. In addition to this there were other instruments such as flutes, fifes, a contra bassoon and serpent and all the stringed instruments. As a surprise 18 small cannons were to be shot off during the music. But, alas! After the grand *Overture* not another note was sounded. The machine caught on fire, and in a great blaze the Greek temple burned to the ground. The frightened people rushed to the gates and left.

Handel's *Fireworks Music,* which consisted of an *Overture* and five

movements, was later played at a benefit performance for an orphanage. The two movements which you will hear are a *Minuet* and a *Bourree*. Both are dances. The minuet, in 3/4 meter, was a favorite court dance; the bourree, in duple rhythm, was a French peasants' dance.

Minuet



Bourree



George Frideric Handel – Royal Fireworks Music (189-194)

Germany, 1685-1759

When George II was King of England, the composer George Frideric Handel was living in London. A long European war had just ended in 1749, and the King ordered a special celebration of the peace treaty. The event was to take place in Green Park, a large and spacious area where people gathered for outdoor entertainments. A magnificent display of fireworks was planned for the occasion, and Handel was invited to write the music.

News of his Majesty's celebration quickly spread all over the Kingdom. Fireworks were practically unheard of in England at that time, so you can imagine the excitement and delight of the British children. In order to display the fireworks an enormous "machine" was built. It was a rather flimsy wooden building disguised to look like a Greek temple.
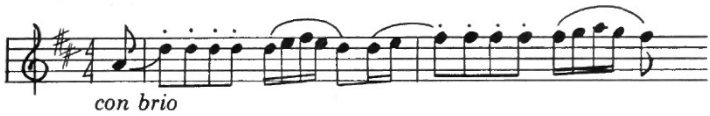
In order for his music to be heard outdoors Handel had assembled a large band of musicians — 9 trumpets, 9 horns, 24 oboes, 12 bassoons, contrabassoon, serpent and 3 pairs of kettledrums. Eighteen small cannons were placed under the musicians' gallery to be shot off during the performance.

Handel's music consisted of an *Overture* to be played before the fireworks began and five short movements — a *Bourree, Largo alia Siciliana,* an *Allegro* entitled *La Rejouissance* (The Rejoicing) and two *Minuets.*
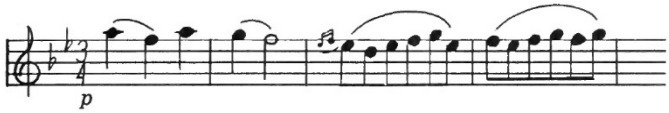
Only the *Overture* was performed on the opening night. According to a report in an old magazine, the fireworks were a fizzle. Men climbed like monkeys with torches and lit them again and again. Then the Greek temple caught on fire, and in a few minutes Green Park was a mass of roaring flames. The crowds of terrified people rushed to the gates and left. Some time later Handel's "Fireworks"

music was played to raise money for a Foundling Hospital in London.
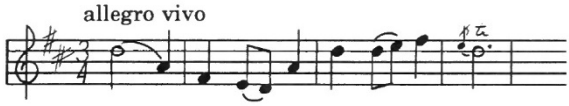
The opening theme of *La Rejouissance* is fast and spirited:



The *First Minuet in D Minor* brings a slow, wistful melody as a contrast:



The *Second Minuet* is strong and sturdy with accented drum beats:



About the Composer

George Frideric Handel was born in Halle, Germany, in 1685, the same year in which Johann Sebastian Bach was born. Bach lived and worked in many German cities but he never left his native land. Handel, on the other hand, went to Italy, returned to Germany, and finally settled in London, where he spent the rest of his life.

Handel's father was a surgeon for the Duke's Court at Weissenfels, not far from Halle. Sometimes the boy begged to ride in the coach with his father so he could play the organ in the Duke's Chapel. Dr. Handel disapproved of his son's interest in music. He wanted him to become a lawyer. But the boy practiced secretly on a spinet which his Aunt Anna hid from him in the attic. Finally, at the Duke's insistence, Dr. Handel agreed to let George take music lessons. And he grew up to be a great composer, known throughout the world.

George Frideric Handel – La Paix from "Royal Fireworks Music" (194)

Germany, 1685-1759

You may recall from last year's Symphony Stories that Handel wrote the "Royal Fireworks Music" at the request of King George II of England. It was 1749 and a long European war had just ended. To celebrate the signing of the peace treaty the King planned to have a spectacular display of fireworks in London's famous Green Park. When Handel realized that his music would be played outdoors he knew it would have to be loud, so his score called for 40 trumpets, 20 horns, 16 oboes, 16 bassoons, a contra bassoon, a serpent, 8 pairs of kettledrums, 12 side drums, flutes, fifes, and a complete string section. To add more noise 18 cannons were placed under the musicians' gallery. They were to fire single shots from time to time throughout the performance. But Handel's elaborate planning was all in vain.
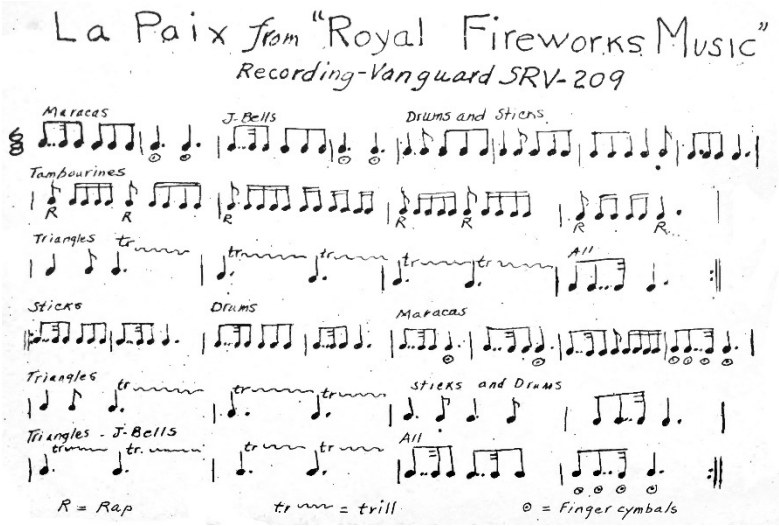
On the opening night only the Overture was played. Fire broke out and the flimsy stage set which had been built to mount the fireworks went up in flames. All the people, including Handel's musicians, rushed to the gates and fled in terror.

La Paix (The Peace) is one of the five short movements intended to follow the rather long and pompous Overture. It is the softest, most tranquil number in the entire "Fireworks Music." The opening melody, played by muted strings and woodwinds, sounds like a lullaby.

The piece is written in the style of a Siciliano—a seventeenth and eighteenth century dance in a flowing 6/8 or 12/8 meter. Notice the characteristic dotted-note pattern which appears frequently. After you have listened to the recording a number of times, play the Percussion Score [on the next page].

About the Composer

George Frideric Handel was born in Halle, Germany, in 1685, the



same year in which Johann Sebastian Bach was born. As he grew up he loved music more than anything else in the world. George's father, who was a surgeon for the Duke's Court, not far from Halle, was determined that his son should not become a musician. He was to be a lawyer, and therefore was not allowed to play an instrument or to waste his time on music lessons. However, when the Duke heard the boy playing on the organ in his Chapel he realized that George had great talent. He ordered his father to see that the child be given a fine music education.

When George Handel grew up he became a celebrated composer and he was also a wonderful organist. He went to England to live, and was so popular with the London public that he was a guest of honor everywhere.

Johann Christian Bach – Sinfonia in B Flat, Op. 18, No. 2 (195-197)

Germany, 1735-1782

In Germany during the early eighteenth century there were many musicians named Bach. Johann Christian Bach, who was born at Leipzig in 1735, was one of the twenty children of Johann Sebastian Bach, the great organist and composer. He was Bach's eighteenth child, and the eleventh son.

Johann Christian became organist of the Milan Cathedral in northern Italy. After some years in Milan, he moved to London, where he spent the rest of his life. This is why people, who had a hard time keeping the members of the Bach family straight, always referred to Johann Christian as "the English Bach."

In England, Johann Christian Bach composed a great deal of music. It was music that people liked and loved to listen to when they were in a mood for light and melodious sounds. Perhaps the years in Italy had been such happy ones that Johann Christian brought the sunny skies of the south to foggy England. In any event he became a well-loved and popular composer. He wrote operas, symphonies, and compositions for harpsichord. The harpsichord pieces, according to a historian, could be "executed by ladies" with little trouble.

Johann Christian became opera and concert director to King George III. One of his pleasant duties was to teach the children of the family. He also had ladies of the court as pupils. Much of his keyboard music is still published.

Who were Johann Christian's famous musician brothers? His oldest brother, Wilhelm Friedemann, was the second child, and oldest son of Bach. He lived to be 73 years old. Pianists still play his fugues and polonaises.

Carl Philip Emanuel, called either "Emanuel" or C. P. E. Bach was 74 when he died. He was a great performer on the harpsichord,

clavichord and organ. For twenty-eight years he was at the court of Frederick the Great. Later he became famous as one of the creators of the sonata and symphony.
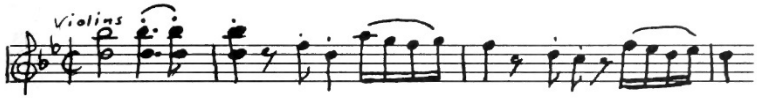
Johann Christoph Friedrich, born at Leipzing, was three years younger than his brother, Johann Christian. He was Johann Sebastian Bach's sixteenth child and ninth son. He composed chamber music, keyboard sonatas, concertos and symphonies.

Of course, Johann Christian had many other musical relatives — cousins, uncles, and aunts. If your name had been Bach, and if you had lived in the 18th century in Germany, you would surely have been able to sing, play some instrument and compose.

When Johann Christian died he was only forty-six years old. Mozart heard of his death, and wrote to his father: "You have probably heard that the English Bach is dead. What a loss to the musical world!"

Johann Christian Bach's *Sinfonia in B Flat Major* was first performed in Mannheim in 1776. It was written as an overture to the opera, "Lucio Silla," and it is descriptive of the plot and the dramatic happenings that occur on the stage.

The opening theme suggests action and suspense:



In the second movement, which is slow, a lovely melody is heard over the strings. The composer wrote this as an oboe solo.



After the slow movement, there is immediate contrast in the fast, lively opening then played by the strings:



Ludwig Van Beethoven – Symphony No. 1 in C Major (198-201)

Germany, 1770-1827

[In 1770], in the German city of Bonn, Ludwig Van Beethoven was born. All over the world musicians are celebrating the two hundredth anniversary of the great composer's birth with concerts at which his symphonies, string quartets, piano sonatas and choral works are performed. If Beethoven were still living he would be delighted with his birthday concerts since birthdays meant a great deal to him as he was growing up.

One very special birthday, which was always remembered by Ludwig and his two younger brothers, was his mother's. The boys loved their mother dearly, and always brought her garlands of flowers for they were too poor to buy presents. One year Ludwig surprised his mother with a new piano piece which he had written just for her birthday.

Ludwig loved music above everything else. He was forever at the piano, playing the beautiful tunes that surged through his head. When Father Beethoven saw that his oldest son had talent, he wanted to make a "wonder-child" out of Ludwig and send him to play concerts in the big cities of Europe just as the Mozart children had done. He thought Ludwig should earn money and help him buy food for the family. So the boy was dragged to the keyboard to practice long hours at scales and exercises.

Ludwig was supposed to go to school, but he often missed weeks at a time. His father did not think it was worth while to spend more than two or three months a year with books, so Ludwig was urged on with his music study. He took lessons on the violin, viola, and organ all at the same time. When he was only eight years old Ludwig could play the violin well. By the time he was fourteen Ludwig had a job as assistant organist to the new Elector.
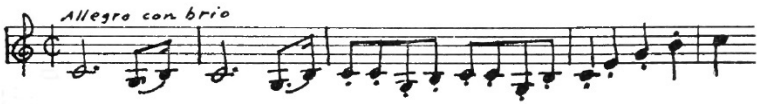
One day, when Ludwig was sixteen, the Elector asked him to come to the Palace. Hoping that he had done nothing wrong, he appeared nervously before his employer only to hear the good news: "I want you to take a leave of absence from your court duties and go to Vienna to study music."

One of the great composers living in Vienna at that time was Mozart, and the young Beethoven went to play for him. When Mozart saw the shaggy-headed, badly dressed boy go to the piano he could not believe that the poor young fellow could play. So he tested him by giving him a theme to improvise on. The theme was hidden inside another tune just to make it more difficult. Of course, Beethoven picked out the hidden melody at once and improvised so beautifully that Mozart said in surprise: "Someday the world will hear from him!" And the prophecy came true.

In the year 1800, Ludwig Beethoven conducted his First Symphony at a concert in Vienna. As the audience listened to this music for the first time, and watched the thirty-year-old composer direct the orchestra, many of them shook their heads. What was the young man thinking of to begin his symphony with a discord? And why was there such a long introduction? Was this symphony Beethoven's own serious work or was he trying to imitate his former teacher, Joseph Haydn? The music did sound different. But when people became used to Beethoven's way of writing all those who had criticized the symphony in the beginning changed their minds. Five years later one of the critics wrote: "The Symphony is a glorious production, showing a wealth of lovely ideas."
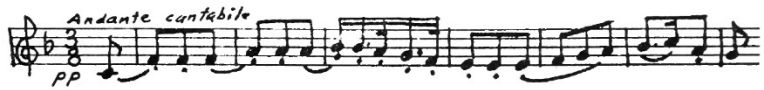
As you listen to Beethoven's First Symphony notice the pattern of the first theme, after the Introduction. How many times do you hear it repeated?

First Movement
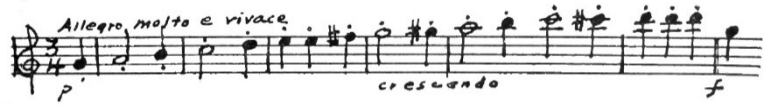


After the strong first movement Beethoven surprises you with a delicate song-like theme played by the violins:

Second Movement
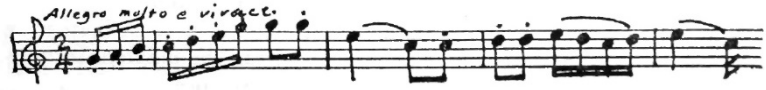


The third movement is called a Minuet, but it is so fast that nobody could possibly dance to it. Perhaps Beethoven should have named it "Scherzo" which means light and fast.

Third Movement



The fast fourth movement gets off to a very slow start while Beethoven teases his audience by having the violins play little fragments of a scale — two notes, then three, four, five, etc. Finally, before the main theme comes in, you hear all eight notes of the scale:

Fourth Movement



Ludwig Van Beethoven – Fifth Symphony (202)

Germany, 1770-1827

Many years ago in the German city of Bonn, on the river Rhine, a dirty ragged little boy named Ludwig Beethoven wandered about on the cobblestone streets. He loved the musical sound of the chiming tower bells and often listened to their clear, sweet tones. When his father noticed how much his little son liked this music, he decided to make a musician of him.

As time passed the child showed more and more interest in music. Father Beethoven, who was very poor, wanted Ludwig to earn money and help him buy food for the family. He thought it would be a fine idea to make a "wonder-child" out of Ludwig and send him to play concerts in all the big cities of Europe just as the Mozart children had done. So the unhappy boy was dragged to the keyboard and forced to practice long, hard hours. If he made a mistake his ears were boxed until they tingled. The neighbors often heard him crying at the harpsichord. Many a night his father came home from some tavern, bringing a worthless musician by the name of Pfeiffer. Long after midnight he would pull little Ludwig out of his warm bed and start a music lesson which lasted until morning.

Ludwig's mother was much kinder to him than his father, and he loved her dearly. But she was always sad and tired, busy with housework and with his two younger brothers. Ludwig, who was supposed to go to school, often missed weeks at a time. His father did not think it was worth while to spend more than two or three months a year with books, so Ludwig was urged on with his music study. He took lessons on the violin, viola and organ all at the same time.

When he was eight years old Ludwig could play the violin well. By the time he was eleven he was playing Bach's "Well-Tempered Clavichord" which was considered a great accomplishment for a boy of that age. He could also improvise and make up pieces at the harpsichord. Most of them were far too difficult for his fingers to play

but he said: "Never mind! Some day I will play them!" And he did. At the age of fourteen Ludwig became assistant organist to the new Elector. He also played second viola in the orchestras of the theatre and the church.
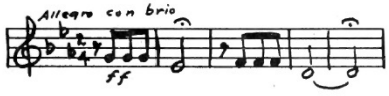
Two years later Ludwig moved to the big city of Vienna where an interesting thing happened. The great composer, Mozart, was living in Vienna, and Ludwig went to play for him. The older musician saw a shaggy-headed, badly dressed boy of sixteen go to the piano. Not believing that this poor young fellow could play, he tested him by giving him a theme to improvise on. The theme was hidden inside another tune just to make it more difficult. Of course Ludwig picked out the hidden melody at once and improvised so beautifully that Mozart said in surprise: "Someday the world will hear from him!" This prophecy came true. Beethoven's music is played and loved throughout the world to-day.

Beethoven had an unusual way of composing. He always carried a notebook or "sketch book" and when a tune occurred to him he took out a pencil and jotted it down. After writing it the first time he might change it eight or ten times before using it in a composition. The sketch book was his only companion on the long walks he took every day through the beautiful Vienna woods. Tramping along the paths in all kinds of weather, he often sang, shouted and waved his arms, stopping only to write a few notes in his precious little book.
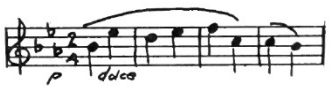
As Beethoven grew older he became deaf. At first he did not want his friends to know about it, but soon he discovered that he could compose just as well by listening to the tunes inside his head, and then he did not care. He went right on writing his songs, piano sonatas, string quartets and overtures. Beethoven wrote nine great symphonies and had a tenth one started in his sketch book when he died in 1827.

The Fifth Symphony, probably the best known to us, was first performed in 1808, when Beethoven was thirty-eight years old. It begins with a short theme of four notes, repeated, then used as a rhythmic figure in many different ways all through the first movement. It is said that Beethoven called this main theme "Fate knocking at the door." Later a second theme, soft and gentle, answers the "fate theme."

Main theme:



Second theme:
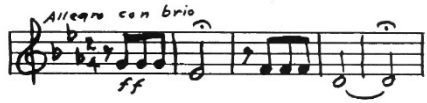


Ludwig Van Beethoven – Fifth Symphony: Op. 67, in C Minor (202)

Germany, 1770-1827

When Ludwig was fourteen he became assistant organist to the new Elector. He also played second viola in the orchestras of the theatre and the church. After two years Ludwig moved to the big city of Vienna where an interesting thing happened. The great composer, Mozart, was living in Vienna, and Ludwig went to play for him. The older musician saw a shaggy-headed badly dressed boy of sixteen go to the piano. Not believing that this poor young fellow could play, he tested him by giving him a theme to improvise on. The theme was hidden inside another tune just to make it more difficult. Ludwig picked out the hidden melody at once and improvised so beautifully that Mozart said in surprise: "Someday the world will hear from him!" This prophecy, of course, came true.

The Fifth Symphony, probably the best known of Beethoven's nine symphonies, was first performed in 1808, when Beethoven was thirty-eight years old. It begins with a pattern of four notes, repeated, then used as a rhythmic figure in many different ways all through the first movement. It is said that Beethoven called this short Introduction "Fate knocking at the door." These four opening notes became the symbol of victory in World War II when someone discovered that they represented the letter "V" in Morse code (three dots and a dash).
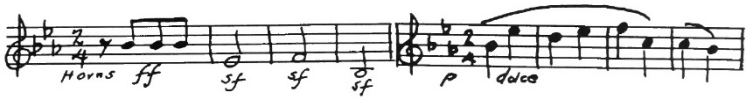
First Movement



In the true First Theme, which follows the twice repeated four-note figure, you can hear the same rhythmic pattern three times:



The second theme is announced by blaring horns, and here again the "Fate theme" can be recognized. It is followed immediately by a gentle, flowing melody (Violins).



Second Movement

The second Movement begins with a beautiful melody played by violas and cellos:



This melody is used as the basis of a number of variations. Try to recognize the theme as it changes its character in each variation.

Ludwig Van Beethoven – Sixth Symphony ("Pastoral") in F Major, Op. 68 (203-205)

Germany, 1770-1827

The Pastoral Symphony, written when Beethoven was a young man in his thirties, was first performed at a concert in the Imperial private theatre at Vienna on December 22, 1808. The audience, including the music critics, were surprised to hear a symphony so different from what they had expected. Accustomed to the four movement symphonies of Haydn and Mozart it seemed strange that this new symphony of Beethoven's had five movements. The listeners also discovered that Beethoven's style of writing was different. The music, inspired by Beethoven's great love of nature, described his happiness at leaving the city and the impressions he received as he strolled through the countryside outside Vienna.
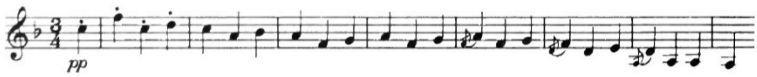
It would be a mistake to think of this symphony as only "program music." Program music tells a story like the stories about Peter and the Wolf or Til Eulenspiegel. But Beethoven warned his audience that this music was an expression of his feelings about the countryside. Try to picture what was happening in Beethoven's life when he decided to put his experiences and emotions into this great music. For a number of years he had known that he was growing deaf. His greatest relief was an afternoon walk to Heiligenstadt, a small village surrounded by hills and forests with a brook running through it. Here he watched the farmers gathering their crops, listened to the birds in the trees, basked in the sunshine or took shelter from the rain. On Sundays he joined the gatherings in the village square where the country folk, to the accompaniment of a few local musicians, danced and made merry.

Although Beethoven gave descriptive titles to each of the five movements he did not intend for the listener to be hampered by them, and his advice to the audience was to discover for itself the

meaning of the music.

The first two movements have the titles 1) *Awakening of Cheerful Feelings on Arriving in the Country* and 2) *Scene by the Brook*. You will enjoy listening to the recording of these two movements in your classroom. They will not be played by the orchestra at your children's concert. The orchestra will play only the third, fourth, and fifth movements.

Third Movement (Joyful Gathering of Country Folk) The third movement begins with a lively theme played by all the strings:



The woodwinds answer with another tune, and soon the strings and woodwinds alternate the two melodies as if they were talking back and forth.
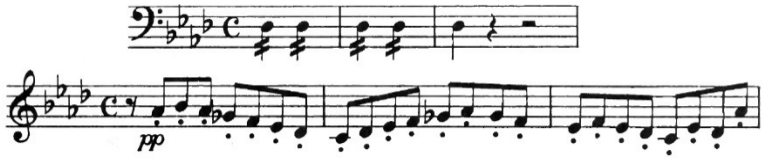
In the middle of the movement (Trio) you will hear a loud stamping rhythm which you are sure to recognize as the folk dancing of the peasants.

The third movement ends as it began with some slight changes. The form of the movement might be charted ABA.

After listening to the music a number of times, turn to the outside cover of Symphony Stories and try playing the Percussion Score. It is very fast, and you may have to adjust your record player to a lower speed while you are learning it. The score uses only a part of the "A" music.

Fourth Movement (Storm and Thunder)

The dancing music ends suddenly and the fourth movement begins with thunderous rumblings in the cellos and double basses followed by fast staccato notes in the second violins, suggesting rain drops:
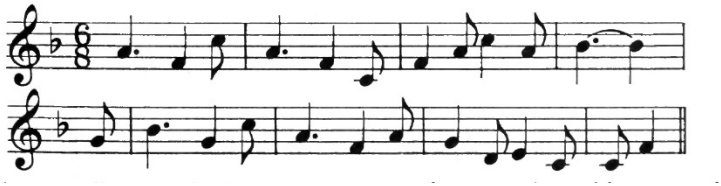


After this warning the storm breaks and Beethoven uses the full

power of the orchestra to build the sounds of a raging, frightening downpour. What does the music suggest to you? Lightning? Winds shaking the trees? Clashing bolt of thunder? People running for shelter? What else?

Fifth Movement (Shepherd's Song — Happy and Thankful Feelings after the Storm)

As the storm subsides, and the sounds of thunder die away, quiet is restored to the fields and forests. The fifth movement opens with a cow-call, which is like a Swiss yodel, played on the clarinet and repeated by the horn. Then Beethoven gives us the most beautiful melody of the entire symphony — the *Shepherd's Song,* played by the first violins:



When you listen to the last movement see if you can hear this tune as it returns from time to time.

About Beethoven

In the winter of 1770 a baby boy was born to Johann and Maria Magdalene Beethoven. The child uttered his first cry in a small room under the roof of the house at No. 20 Bongasse, a modest dwelling in the court city of Bonn. The little German baby was christened Ludwig after his grandfather, a distinguished court musician who later became "Kapellmeister," or conductor of the court orchestra. The grandfather was not only a good musician, but a prosperous merchant as well, who operated a successful wine shop.

Before moving to Germany Grandfather Beethoven lived in the Netherlands. Here he was known by his Flemish name — Ludwig van Beethoven *(van beet hoven)* which means "of the beet garden." His young namesake, as all the world knows, grew up to be the famous Ludwig van Beethoven, acclaimed as a genius and as one of the greatest masters of the symphony in the history of music. Could there be anything further away from a beet garden?

The early years for Ludwig were difficult and unhappy. His father, Johann, sang in the Elector's choir, but little money came into the household. Most of his evenings were spent drinking with friends in a tavern. Ludwig and his two younger brothers were shabby, often dirty, and ill-fed. Their mother, who loved them dearly, was so sad she never smiled.

From the very beginning Ludwig showed a great interest in music. He loved it above everything else. When Father Beethoven became aware of the boy's talent, he saw in it a means of making money. Why not train him to play concerts in the big European cities as the Mozart children had done?

To carry out the plan Ludwig's training was started when he was only four years old by forcing him to work for hours at the clavier. By the time he was seven the boy was performing in public. But Ludwig's greedy father, never satisfied, would arrive home with a tavern friend in the middle of the night, wake him up and make him practice until dawn.
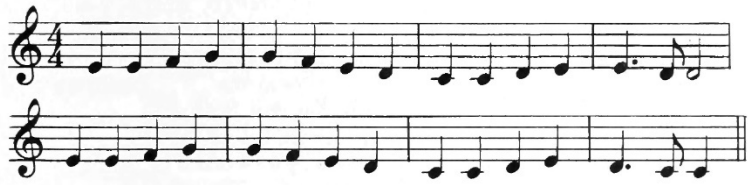
Fortunately for Ludwig, his father found a good teacher to give him lessons on the violin, viola and organ. He also helped him with composition. All the pieces Ludwig wrote were too difficult for him to play, but he said cheerfully: "I will play them when I am bigger." These words were like a prophecy. Ludwig Beethoven became one of the greatest pianists of his time.

At the age of fourteen Ludwig was hired to play the organ at the court of the new Elector. Two years later the Elector granted him a leave of absence to go to Vienna. In this great center of music, which later became his permanent home, he made friends with princes and princesses, who sponsored him as a performer and as a composer. If Ludwig's massive head of tousled hair and his rumpled clothes made him appear awkward and inexperienced, there was nothing further from the truth. Through years of study and self-discipline he became a masterful musician and developed a fierce independence. Once he wrote a letter to a prince, saying: "What you are, you are by accident of birth; what I am, I am of myself. There are and there will be thousands of princes. There is only one Beethoven."

Such was the spirit of the one and only Beethoven that he rose above the tragedy of his life — his increasing and finally complete

deafness — to give the world nine symphonies, twenty-seven piano sonatas, seven concertos, twelve overtures, seventeen string quartets, chamber music, choral works, including the great *Missa solemnis,* one opera, *Fidelio,* and many other compositions, some of them from his student days in Bonn. It would take weeks to listen to all of this music, but you might like to get better acquainted with some of the symphonies. Check with your librarian to see which ones are in your school library.

Beethoven wrote his *First Symphony* in 1800 when he was thirty years old. He completed his *Ninth Symphony* at the age of fifty-four just three years before he died. This last symphony is considered by some critics to be the greatest symphony ever written. In addition to using a very big orchestra, Beethoven includes choral singing. The melody below is from the last movement, with both chorus and orchestra announcing the "Ode to Joy." See if you can play it on a small wind instrument, recorder, or bells.



Ludwig Van Beethoven – Eighth Symphony Opus 93, in F Major (206-209)

Germany, 1770-1827

A long time ago in the city of Vienna there was a concert in the Great Redoutensaal. People came to this famous concert hall on the night of February 27th, 1814, for a special occasion. It was to hear Ludwig Van Beethoven conduct the first performance of his new symphony — the Eighth. The shaggy-haired German composer had a way of directing that was all his own. As the orchestra played the gay and joyous music, their director seemed to be dancing with his whole body. For loud effects he suddenly grew taller, making big sweeping movements with his arms. When he wanted the orchestra to play softly Beethoven's figure began to shrink until the players could scarcely see him. Although some critics were not pleased with this first performance, they changed their minds later. The Eighth Symphony has become one of the favorites of the nine Beethoven symphonies, and it is played and loved all over the world to-day. In fact, Beethoven has become so famous that he is often called "the Shakespeare of music."

As Beethoven grew older he became deaf, but he went right on composing. He seemed to be able to hear the melodies inside his head. Beethoven wrote nine great symphonies and had a tenth one started in his sketch book when he died in 1827.

The Eighth Symphony, first performed in Vienna on February 27, 1814, has become one of the favorite Beethoven symphonies. It has four movements, all gay and joyous in spirit. Some of the original themes were found in a sketch book of 1809. (Beethoven had a habit of writing melodies in notebooks to use later as themes.) If you examine the score you will find Beethoven's orchestra included the following instruments: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 tympani, first and second violins, violas and double bass.

These instruments were used in the first performance of the Eighth Symphony which Beethoven himself conducted.

Beethoven's original manuscript of the Eighth Symphony is preserved in the Music Department of the State Library in Berlin. Some of the themes were found in a Sketch Book, dated 1809, and the composer had probably worked them over many times before settling on each one in its final form. Try to learn the themes below, and see if you can recognize them when you hear the recording of the symphony.

First Movement



Second Movement



Third Movement



Fourth Movement



Adolph Schreiner – The Worried Drummer

Germany, 1791-1864

The Worried Drummer was composed by a German clarinet player, Adolph Schreiner, who loved to write funny pieces. It is a humorous little concerto for percussion instruments. It has only one movement with a cadenza. In the performance of this "stunt" concerto great skill is required since the drummer must move fast as lightning from one instrument to the other.

Here is the story of *The Worried Drummer:* Once there was a young drummer who was always late for rehearsals. The conductor of the orchestra scolded and threatened him but still the drummer came in late day after day. Finally the conductor thought up a plan to cure him of this bad habit. He composed a piece in which every possible percussion instrument was used. When the work was finished, he said to the drummer: "Be sure to come on time for the rehearsal in the morning. There will be something new and difficult to learn for tomorrow night's concert."

Next morning when the alarm clock buzzed in his ear the lazy drummer turned over and went back to sleep. He never did show up for the rehearsal! That night the drummer stepped out on the stage just as the concert was about to begin and saw the conductor's new score on his stand. You can imagine his surprise at finding out that he would have to play the tympani, snare and bass drums, cymbals, triangle, glockenspiel, xylophone, tambourine, castanets, rattle, spurs, sleigh bells and slap stick all at once. To do this he had to use both hands, his feet and even his head. Is it any wonder that he was a worried drummer?

Felix Mendelssohn – Italian Symphony (210-213)

Germany, 1809-1849

Felix Mendelssohn was a happy little boy who grew up in a happy family. His father, Abraham, was a rich banker and he was able to give his four children everything that money could buy. The Mendelssohns lived in a big, beautiful house in Berlin where they gave parties for their friends and entertained many famous people. The family travelled wherever they liked. But Felix was never spoiled by these advantages because his father and mother believed that children should be made to work. Only in this way would they learn to appreciate fine books, art and music.

Every morning, except Sunday, Felix and his sister Fanny had to get up and practice. Then came lessons. The children did not go to school but were taught at home by tutors. They learned reading, writing, spelling and arithmetic, of course. They also had lessons in dancing, fencing, swimming, drawing, painting and music.

Music was the most important of all. Felix was hardly old enough to sit up when his mother, herself a musician, took him to the piano and guided his small fingers over the keys. Fanny began early too, and like her younger brother she learned to play and compose, Rebecca sang and Paul played the cello. What fun it was when all four children gathered together in the evenings to play for their father and mother! They were always planning surprises and writing music for their homemade entertainments and concerts. Sometimes they even gave plays and operas, and invited their friends to come. The garden house, underneath the large shady trees, was the scene of many such occasions.

Felix was only nine years old when he gave his first public performance at a concert of chamber music. By the time he was ten he began to write music and to study harmony and counterpoint. His

teacher, Carl Zelter, was very proud of him because these difficult subjects seemed no harder for him than reading and writing.

It was not long before Felix entered a music school and started to compose in a serious way. His first known work was a cantata — a composition for chorus and instruments. As time went on he wrote many kinds of music — songs, piano pieces, quartets, pieces for orchestra, operettas and church music. He had such remarkable talent both as a composer and as a pianist that his fame spread to other cities.
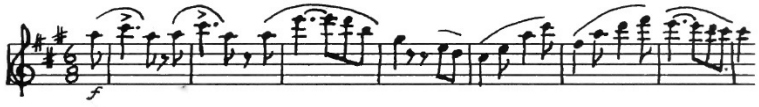
Mendelssohn travelled to many foreign countries. On one of his trips to England he was received by the young Queen Victoria and her husband, Prince Albert. They asked him to play for them. After several hours of music Queen Victoria presented him with a beautiful ring, on which the initials "V. R." were engraved.

The English people liked Mendelssohn's music and he was often asked to conduct his own compositions at orchestra concerts in London.

On a trip to Italy in 1830-31 Mendelssohn started work on a symphony. In a letter from Rome he called it his "Italian" Symphony and it has been known by that title ever since, although it was not actually finished in Italy. Mendelssohn took the score back to Berlin with him and completed it there two years later. It was first performed by the London Philharmonic Society in May, 1833, with Mendelssohn conducting.
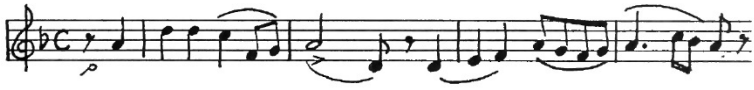
The score of the symphony requires two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani and strings. There are four movements. The first is lively and fast.

First Movement— Allegro vivace
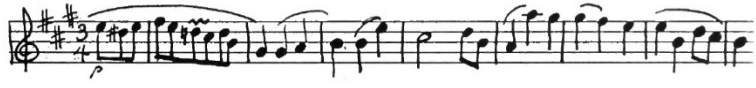


The second movement, in minor, begins with a short introduction followed by a slow, sad theme played by oboes, bassoons and violas.

Second Movement— Con moto moderate
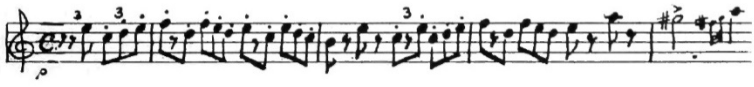


The third movement is in the form of a Minuet. It starts with a graceful theme in three-four time, played by the strings.

Third Movement— Con moto moderate



The fourth movement is like an Italian dance — the "saltarello." It is easy to imagine the dancers leaping up and down to this lively music. The first theme in quick, light staccato notes is played by the flutes. How does this compare with the Tarantella? See the last page of Symphony Stories.

Fourth Movement— Presto



Robert Schumann – Symphony No. 1 in B Flat, Op. 38 (214-217)

Germany, 1810-1856

It was June in the little mining town of Zwickau, Saxony, when a baby boy was born into the family of August Schumann, the bookseller. The bright-eyed baby was named Robert, and he grew to be a handsome child. The youngest of five children, little Robert was much petted and spoiled. He never played with children his own age until he started to school.

Robert's first school days were happy ones. Because he was good-natured and friendly the other children liked him. Soon he was the leader of all their games. When they played "soldiers" young Robert was always the captain. Much as he enjoyed these games with his friends, Robert liked best of all to play the piano. When he was seven he began taking lessons from an old professor in the Zwickau High School.

Robert was a good pupil and practiced every day. He liked to make up pieces and he wrote a set of little dances. Often he would sit down at the piano and improvise for his friends. His favorite amusement was to make up pictures or "portraits" in music that imitated his playmates and their characteristics. As they listened to these tunes that sounded so comically like them, his friends would burst out laughing.
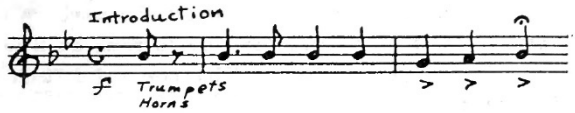
Robert's imagination was always at work on some fanciful idea. He spent a great deal of time reading books, and he wrote robber plays which the family and his young friends helped him stage. At one time his father thought he might become an author or a poet, but if Robert himself ever had any notion of it he soon changed his mind. When he was nine his father took him to Carlsbad to hear the great pianist, Ignatz Moscheles. Robert had never before listened to anything so wonderful and the concert made such an impression on him

that he decided he would become a musician.

From this time on Robert's love for music grew day by day. He played the piano works of Haydn, Mozart, and Beethoven. He practiced finger exercises by Czerny. When he grew up he might have been a great pianist like Moscheles had it not been for an accident to his hand. He thought it would make his fingers stronger if he fastened his fourth finger to a sling while he practiced with the others. But instead, he injured the muscles and had to give up the idea of being a concert pianist. Although this strange accident was sad for Robert Schumann it was a blessing to the world because it forced him to become a composer.
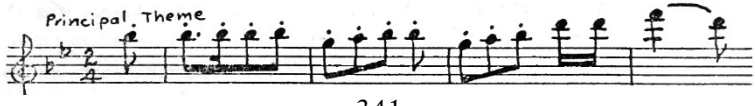
Some time after this accident Schumann married Clara Wieck the daughter of his piano teacher. She was a famous pianist and played many of her husband's compositions on her concert tours in Europe. The Schumanns had seven children. Robert Schumann loved them dearly and wrote pieces for them which are known all over the world today. These pieces are in two collections called "Album for the Young" and "Scenes from Childhood."

Robert Schumann wrote his first symphony when he was thirty-one years old. He had been married the year before and had spent much of his time writing songs for his lovely young wife, Clara. He must have been very happy while he was at work on the score for this symphony because the music is gay, fresh and spring-like. Perhaps this is why it has been given the title "Spring Symphony." Many people think this symphony is the most nearly perfect of Schumann's four symphonies. The first movement begins with a loud introduction played by trumpets and horns. The theme below is in Bb as Schumann originally wrote it because it was hard for the "natural" brass instruments in Schumann's day to play these notes accurately, he moved them up a third higher, and that is the way they are played today.
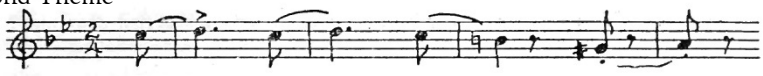


First Movement — Andante un poco maestoso
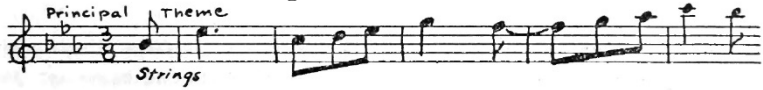
First Theme



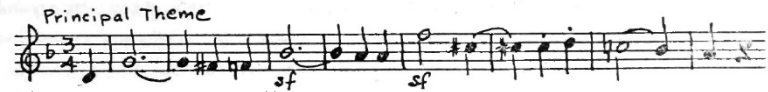
Second Theme
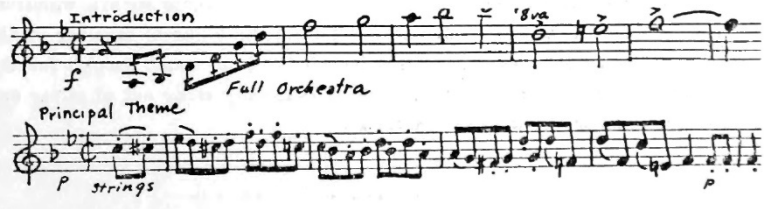


Second Movement— Larghetto



Third Movement— Scherzo



Fourth Movement— Allegro animato e grazioso



Robert Schumann – Scenes from Childhood Opus 15 (218-222)

Germany, 1810-1856

Robert Schumann died [over] a hundred years ago, in 1856. In memory of this great composer, who loved and understood children, the orchestra will play five short pieces from *Scenes from Childhood.* These fanciful and imaginative descriptions of a child's thoughts and play experiences always appealed to Schumann because they brought back his own happy childhood. He often played them for his children and his wife, Clara Schumann, played them at her concerts. Robert Schumann told her that when she performed these pieces she must forget that she was a famous pianist and imagine that she was a little girl again.
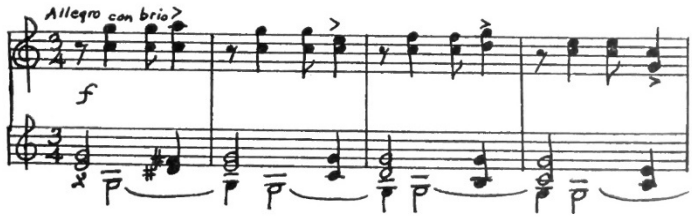
Traumerei, which means "Dreaming," is quiet and thoughtful:



Catch Me If You Can sounds like a game of tag:
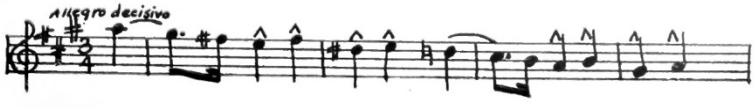


Knight of the Hobby Horse is a child rocking back and forth:



Frightening describes a bogey man, a shadow, a ghost—any thing that a child is afraid of:



An Important Event is a wonderful happening in a child's life:



Richard Wagner – Prelude to Act III from Lohengrin (223)

Germany, 1813-1883

In the city of Leipzig there is a house called the Red and White Lion. In this house, over a hundred years ago, Richard Wagner was born. He was the youngest of nine children. Richard's father died when he was only six months old and he was brought up by his mother and a kind stepfather who was in the theater. The boy cared little for music but he was always writing plays. Later in life when he decided to be a musician this love of play-writing helped him to become one of the world's greatest composers of operas. Other composers were content to use stories that someone else had written, but Richard Wagner preferred to write his own. He was always as much interested in the actors and the scenery as he was in the music, and he tried to make all the different parts of the opera blend together in a perfect whole.

In Wagner's operas you hear certain themes or melodies repeated over and over again. These themes are known as "leading motives" and they represent the different characters as they come on the stage. Before the curtain goes up there is an Overture or Prelude. Wagner wrote a Prelude to be played at the beginning of each of the three acts of "Lohengrin." The Prelude to Act III has become very popular with concert audiences and it is often played just as an orchestral number.
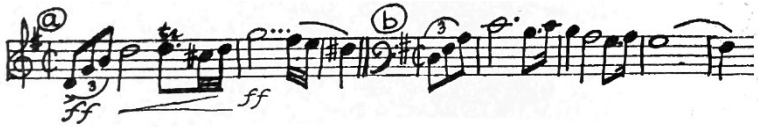
Wagner's opera, *Lohengrin,* tells the story of a Knight of the Holy Grail who comes to save a beautiful maiden, Elsa. As the curtain rises on the first act Elsa is being accused by Count Frederick of murdering her young brother, Gottfried. Elsa says that she has had a dream in which a knight in armor comes to prove her innocence.

Suddenly a boat drawn by a beautiful white swan appears on the river. In the boat is Elsa's knight. He offers to fight Frederick, and to

marry her if he succeeds in the duel. But, he tells Elsa that she must never ask him his name or where he came from. Elsa agrees. The mysterious knight then fights and wins the duel. Frederick and his wife, Ortrud, who is a sorceress, are banished.

Plans for the wedding are made, and there is great happiness for Elsa and her knight. But after the wedding and the celebration Elsa cannot resist asking her husband the fatal questions: "What is your name" and "Where do you come from?" Sadly, the knight tells his secret. He is Lohengrin, a knight of the Holy Grail (the cup from which Jesus drank at the Last Supper). The Grail gives power to help people who are innocent, but if they lose faith, or find out the identity of the knight he must return to the Grail. The swan boat reappears and Lohengrin says good-bye. As he goes to the boat the wicked Ortrud confesses that she has turned Elsa's brother into the swan. Suddenly the swan disappears, and Gottfried steps ashore. Lohengrin's boat is drawn out of sight by a white dove.

At the beginning of the third act of the opera many knights and nobles are assembling for the marriage of Elsa and Lohengrin. The Prelude starts with a flourish of joy and thanksgiving as the violins rush up to a high trill. See Theme (a). Then comes the great Theme (b) played first by the bassoons, horns and cellos, joined later by the trombones and tuba.



After hearing this stirring music of Richard Wagner you should become acquainted with the story of the opera, "Lohengrin." It is told in the following books: *Lohengrin* by Robert Lawrence (Silver Burdett). *The Story of Wagner's Lohengrin* by Angela Diller (Schirmer).

Richard Wagner – The Mastersingers of Nuremberg (224-225)
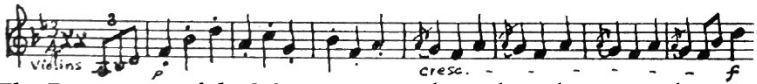
Germany, 1813-1883

The Mastersingers of Nuremberg is considered by some critics to be the greatest opera written by the famous composer, Richard Wagner. If not the greatest it is the most unusual because it is the only one that tells a story about real people. In his other operas Wagner relates the adventures of gods and goddesses, knights of the Holy Grail, dwarfs and dragons who live in mysterious rainbow worlds of the sky or under the earth. The characters in *The Mastersingers* are cobblers, bakers, metal workers, builders and their apprentices, citizens of the old German city of Nuremberg.

In the middle of the sixteenth century these people worked together in various "guilds." Those who were interested in music formed a society or musical guild known as the Mastersingers. In order to belong to the society it was necessary to make up a song and sing it in an open contest.

One of Nuremberg's richest citizens was Veit Pogner, the goldsmith, a member of the singing guild. Just before a big contest on St. John's Day the goldsmith startled his fellow mastersingers by announcing that he would give as a prize to the winning singer his greatest treasure. What could it be? Not silver or gold, as you might think, but the hand of his beautiful daughter, Eva, in marriage. Walter von Stolzing, a handsome nobleman who was in love with her determined to win the prize. Walter composed a very beautiful song but on the first trial he was turned down. However, with the help of a kindly old cobbler, Walter sang his "prize song" in the final contest and won Eva as his bride.

The Dance of the Apprentices describes the clumsy young apprentices dancing on the day of the contest.



The Procession of the Mastersingers describes their stately march as they take their places on the platform.
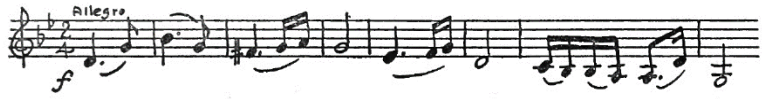


Johannes Brahms –
Hungarian Dance No. 5 (226)

Germany, 1833-1897

As a young man Brahms went on a concert tour through Hungary with a Gypsy violinist, Remenyi. It was this Gypsy musician who taught him to love the colorful dance tunes of the Hungarian people. Many years later another great violinist, Joseph Joachim, came to see him one evening and played a concerto which he had composed from Hungarian themes. Brahms was so inspired by his playing of this "Hungarian" concerto that it brought back memories of his early travels with Remenyi. He felt once more the exciting and fiery rhythms of the Gypsy folk dances, and decided that he, too, would experiment with them. And this is how he came to write the "Hungarian Dances." Some of them were written for piano and later transcribed for orchestra.

The rhythm of the first theme, *Dance No. 5,* is typical of Hungary's national dance, the Czardas.



Johannes Brahms was born in the harbor city of Hamburg. His father was a double-bass player who started out playing in the sailors' taverns along the waterfront and rose to a high position as double-bass in the Philharmonic Orchestra at the Municipal Theatre. Johannes' mother was seventeen years older than his father. She was gentle and kind and had a fine sense of humor. Johannes, his brother Fritz and his sister, Elise, loved her very much. Johannes inherited his beautiful blonde hair and his expressive eyes from his mother, and his musical gifts from his father.

Johannes' father wanted him to become an orchestra player but he preferred the piano. Realizing that he had great talent, Papa

Brahms arranged for him to study with Marxsen, a noted piano teacher of that time. At the age of fifteen, in addition to his piano lessons, Johannes was also at work on composition. Often his ideas came to him in the early morning when he was cleaning his boots. He had very little time to spend on composing during the day because his father kept him busy arranging marches for brass bands. At night he had to earn money by playing the piano in taverns. His father had taught him to play the violin, cello and horn and he frequently substituted for other players in various orchestras. His fame as a musician soon spread far beyond the city of Hamburg.

Joachim was so impressed by his ability that he gave Brahms some letters of introduction to several important people, including the composer, Robert Schumann. Brahms went to call on Schumann and his wife, Clara, and they all became fast friends. It was probably because of Robert Schumann's interest in him that Brahms soon was well known as a composer. Brahms wrote songs, piano compositions, chamber music, concertos, choral works and four great symphonies.

Johannes Brahms –
Hungarian Dance No. 6 (227)

Germany, 1833-1897
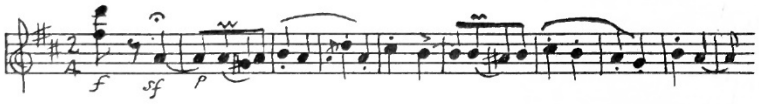
The German composer, Johannes Brahms, was born in the great harbor city of Hamburg. His father was a musician. He started out playing in the sailors' taverns along the waterfront, but finally rose to a high position as double-bass player in the Philharmonic Orchestra at the Municipal Theatre.

Johannes' father wanted him to become an orchestra player but he preferred the piano. Realizing that he had great talent, Papa Brahms arranged for him to study with Marxsen, a noted piano teacher of that time. At the age of fifteen, in addition to his piano lessons, Johannes was also at work on composition. Often his ideas came to him in the early morning when he was cleaning his boots. He had very little time to spend on composing during the day because his father kept him busy arranging marches for brass bands. At night he had to earn money by playing the piano in taverns. His father had taught him to play the violin, cello, and horn. He frequently substituted for other players in various orchestras. His fame as a musician soon spread far beyond the city of Hamburg.

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Among the piano compositions are Brahms' twenty-one Hungarian Dances. These were first published as piano duets, and later arranged for violin and orchestra. *Hungarian Dance No. 6,* like others

in the set, is made up of a number of wild Gypsy folk tunes. The rhythms are sometimes slow, sometimes very fast, as in the popular Hungarian dance, the Czardas. The opening theme of *Dance No. 6* begins with a sudden surprise chord, followed by a long hold or fermata:



It is said that Brahms first learned to love the colorful dance tunes of the Hungarian people when, as a young man, he went on a concert tour through Hungary with the Gypsy violinist, Remenyi. He may even have joined in the dancing as the young gypsies whirled round and round with excited shouts of merriment!

Engelbert Humperdinck – Prayer from "Hansel and Gretel" (228)

Germany, 1854-1921
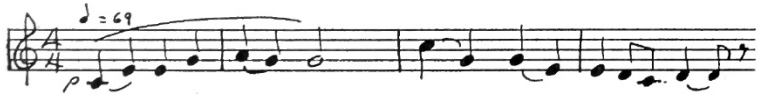
Over sixty years ago in the German city of Frankfort there lived a lady named Frau Adelheid Wette. It was Christmas time and she thought it would be fun for her children to give a little play at the family Christmas celebration. In Grimm's Fairy Tales she found the story of Hansel and Gretel which she decided would be just the thing for her performance. When the play was finished it seemed to need some music. Fortunately, Frau Wette's brother, Engelbert Humperdinck, was a composer so she asked him to write some songs. His music was so successful that Uncle Engelbert set to writing more and more songs. Before long the play had turned into an opera for children!

Fortunately uncle Engelbert was a friend of the great opera composer, Richard Wagner. He had helped him copy orchestra parts and train choruses for his performances at Bayreuth. So with his fine training he turned the homemade Hansel and Gretel into a complete opera which called for a big orchestra, wonderful stage settings and grown-up actors. The opera has become a great favorite all over the world and it has been performed hundreds of times in the leading opera houses. Some critics have even said that Hansel and Gretel is one of the most perfect operas ever written.

The story of the opera is familiar to all children. Hansel and Gretel are the son and daughter of a poor broom maker. Because there is nothing to eat at home the brother and sister are sent to the woods to gather wild strawberries for supper. After the children have filled their baskets with berries, they decide to sample them, and soon eat them all up. Darkness comes. It is too late to pick more berries so the children, lost, finally fall asleep. In the morning they wander through the forest and find a lovely house, made of cakes and pastries

and candy. A horrible witch lives in the house. She tries to catch Hansel and cook him for supper, but his life is saved by Gretel who quickly thinks of a trick to shove the witch into the oven. When Hansel and Gretel's father and mother at last find them in the forest there is much rejoicing.

The Prayer is sung by the two children in the woods just before they fall asleep. The song tells about the guardian angels who watch over them and keep them from harm.



Section 3

Russia

Alexander Borodin – "Polovetsian Dances" from Prince Igor (229-231)

Russia, 1833-1887

As the "Can-Can" comes from an operetta, the "Polovetsian Dances" come from an opera, but that's the only similarity between the two pieces. According to an ancient Russian tale, a prince named Igor goes out to fight a tribe of nomads called Polovetsi. Their leader is a man called Konchak. Konchak's forces turn out to be stronger than Prince Igor had imagined they would be, so before long the Prince and his son Vladimir are taken prisoner. Konchak proves to be a real gentleman, however, treating his prisoners to a huge feast with wild, colorful native dancing (this is where the "Polovetsian Dances" come in). Meanwhile, Igor's villainous brother-in-law takes advantage of the situation by seizing Igor's property and taking over his kingdom. Even with all these complications, the opera ends happily. Igor eventually regains the kindgom, and Vladimir marries Konchak's daughter, Konchakovna.

Alexander Borodin sounds like a person who would have been fun to know. His house was always full of friends, relatives, students, or strangers coming to ask a favor. He and his wife Catherine usually fed them and found them a place to sleep. In addition to being a composer, Borodin was also a chemist who became a medical school professor. He often composed while working on experiments. His friends reported that he might suddenly jump up from his music to run over and check a test tube, singing at the top of his lungs. Because his laboratory was perpetually messy, he frequently spilled chemicals on his music paper. It's a wonder that any of his music survived for us to play!

Modeste Moussorgsky – Gopak (232)

Russia, 1835-1881

Moussorgsky was a Russian composer. His father and mother were both musical, and they rejoiced when their little son at the age of nine learned to play a concerto and some difficult compositions by Liszt. In Russia many boys went to military schools and became soldiers, and this is what happened to Modeste Moussorgsky. He joined one of the crack regiments, but he soon found out that being a soldier took every minute of the day. So he resigned from the army. Even though he became very poor, he could do what he most wanted, which was to become a composer.

The *Gopak* is from an unfinished opera, *The Fair at Sorochinsk.* It tells the story of a boy and girl who fell in love on a market day. At their wedding the gopak is danced. The gopak or hopak is a lively dance of Little Russia, (the southwest section of the country, known as the Ukraine.) You will hear several snatches of Russian folk songs being repeated again and again.



Peter Ilyitch Tchaikovsky – Nutcracker Suite (233-238)

Russia, 1840-1893

Peter Ilyitch Tchaikovsky was born in a little mining town where his father was a wealthy inspector of mines for the Russian government. In the Tchaikovsky home were rich furnishings and many servants to take care of Peter and his brothers and sister. But there was not much music except the tinkly tunes of an old music box and the French songs of Peter's mother.

Young Peter was very bright and could speak both French and German. When he began to show an interest in music by thrumming on the window pane and making up his own tunes it was decided to let him take piano lessons. Although he started at the age of four and learned rapidly, it never occurred to anyone that he would one day become a great composer. So when Peter was ten years old he was sent to a law school in St. Petersburg. It was not until he was twenty-three that he made up his mind to devote his life to music.

His success did not come without many disappointments, and he was often very sad. For years he struggled along, trying to teach at the Moscow Conservatory and compose at the same time. He never seemed to be able to keep the money he made from giving lessons, and often he tossed coins carelessly to the small boys in the street. Once he spent every cent he had in sending a cablegram to America to thank an orchestra conductor for playing his piano concerto. His friends urged him to be more thrifty, but Tchaikovsky paid no attention. What he really needed was a kind fairy to give him enough money so that he could spend all his time composing. And this is exactly what happened! One day a rich lady heard about his troubles, and decided she would be the kind fairy. All the rest of his life she took care of him and made it possible for him to become a great composer.

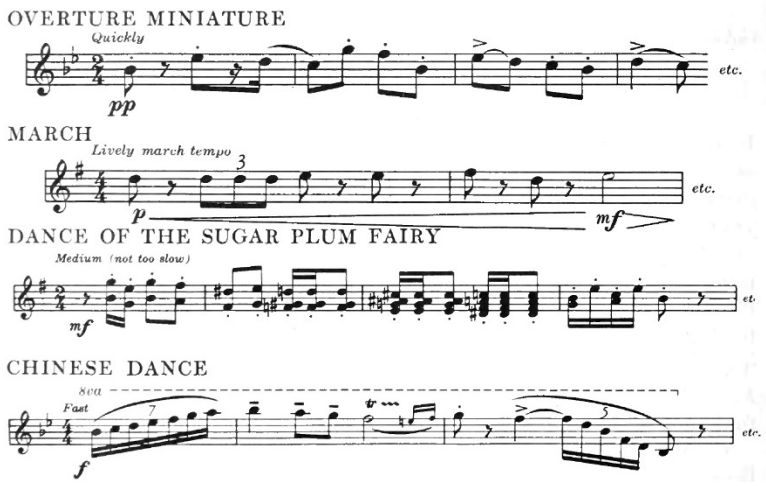
PETER ILYITCH TCHAIKOVSKY – NUTCRACKER SUITE
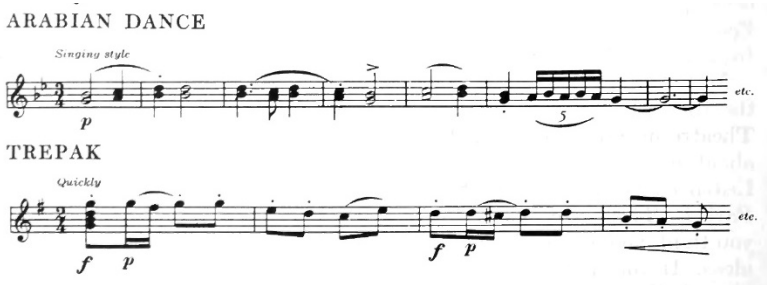
Tchaikovsky is often called Russia's greatest composer. He wrote six symphonies, eleven operas, a number of concertos, suites, and chamber works, songs and piano compositions. He also wrote three ballets and the most famous of these is the Nutcracker. It was first danced in 1892, the year before Tchaikovsky died. Tchaikovsky chose some of the most interesting numbers from this two-act ballet and made them into the orchestral suite known as the Nutcracker Suite.

Peter Ilyitch Tchaikovsky – The Nutcracker: Ballet Suite (233-238)

Russia, 1840-1893

The story of the *Nutcracker Suite* comes from a Russian fairy tale about a little girl named Marie. It happened after a Christmas party when Marie's friends had gathered around the tree to play with her new presents. The big silver nutcracker, which was Marie's favorite toy, was accidentally broken. That night Marie dreamed that the nutcracker, with his toy soldiers and the friendly tin flutes and mechanical dolls, fought a battle against an army of mice. Just as the Mouse King was about to plunge his sword into the nutcracker, Marie took off her slipper, threw it at the Mouse King, and killed him. At once the nutcracker changed into a handsome Prince and flew with Marie to the Land of the Sugar Plum Fairy where they were entertained by Russian, Arabian and Chinese dancers. Then Marie found herself in a garden with Prince Nutcracker where a ball was being given for her. She and the Prince were dancing together among the flowers when suddenly Marie woke up from her dream.





The music for the *Nutcracker Ballet* was written by Peter Ilyitch Tchaikovsky. It was first danced in 1892, just a year before Tchaikovsky died. The numbers you will hear at the concert were chosen from the two-act ballet to make an Orchestral Suite. Tchaikovsky wrote two other ballets, but the most famous of the three is *The Nutcracker.*

Tchaikovsky is often mentioned as Russia's greatest composer. In addition to his three ballets Tchaikovsky composed six symphonies, eleven operas, a number of concertos, suites and chamber works. He also wrote many songs and piano compositions.

Learn some of these facts about Tchaikovsky.

1. In early childhood Peter was interested in music and made up many pieces.
2. Peter started to take piano lessons at the age of four.
3. As a young boy he could speak both French and German.
4. The Tchaikovsky family lived in a beautiful house with rich furnishings, and there were many servants to take care of Peter and his brothers and sister.
5. When Peter was only ten years old he was sent to a Law School in St. Petersburg.
6. At the age of twenty-three Peter Tchaikovsky decided he would devote his life to music.
7. He became a teacher at the Moscow Conservatory, but he spent much of his time studying composition and writing music.
8. Once an American conductor played Tchaikovsky's piano concerto. To thank him, Tchaikovsky spent every cent he had sending the orchestra leader a cablegram.
9. Tchaikovsky has become noted for his ability to write beautiful melodies.

10. Write below the symphonies by Tchaikovsky that you have heard. If you have not heard any of them see your librarian and ask to check some of them out.

Peter Ilyitch Tchaikovsky – Symphony No. 5 in E Minor (239)

Russia, 1840-1893

On November 16, 1888 in the Russian city of Petrograd (St. Petersburg) Peter Ilyitch Tchaikovsky, with baton in hand, walked across the stage to conduct a new Symphony. It was his Fifth, written eleven years after the completion of the *Fourth Symphony*. Those in the audience who remembered the happy, light-hearted themes of the earlier work — particularly the delightful scampering of strings and woodwinds in the *Scherzo* — were astonished to hear a sober, serious orchestra playing melodies that expressed great sadness. Audiences to-day are no longer surprised at Tchaikovsky's dramatic changes in mood from light to darkness, in tempo from fast to slow, because they know that these contrasts are characteristic of his musical style. His gift for writing beautiful melodies is so great that one often feels a joyful uplift even though there is sadness underneath. Such is the case with the following theme from the second movement of Tchaikovsky's *Fifth Symphony*. Try to learn this so you can play it on a melody instrument in your classroom.



When an orchestra director stands up in front of a score he sees not one staff, as you do in your song books, or two, as in a piano book, but he sees a whole page full of staves — as many as are needed to write parts for all the instruments. Go to the library and find a conductor's score for Tchaikovsky's *5th Symphony*. You will notice that the parts for the woodwinds are grouped together at the top of the page. Underneath the woodwinds are the brass instruments, below them you will find the percussion score and at the very bottom are

five staves for the strings. The instruments needed to play the Tchaikovsky *Fifth Symphony* are as follows: 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 2 trombones, 1 bass tuba, 3 tympani, and a large string section, including 1st and 2nd violins, violas, cellos and double basses. Some movements, of course, do not require every one of these instruments. As you listen to the *Second Movement* of Tchaikovsky's *5th Symphony* can you tell which of the above instruments are used?

Things to do: Play the *Scherzo* (Third Movement) from Tchaikovsky's Fourth Symphony and compare it with the 2nd (Slow) Movement of his *Fifth Symphony*. Read *Stormy Victory* by Claire L. Purdy (J. Messner). Find other stories and books about Tchaikovsky in your school library. Write a sketch of his life in your own words.

Peter Ilyitch Tchaikovsky – Swan Lake (240-242)

Russia, 1840-1893

Peter Tchaikovsky lived in a very cold little mining town on the edge of Asia. His father rode off each day on a great black horse to inspect the mines. Peter loved to sit in the saddle and clutch the reins as "Midnight" broke into a gallop.

One day Peter's father went off to St. Petersburg on a long trip. When he came home he brought an enormous box, a present for Peter. It was tall and shiny and it played tunes. The child was overjoyed for he had never heard such lovely sounds. When he had listened to the tunes over and over he ran to the piano and worked until he could play every one of them by ear. The music box was the beginning of Peter Tchaikovsky's interest in music. Throughout his life he played the piano, composed pieces and listened to music with complete devotion.

Peter Tchaikovsky especially loved the Russian ballet. One summer when he was visiting his nieces and nephews he decided to write a short ballet for them. He found an old German legend called "The Lake of the Swans," which appealed to him as a fine story for his music. When the music was finished the children practiced the ballet, and gave a performance for their family. Several years later Tchaikovsky wrote more music and made a full-length ballet which he called "Swan Lake."

Peter Ilyitch Tchaikovsky – Swan Lake (240-242)

Russia, 1840-1893

Russia's great composer, Peter Ilyitch Tchaikovsky, was born in Kamsko-Votkinsk on May 7, 1840. He was the son of a mining inspector, and grew up in a cold little mining village near the border of Asia. When his father rode off each day on a great black horse to inspect the mines, Peter begged to go with him. He was sometimes allowed to sit in the saddle and clutch the reins as the horse galloped away.

Peter was a sensitive child who could never bear to be scolded. He loved music and when he was only four he started taking piano lessons. His favorite toy was an "orchestrion," a music box that tinkled out opera airs. He listened to the tunes over and over.

One night after hearing a concert Peter was found in his bed weeping. "The music won't leave my head," he cried. "It won't let me go to sleep." This was one experience among many others that let his parents know how easy it might be for their son to become a musician. But they had other plans for his future. He was to be a lawyer, not a musician.

When Peter was still too young to want to leave home, his mother took him to St. Petersburg, and put him in a preparatory school. As her carriage rolled off he cried bitterly, ran after it, and tried to hold back the wheels. He spent two unhappy years in the school, then in 1852 he entered the School of Jurisprudence. After his law studies ended Peter became a clerk in the Ministry of Justice. His only pleasure during three years at this job was to study the piano on the side and to compose. Finally, he made up his mind to give up the law and devote the rest of his life to music. In 1861 he wrote a letter to his sister telling her of his decision: "With my fairly respectable talent (I hope you don't take that for bragging), it would be silly for me not to

try my fortune in the direction of music."
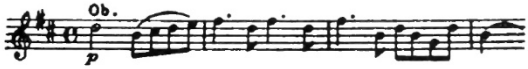
Tchaikovsky's fortune in music was a good one. In addition to his three ballets (*The Nutcracker, Sleeping Beauty,* and *Swan Lake*) Tchaikovsky wrote seven symphonies, eleven operas, concertos for violin and piano, suites, and chamber music. He also composed many songs and piano compositions. His "fairly respectable talent" blossomed into an ability to create beautiful melodies, for which he is famous the world over.

Peter Tchaikovsky loved the Russian ballet. When he was visiting his nieces and nephews one summer he decided to write a short ballet for them. The story of the ballet was based on an old German legend called "The Lake of the Swans," which seemed to fit the music he had in mind. When the music was finished the children practiced the ballet, and gave a performance for their family. Several years later Tchaikovsky added more music and made a full-length ballet.

The Story of Swan Lake

Once a handsome prince, Siegfried, was celebrating his birthday with some peasant friends. His mother, who disapproved of her son's companions, said: "Siegfried, you must choose a Princess for a bride at your ball to-morrow night." Just then a flock of swans flew overhead, and the Prince's friends cried: "Let's hunt them!" So off they went until they came to a lake where the swans were floating. Siegfried aimed his arrow at a swan wearing a golden crown. To his surprise she turned into a beautiful maiden and begged him not to shoot at the swans. "We are under the spell of a wicked enchanter," she said. "Who can free you?" asked Siegfried. "Only a Prince who has not yet taken a bride," she said. So the Prince asked her to go to his ball, thinking he could marry her and break the spell. But the wicked enchanter would not let the Princess go, and instead, took his own daughter to the ball. Siegfried, thinking the girl was his Princess, asked her to be his bride. When the Prince discovered his mistake he rushed back to the lake to find his Swan-Princess. The Prince married her and they lived happily ever after.
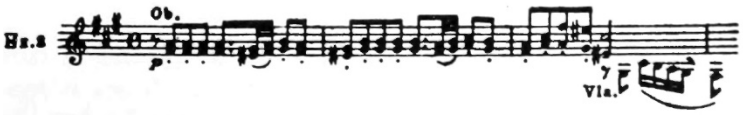
Themes from the Swan Lake Ballet:
1— Scene



2— Waltz



3— Dance of the Swans



Nikolai Rimsky-Korsakov – Festival at Bagdad from "Scheherazade" (246)

Russia, 1844-1908

Nikolai Andreyevitch Rimsky-Korsakov was born in Tikhvin, Russia. He grew up in a large comfortable house with his father and mother, his brother and his Uncle Peter or "Uncle Pipon." In the evenings the family often gathered together to play and sing and "Uncle Pipon" entertained them with folk songs.

Although Nikolai started music lessons when he was six and later learned to play both piano and cello, he did not take music seriously because he wanted to become a naval officer. When he graduated from Naval College he went on a three-year cruise to many foreign countries, including America. At the time his ship docked in New York harbor the United States was fighting the Civil War. Nikolai and his friends went ashore and took several excursions to Baltimore, Washington, and other American cities. They even went to Niagara Falls where they looked in wonder at the beautiful sight. In New York Nikolai went to the opera. He was also much interested in the American music he heard and after his return to the ship he had fun picking out the opera airs and the American tunes on the cabin harmonium while another member of the crew played the fiddle.

It was after this long voyage of adventure that Nikolai decided to spend all his time on music. At the age of twenty-seven he was made a professor of composition at the Petrograd Conservatory, and he soon became an orchestral conductor of considerable prominence in Russia and in other European countries. He wrote many operas and choral works as well as compositions for piano, orchestra and chamber groups. He was especially noted for his colorful orchestrations, and could make even a simple melody glitter with brilliant brass fanfares, tinkling silver triangles, combinations of low woodwinds and crashing golden cymbals. After he had worked very hard studying the

"habits" of all the instruments he wrote a book on orchestration, which is still considered an authority on the subject.

Rimsky-Korsakov belonged to a group of five composers who wanted to make their music have a truly Russian character. They believed in using Russian folk songs and native melodies in their compositions and tried to avoid imitating French or German music. Rimsky-Korsakov, as leader of "The Mighty Five," helped the cause by making a large collection of folk songs to use as source material.

In all his musical undertakings Rimsky-Korsakov shared his plans and ideas with his wife. The children, too, were a part of their musical life. They looked forward to the summers at the seaside or in the country where there was leisure to enjoy the legends and fairy tales of old Russia that later came to life in their father's operas.

Rimsky-Korsakov's Symphonic Suite — Scheherazade (Shuh-hair-uh-zahd) might just as well have been named "The Thousand and One Nights." It is a series of musical pictures, describing the fairy tale world of "The Arabian Nights." But why did the composer call his Suite "Scheherazade?"
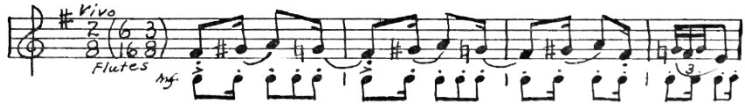
Scheherazade was a very beautiful wife of a very cruel Sultan who lived long ago in Arabia. Each morning at dawn the Sultan had one of his wives put to death. When it came Scheherazade's turn to die she thought of a clever way to postpone the unhappy event. "O, Gracious Sir," she said to the Sultan, "Since this is my last night on earth may I amuse you with a story?" The Sultan agreed, and Scheherazade began:

"Once upon a time there was a sailor named Sinbad who had sailed the Seven Seas. On one of his voyages a great storm came up, washing Sinbad and his men onto a small island. Suddenly the island shook and moved from under them, and they discovered that it was not an island at all, but a frightful sea monster…." The Sultan became very curious to know what happened next, but Scheherazade wisely stopped so that the Sultan would spare her life until the story was finished.

Night after night the storytelling went on, and the Sultan was entertained by tales of Prince Kalender and of the lovely Young Prince and Young Princess who were brought together by a genie and a fairy. But Scheherazade finally returned to Sinbad. "After many voyages,"

she related, "Sinbad found himself in Bagdad, richest and most gorgeous city of the eastern world. It was a gay festival day, and in the market places lovely dancing girls, in silken veils of many colors, danced to the jingle of tambourines and the rhythm of strange Oriental instruments. A famous magician, who had come to entertain the crowds, heard that Sinbad was about to sail for a Persian seaport, and he begged to be taken along. Sinbad finally agreed, but once they had put to sea a terrible storm blew up. The sailors, believing it was a trick of the magician, cried, 'Throw him overboard.' But it was all in vain. The ship struck a rock and sank under the raging waves." At the end of 1,001 nights the Sultan relented, spared Scheherazade's life, and never again put anyone to death.

The Festival at Bagdad is created from the various themes representing the story characters. Listen especially for this exciting rhythm in the background:



Nikolai Rimsky-Korsakov – Scheherazade (243-246)

Russia, 1844-1908

During the time of the Civil War a foreign ship, flying a Russian flag, docked in New York harbor. On the ship were young sailors and graduates of the Naval Academy on a three-year cruise around the world. They had stopped to see some of our American cities, and to visit Niagara Falls. One young man who went ashore with his shipmates was Nikolai Andreyevitch Rimsky-Korsakov. He was more interested in going to the opera and listening to music than in viewing the wonders of nature.

So great was Nikolai's love of music that he gave up his adventures at sea and life in the navy to become a composer. After many years of hard work he succeeded in his ambition and was acclaimed in Russia, as well as all over Europe, for his operas, choral works, and orchestra compositions.

One of Nikolai Rimsky-Korsakov's best-known works for orchestra is the Symphonic Suite — *Scheherazade* (Shu-hair-uh-zahd). As you listen to the music you will probably hear that it sounds in many places like the ocean with its quietly rolling swells or stormy waves. When you read the story you will find out why.

The story of Scheherazade: Scheherazade was the beautiful wife of a very cruel Sultan, who lived long ago in Arabia. Each morning at dawn the Sultan had one of his wives put to death. When it came Scheherazade's turn to die she thought of a way to trick her husband and keep him from killing her. "Dear husband," she said to the Sultan, "Since this is my last night on earth may I amuse you with a story?"

The Sultan agreed, and Scheherazade began: "Once upon a time there was a sailor named Sinbad who had sailed the Seven Seas. On

one of his voyages a great storm came up and washed Sinbad and his men onto a small island. Suddenly the island shook and moved from under them, and they discovered that it was not an island at all, but a frightful sea monster…." The Sultan became curious to find out what happened next. But Sheherazade cleverly stopped here. Night after night the storytelling continued, and the Sultan was entertained by tales of Prince Kalander, and of a lovely Young Prince and Young Princess who were brought together by a genie and a fairy.

At the end of a thousand and one nights the Sultan relented, spared Scheherazade's life, and never again put anyone to death.

Anatol Liadov – The Music Box (247)
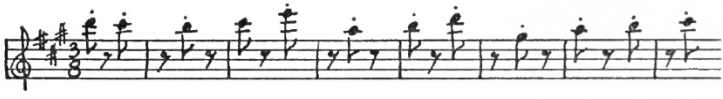
Russia, 1855-1914

Anatol Constantinovitch Liadov (pronounced L'yahdoff) is a Russian as you could easily guess if you look at his queer sounding name! His last name may be spelled in two ways: Liadov or Liadoff.

When Anatol Liadov was a little boy he had a very hard time. His mother was dead, and his father, who was conductor of a Russian Opera House, did not pay much attention to his children. Sometimes there was no food in the house and Anatole and his sister had to borrow money from the servants to keep from starving.

Anatol loved to go behind scenes in his father's theatre, and he became well acquainted with all the actors. Sometimes he was allowed to take part in the operas when crowds were needed on the stage. He liked all this much more than going to school, and since no one insisted on his going he had very little schooling. But he was bright and musical and when he grew older he was sent to the Conservatory to study music. He later graduated with a brilliant record, became a teacher, an orchestra conductor and a composer.

The Music Box, like most of Liadov's music, is light and imaginative. It sounds almost as if this might be a music box playing for fairies to dance. When you hear the Orchestra play this piece try to listen for the "celesta." This is a small keyboard instrument, similar to a tiny piano, with tones like silver bells.



Anatol Liadov – Village Dance (248)

Russia, 1855-1914

The Russian composer, Liadov, was born in St. Petersburg one hundred and ten years ago. Many changes have taken place in Russia during the past century. What are some of the changes, and what is the present name of the city of St. Petersburg? Do you think Liadov's Village Dance sounds like the music of old Russia, or could it be danced just as well by a group of village dancers anywhere in the world to-day?

You will enjoy the music more if you dance it yourself. Try clapping the rhythm and find out how many times this pattern is repeated:



Then play the melody on your tonette, song flute, or recorder:
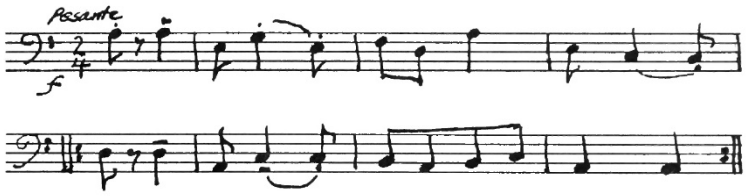


You will discover that this melody is played four times by the strings, twice by the piccolo; then the strings play it twice with the piccolo playing a new melody above. To finish the piece, the strings play four measures; the piccolo plays four measures; then strings and piccolo play five measures together.

A suggestion for making up a dance: Divide into three groups. Let Group I dance with the strings. Let Group II dance with the piccolo. Let Group III choose appropriate percussion instruments (include the tambourine) and play for the dancers.

Reinhold Gliere – Russian Sailors' Dance (249)

Russia, 1875-1956

The Russian Sailors' Dance from Gliere's "The Red Poppy" Ballet Suite is based on an old Ukrainian folk song which is repeated twelve times:



As Gliere uses the theme so many times he adds variety by changing its pitch, tempo, and dynamics. He also changes the instrumentation in the various repetitions. The basic rhythm throughout the composition is very strong, suggesting a powerful, masculine sailor. The piece builds in strength and intensity until the entire orchestra is playing to bring the dance to a brilliant, forceful close.

You should listen many times until you can hear the twelve repetitions of the theme. At the beginning of each one tap a cymbal. Then make a chart, showing the form of the *Russian Sailors' Dance.*

Long Introduction
Twelve repetitions of the theme
Long Coda

A good way to make up a dance might be to select twelve "dancing sailors." All of them might begin to "come alive" in the introduction without moving from their places. Then as each theme is introduced, one by one, the sailors start their individual creative movement, interpreting what they hear in the music. A different percussion instrument could be played for each sailor.

Reinhold Gliere, composer of the "Russian Sailors' Dance," was born in the Russian city of Kiev. His father was a maker of woodwind

instruments. Gliere himself liked the violin better than any of the wind instruments, and when he grew up he became a very distinguished violinist. As a composer he promoted the use of Russian folk songs (which he collected) as the basis of melodies in symphonies and other orchestral works. He taught young Russian composers to appreciate and use their native folk materials.

Igor Stravinsky – Firebird Suite: Dance of the Princesses (250)

Russia, 1882-1971

It was a great day in the life of Igor Stravinsky when, in 1909, his two orchestral works, *Scherzo Fantastique* and *Fireworks*, were performed at a concert in St. Petersburg. This was a day that changed his future, for at the concert he met Serge Diaghilev (Ser-gay Dee-ahg-i-leff), director of the famous Russian ballet. Diaghilev was so impressed with the talent of the young composer that he asked him to orchestrate two Chopin pieces for his dancers. Immediately, the ballet director saw that Stravinsky could do bigger things, so he entrusted to him the job of writing a new original ballet, based on an old Russian legend about the Firebird. In May, 1910, the score was finished and on June 25th the Firebird was presented at the Paris Opera.

Here is the story of the firebird ballet: Late one night Prince Ivan Czarevitch is hunting in the deep forest and captures the Firebird. The bird begs to be freed and when Ivan releases her she rewards him with one of her feathers. Suddenly, out of the darkness, Ivan sees a beautiful castle arising. Thirteen lovely princesses are dancing around a silver tree with golden fruit. One of the princesses brings him a golden fruit, telling him that she and her companions are all under the spell of King Kastchei, a terrible ogre who lives in the castle. Ivan, determined to overcome the monster, boldly enters the castle. Immediately Kastchei's demons rush around Ivan, warning him that their master will turn him into stone. Kastchei comes to cast his evil spell, but Ivan, protected by the magic feather, is unharmed. Suddenly the Firebird appears, and leads Kastchei and his demons in a wild dance until they fall exhausted. The Firebird then shows Ivan a casket by the enchanted tree which contains an egg. "Break the egg," says the Firebird, "and Kastchei will die." Ivan does as the bird directs and, as

the egg smashes, Death comes out of the shell and enters the body of Kastchei. The ogre and the demons vanish, and all the victims Kastchei had turned into stone suddenly come to life. The princesses, free from the ogre's enchantment, dance joyfully, and Ivan chooses the loveliest of them all for his bride.



Igor Stravinsky, the famous composer of "The Firebird," lives in the United States, but he was born in Russia. The composer, now seventy-eight years old, spent his early life in the town of Oranienbaum. Igor (Ee-gohr) loved music, and he heard a great deal of it. His father was the leading bass singer of the St. Petersburg Opera, and sometimes he would take his son to rehearsals or let him hear the performances.

When Igor was nine years old he started learning to play the piano. Practicing was easy, and he liked it. But he detested his school studies, and would have spent all his time with music had his parents not insisted on his getting a good education. They sent him to the University of St. Petersburg to study law. He really had no desire to become a lawyer, but be continued at the University and completed his course of study in 1905. Soon after this he married his cousin who knew how much he loved music. So, with her encouragement he gave up law and started in earnest to learn to be a composer.

Stravinsky was very fortunate in having as a friend at the University the son of Russia's celebrated teacher and composer, Nicholas Rimsky-Korsakoff. He was always a welcome guest in Rimsky-Korsakoff's home, and he spent many hours there, listening to music and talking with the master himself. At first Rimsky-Korsakoff was not convinced of Igor Stravinsky's talent, but when the young man completed his first piano concerto Rimsky-Korsakoff was impressed, and took him as a pupil in instrumentation. Carefully instructed by his teacher, the young Igor wrote a symphony and a suite for voice and orchestra. Both works were performed publicly. Rimsky-Korsakoff saw to that. To thank him, Stravinsky wrote a new orchestral piece, "Fireworks," as a surprise gift for the wedding of Rimsky-Korsakoff's daughter.

The many compositions which followed were written largely for the Russian ballet. After completing "The Firebird" he wrote "Petrouchka" and then "The Rite of Spring." Because people did not understand Stravinsky's new and unusual harmonies these two ballets were greatly criticized. But, Stravinsky continued to compose in his own way, and he has finally been accepted as one of the greatest musical geniuses of the twentieth century.

Some Suggestions on dancing "The Firebird":

1) After you see the filmstrip, make a list of the characters in the ballet.
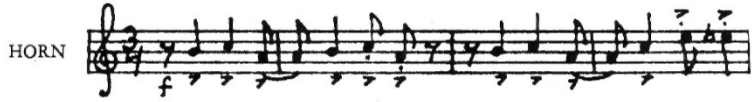
2) See if you can turn each character into a dancer who expresses the feeling and personality of the character through movement. How would it feel to be the ogre, Kastchei? Or to dance like a demon until you were turned into stone? Or to be the Firebird, or a Princess, or the hunter, Ivan? Use your own ideas and dance first *without any music,* then with the parts of the music which represent your character.

Igor Stravinsky – Firebird Suite: Dance of Kastchei (251)

Russia, 1882-1971

In 1909 Sergei Diaghilev, Director of the world-famous Ballet Russe, invited Igor Stravinsky to compose music for an original ballet, based on an old Russian legend about the Firebird. Stravinsky finished the score in May, 1910, and a month later it was performed for the first time at the Paris Opera. It was an immediate success.

The *Dance of Kastchei* comes near the end of the ballet. It is full of strong driving rhythms — often with syncopated accents.



Like most old folk tales, the story of the Firebird has been told in many ways. Here is the version presented by the Ballet Russe with Stravinsky's music:

The Firebird Ballet Story

Late one night young Prince Ivan Tsarevitch has been hunting, and wanders into a deep wood. Suddenly he sees a bird with flaming feathers flashing through the trees. As he rushes towards her he sees a shining silver tree hung with golden apples. The bird flutters around the tree and Ivan catches her but when she begs for her freedom he lets her go. To reward him the Firebird gives him a golden feather to protect him against all evil. As the darkness fades Ivan sees the tower of an old castle. Thirteen lovely maidens in long white gowns come out and dance around the silver tree. One of the dancers, the beautiful Tsarevna, brings him a golden apple, and warns him that he must leave at once or the evil ogre, Kastchei, who lives in the castle, will turn him into stone. She also tells him that the thirteen maidens are young princesses, held prisoners under Kastchei's power.

As the princesses go back to the castle Ivan follows, determined to free them. Immediately Kastchei's demons rush around Ivan. Then the ogre himself, with his glittering evil eyes and his claw-like fingers, appears and begins to work his spell. Ivan remembers the magic feather, and waves it in Kastchei's face. The ogre staggers back and Ivan is safe. Suddenly the Firebird returns, and leads Kastchei and his demons in a wild dance until they fall exhausted.

The Firebird shows Ivan a casket by the enchanted tree. In it is a big egg which contains Kastchei's soul. "Break the egg," says the Firebird, "and Kastchei will die." So Ivan smashes the egg to bits. There is a loud crash, then darkness. When the light returns Ivan is standing in the forest but the ogre, his castle and demons have vanished. All the victims Kastchei had turned into stone come to life. The princesses, released from their enchantment, dance happily as Ivan claims the beautiful Tsarevna for his bride.

After viewing the filmstrip, make a list of the characters in the ballet. See if you can turn each one into a dancer who expresses the feeling and personality of the character through movement.

Igor Stravinsky – Suite No. 2 for Small Orchestra (252)

Russia, 1882-1971

Igor Stravinsky's *Suite No. 2 for Small Orchestra* was composed in 1915 in Morges, Switzerland. The Suite includes four short numbers: *Marche, Valse, Polka,* and *Galop*. They are all funny. Stravinsky was a great joker, and he himself explains that the music is a caricature, not to be taken seriously. "The Polka," Stravinsky says, "is a caricature of Diaghilev, Director of the Russian Ballet. I see him as a circus animal trainer cracking a long whip." He further tells us that the reason the music is so simple — especially the bass part – is to make fun of Diaghilev's limited piano technic.

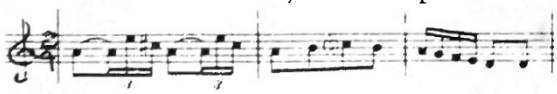
The *Valse* was written to pay tribute to the French composer, Erik Satie, whom Stravinsky admired and loved. He called it a little ice cream wagon waltz.

The *Marche* and the *Galop*, which was added later, were composed as music lessons for his two children, Theodore and Mika. The *Galop* is a take-off on the St. Petersburg Folies Bergeres.

The instruments used in the Suite are: 2 flutes, piccolo, oboe, 2 clarinets, 2 bassoons, horn in F, trumpet in C, trombone, tuba, percussion instruments (big drum, tenor drum, cymbals, piano) and strings.

I. Marche

The *March* is built on an ostinato. There are two melodic themes. The first theme is introduced by the trumpet.



The second theme is announced by the horn.
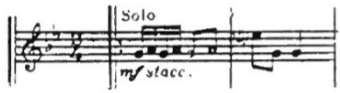


II. Valse

The *Waltz* is scored for woodwinds and trumpets only. It is built on a two-measure ostinato (repeated figure). The rather "crazy" melody is played by two flutes. There are two short sections with a Trio in between.
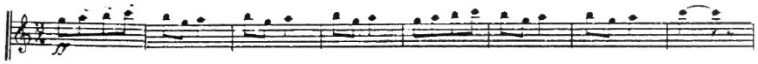


III. Polka

In the *Polka* the main theme is played first by the trumpet, and later the woodwinds take it up. At the end all the instruments are used to make a big climax.



IV. Galop

The *Galop* is a hilariously brilliant and exciting piece. Stravinsky intended it to be a parody on Offenbach. The first theme is announced by many instruments playing together.



About the Composer

Igor Stravinsky was born in Russia, and spent his early life in Oranienbaum. Igor (Eegohr) loved music and he heard a great deal of it. His father was the leading singer in the St. Petersburg Opera, and often took his son to rehearsals or let him hear the performances.

Igor began to take piano lessons when he was nine years old. He loved to practice, but he detested his school studies. However, his parents insisted on his getting a good education, and they sent him off to the University of St. Petersburg to study law. He really had no interest in becoming a lawyer, but he completed his course of study in 1905. A year later Igor and his cousin, Catherine, were married. She knew how much he loved music, and encouraged him to give up law, and spend all his time learning to be a composer.

This was the beginning of a wonderful musical life and a happy marriage. The Stravinskys had four children — two boys and two

girls. Igor was a devoted father, and took time to make music with them, play with them and enjoy them. It was a sad time when Stravinsky lost one of his girls, and soon afterward his wife died.

Stravinsky was fortunate in having Rimsky-Korsakoff as a teacher of orchestration. It was through Rimsky-Korsakoff that he met Sergei Diaghilev, Director of the Russian Ballet. Diaghilev gave him commissions for three ballets: The Firebird, Petrouchka, and The Rite of Spring. His fame was established with the Russian Ballet.

After the Revolution the Stravinsky family lived in France and Switzerland, but later they moved to the United States. Stravinsky and his second wife, Vera, had a beautiful home in Hollywood where they entertained many distinguished visitors. On his eightieth birthday Stravinsky was entertained at the White House. Read more about Stravinsky. Ask your librarian to find books and pictures.

Igor Stravinsky – Dance of the Adolescents (253)
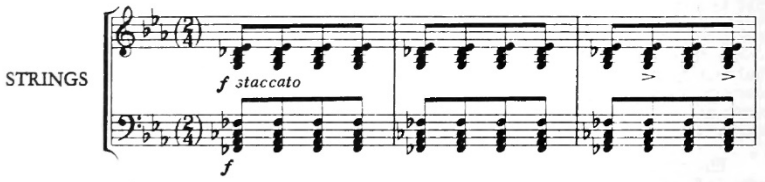
Russia, 1882-1971

Le Sacre Du Printemps (The Rite of Spring) is a ballet, written by Igor Stravinsky for Sergei Diaghilev's famous Russian Ballet. It was first produced in Paris on May 29, 1913. The dancers, trained by Diaghilev, were a brilliant success, but Stravinsky's music so shocked the ears of the audience that a riot broke out. One young man was carried away by the explosive rhythms, and beat with his fists on the head of the man in front of him. The noise was so loud that the dancers could not hear the orchestra. Over the uproar a voice shouted: "Genius! He's a genius!" It was the voice of the French composer, Maurice Ravel.

Stravinsky was not really disturbed by the commotion. He believed that his music expressed the idea on which the ballet was based — a pagan sacrifice to the earth. His title for the ballet was "Pictures from Pagan Russia." *Le Sacre Du Printemps* is in two parts:

Part I *The Fertility of the Earth*
Part II *The Sacrifice*

Dance of the Adolescents comes at the beginning of Part I of the ballet. It opens with the strings playing pounding rhythms like the drumbeats of primitive music:



As you become familiar with the *Dance of the Adolescents* by listening to the record many times you may be able to hear some of the "inside" parts of the music.

Even if you do not try to analyze what is happening, let the music "play through you." When you do this it will be hard to sit still. Soon you will be on the floor, moving with your whole body and making up a primitive dance. Then, why not add some percussion instruments like drums, rattles and sticks?

Igor Stravinsky – Pulcinella Suite (254-259)

Russia, 1882-1971

Pulcinella Suite for small orchestra is from Igor Stravinsky's *Ballet in One Act,* first performed on May 15, 1920, at the National Theatre of the Opera in Paris. It was an event to remember. The great Russian Ballet Director, Sergei Diaghilev, had trained the dancers; the noted Leonide Massine was the choreographer; and the world-famous artist, Pablo Picasso, designed the scenery and costumes. Igor Stravinsky's music was inspired by themes from the eighteenth-century Italian composer, Pergolesi.
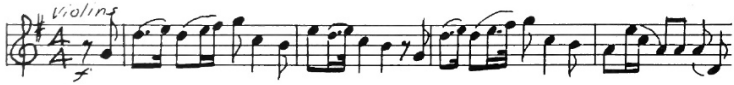
The Story of Pulcinella

The story of the ballet, Pulcinella, came from a manuscript discovered in Naples in the year 1700. Pulcinella was one of the popular comic characters in the traditional Neapolitan Theatre.
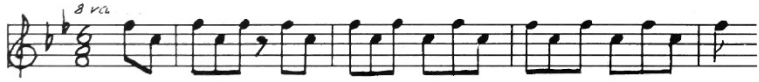
When the ballet begins some pretty young dancing girls are in love with Pulcinella. Their handsome Italian boy friends are very jealous, and decide that they will find a way to kill Pulcinella. As they are about to attack him Pulcinella hires a substitute, dressed in his clothes. The false Pulcinella pretends to die as the real one escapes and disguises himself as a magician. The young men think they are rid of him, but he returns, pretending he is a magician, and brings his double back to life. It turns out that the real Pulcinella is a kind-hearted fellow after all. He arranges marriages for all the girls and boys. Then he gets married himself.

The music of the *Pulcinella Suite* is scored for flutes, oboes, bassoons, horns, trumpet, trombone and strings. It is divided into eleven short sections. At your North Carolina Symphony concert you will hear six of these sections.
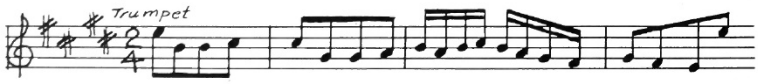
Sinfonia



Tarantella
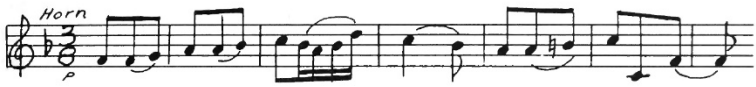


Toccata
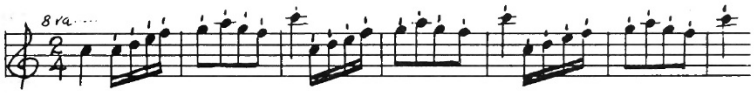


Vivo



Minuet



Finale



About the Composer

Igor Stravinsky was born in Russia in 1882. He grew up in the small town of Oranienbaum near St. Petersburg. Igor loved music and he heard a great deal of it. His father was the leading bass singer of the St. Petersburg Opera, and often took his son to rehearsals. Sometimes he was allowed to go to the real live performances.

When Igor was nine years old he started taking piano lessons. He liked to practice, especially when he could spend a part of the time making up his own pieces. He detested his school studies, and would like to have filled every minute of the day with music. His parents, however, insisted on his getting a good education. They sent him to the University of St. Petersburg to study law. He really had no desire to become a lawyer, but he continued at the University, and completed his law courses in 1905. Soon after this he married his cousin, who knew how much he loved music. So, with her encouragement, he gave up law and started in earnest to learn to be a composer.

Stravinsky was fortunate in having as a friend at the University the son of Russia's celebrated teacher and composer, Nicholas Rimsky-Korsakoff. He was always a welcome guest in Rimsky-Korsakoff's

home, and eventually became a student of the master teacher. It was in Rimsky-Korsakoff's home that Stravinsky met Sergei Diaghilev who later directed his *Pulcinella Ballet.*

After the Revolution Stravinsky left his native country and lived with his family in France and Switzerland. When Harvard University invited him for a series of lectures in 1939 he came to the United States, later becoming an American citizen. He spent his eightieth birthday celebrating a dinner in his honor at the White House.

Sergei Prokofieff – Scherzo and March from the Love for Three Oranges (260)

Russia, 1891-1953

Serge Prokofieff was such a brilliant little Russian boy that his mother started giving him music lessons almost as soon as he could talk. One day when he was only five years old he heard his parents telling about a famine in India. He went to the piano at once and made up a piece about it which he named *Galop Hindou*. The music described horses galloping off to India with food for the starving people. Two years later his father took him to the Opera in Moscow. After this trip Serge came home and wrote his first opera, *The Giant*. What fun he and his cousins had performing it at his uncle's house! His family were certain that the child was going to be a composer!
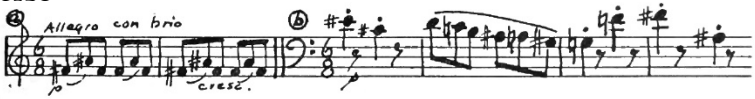
When Serge was ten years old he was taken to a well-known teacher, Taneiev, who lived in Moscow. He examined the young boy's compositions and said to him: "Pretty good for a first effort, but you will have to learn to use more interesting and unusual harmonies. Why not try to be a little bolder…not quite so simpler"

Serge took this criticism to heart. He went to study at the St. Petersburg Conservatory where he wrote music so bold that it shocked all the musical authorities. Some of Prokofieff's modern young friends liked it, but the music was indeed original! Remembering what Taneiev had told him twelve years before, Prokofieff took him one of his newest scores. At the sight of it the old Russian master threw up his hands and shouted: "Good heavens! Am I responsible for this?" "Yes, you are, dear teacher…remember what you told me quite some time ago?" Taneiev could not understand the strange new harmonies, but it made no difference to Prokofieff for he was fast becoming recognized as one of Russia's most important modern composers.
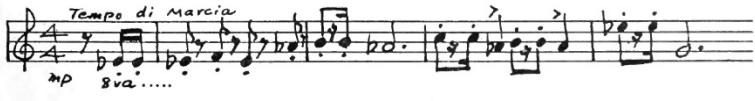
When you listen to Prokofieff's music see if you are like Taneiev

who did not understand strange new harmonies, or if you have "modern" ears that enjoy dissonance.

Scherzo



March



Sergei Prokofieff – The Love for Three Oranges (260)

Russia, 1891-1953

The Love for Three Oranges is an opera in four acts with a prologue (short scene at the beginning). Prokofieff wrote both the music and the libretto (story of the opera). The story was based on a fable by Carlo Gozzi. The first production of the opera was in Chicago on December 30th, 1921.

Story of the Opera

When the curtain rises a group of strange people are discussing what kind of entertainment they like. Some of them are gloomy, some gay, some cynical and some empty-headed. They all disagree, and finally decide to climb up into several towers and watch the play. From time to time they talk about the players and give comments.

Now another curtain rises and we see the King of Clubs in his royal chamber. He is very much upset because his son, the Crown Prince is suffering from a strange disease: no one can make him laugh. A big celebration is planned to cheer the Prince, but he remains sad until one of the guests, a sorceress, slips and falls down. When the Prince sees this he breaks out into loud laughter. The sorceress is angry and puts a curse on him because she thinks he has made fun of her. The Prince is condemned by the curse to fall in love with three large oranges which he finds on a lonely desert. Two of them are cut open and out step two Princesses who die of thirst. In the third orange the Prince finds another beautiful maiden and he loves her at once. But she, like her sisters, is about to die when the people in the tower rush onto the stage with buckets of water. She comes to life and marries the Prince who is at last happy and able to laugh.

Sergei Prokofieff – Cinderella Ballet Music (261)

Russia, 1891-1953

Serge Prokofieff's *Cinderella Ballet* music was inspired by a fairy tale so familiar that every child can tell the story. Cinderella, a girl who was both lovely and good, was made to work, and wear rags. Her wicked stepmother, and two ugly step-sisters dressed themselves in fine clothes, and prepared to go to a ball while Cinderella swept the ashes in the fireplace. When they were gone Cinderella's fairy godmother appeared, and with a wave of her magic wand a handsome coach came to take her to the ball. Beautifully clothed, and wearing glass slippers, Cinderella entered the ballroom. With her partner, the prince, she waltzed happily until midnight.

In the music of the *Midnight Waltz* Prokofieff describes a happy and gay occasion. In the first part you can imagine the dancers, elegantly dressed in their silks and satins, swirling and whirling over the ballroom floor. Listen for the waltz rhythm — a 3/4 meter with the accent on the first beat.

The second part of the music, "Clock Scene," brings a change in mood. Suddenly the sound of a ticking clock is heard. There is a feeling of fright and suspense. With discordant chords, which grow louder and louder, the composer warns you that midnight is approaching. As the end of the ball draws near, the clock strikes twelve, and Cinderella vanishes. Listen for the twelve loud strokes on the gong.

How can you express the two moods of the "Midnight Waltz" and the "Clock Scene" in dance movement? In the first part let your body be very limber, moving freely, bending your back, extending your arms, floating smoothly. In the second part feel the tension of ticking time. Show the mechanical movements of the clock — its pendulum, its hands jerking over the face, its springs and wheels. You may also

want to show Cinderella's fear.

Some Facts About Prokofieff

1. Serge Prokofieff (Sehr-gay Pro-ko-fee-eff) grew up in Russia.
2. His mother, an excellent pianist, started teaching him music when he was very young.
3. At the age of ten, Serge was taken to a well-known teacher, Taneiev, who lived in Moscow.
4. The first pieces Serge composed sounded very strange to his teacher. He could not understand the boy's "new harmonies."
5. In 1918 Prokofieff came to America where he received a hospitable welcome. He had many engagements and commissions to write music.
6. After three years in this country, Prokofieff went to Paris.
7. In 1934 he returned to Russia.

Sergei Prokofieff – Lieutenant Kije Suite, Op. 60 (262-265)

Russia, 1891-1953

Sergei Prokofieff (Sair-gay-Pro-koh-fee-ef), one of Russia's famous composers, was born and grew up on a big estate in the Ukraine. Sergei's father was manager of the estate, and kept busy attending to his many duties. The little boy's mother was a talented pianist, and filled the house with the sounds of music by the great composers. At a very early age it was noticed that Sergei showed an unusual interest in music, especially in the piano. His mother encouraged him to experiment at the keyboard and to make up little tunes of his own. Later she started giving him lessons — fifteen minutes at a time. She also helped him to write down his first pieces in a music book.

A wonderful thing happened when Sergei was eight years old. He was taken by his parents on a trip to Moscow, where he went to the opera for the first time, and saw "Faust" and "Prince Igor." The imaginative child began at once to work on an opera of his own. The opera had three acts, and it was called "The Giant." It was first performed, with the composer directing, at his uncle's house. All the actors were his cousins and aunts, but the performance delighted the audience — especially his uncle.

At thirteen Prokofieff began his studies at the Conservatory of St. Petersburg. He later graduated with diplomas in piano, composition and conducting. He became widely known as a brilliant pianist, and at twenty-three won the Rubinstein prize with his First Piano Concerto.

Prokofieff's travels took him to many countries. He lived in London, Paris, Japan, the United States, and Germany. After leaving Russia in 1918, he did not see his native country again until 1927. Upon his return he was cordially received, and recognized as a leading Soviet composer. After 1934 he lived in Moscow where he had

considerable influence on young Soviet composers. He died in Moscow at the age of sixty-one.

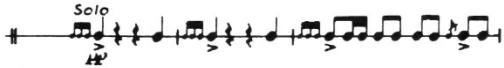
The North Carolina Symphony has played a number of Prokofieff's works for children over the past few years. If you do not remember the ones on the following list, perhaps your school librarian can find the recordings for you to hear in your classroom.

Peter and the Wolf
The Love for Three Oranges — March and Scherzo
Classical Symphony
Cinderella Ballet Suite — Midnight Waltz
Winter Holiday — Departure
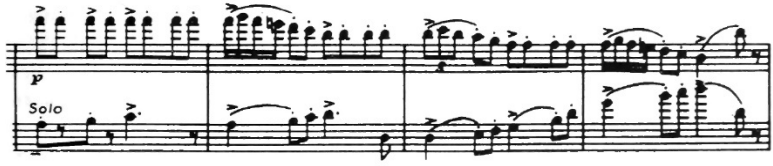
Check the words that describe Prokofieff's music: humorous, edgy, harsh, picturesque, unpredictable, rhythmic, strong, brisk.

Prokofieff's Suite, "Lieutenant Kije," is a comical story told in music. The Suite includes five episodes taken from the original film music which describes the life of an imaginary Russian soldier. The soldier, Lieutenant Kije, was a supposed officer in the army of Tsar Nicholas I of Russia. He came into being when the Tsar, in reading a military report, saw the words "Porootchiki je," which in Russian means "the lieutenants." He misread it as "Porootchiki Kije" and thought it was the name of Lieutenant Kije. No one dared to contradict the Tsar, or tell him about his mistake, so the officers had to create a fictitious lieutenant, and make up stories about him as if he really existed.

In the first part of the Suite Lieutenant Kije (pronounced Keejuh) is born. *The Birth of Kije* is introduced by a roll of drums to indicate that Kije is a military man.
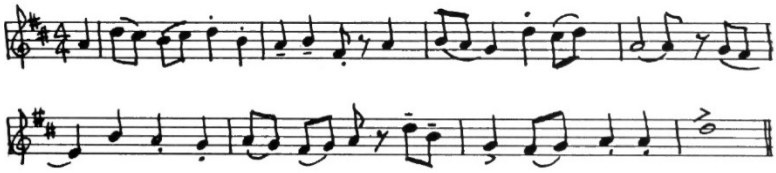


The drums continue as a piccolo melody is added above. Soon a second melody, played by the flute, is heard with the piccolo:



The second and third parts of the Suite describe Lieutenant Kije's

romance and his wedding. The fourth episode, which you will hear at the concert, pictures a sleigh ride during the Russian winter. *Troika* is the Russian name for "sleigh." The high-spirited music tells you that Kije and his friends are gay and boisterous. The orchestra imitates the sound of sleigh bells every time this theme is heard:



Sergei Prokofieff – Classical Symphony: Opus 25 (266-269)

Russia, 1891-1953

Prokofiev spent several years in America and many of his compositions have been played in this country. The Chicago Symphony played his *Third Piano Concerto* with the composer himself at the piano. His opera, *The Love for Three Oranges* was produced by the Chicago Opera Company. After leaving America Prokofiev travelled all over the world on concert tours. He finally returned to Russia, where he lived before his death in 1953.

Many children know and love Prokofiev's musical fairy tale, Peter and the Wolf. Although this work is entirely different from the "Classical" Symphony, which you will hear at the concert, there are times when you may notice some similarity, especially in the wide-stepping chords of the Gavotte. Doesn't the music sound a little like Peter's boldness after he has caught the wolf?

The *"Classical" Symphony*, played for the first time in America in 1918, was quite a shock to the New York audience. They expected to see a big symphony orchestra, with its fine display of brasses and chimes, but instead they were greeted by a handful of musicians. Because Prokofiev patterned his symphony after the so-called "classical" style of Mozart he used only two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani and strings. If the sight of the small orchestra was disappointing, the sound of the music certainly was not! From the very first movement the audience began to feel that Prokofiev had brought back the wonderful spirit of the eighteenth century — in modern dress, of course.

The symphony starts with a very short introduction, followed by the main theme:



The Second Movement, *Larghetto*, in contrast to the fast first movement, opens calmly with a melody played by the violins:



For the Third Movement of the "Classical" Symphony Prokofiev surprises his listeners with a *Gavotte*, in high-stepping dance rhythm. The gavotte was a sixteenth century dance.



Directions for dancing the gavotte are given in Rhythmic G*ames and Dances* by Dorothy Hughes, pp. 71, 72. (American Book Co.)

The *Finale* is marked "molto vivace," which means very fast. The main theme is introduced by the violins.



Sergei Prokofieff – Gavotte from the Classical Symphony (268)

Russia, 1891-1953

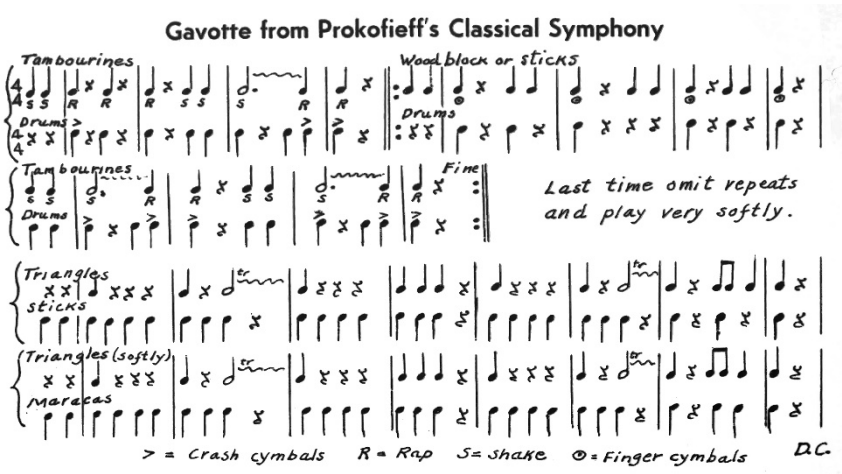
Serge Prokofieff grew up in Russia. His mother was an excellent pianist, and noticing that her brilliant little boy took an unusual interest in her playing, she started giving him music lessons almost as soon as he could talk. When Serge (Sehr-gay) was ten years old he was taken to a well-known teacher, Taneiev, who lived in Moscow. He examined the young boy's compositions, and said to him: "Pretty good for a first effort, but you will have to learn to use more interesting and unusual harmonies. Why not try to be a little bolder?"

Some years later Serge took Taneiev one of his newest scores. At the sight of it, the old Russian master threw up his hands and shouted: "Good heavens! Am I responsible for this?" "Yes you are," replied Serge. "Remember what you told me…to be a little bolder?" Taneiev could not understand the strange new harmonies, but it made no difference to Prokofieff. He went right on being bolder and more original. Eventually, he was recognized as one of Russia's most important modern composers.

When the *Classical Symphony* was played for the first time in America in 1918, it was quite a shock to the New York audience. Like Prokofieff's old Russian master, they found it difficult at first to understand his unusual harmonies. Also, they had expected to see a big symphony orchestra, with its fine display of brasses and chimes, but instead they were greeted by a handful of musicians. Because Prokofieff patterned his symphony after the so-called "classical" style of Mozart, he used only two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani and strings.

At the concert you will hear the *Gavotte* from the Classical Symphony. Get acquainted with it in your classroom by listening to the recording, and playing the percussion score [on the next page].

The *Gavotte* is the third movement in the Classical Symphony. Had Mozart written the symphony he would have chosen a *Minuet* in graceful 3/4 meter. But Prokofieff wanted a dance movement that would be bolder, and more spirited. The *Gavotte* was a seventeenth-century dance, which supposedly originated with the French people known as "gavots." The dance is in moderate 4/4 time, with an upbeat of two quarter notes, and with the phrase beginning and ending in the middle of the measure. Prokofieff's *Gavotte* is in ternary form or three parts — A B A.



Dmitri Kabalevsky – The Comedians (270-274)
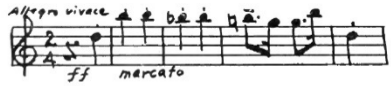
Russia, 1904-1987

Dmitri Kabalevsky is a Russian composer, now forty-eight years old. His gay, lively music is becoming more and more popular in America to-day. Kabalevsky is interested in children, and likes to write music that they will enjoy. When he taught young music students at a government school in Russia he helped them with their technical problems by composing pieces that were much more fun to play than the usual scales and finger exercises. Some of these short pieces were collected in an album called From Pioneer's Life. A later collection was Children's Songs.
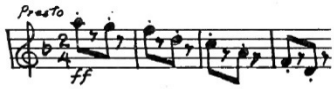
Kabalevsky did not start studying music until he was fourteen. He was so talented that he soon became a gold medal student at the Moscow Conservatory. When he grew up he was asked to teach composition in this same school. In addition to children's music Kabalevsky has composed four symphonies, two piano concertos, songs, chamber music, and a famous opera, Master of Clamecy.

The Comedians is a suite of ten numbers from the music which Kabalevsky wrote for a Children's Theatre play called *Inventor and Comedian.* It describes various activities in the lives of a travelling group of comedians. Here are themes from the five selections on our program:

Prologue— (Listen for piccolo, oboe, clarinet, xylophone)
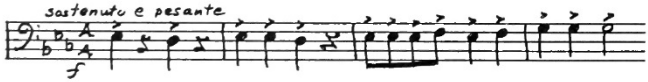


Galop
(Trumpet with mute)



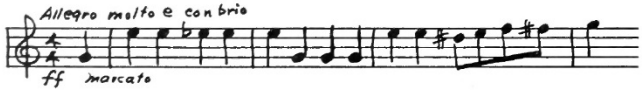
Waltz (Clarinet)



Pantomime (Bassoon, strings, drum)



Epilogue (French horn)

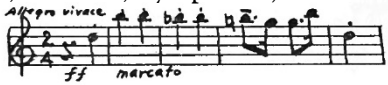


Dmitri Kabalevsky – The Comedians (270-274)

Russia, 1904-1987

A long time ago in England, when the first Elizabeth was Queen, strolling musicians and actors went from village to village entertaining people at fairs and festivals. In much the same way groups of entertainers roamed the countryside in Russia. They amused their audiences with acts of juggling, tumbling, and pony trotting. In his orchestral suite, *The Comedians*, Kabalevsky describes some of the activities in the lives of these wandering players. The suite consists of ten numbers from the music which the composer wrote for a Children's Theatre play called *Inventor and Comedian.* This play, by Daniel, was first produced in Moscow in 1938. Here are the themes from the five selections on our program:
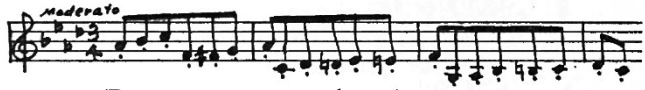
Prologue — (Listen for piccolo, oboe, clarinet, xylophone)
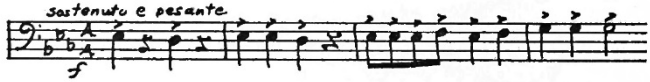


Galop (Trumpet with mute)



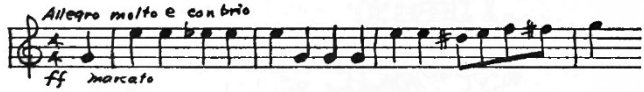
Waltz (Clarinet)



Pantomime (Bassoon, strings, drum)



Epilogue (French horn)
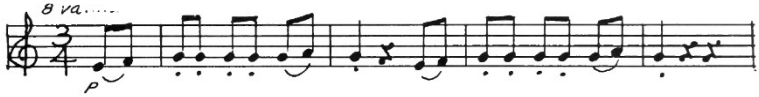


Dmitri Shostakovich – Ballet Suite No. 1 (275-276)

Russia, 1906-1975

Dmitri Shostakovich has a special gift for writing ballet music. In his native Russia the ballet was an important part of musical and artistic life. As a small boy he wrote his first piece of dance music for his little sister who was studying ballet. When he grew up and learned to be an orchestra composer, Dmitri Shostakovich wrote a great many pieces for ballet dancers. Petite Ballerina and Pizzicato Polka are from his *Ballet Suite No. 1.*

Petite Ballerina (Little star solo dancer) is a charming bit of music describing tip-toe staccato movements contrasted with gliding, swaying rhythms. The first melody is high-pitched, sounding like a music box.



Pizzicato Polka seems to suggest ballerinas dancing on tip-toes. "Pizzicato" means "plucked." You will notice at the concert that the violins have the melody and that the players are plucking the strings with their fingers.



About the Composer

Dmitri Shostakovich (Dmee-tree Shos-tah-ko-vich) was born in St. Petersburg in 1906. His parents were of Siberian origin, and came from a highly educated family. Dmitri's father was a chemical engineer, and his mother was a talented pianist. She gave her son piano lessons, and encouraged him to compose. When the Revolution took

place in Russia Dmitri was eleven years old. In the Shostakovich household, as in many other families, the happy, easy way of life was over. Food was scarce; children grew up without ever tasting milk or orange juice. Heating homes was an impossibility. Many people sold their jewels and furs to buy bread or potatoes.

When Dmitri's father died things became even more difficult. His brave mother worked as a typist to earn enough money to feed her three children, and to pay for Dmitri's music education at the Conservatory. In time her efforts were greatly rewarded. He graduated with two degrees — one in composition, in 1925, and the other in piano, in 1928.

Section 4

20th Century United States

Joseph Daly – Chicken Reel (277)

United States, 1891-1968

Chicken Reel is a jolly tune that makes you want to step out on the floor and shake yourself all over while you kick up your heels. It has the true American spirit. You may think this lively reel sounds like folk-music, but it has both a composer and an arranger. Here is the melody by Joseph Daly that turns into a full-blooded symphonic arrangement by Russell Bennett.

Joseph Daly, the composer, was born in Boston. He has been with the production department of National Broadcasting Company for over ten years. Before that he was in vaudeville and in the general theatre business. He wrote a number of popular song hits, such as "What D'ye Mean You Lost Your Dog," and "I'm All Dressed Up and No Place to Go," but "Chicken Reel" is the tune that people like best.

Russell Bennett, the arranger, besides being a fine composer of serious symphonic music, opera and choral works, has written ninety percent of all the musical comedy orchestrations for Broadway hits in the past twenty years. At sixteen he started to earn his living as a pianist, copyist and orchestrator and he is now considered to be the best in the business. Some of the recent shows for which Russell Bennett arranged the music are "Oklahoma," "Mexican Hayride," "Carmen Jones" and the current musical hit, "Kiss Me, Kate." Mr. Bennett takes a simple melody from the composer and writes a complete score for orchestra, adding his own clever ideas to make the music more dramatic and colorful. Since 1930 he has been working for various film studios in Hollywood. Some day when you go to the movies you may see his name on the screen as composer or arranger of the musical score.

Mr. Bennett was born in Kansas City but he now lives in New York in a large apartment house on Park Avenue. If you happened to be in the downstairs lobby some morning you might see a tall, slender man step out of the elevator and start downtown in a big yellow taxi.

You would probably notice his twinkling blue eyes and his cheerful manner. Although Mr. Bennett works very seriously when he is writing a musical score for a new show, he also enjoys a good joke. Baseball fans will be interested to know that he recently wrote a "Symphony in D for Dodgers."

A number of years ago he spent a week in North Carolina as guest conductor of the State Orchestra. If it had not been for Mr. Bennett's generosity in lending his manuscript score to the North Carolina Symphony you would not be hearing his "Chicken Reel" on the program. Mr. Bennett's score is not exactly like the recording of "Chicken Reel" which you have heard (by LeRoy Anderson — Boston Pops Orchestra). But you will recognize the same tune.
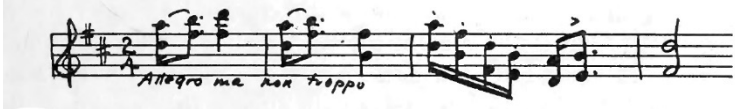
Samuel Gardner – From the Canebrake (278)

United States, 1891-1984
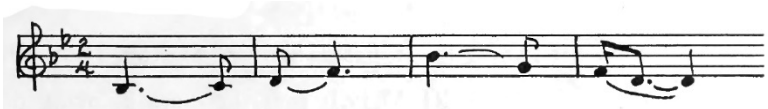
Samuel Gardner is usually thought of as an American composer since he now lives in New York and has been in the United States for many years. He was born in Elizabethgrad, Russia, and came to this country as a little boy. His musical training was at the Institute of Musical Art in New York and with several famous violin teachers, among them Franz Kneisel. He has been a soloist with many orchestras. In 1918 he won the Pulitzer prize on a String Quartet. Since then he has composed other works for chamber music groups and for orchestra.

From the Canebrake was originally written as a violin solo. It is made up of two contrasting themes, given below. The form of the piece is a very common one, known as "three-part form." The first and last sections are similar, and the middle section is different. As you listen you might indicate these sections by the letters ABA.

First Theme



Second Theme



From the Cranebrake is a very good piece to dance. You might divide up into two sets of dancers — one for the "A" music, one for the "B" music. Let each group make up its own rhythms, to fit the mood of the contrasting sections.

Bernard Rogers – Once Upon a Time, Five Fairy Tales

United States, 1893-1968

Once Upon a Time (or Five Fairy Tales) is a suite of five pieces for small orchestra. It was composed in 1934 by the American composer Bernard Rogers and performed for the first time in 1935 at the Festival of American Music in Rochester.

At your children's concert the orchestra will play four of the Five Fairy Tales. As you listen to the music do not expect it to describe the action of the story in detail.

"The Tinder-Box Soldier" (279)

A soldier returning from the wars came marching along the road with a knapsack on his back and a sword by his side. He met an ugly old Witch who said to him: "You ought to have as much money as you want." "That's very kind of you, Witch," said the Soldier. Then the old Witch pointed to a tree and explained that it was hollow inside. "Climb to the top, and slide down through the hole. I will tie a rope around your waist so that I can pull you up when you call."

"What shall I do at the bottom of the hole?" asked the Soldier. "Get money!" answered the Witch. "You will see three rooms and in each room there is a chest filled with coins. In the first room are copper coins. The dog sitting on the chest has eyes as big as saucers. In the second room the coins are silver, and the dog has eyes as large as mill wheels. In the third room the coins are gold, and the dog guarding the chest has eyes as big as the Round Tower at Copenhagen. The dogs will not harm you if you will put each one on my blue-check apron."

The Soldier decided he would try it, but first he asked the old Witch what he would have to give her for the money. "Oh, nothing at all — just bring up an old tinder-box my grandmother forgot the

last time she was down there," answered the Witch.

The Witch then tied the rope around the Soldier's waist, gave him her blue-check apron, and watched as he let himself down. The dogs were quiet when the Soldier put them on her apron. He opened the chests and took copper and silver coins. Then he filled his pockets, knapsack, cap and boots with gold coins and threw away all the copper and silver. He almost forgot the tinder-box, but when he found it the old Witch pulled him up through the tree.

The Witch demanded that he give her the tinder-box. When she refused to tell him why she wanted it, he drew his sword and cut off her head. Now the Soldier was rich and went happily on his way. He discovered that the tinder-box was magic and when he rubbed it one of the dogs appeared to bring him anything his heart desired. In the end he married a beautiful Princess and became King of the land.

"The Song of Rapunzel" (280)

Once upon a time there lived a man and his wife who were unhappy because they had no children. They lived next to a lovely garden full of flowers and vegetables. The garden was surrounded by a wall and no one dared enter it because it belonged to a Witch of great power.

One day the lady looked through her window and saw a bed full of fresh green rampion. She wanted it so much that she began to pine away. Her husband, alarmed at how pale and wretched his wife was, climbed over the wall at dusk and gathered a handful of rampion leaves. She made them into a salad which tasted so good that she craved even more rampion. At dusk the next evening her husband climbed over the wall again, and there stood the Witch. The Witch said: "You may take as much rampion as you wish if you will give me the baby your wife will soon have." The terrified husband promised, and sure enough, when the child was born the Witch came to get it. She named the baby Rapunzel, and she grew up to be the most beautiful child in the world.

When Rapunzel was twelve years old the Witch locked her up in a tower that had no stairs or doors. There was a tiny window at the top. When the Witch wanted to go up in the tower, she stood beneath the window, and called out: "Rapunzel, Rapunzel, let down

your golden hair." Then Rapunzel let down her beautiful long hair and the Witch climbed up.

After a few years a Prince was riding through the wood and heard Rapunzel singing in the tower. Then he came every day and listened to her sweet, sad song. One morning as he stood behind a tree he saw the old Witch climb up on Rapunzel's hair. The next night the Prince went to the tower and cried: "Rapunzel, Rapunzel, let down your golden hair." It worked! The Prince visited her often and asked the beautiful girl to marry him. But when the Witch found out about it she took a pair of scissors and cut off Rapunzel's hair. Then she took her to a lonely desert. After several years of wandering, the Prince finally found Rapunzel and led her to his kingdom where they were married and lived happily ever after.

"The Story of a Darning Needle" (281)

There was once a Darning Needle who was so fine she imagined she was an embroidery needle. "Hold me tight!" she said to the Fingers that were holding her. "If I fall on the ground I shall never be found again I am so fine." The Fingers were using the needle to stitch the leather on the cook's shoe when she broke in two. They held her tight while the cook dropped some sealing wax on the Needle and stuck it in the front of her dress.

"Now I am a breast pin," said the proud Darning Needle. As she was bragging to the Pin about her sealing-wax head, she fell into the sink which the cook was rinsing out, and was washed right down into the gutter. "I am too fine for this world," she said, but she kept her proud bearing as shavings, bits of straw and old newspaper swam over her.

One day the Darning Needle thought she saw a diamond in the gutter beside her. It was only a bit of broken glass. As the Darning Needle and the shiny piece of glass were telling each other how grand they were, more water streamed into the gutter and washed the bit of bottle glass away. One day two street urchins were playing in the gutter, picking up old nails, pennies and such things. An old eggshell came floating by and the boys struck the Darning Needle into the eggshell. "Crack!" said the eggshell as a wagon wheel rolled over it. "Oh, how it presses!" cried the Darning Needle. "I am breaking!" But

she did not break. She just lay there, full length without her eye, and for all we know she may be lying there yet.

"The Ride of Koschei the Deathless" (282)

Long ago, in a certain kingdom, there lived a Prince Ivan. He had three sisters: Princess Marya, Princess Olga, and Princess Anna. Just before their parents died they told Ivan to marry his sisters to the very first suitors who came to woo them.

Before long there was a clap of thunder and the roof of the Palace split open. Into the room where the Prince and his sisters were there flew a bright Falcon. The Falcon changed himself into a brave youth and asked for the Princess Marya to marry him. When Ivan gave his consent, the Falcon married her and took her away to his own realm. In the same manner suitors came for the other two sisters. Princess Olga was borne away by an Eagle and Princess Anna by a Raven.

Ivan, left alone, decided to set forth on a journey. He rode and rode until he came to a white tent. Out came a beautiful lady to greet him. It was the Princess Marya Morevna. Ivan and the Princess fell in love and were married. Then the Princess carried Ivan off to her own realm. One day Marya Morevna took it into her head to go a warring. She turned over the housekeeping affairs to her husband, and warned him not to open the door to a certain closet. But as soon as Marya Morevna was out of sight, Ivan's curiosity overcame him and he rushed to the closet, pulled open the door and looked in. There hung Koschei the Deathless, held by twelve chains. Koschei begged Ivan for water. After Koschei had swallowed three buckets full of water he broke out of his chains. Then he flew out the window, captured the fair Princess Marya Marevna, and carried her off to his home. Ivan wept, and vowed he would wander the world over in order to find her.

After many long journeys and strange adventures Ivan finally found Marya Marevna. When the evil Koschei seized Marya Marevna and rode off with her again, Ivan caught up with them. Koschei was about to chop Prince Ivan up into small bits, but Ivan's horse swung its foot at Koschei and cracked his skull. Then the Prince made an end of him with a club. Marya Morevna mounted Koschei's horse, Prince Ivan got on his own and they rode safely away together.

LeRoy Anderson – Syncopated Clock (283)

United States, 1908-1975

Leroy Anderson, like Ferde Grofé, is a contemporary American composer whose music tells us plainly that he belongs to the modern age of syncopation. Syncopation is a deliberate upsetting of the regular accent or beat so that the listener is fooled. The expected accent is "off-beat." For instance, in the Syncopated Clock the accented notes come just before, or slightly after the beat where you expect to hear them.

Things to do with the *Syncopated Clock:* 1) Create movements in pantomime which illustrate syncopation. 2) Make up a dance to the Syncopated Clock using as many "clock" ideas as you can think of. 3) Analyze the form of the piece and, as you listen, write the sections in your notebook, like this: A A B A Interlude C A A Coda.

LeRoy Anderson

United States, 1908-1975

LeRoy Anderson has become a favorite composer to many young Americans. His popular orchestra pieces are often heard on the radio, and his records are collected by people who enjoy his gift for writing appealing melodies. Here are some facts about LeRoy Anderson's life:

1. LeRoy Anderson was born in Cambridge, Massachusetts, in 1908.
2. He went to the Cambridge High and Latin School.
3. Harvard University gave him a Bachelor of Arts degree in 1929 and a Master of Arts degree in 1930.
4. LeRoy Anderson studied organ with Henry Gideon in Boston, and took lessons on the double-bass with Gaston Defresne of the Boston Symphony Orchestra.
5. He studied composition with Walter Piston and George Enesco.
6. For two years LeRoy Anderson taught music at Radcliffe College.
7. He was at one time music director and arranger for the Harvard Band.
8. LeRoy Anderson joined the Army as a private in 1942, and was discharged as a captain in 1946.
9. During the war LeRoy Anderson was stationed with the American forces in Iceland.

Horse and Buggy (284)

Some suggestions:

Listen for the pattern of horses' "clop-clop" rhythm. Get a coconut; have it sawed in half with an electric saw; Cut out the meat; Let it dry then shellac the two halves on the inside. Clap the two halves together for the sound of horses' hooves. Make up an original dance. Listen for the horse and buggy rhythm. Listen for the smooth legato song-like melody. Divide the dancers into two groups — one for the "horse and buggy" part; another for the melody.

Song of the Bells (285)

Some suggestions:

This is a fast waltz. Dance it freely with large swinging movements.

Listen especially for the chimes which are heard above the other instruments. Finger paint to the music. Read stories about bells and bell-making. Collect a variety of different kinds of bells and make an exhibit in your classroom.

LeRoy Anderson – Horse and Buggy (284) and the Typewriter (286)

United States, 1908-1975
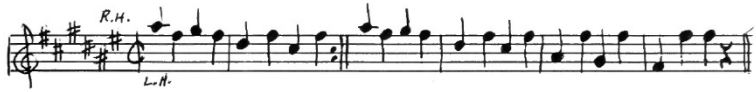
Leroy Anderson has become a favorite composer to many young Americans. His popular *Horse and Buggy* is a picture painted in music. Listen for the pattern of the horses' clop-clop rhythm. Can you also hear the contrast when the music changes to a smooth song-like melody? Tell a story about what the music suggests to you. Dance your story. Draw a diagram of the different parts of the music.

The Typewriter is so clearly described in the music that there is no doubt about what is happening. Here is another example of music painting a picture. But, in this case, a real typewriter is "played" in the orchestra.

Robert McBride – Pumpkin Eater's Little Fugue (287)

United States, 1911–2007

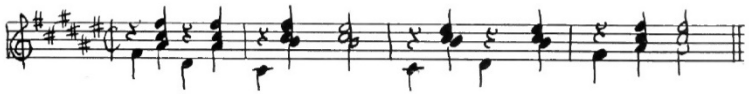
Every child knows about Peter, Peter, Pumpkin Eater. And most children learn to play the tune before they go to school. Here it is, as written for the black keys of the piano:



An American composer, Robert McBride, had an original idea one day. He decided to use this tune for the subject of a fugue. As you may remember from having listened to Bach's *Little Fugue in G Minor*, the subject comes back again and again. Every time you hear it, the sensation is a pleasant one — like meeting a familiar friend. In McBride's Fugue the subject first appears in the violins in the key of G. They play the tune differently from the way you play it on the piano. Each note is made into two eighth notes.



The second violins take up the tune a fourth lower in the key of D while the first violins continue with a countersubject. This idea repeats. But, you will be surprised to find that McBride uses another tune, too. The second theme is "I Love Coffee, I Love Tea.":



After you have counted the entrances of the first subject, located the countersubjects and discovered the second theme, try to make a plan of the whole composition. You will notice that the piece, like a sonata, is divided into three sections ABA, with a short coda at the end of the second A section.

Some Facts About McBride

1. Robert McBride was born in Tucson, Arizona on Feb. 20, 1911.
2. He learned to play the clarinet, oboe, saxophone and piano.
3. When Robert McBride was in high school he played in the orchestra of a local movie theatre.
4. He went to the University of Arizona where he received an M.A. degree. Theory, composition and orchestration were his main interests.
5. McBride taught for ten years at Bennington College in Vermont.
6. He composed nearly a thousand pieces of background music and scores for two motion pictures.
7. On a Guggenheim fellowship McBride wrote "Show Piece," a suite played by the Philadelphia Orchestra.
8. The composer is six feet tall and looks more like a football player than a musician.

Woody Guthrie – So Long (288)

United States, 1912-1967

At your North Carolina Symphony concert you will be asked to stand and sing the last number on the program…. *So Long* by Woody Guthrie. This is one of America's greatest folk songs. As you sing you will be honoring the man who composed it, now recognized as one of the few truly authentic folk-singers of our times. The world lost a talented musician when Woody Guthrie died on October 3, 1967.

During his short life Woody Guthrie sang for country people, accompanying himself on the guitar which he had taught himself to play as a boy. He was born an Okie. When the depression came he "hit the road," playing and singing in work camps, taverns and other seedy places where poverty-stricken people gathered. In the forties he began to gain some success, and happily made recordings which are now cherished by discriminating folk music collectors. He made a little money by singing over the radio, and in leading New York halls. His songs covered a wide range of subjects, but they all showed a deep interest in American life, and a strong faith in human dignity. Some of his best songs were written for his own children. He loved the sounds of words, and delighted his small listeners with funny rhymes, such as "Jiggle, jiggle, jiggle, Tickle, tickle, tickle, tickle, Little sack of sugar I could eat you up!" He sang about "pretty little hoot owls" and "one-eyed frogs."

Although Woody Guthrie's voice may have been thought of as rough at times, he was always deeply musical, and sang with great feeling. He sang about the life he knew, and not about a false "folk" life as some singers do. Since folk singing has become popular, and has turned into a big business many balladeers travel around in jet planes, stay in glittering hotels, and sing before audiences who listen because it is "the thing to do." This was not Woody Guthrie's way. He lived a hard life, but he was not defeated by it. As one of his contemporaries has expressed it: "He rose above travail to enrich the

American heritage."

Things to Do

1. Find *So Long* by Woody Guthrie in your state-adopted text, *Music for Living,* Book 5, pages 186-187. Memorize all three stanzas.
2. Although you will not be asked to play this song at the concert, you can learn it in your classroom by playing it on bells, tonettes or recorders. Change it to the key of C.
3. Sing the refrain in two parts.
4. Check your school library to see if there are recordings of some of Woody Guthrie's songs.
5. Review "This Land Is Your Land." Write to Mrs. Fred B. McCall… if you want a copy of this song.

Leonard Bernstein – Times Square from "On the Town" (289)

United States, 1918–1990

Leonard Bernstein, America's talented composer, pianist and conductor is familiar to thousands of television viewers who have watched his New York Philharmonic educational programs. As a composer Bernstein has not been restricted to any one style. He is as much at home with popular music and jazz as he is with serious symphonic music.

On the Town was a hit Broadway musical, produced in 1944. The show is about three sailors on shore-leave in New York. "Times Square" is the third of three dance episodes, and the Finale of Act I.

The Story of Times Square

"Three sailors, Chip, Ozzie and Gabey have a very short shore-leave in which to conquer New York City. Each has a different notion of the best way to do the town and find female company. Chip is studious and statistical-minded; Ozzie is a fun-loving type; Gabey is an incurable romantic.

"After some dispute they agree to start off by taking a subway. In the subway, Gabey sees a poster photograph of 'Ivy Smith' who has been chosen 'Miss Turnstiles' for the month. The photograph and poster description of the young lady are enough to convince him that she is the girl of his dreams, and he is intent on combing the city until he finds her. After trying to dissuade him, Chip and Ozzie agree to help Gabey track her down.

"Each armed with his own list of likely places for 'Miss Turnstiles' to be located, the sailors start off in different directions. Chip is promptly ambushed by a lady cabdriver. Every year is Leap Year to this confident young lady, and she sets out to conquer Chip with obvious portents of success. Ozzie, whose adventurous and fun-loving

disposition leads him to the Museum of Natural History, runs into a girl student of anthropology, who also proves thoroughly (if surprisingly) diverting. Gabey, after multiple discouragements, finally succeeds in finding Ivy at the music school where she is taking singing lessons. And so matters end, with love — and New York — conquering all, and with temporary arrangements giving every indication of becoming permanent." (by John Milder)

About the Composer

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918. The family did not have a piano in their home until Leonard, or "Lenny" as he was called, was ten. When an aunt gave the Bernsteins a piano the boy could not be pulled away from it. After graduating from high school Lenny went to Harvard University, where he began his first serious study of composition. Upon graduating from Harvard in 1939, he was advised to study conducting. He went to the Curtis Institute of Music where he studied conducting with Fritz Reiner.

From 1941 on, his life was a series of successes. He has been conductor of the New York Philharmonic and has conducted most of the major orchestras in America and Europe. There are many demands on Leonard Bernstein's time, but when he is advised to give up some of the things he is doing, he always says he doesn't want to settle for any one specialty. "I want to conduct, to play the piano, to write show music and symphonic music."

Gunther Schuller – The Twittering Machine (290)

United States, 1925-2015

The Twittering Machine is a piece for orchestra by the American composer, Gunther Schuller. It describes a painting by Paul Klee. It is one of "Seven Studies on Themes of Paul Klee," written in 1959 to fulfill a commission.

In thinking about the commission, Gunther Schuller decided to consult the German-Swiss painter, whose paintings had been influenced not only by primitive art but by the drawings of small children. Gunther Schuller, in his early years, had himself been interested in painting and drawing. When he discovered that Paul Klee was an accomplished violinist, the two men had much in common, and the unique orchestral work was the result.

The Twittering Machine is a delicate pen drawing, tinted with water color, which portrays a strange mechanism that imitates the sound of birds. Attached to the little machine are the heads of four sham birds, and to the right is a handle for cranking the machinery. Klee's invention pokes fun at the miracles of the machine age and at our sentimental love of bird song.

Gunther Schuller explains how he translated the imaginary twittering machine into musical terms. First of all he used a new kind of scale called a twelve-tone row. This is an arrangement of the chromatic scale in which all twelve tones are heard before any one can be repeated. In the beginning of the piece the violins and oboe make cranking up sounds. The chirps and twitters are mostly short, staccato notes. There are unexpected changes from loud to soft, contrasts between high and low pitches, fast and slow movement, as the machine gathers speed or dies down. Unusual sounds are made by "flutter-tonguing" on the trumpet and trombone; by harmonics on the stringed instruments; by glissandos on the string bass and cello;

by "buzzing" sounds on the strings as the machine is wound up; by rattling sounds on the wood block and scraping on the guiro.

The music may sound so strange that it will be hard to identify any of the instruments at first. But it is more important to have an impression of the musical picture. Try to turn it into movement. Dance your feelings as you respond to the unusual sounds. Then, perhaps you would like to write a story about *The Twittering Machine*. Or, you could make up some sounds with your mouth. Organize a small choral group and see how many different buzzing and screeching and twittering noises you and your friends can think up.