

Arkansas Symphony Orchestra's Children's Concert  
Dance Around the World



# MUSICAL PASSPORT



Thursday, October 31, 2024  
Little Rock, AR



# INDEX

---

**Audience Etiquette – p. 3**

**Conductor Bio – p. 4 - 5**

**Meet Our Soloist – p. 6**

**Overview of Instrument Families – p. 7 -14**

**Composer Bios – p. 15 - 27**

**Pieces – p. 28 - 37**

**Countries – p. 38- 45**

**Additional Videos/Activities – p. 46 - 48**

**Glossary – p. 49 - 56**

# AUDIENCE ETIQUETTE

---

## Expected Concert Behavior

- Always remain quiet during a performance
  - Give the performers your attention
  - Be considerate of others
  - Clap after a piece is finished – clue: watch the conductor's arms to go down by their sides
- \* *It is ok to close your eyes when listening to music – it helps our ears focus.*



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## A Great Audience...

**...SITS QUIETLY!**  
Be quiet and still so everyone can focus.

**...LISTENS & WATCHES!**  
Keep your eyes and ears on the performers.

**...APPLAUDS!**  
Clap your hands to show your  
thanks at the end of each piece.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# MEET OUR CONDUCTOR

---

**Valery Saul**

— *Associate Conductor of the  
Arkansas Symphony Orchestra*

Valery Saul grew up in the Pacific Northwest. She has lived most of her life in Portland, Oregon, although now makes Little Rock her home. She began piano, saxophone and singing lessons when she was eight years old and has been making music ever since. She considers herself lucky to be working with the musicians of the Arkansas Symphony Orchestra, one of the best orchestras in the country! When Ms. Saul is not conducting, she likes to travel. She also loves animals and is a proud co-parent of her cat, Greg.



# WHAT DOES THE CONDUCTOR DO?

---

The Conductor, usually standing in front of the orchestra on a raised platform or podium, guides and directs the orchestra to perform a piece of music following the composer's intentions.



In a leadership role, the conductor not only makes decisions about tempo and interpretation, but they are also charged with rehearsing technical challenges, ensuring note and rhythm accuracy, and exploring expressive possibilities. Many conductors use a baton to beat time and indicate the pulse and tempo of the music. The conductor's other hand is used to cue musicians, control balance between the instruments, and indicate other details of performance.

Conducting styles vary greatly. Conductors use their own unique style to communicate to the orchestra, some using facial expression or even their whole body to indicate changes of mood. The shape and scope of the orchestra's performance is the result of the conductor's musical leadership.

# MEET OUR SOLOIST

---

**Thomas Sinclair**

— *Stella Boyle Smith Young Artist Competition Winner*



15 yo Thomas Sinclair started playing classical piano at the age of 4, while living in Japan. He and family have lived in Hot Springs Village since 2018, and he currently homeschools in a self-paced online high school program. His current piano teacher is Dr. Naoki Hakutani, a Professor of Classical Piano at the University of Arkansas in Little Rock. He has participated in local, state, and regional competitions; He is the current Stella Boyle Smith State Concerto Competition winner and the 2024 Music Teachers National Association Junior Division Runner Up.

Thomas has attended various summer music festivals in Florida, Vermont, and North Carolina, meeting many students and teachers from around the country. He is currently working on new repertoire preparing for the upcoming MTNA National Senior Division Competition. In his spare time, other than practicing and listening to classical music daily, he likes to play video and puzzle games. He hopes to one day attend a Music Conservatory and study classical piano.

# MEET THE INSTRUMENT FAMILIES!

## The String Family

The String Family includes the violin, viola, cello, and double bass. This group of instruments truly resembles a 'family.' They share the same basic shape with a hollow, wooden body that supports four strings of different widths. The strings are stretched from the bottom tailpiece over a wooden bridge, across the fingerboard, and wound around wooden pegs. Each string is tuned to a different pitch by tightening or loosening the peg. The smaller violin and viola have a higher range and are played tucked under the chin. The larger and lower-pitched cello and bass are played with the instrument resting on an endpin (or spike) on the floor.

Bass players sometimes choose to stand while playing their instrument.



String instruments are played by using the right hand to draw a bow (a curved, wooden stick strung with horsehair) across the strings, causing the strings to vibrate. Varying the speed and pressure of the bow enables the player to produce smooth, sustained notes with a wide range of dynamics and tone color. Players also use another technique called pizzicato by plucking the strings with their fingers, like a guitar, producing yet another variety of sound. On a string instrument, pitches are determined by using the left hand to press the strings against the fingerboard, changing the length of the vibrating string. The String family has great versatility and expressive range and comprises about two thirds of the total number of musicians in the modern symphony orchestra.

While it does not look like the other members of the String family, the harp is also a member. The pedal harp, also known as a concert harp, has 47 strings. There are also 7 pedals. The pedals alter the pitch of the strings, allowing the harp to play in any key. The strings of the harp have the pitches of A, B, C, D, E, F, and G. The D, E, G, A, and B strings are normally white in color, while the C strings are red, and the F strings are either black or blue.

## Featured instrument: The Fiddle (or violin)



There are more violins in a symphony orchestra than any other instrument. They are divided into two sections: 1st violins which often play the melody and have sometimes been called the “singers” of the orchestra, and the 2nd violins, whose part usually accompanies the melody.

The violin is most often played with a bow, which enables the violinist to play smooth, sustained notes, and produce a wide range of tone qualities. Another technique used called pizzicato, or plucking the strings, produces yet another variety of sound. The violin is known for its extreme expressiveness; it can perform both slow, lyrical melodies and fast, brilliant passages equally well. At home in many different musical styles – chamber music, folk, and jazz – the violin’s sweet sounds make it a popular instrument, and a favorite choice for solos.

The violin dates back to the 14th -16th centuries. Its early ancestors were the Arabian rebab and rebec. At the end of the 16th century, Gasparo da Salo, an Italian instrument maker, developed the violin as we know it today. Early violins made by master craftsmen Stradivari and Amati remain among the finest ever made.

A violin and a fiddle are the same four-stringed instrument, identical in appearance. What distinguishes a violin from a fiddle is the style of music that is played on the instrument; it’s all in how you play it. The term violin is most often associated with classical music, orchestras, symphonies, and chamber music. Fiddle, in contrast, is associated with a wide variety of music styles including Cajun, bluegrass, folk, and country.



## The Woodwind Family

Composed of the flute, piccolo, oboe, English horn, clarinet, bass clarinet, bassoon, and contrabassoon – has the greatest variety of tone color in the symphony orchestra. They are called “woodwinds” because their earliest ancestors were made of wood; however, modern woodwinds are made from a variety of exotic woods and precious metals.



Flute



Piccolo



Oboe



Clarinet



Bassoon

Each woodwind instrument has holes along the length of its body that can be “closed” (covered) or “opened” (uncovered) by the player’s fingers or by pads controlled by a key mechanism. By opening or closing the holes, the player changes the length of the vibrating air column, thereby changing the pitch.

Woodwind instruments are equally effective in both solo and supporting roles. Their distinctive voices blend easily with each other and with the rest of the orchestra, and their individual voices add a unique musical personality to the solo passages they play.

## The Brass Family

Made up of the French horn, trumpet, trombone, and tuba. Ranging from high to low in register, these instruments are capable of a broad variety of tone color, and can switch from soft, delicate sounds to bold fanfares in an instant. Named “brass” because modern instruments are in fact made of brass, their early ancestors were made of wood, tusk, horn, and shell.

Trumpet



Trombone



French Horn



Tuba

Brass instruments are also “wind” instruments because vibrating air produces the sound. The air is blown into the instrument and first set in motion by the vibration of the player’s lips. The lips form an embouchure (the way in which the lips meet the mouthpiece) and vibrate (or “buzz”) as the player blows into the mouthpiece, which varies in size according to the instrument. The vibrations are then amplified and colored in a coiled tube that is flared at the end to form a bell. The instruments of the Brass family can produce a range of pitches based on embouchure and air speed. Players also use slides and valves to change the length of tubing through which the air vibrates, allowing for a bigger and more flexible range.

The instruments of the Brass family are often heard in climactic musical moments. Their bold, heroic musical statements add color and excitement to the orchestra.

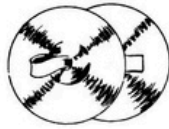
# The Percussion Family

It is the oldest instrument family, and its many members can be linked to our earliest history. When played, these instruments are struck, scraped or shaken. They can be divided into two groups; pitched instruments, which produce a musical tone when played, and unpitched instruments, which produce a variety of sounds and effects when they are played.

## indefinite-pitch instruments



gong



cymbals



tambourine



triangle



snare drum

castanets



street drum



bass drum

## definite-pitch instruments



glockenspiel



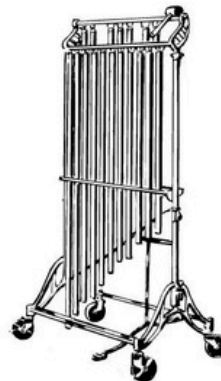
vibraphone



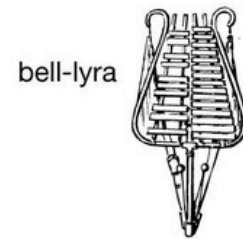
timpani (kettledrums)



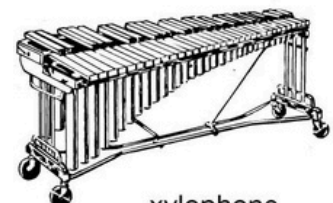
celesta



chimes



bell-lyra



xylophone

The Percussion family includes the largest variety of instruments in the orchestra, yet uses the smallest number of players to play them. Every percussionist must know how to play many instruments, and usually plays more than one in a single orchestral work. Percussion instruments are played in various ways. In addition to striking the instrument by hand, many types of beaters or mallets are used to produce a range of sounds from whisper soft to stunningly sharp. Wire brushes, soft and hard mallets, and wooden sticks are some of the types of beaters percussionists may choose from, depending on the sound they wish to produce. Drums, xylophone, marimba, cymbals, gong, tambourine, and triangle make up only a portion of this large family. Capable of the most delicate nuances and the most exciting climaxes, the Percussion family plays an important role in the orchestra today.

## The Timpani

The Timpani (sometimes called kettle drums) have a large, single drumhead (membrane) stretched over a pot or vessel made of copper or brass. The tension of the drumhead can be adjusted to change the pitch of the drum. Orchestras typically use two or more timpani arranged in a group, each tuned to a different pitch. The tuning can be changed with the use of foot pedals. Great skill is required of the player to strike the drums well and change the pitch quickly and quietly during a performance.

The timpani are an essential member of the Percussion family, capable of a wide range of effects. Different pairs of beaters (which strike the instrument) are used to produce different tone qualities ranging from low rumbles to strident, resonant tones.

## Drum

Drums of several types are important members of the Percussion family. In its simplest form, a drum could be described as a membrane stretched across a container, struck by a hand, stick or a mallet. The diameter and depth of the container and the tightness of the membrane affect the drum's pitch and tone. Smaller drums will have a higher pitch and larger drums will sound lower.

A snare drum has a distinctive sound because of the "snares" – about 20, spiraled, metal strands mounted against the bottom drumhead. The drum's raspy tone results from the snare bouncing off and snapping back to the bottom drumhead as the top drumhead is struck, usually with wooden drumsticks. The tension of the snares can be adjusted to a tighter or looser sound. The snares can even be disengaged, giving the drum a tom-tom sound.

The **bass drum** is the largest percussion instrument in the orchestra. It stands vertically, and is usually played with a large, soft mallet, producing a low, deep sound.

## Keyboard Percussion

Keyboard percussion instruments have definite pitch and a wide range of notes, comparable to the notes of the piano or harp. Made up of metal or wooden bars arranged like the keys on a piano, keyboard percussion instruments are struck with mallets, producing a sound that can range from mellow to sharp, depending on the type of mallet used. A softer mallet produces a more mellow sound, while a hard mallet produces a brighter, more penetrating sound.

The most common and widely used of the keyboard percussion instruments are the xylophone, marimba, and glockenspiel. The xylophone has two rows of graduated hardwood bars.

Usually struck with wooden mallets, its penetrating tone gives it a distinctive sound. The marimba is also made of wooden bars that are connected to tuned tubular resonators. Rubber or felt-covered mallets give the marimba its warm tone. The metal bars of the glockenspiel (meaning “play of bells”) produce a tinkling bell-like sound when struck. With sounds ranging from warm and glowing to eerie and chilling, keyboard percussion instruments are a colorful addition to the symphony orchestra.

## Auxiliary Percussion

The Percussion family includes a wide variety of unpitched, unique-sounding instruments that are used for their own special sound and effect. Gong, cymbals, tambourine, castanets, and triangle are some of these auxiliary instruments, as well as the rattle and woodblock.

- The **gong** (sometimes called tam-tam) is a large, rounded metal disk struck with a mallet. Usually made of bronze, the gong’s lush, resonant tone is effective when played either loudly or softly.
- **Cymbals** are metal discs clashed together or struck with a stick and can be found in a variety of sizes from small, delicate finger cymbals to large and sometimes deafening orchestral cymbals. Played softly, cymbals produce an exotic sound, and at full volume can make a brilliant accent.
- The **tambourine** can be described as a hoop of wood with a leatherhead on one side, and small metallic bangles attached loosely to its frame. A player holds the tambourine in one hand and shakes it or hits it against the other hand.
- Looking exactly like its name, the **triangle** is made of metal with one corner open. Each side of the triangle varies from four to eleven inches in length. Played with a metal beater, it can have a brilliant metallic sound, or can be effective as a soft accent.
- The **rattle** is shaken to produce a sound and comes in a variety of shapes and sizes. It is made of many different types of materials, all of which affect its dynamic and tone quality.
- The **woodblock** is made of hollow wood or bamboo and varies in size. It is usually played with a stick to produce a simple rhythmic pulse or more complex, offbeat patterns.

Ranging from the very soft to the extremely loud, these members of the Percussion family can add brilliance, excitement, or a serious tone to the orchestra.

## Piano

The Piano has a distinctive sound that provides contrast with the other instruments of the symphony orchestra. The piano is used more often for solo concertos than as a member of the orchestra.

The piano has a wide range with 88 keys that span more than 7 octaves and possesses wide dynamic capabilities. The pianist is able to play single notes or full chords with ease and clarity. This ability to play melody and its accompaniment makes the piano extremely versatile.



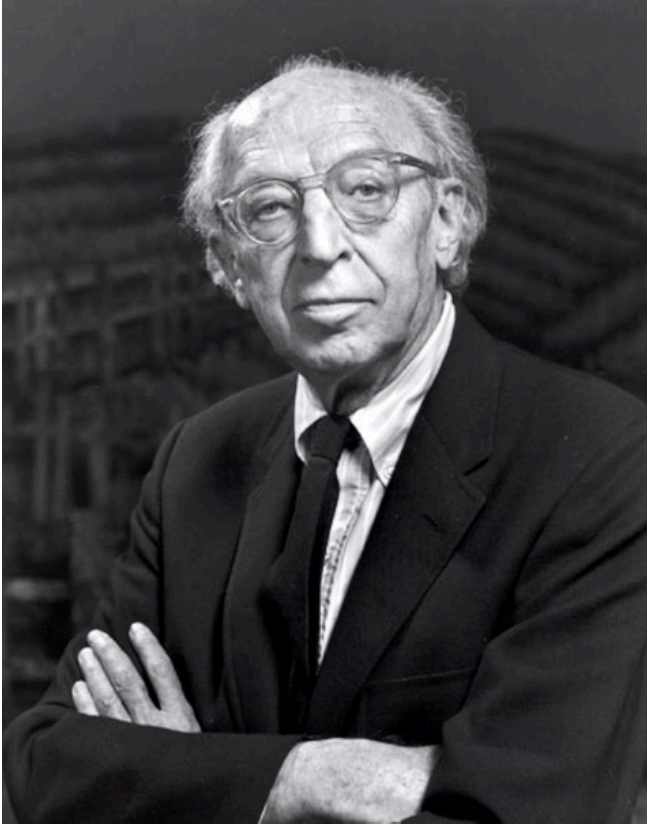
The inside of a grand piano looks like a multi-string harp on its side. The strings are stretched across a soundboard and are mechanically struck by felt-covered wooden hammers, activated when the player presses a key with his finger. The strength with which the player presses the key determines the softness or loudness of the tone. Three foot pedals are also important to the piano's sound. The damper pedal on the right sustains notes, even after a key is released. The left, or soft pedal, shifts the hammers so that the sound is less full, and the middle pedal called sostenuto, is able to sustain some notes without sustaining others.

Capable of sounds ranging from the softest whisper to very loud, the piano, when used, adds great effect in a symphony orchestra.

# COMPOSERS

---

## Aaron Copland



**Aaron Copland** (1900-1990) was an American **composer**, writer, teacher, pianist and **conductor**. He was referred to as the “**Dean** of American Composers”. The open, slowly moving musical lines found in many of his works are typical of what can be considered the sound of American music, illustrating the vast American landscape and pioneer spirit. He is best known for the **accessible** works he wrote during the 1930s and 1940s, such as the ballets *Appalachian Spring*, *Billy the Kid* and *Rodeo*, his *Fanfare for the Common Man* for brass and percussion, and *Third Symphony*. Copland also produced music in many other genres, including **chamber music**, vocal works, opera, and film scores.

After early studies with composer Rubin Goldmark, Copland traveled to Paris, where he studied three years with famous **pedagogue** Nadia Boulanger. Her approach to music inspired his own broad taste. Determined upon his return to the United States to make his way as a full-time composer, Copland gave lecture-recitals, wrote works **on commission**, and did some teaching and writing. However, he found that composing in the **modernist** style he learned in Paris made it hard for him to make a living, as it was difficult for people to understand his complicated music. In the mid-1930s he shifted to a more **accessible** musical style that could serve **utilitarian** and artistic purposes. After traveling to Europe, Africa, and Mexico, Copland began composing his most famous works.

From the late 1940s through the 1960s, Copland’s music became more complicated and **cerebral**, following the styles of fellow composers Igor Stravinsky, Arnold Schoenberg, and Pierre Boulez. From the 1960s onward, Copland turned more from composing to conducting. He became a frequent guest conductor of orchestras in the United States and the United Kingdom and made a series of recordings of his music.

## John Williams



**John Williams** (born 1932) is an American composer and conductor. For seven decades, he has composed some of the most popular, recognizable, and acclaimed film scores in cinema history. He is best known for his collaborations with directors Steven Spielberg and George Lucas, as well as Alfred Hitchcock, Oliver Stone, Clint Eastwood, Ron Howard, and J. J. Abrams. With 54 Academy Award nominations, he is the second-most nominated person, after Walt Disney, and, at 92 years old, is the oldest Oscar nominee in any category.

Some of his most famous film scores include: *Jaws* (1975), *Star Wars: Episodes I-IX* (1977-2019), *E.T.: The Extra Terrestrial* (1982), *Schindler's List* (1993), *Close Encounters of the Third Kind* (1977), the *Indiana Jones* franchise (1981–2023), and *Jurassic Park* (1993). He also scored *Superman* (1978), the first two *Home Alone* films (1990–1992), and the first three *Harry Potter* films (2001–2004).

Williams has also composed many works for orchestral ensembles. He served as the Boston Pops' principal conductor from 1980 to 1993, which allowed him to present selections of his film scores in a concert setting. Other works by Williams include theme music for the Olympic Games; *NBC Sunday Night Football*; *NBC News*; the *Liberty Fanfare* for the Statue of Liberty's rededication; television series *Lost in Space*, *Amazing Stories*, *Land of the Giants*, and *Gilligan's Island*. Williams announced but then took back his intention to retire from film score composing after the release of *Indiana Jones and the Dial of Destiny* in 2023.

In 2005, the American Film Institute placed Williams's score to *Star Wars* first on its list AFI's 100 Years of Film Scores; his scores for *Jaws* and *E.T.* also made the list. The Library of Congress entered the *Star Wars* soundtrack into the National Recording Registry for being "culturally, historically, or aesthetically significant". Director George Lucas has called Williams "The secret sauce of *Star Wars*," and "the greatest composer-conductor in the universe".

John Williams was born in New York City. His father Johnny Williams was a jazz drummer and percussionist. His two younger brothers, Jerry and Don, often play on his film scores. Johnny Williams collaborated with famous film composer Bernard Herrmann, and his son sometimes joined him in rehearsals.

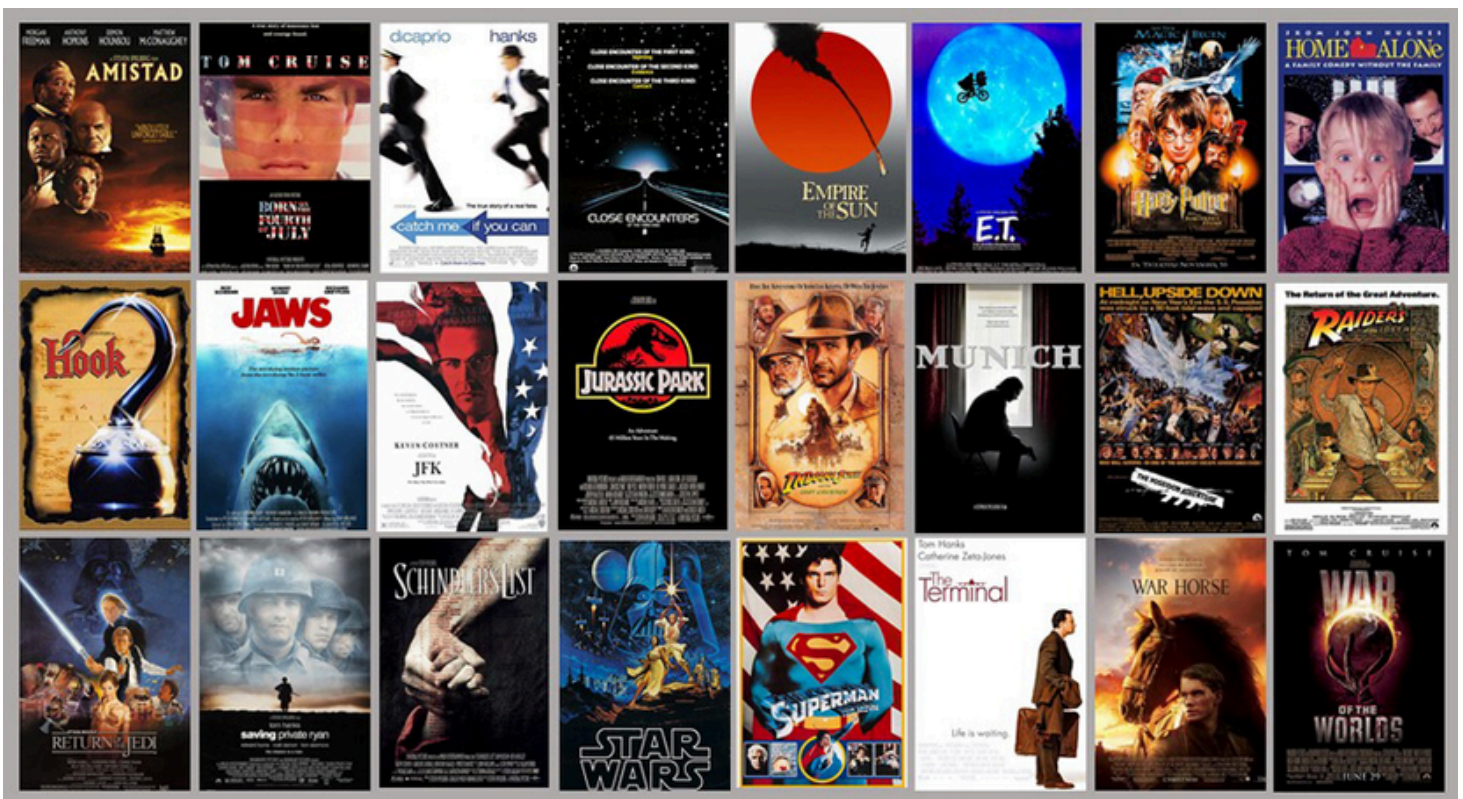


In 1948, the Williams family moved to Los Angeles where John later attended the University of California and studied composition privately with Italian composer Mario Castelnuovo-Tedesco. In 1951, Williams joined the U.S. Air Force, where he played the piano and brass and conducted and arranged music for the U.S. Air Force Band.

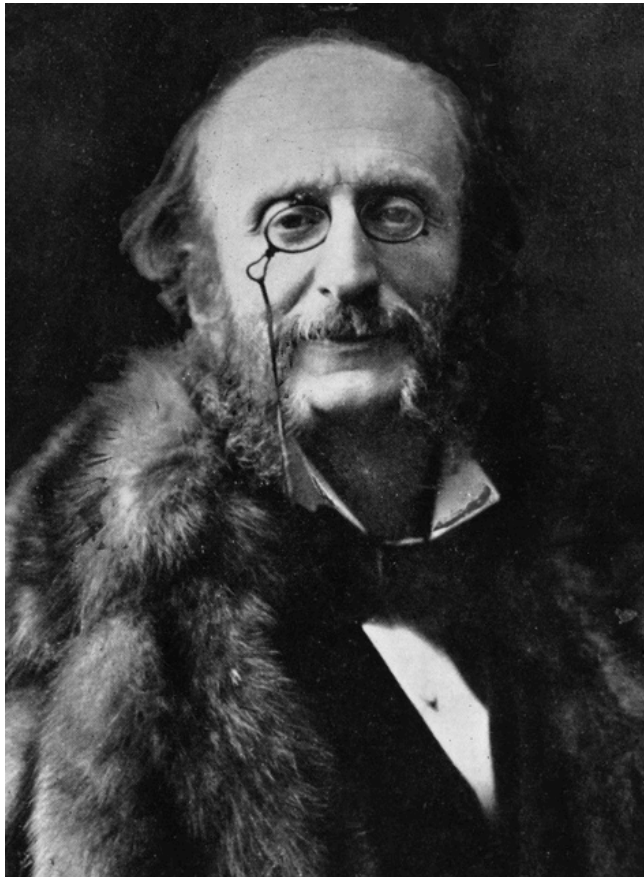
In 1955, Williams moved back to New York City and entered The Juilliard School. He was set on becoming a concert pianist, but after hearing famous contemporary pianists perform, he decided to focus on composition. After finishing his studies, Williams went to Los Angeles to work as an orchestrator at film studios. Williams was also a studio pianist and session musician, performing on scores by Jerry Goldsmith (*Star Trek*), Elmer Bernstein (*Ghostbusters*), and Henry Mancini (*The Pink Panther*). Known as Johnny Williams during this period, he released several jazz albums under this name, and served as arranger and bandleader for a series of popular music albums with famous singers.

While fluent in many musical languages, Williams's most familiar style is neoromanticism. Williams's score for *Star Wars* (and many others) makes use of the leitmotif, a musical phrase associated with a place, character or idea.

Williams is regarded as one of the most influential film composers, influencing other composers of film, popular, and contemporary classical music. The *Boston Globe* named Williams "the most successful composer of film music in the history of the medium".



## Jacques Offenbach



**Jacques Offenbach** (1819-1880) was a German-born French composer, cellist and **impresario**. He is remembered for his nearly 100 **operettas** from the 1850s to the 1870s, and his uncompleted opera *The Tales of Hoffmann*. His best-known works were continually revived during the 20th century, and many of his operettas continue to be staged to this day.

Born in Cologne, then part of the Kingdom of Prussia, Offenbach was the son of a **synagogue cantor** and showed early musical talent. At 14, he was accepted as a student at the Paris Conservatory; he found studies frustrating and left after a year but remained in Paris. From 1835 to 1855 he earned his living as a cellist, achieving international fame, and as a conductor.

His ambition, however, was to compose comic pieces for the musical theatre. With Paris's Opéra-Comique company uninterested in staging his works, in 1855 he rented a small theatre in the Champs-Élysées. There, for the next three years, he presented more than 30 of his own pieces, many of which became popular.

In 1858 Offenbach produced his first full-length **operetta**, *Orphée aux enfers* ("Orpheus in the Underworld"); the work was well received and has remained his most played. During the 1860s, he produced at least eighteen operettas, as well as more one-act pieces. Offenbach became associated with the Second French Empire of Napoleon III. With the outbreak of the Franco-Prussian War in 1870, and the fall of the empire, Offenbach found himself out of favor in Paris because of his imperial connections and his German birth. He remained successful in Vienna, London and New York. He re-established himself in Paris during the 1870s, with **revivals** of some of his earlier favorites, a series of new works, and undertook a popular U.S. tour. In his last years he tried to finish *The Tales of Hoffmann*, but died before the **premiere** of the opera, which has entered the **standard repertory** in versions completed by other musicians.

## Allah Rakha Rahman



**Allah Rakha Rahman** (born in 1967) is an Indian composer, record producer, singer, songwriter, **multi-instrumentalist** and **philanthropist**, popular for his works in Indian and international cinema. He is a winner of many film music **accolades** (including two Academy Awards) and the Padma Bhushan, one of India's highest **civilian** awards.

At an early age, Rahman mastered the piano, **harmonium** and guitar, and was particularly interested in the **synthesizer** because, for him, it was the "ideal combination of music and technology". Rahman initially composed scores for documentaries and **jingles** for advertisements and Indian television. Rahman's film career began in 1992 when he started Panchathan Record Inn, a recording and **mixing** studio in his backyard. It would eventually become the most-advanced recording studio in India.

His soundtracks are well-known in his home country and abroad for his **versatility** in combining Western classical music, Indian folk-music traditions, **jazz, reggae,** and rock. His music for *Slumdog Millionaire* (2008) earned him Best Original Score and Best Original Song (for "Jai Ho") at the 81st Academy Awards, and made him an internationally successful composer. He has also written music for athletic events, television and Internet media, short films, stage shows, and his own best-selling albums of original music. He is nicknamed "Isai Puyal" (musical storm) and the "Mozart of Madras".

Rahman has also become a **humanitarian** and philanthropist, donating and raising money for a number of causes and charities. These include fundraising following the 2010 Haiti earthquake and Save the Children India. His KM Music Conservatory is a state-of-the-art audio-media education facility with **prominent** musicians on staff that trains aspiring musicians in vocals, instruments, music technology and sound design. Several of Rahman's proteges from the studio have scored feature films. In 2009, he founded Sunshine Orchestra with the goal of introducing India's first free symphony orchestra to economically and socially deprived children.

His first soundtrack, for the film *Roja*, was listed on *Time* magazine's all-time "10 Best Soundtracks" in 2005. In 2006, he was honored by Stanford University for his contributions to global music. In 2009, he was included on the *Time* list of the world's 100 most influential people. Rahman's musical style is famous for combining instruments from different musical traditions in an **improvisational** style. In later years he started to experiment mixing traditional instruments and the human voice with new electronic sounds and technology. Australian director Baz Luhrmann (*Elvis*) famously said: "the more of Rahman's music I encountered the more I was to be amazed at the sheer diversity of styles: from swinging brass bands to triumphant anthems; from joyous pop to West-End musicals. Whatever the style, A. R. Rahman's music always possesses a profound sense of humanity and spirit, qualities that inspire me the most".



## Pyotr Ilyich Tchaikovsky



**Pyotr Ilyich Tchaikovsky** (1840-1893) was the most popular Russian composer of all time. His music has always had great **appeal** for the public because of its tuneful, open-hearted melodies, impressive **harmonies**, and colorful **orchestration**, all of which can cause a deep emotional response. His works include symphonies, operas, ballets, concertos, overtures, choral works, chamber music, and more than 100 songs and piano pieces.

Tchaikovsky was the second of six children of Ilya, a metal works engineer, and Alexandra, a descendant of French **immigrants**. He showed a clear interest in music from childhood, particularly from an **orchestrina** in the family home.

At age four he wrote a song with his younger sister, and the following year he began taking piano lessons. Since music education was not available in Russian schools at that time, Tchaikovsky's parents chose to prepare the sensitive boy for a career in the **civil service**. At age ten Tchaikovsky entered the Imperial School of Jurisprudence in St. Petersburg, a boarding school for young boys, where he spent nine years. He proved a successful and popular student.

In 1854 his mother died of **cholera**. During the boy's last years at the school, Tchaikovsky's father finally came to realize his son's **vocation** and invited a professional teacher to give him piano lessons. In the summer of 1861 he traveled outside Russia for the first time, visiting Germany, France, and England, and later that year he began attending music classes at the Russian Musical Society. When St. Petersburg Conservatory opened the following fall, Tchaikovsky was among its first students. After deciding to dedicate his life to music, he quit his job as a **clerk**. Tchaikovsky spent three years at the Conservatory, studying **harmony, counterpoint**, composition, and instrumentation.

After graduation, Tchaikovsky moved to Moscow to teach music theory at the now named Moscow Conservatory. Within five years Tchaikovsky had produced his first symphony and his well-received first opera.

In 1869 Tchaikovsky completed *Romeo and Juliet*, an overture based Shakespeare's play. It became the first of Tchaikovsky's compositions to enter the standard international classical **repertoire**. His instrumental works began to earn him his reputation, including his first string quartet and his first piano concerto.

At the very end of 1875, Tchaikovsky left Russia to travel in Europe. He visited Paris and Bayreuth (Germany), where he got to hear the great operas of Bizet (*Carmen*) and Wagner (his *Ring* cycle). He also finished the composition of *Swan Lake*, one of the most famous ballets ever. The next year saw the beginning of the extraordinary relationship between Tchaikovsky and the wealthy Nadezhda von Meck, which became an important part of their lives for the next 14 years. A great admirer of his work, she became his **patroness** and sent him a monthly allowance, which enabled him to quit his teaching job and devote his efforts to writing music. This way he could spend the winters in Europe and return to Russia each summer.

The period after Tchaikovsky's departure from Moscow proved very productive. He finished many of his most famous compositions—the opera *Eugene Onegin*, the *Symphony No. 4*, and the *Violin Concerto*. Over the next 10 years Tchaikovsky produced his operas *Mazepa* and *The Enchantress*, as well as the masterly *Symphony No. 5*, *Serenade for Strings*, *Capriccio Italien*, and the *1812 Overture*, which famously uses cannons.

In 1885, tired of his **peregrinations**, Tchaikovsky settled down in a rented country house outside of Moscow. He adopted a daily routine that included reading, walking in the forest, composing, and playing piano duets with friends in the evenings. At the end of the year, he embarked upon his first European concert tour as a conductor, which included Germany, Czech Republic, France, and England. He met with great success and made a second tour in 1889, when he also finished his second ballet, *The Sleeping Beauty*. The following year Tchaikovsky was informed by Nadezhda von Meck that she could not continue his allowance, and they stopped their correspondence. This caused Tchaikovsky much **anguish**.

In 1891 Tchaikovsky was invited to visit the United States for the inauguration of Carnegie Hall in New York City. He conducted before enthusiastic audiences in New York, Baltimore, and Philadelphia. Upon his return to Russia, he completed his famous ballet *The Nutcracker*, which is performed around the world every Christmas. In 1893 he began working on his *Symphony No. 6*, which he dedicated to his nephew Vladimir Davydov. His international fame was confirmed by triumphant European and American tours and an honorary doctorate from the University of Cambridge. That same year he suddenly became ill and died from cholera.

## Yanchen Ye



**Yanchen Ye** (born 1992) is an award-winning young composer. Ye's orchestral, chamber, and vocal pieces have been performed across North America, Europe, and Asia by world-class ensembles and musicians. His **dynamic** music can move from hushed sounds to biting rhythms, and with a wide range of expressions in between. Strongly influenced by Asian music, geography and culture, Ye's music illustrates the simplest beauty of **lyrical** tunes, **tone colors**, human bonding and Mother Earth. It can move with the audience's hearts and has a sense of continuous blooming.

Ye's music has been **commissioned** and performed by many of the world's most **prestigious** ensembles, including the Seattle Symphony, the Leipzig Radio Symphony Orchestra in Germany, and the National Ballet of China. Most recently, he received two American Prize awards for his works *Xizi* for symphonic orchestra and *Two Pieces* for seven strings.

Ye holds multiple **degrees** in music composition from the Nizhny Novgorod State Conservatory (Russia), New England Conservatory (Boston), and the University of Michigan (Ann Arbor). He currently teaches composition at the University of Michigan.

## Ludwig van Beethoven



**Ludwig van Beethoven** (1770-1827) was a German **Classical** and **Romantic** composer; he is widely regarded as one of the greatest musicians to have ever lived. Most famous for his nine symphonies, piano concertos, sonatas, and string quartets, Beethoven was a great innovator and probably the most **influential** composer in the history of music.

Beethoven was born in Bonn, a small town in Germany. His grandfather was the director of music to the Archbishop-Elector of Cologne and his father, Johann, worked at the same court as an instrumentalist and tenor singer.

Ludwig's mother was a head cook in the palace and he had two younger brothers. His father was keen for him to develop his obvious musical skills but went overboard, so that Ludwig spent so much time practicing on the piano he did not have a lot of time left for all the other things children need to learn. There was not much that could be done against Johann's wishes.

Ludwig's musical education continued under organist and composer Christian Neefe. Ludwig impressed, and he was made the assistant court organist at 11 years old. The next year, he was appointed the court orchestra's **harpsichordist**. Already composing his own pieces, Ludwig's early keyboard sonatas and variations were published with the help of his teacher. In 1787, Ludwig was set to go to Vienna to take lessons from the famous composer Wolfgang Amadeus Mozart. Although he made it to Vienna, when Ludwig's mother became ill, he was forced to return home after only two weeks. A second opportunity to learn from a master came in 1792 under Joseph Haydn, who was also in Vienna. The music of both Mozart and Haydn influenced Beethoven in the first stage of his career as a composer.

Beethoven's great passion besides music was nature. He loved to be alone with nature and he once refused to rent a house when he found it had no trees nearby. While he fell in love with many young women, he remained single his entire life. In 1812 he wrote a letter to a mysterious "Immortal Beloved". Although the letter was never sent, it was found after the composer's death in a secret drawer.



In 1815, Beethoven, after his brother Caspar's death, became the **guardian** of his nephew Karl, although they had a troubled relationship. Karl could not deal with the mood swings of his uncle, so he left him for good by joining the army.

Beethoven arrived in Vienna in 1792 and would live there for the rest of his life. He quickly established a **reputation** there for being a superb **improviser**, frequently performing on piano in the homes of the wealthy. One newspaper reported on Beethoven's piano style: "He is greatly admired for the **velocity** of his playing and astounds everybody by the way he can master the greatest difficulties with ease". Many music-loving **nobles** helped the composer financially throughout his career.

Beethoven's method of composing new music was very different from that of his colleagues; he did a vast amount of sketching for each work. Although many of these sketches were discarded or lost, probably about 10,000 pages survive, with nearly all his works represented. He was **meticulous** when it came to writing his music; he checked all his published works and frequently sent corrections to the publishers, asking the printers to put all the dots in the right places.

In 1795 Beethoven gave his first public performance in Vienna, with a new piano concerto he had composed. More piano works were published over the next few years as Beethoven established himself as a piano **virtuoso**. He also published chamber music for piano, violin, cello, and wind instruments, and embarked on several concert tours that took him to major cities in Germany and the Czech Republic. From 1799 to 1801, he wrote the Pathétique and Moonlight piano sonatas, two of his most famous works. He also composed his first set of string quartets, considered by many to be finest works of chamber music. It was also in this period that Beethoven turned to the symphony. Music would never be quite the same again.

Beethoven was at the peak of his powers and fame when he suffered a cruel blow to his health. The composer realized around 1798 that he was losing his hearing, and the cause remains unknown. He first lost the ability to hear higher notes, and his hearing deteriorated from there, although there were brief periods of improvement. He expressed his pain in a letter known as the Heiligenstadt Testament, named after the country retreat outside Vienna where the composer often spent time. The letter was addressed to Beethoven's brothers (but never actually sent) and included many dark and sad thoughts; but he carried on: "It seemed impossible to leave the world before I had accomplished all I was destined to do". Beethoven began to use an **ear trumpet**, but he could not hear at all by 1818. Fortunately, like many musicians, Beethoven could 'hear' notes perfectly in his head, and so he could continue to compose.



As Beethoven was forced to shy away from society because of his deafness, his final works also became more detached from audiences. His last piano sonatas and string quartets are **introspective** works, not intended to be 'understood' or applauded in the usual sense. They are the work of a man who had escaped into an inner life, which could only be expressed through pure music. He continued to innovate; his quartets expand on the usual four movements, and his late piano sonatas change traditional patterns, altering the standard number and order of movements; melodies are fragmentary; and **fugal** writing is more frequent. And there was still the Ninth Symphony (Choral), the work which inspired almost all Romantic composers.

Beethoven died in 1827 of liver disease. He was given a public funeral, the procession said to have been watched by a crowd of at least 10,000 people. For many critics and music lovers, Beethoven's music reflects his life: "What his music does convey is an immense ability to overcome misfortune and suffering and a sense of repose and calm when the struggle is over. More importantly, he lifted music from its role as entertainment and made music not the servant of religious observance, but its object."

## Juan Pablo Contreras



**Juan Pablo Contreras** was born in 1987 in Guadalajara, Mexico. He is a Latin Grammy-nominated composer who combines Western classical and Mexican folk music in a single soundscape. His works have been performed by 40 major orchestras around the world including the National Symphony Orchestra (USA), the Extremadura Orchestra (Spain), the Jalisco Philharmonic (Mexico), the Córdoba Symphony (Argentina), and the Simón Bolívar Symphony Orchestra (Venezuela). He is the winner of the 2023 Vilcek Prize for Creative Promise in Music and is celebrated as the first Mexican-born composer to sign a record deal with Universal Music, serve as Sound Investment Composer with Los Angeles Chamber Orchestra, and win the BMI William Schuman Prize.

His 2022 orchestral work *Lucha Libre!* is a musical battle between good and evil that features six soloists wearing **luchador** masks. *MeChicano*, a **co-commission** by six American orchestras, was created in partnership with New Music USA's Amplifying Voices Program. Contreras' new arrangement of *Mariachitlán*, for wind ensemble, will be played by twenty **wind bands** in the United States alone.

Contreras holds degrees in composition from the University of Southern California, the Manhattan School of Music, and the California Institute of the Arts. Contreras' music has been recorded on Universal Music Mexico, Albany Records, Epsa Music, and Urtext Digital Classics. He lives in Los Angeles, and currently teaches orchestration and music theory at the USC Thornton School of Music.

# PIECES

---

## Copland: Hoedown from "Rodeo"

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

*Michael Tilson-Thomas conducts the National Youth Orchestra of the United States (Beijing, 2012)*

Copland's *Hoedown* is the **finale** to his ballet "Rodeo". The **ballet** was set in the wild west and tells the story of a young cowgirl who works on a Texas ranch. She is trying to attract the attention of the head wrangler but has no luck. This all changes when she comes to the Saturday night dance wearing a party dress with a bow in her hair. Instead of ending up with the conceited head wrangler, she falls in love with a good-hearted cowboy and wins his heart. The cowboy kisses her, takes her hand, and the pair dance the hoedown. We are led to believe, of course, that they live happily ever after.

Copland's ballet describes, through music and dance, what happens during a typical all-American rodeo. Cowboys show off their riding and roping skills – for each other but mostly to impress their women friends. There are also clowns, prizes and lots of fun. At the end of the day the cowboys clean off all the dust, put their best shirts and kerchiefs on, and gather for a hoedown, where they all dance into the evening.

The structure of Copland's *Hoedown* is as follows:

- Introduction (0:29 – 1:04)
- A section (1:05 – 1:58)
- B section (1:59 – 2:42)
- Interlude (2:44 – 3:06)
- A' section (3:07 – 3:25)
- Coda (3:26 – 3:41)



The introduction sets the stage for the festivities and uses a technique called vamping. This is when the orchestra is repeating a rhythm without much melody. Can you hear the horses galloping? For the virtuosic A section, Copland adapts "Bonaparte's Retreat", a popular square dance tune to showcase the violins, or fiddles. This tune, which originated in Europe, celebrated the military victory over Napoleon Bonaparte, who had declared himself Emperor and had sights on expanding his empire in America. This tune was a favorite of President William Jefferson, who enjoyed practicing his violin for several hours every day.

The B section is a dialogue between the brass, string, and woodwind families. For this section, Copland adapts "Miss McLeod's Reel", an energetic Irish dance. Some orchestras have the musicians cheer, whistle, and whoop to imitate the boisterous and happy atmosphere of a real-life rodeo.

The music stops abruptly, punctuated by loud percussion hits, but the piece is not over yet. A short interlude follows; it combines the galloping motif of the introduction with a new section where the brass instruments seem to be losing steam, until the music stands still on a long, sustained note. A shortened version of the A section makes its return, which leads into the final section (Coda, or "tail") punctuated by sharp accents in unison.

## John Williams: Suite from Far and Away

- Recording: [https://www.youtube.com/watch?v=n5xwMf\\_CbGo](https://www.youtube.com/watch?v=n5xwMf_CbGo)

*Constantino Martínez-Orts conducts the Film Symphony Orchestra (2019)*

In the 1992 romantic adventure film *Far and Away*, a young man named Joseph (played by Tom Cruise) leaves Ireland with Shannon (played by Nicole Kidman), his landlord's daughter, after some trouble with her father. The young couple dream of owning land in Oklahoma at the big giveaway during the Great Land Rush of 1893. When they arrive in America, they get sidetracked in Boston and find jobs to support themselves and save money. Joseph becomes a boxer and rides in glory until he is beaten in an important fight. His employers steal all the couple's money, and they are left penniless. Now faced with poverty, the couple must fight off starvation in the cruel winter and try to keep their dream of owning land alive. Meanwhile, Shannon's parents find out where she has gone and have come to the U.S. to find her and take her back. As their affection for each other grows, Joseph questions whether he is truly the man Shannon needs in her life.

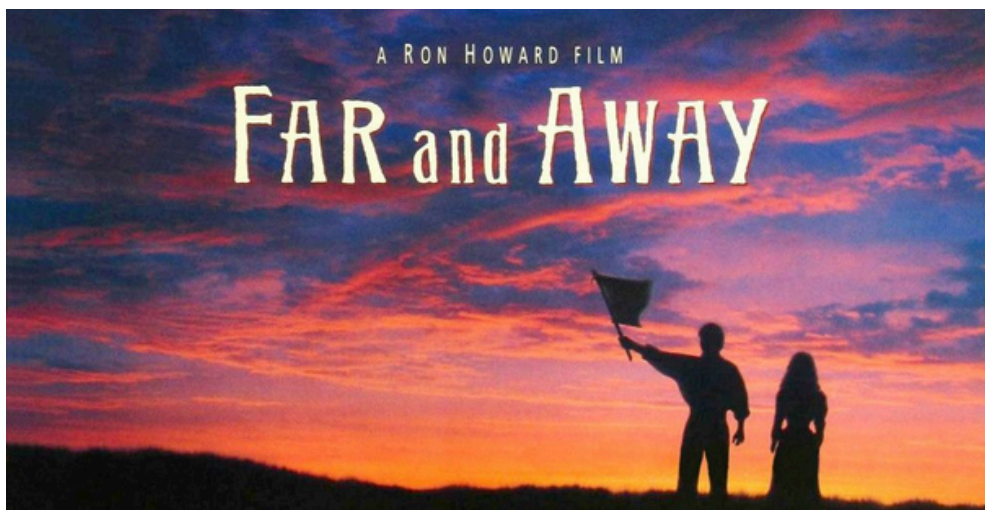
Composer John Williams made his early reputation in film scores with music for Western films such as *The Reivers* (1969) and *The Cowboys* (1972). Much like Copland's music, both scores capture the romance, adventure and sweeping vistas of the American landscape. Williams returned to that vast musical landscape twenty years later with the epic *Far and Away*, director Ron Howard's tribute to the Irish immigrants who helped settle the American frontier during the end of the nineteenth century. Williams also drew on Irish folk tunes for inspiration.

John Williams's score for the film is unique in that it uses both traditional Irish folk instruments (fife, drums, fiddle) and a symphony orchestra. Williams said that after seeing the classic film *The Quiet Man* (1952) as a youngster he had always wanted to write a film score based on an Irish subject: "given the richness of Irish **vernacular** music, the challenge to create original melodies in the Irish style was a **daunting** one. Nevertheless, it was a challenge I particularly enjoyed and had great fun with". Like with many of his most famous film scores (*Jaws*; the *Star Wars*, *Harry Potter*, and *Indiana Jones* sagas), Williams created a **suite** of connected dance movements that include the most recognizable music from the film to be performed at concerts.

The slow, foggy introduction (0:14) starts with a steady, pulsing beat by the timpani. The oboes and English horn introduce a moving, **melancholic** tune over sustained strings (0:24), which Williams titled "County Galway, June 1892". A harp **glissando** brings the rest of the orchestra in to play a fuller and more dramatic version of the melody (0:51).

The **lilting** first dance, titled "The Fighting Donnelly's", is an energetic Irish-flavored jig that perfectly illustrates the blossoming romance, hopes, and dreams of the film's young couple as they embark on their adventure in the New World. It begins with a bass drum figure (1:21) followed by a series of **drones** that imitate the open sounds of bagpipes. The theme is first played by the **concertmaster**, almost like a lone country fiddler in an Irish band, inviting dancers to the floor. Flutes and piccolo respond (1:36), evoking the high-pitched sounds of the Irish **fife** and **pennywhistle**. Williams has fun with colorful orchestration, creating a playful dialogue between the woodwinds and the strings, with some French horn calls and short, fast scales that add musical color (1:50).

The music continues to build up in richness and excitement, now with each instrument family given a chance to play the theme. The oboes pick up the dance tune, accompanied by tambourine and harp (2:11), which is then passed back to the concertmaster and flutes, now accompanied by the bass drum. The music becomes more **boisterous** with the entire orchestra creating **momentum** until it suddenly climaxes on a high-pitched note (2:55)



## Offenbach: Can-can from "Orpheus in the Underworld"

- Recording: <https://www.youtube.com/watch?v=Wh5g75svRJ4>

*Orpheus in the Underworld* is a comic opera. The work is a **lampoon** or **parody** of the ancient Greek legend of Orpheus and Eurydice. It created quite a scandal when it premiered, which translated into a box office success. It is one of his most often performed operas and continues to be revived to this day. In this version, Orpheus is not the son of Apollo but a **rustic** violin teacher. He is glad to be rid of his wife, Eurydice, when she is abducted by Pluto, God of the Underworld. Orpheus has to be pressed by Public Opinion into trying to rescue Eurydice.

Most operas begin with an **overture**, a piece of music played by the orchestra with no singers on stage while the curtain is raised. It sets the mood for the musical play that is about to begin and usually presents the main themes, motifs, and tunes that will be expanded later in the opera. This version of the overture to *Orpheus in the Underworld* is from 1860 and not entirely by Offenbach but by Carl Binder, a minor Austrian operetta composer. He started with Offenbach's original overture and added to it the violin solo from Act I and the famous "**Galop** infernal" from the end of Act IV. Since the end of the 19th century, this tune has been popularly associated with the flashy, high-kicking can-can dance, both in Paris and around the world.

The structure of this excerpt is similar to that of Copland's Hoedown and easy to follow:

- Introduction (0:00-0:20)
- A section (0:21-0:48)
- B section (0:49-1:11)
- A' section (1:12-1:27)
- B' section (1:28-1:49)
- Coda (1:50-2:12)

The "Galop infernal" is introduced by a whimsical dialogue between the strings and the woodwinds. The driving A section begins very softly (**pianissimo**) in the violins, flutes, and clarinets, with the rest of the orchestra playing **staccato**, repeated notes. This is interrupted by a mocking **fortissimo** section (0:33), played by the entire orchestra.

After a series of fast, repeated dotted rhythms (long-short-long-short; 0:46), the proper Galop melody, or B section, is proudly played by the woodwinds, brass, and cellos. The rest of the orchestra trades short chords, on and off the beat. It is an understandably lively, joyous, and celebratory affair, since, in the opera, Orpheus has finally rescued Eurydice from the Underworld.

This is followed by a shortened return of the A section, with a dramatic **crescendo** leading into the B section (1:20). The Galop remains unchanged, although the composer creates more excitement by having the strings play fast, repeated **sixteenth notes**. The music remains loud and driving for the Coda section, marked by fast ascending and descending scales, gyrating figures, dotted rhythms, and a big fanfare to end the overture to thunderous applause!

## Rahman, arr. Moore: "Slumdog Millionaire"

- Recording: <https://www.youtube.com/watch?v=stwpC6M9FB4> (2nd ending, soft)
- Recording: <https://www.youtube.com/watch?v=at79ta85PEo> (1st ending, loud)

The 2008 film *Slumdog Millionaire* tells the story of Jamal Malik, an 18-year-old orphan from the **slums** of Mumbai (India), who is about to experience the biggest day of his life. With the whole nation watching, he is just one question away from winning a staggering 20 million **rupees** on India's version of the popular TV game show *Who Wants to Be a Millionaire?* But when the show breaks for the night, police arrest him on suspicion of cheating; how could a street kid know so much? Desperate to prove his innocence, Jamal tells the story of his life in the slum where he and his brother grew up, of their adventures together on the road, of vicious encounters with local gangs, and of Latika, the girl he loved and lost. Each chapter of his complex story reveals where he learned the answers to the show's seemingly impossible quizzes. But one question remains a mystery: what is this young man with no desire for riches really doing on the game show? When Jamal returns to answer the final question, the Inspector and sixty million viewers are about to find out. At the heart of this film lies the question of how anyone comes to know what they know about life and love.

Danny Boyle, the film's director, initially told composer A.R. Rahman that he was looking for a "pulsey" score, with "edgy, upfront music" that would not cover the sound and dialogue of the film but enrich it. Rahman planned the score in two months, and it took him three weeks to record it. After the film's release, **arranger** Larry Moore created a **medley** of music highlighting the most popular tunes from Rahman's score to *Slumdog Millionaire*. This particular arrangement is scored for strings and percussion and includes the following selections: "O Saya" (0:02) – "Latika's Theme" (1:40) – "Jai Ho" (2:56).



“O Saya” (Oh, Shadow) begins with pulsating rhythms in both the percussion (drum set, bongos, and shakers) and string sections, with the basses playing **pizzicato**. A sustained melody in the violas and cellos slowly emerges (0:11) over energetic **interlocking** rhythms in the violins. The melodic line is then taken over by the upper strings (0:42).

A short slow transition sets the stage for “Latika’s Theme”, a beautiful and poignant melody that tells through music Jamal’s bittersweet love story with his childhood friend. The **legato** tune is mostly played by the violins and violas, with occasional support from the cellos, over a soft percussion accompaniment.

In the film, “Jai Ho” (Let There Be Victory) accompanies a choreographed dance sequence during the **end credits**. The song was extremely popular at the time of its release and was covered by many musicians and groups worldwide, including The Pussycat Dolls. It also won the Academy Award for Best Song that year. Rahman described it as “trancey and arpeggiated”. It is a **sinuous** melody over a driving, James Bond-like accompaniment. The lyrics combine different Indian dialects with Spanish, making it a truly international song. According to Rahman, “Jai Ho” was meant to create “a vision of the whole world celebrating this victory”. The song contains a mix of old, traditional Indian music and more modern sounds, particularly in the percussion (shakers, tam-tam, snare drum, and hi-hat cymbals).

When asked if he considers “Jai Ho” his best creation, Rahman stated: “Sometimes it's not about a best creation, but the best for a particular moment of the film. 'Jai Ho' was right for that mindset in *Slumdog Millionaire*; the protagonist comes out of darkness and pain to light amid “Jai Ho” hammering in the background.” Boasting an amazing mix of melody and rhythm, “Jai Ho” definitely remains “Indian at heart” and is instantly catchy.



## Tchaikovsky: Waltz from "Sleeping Beauty"

- Recording: <https://www.youtube.com/watch?v=FBEgg2HO-yI>

*Mariinsky Theatre Orchestra and Ballet, conducted by Valery Gergiev (Moscow, 2018)*

Tchaikovsky's famous ballet *The Sleeping Beauty* closely follows the storyline of Charles Perrault's well-known fairy tale. During the Prologue, King Florestan and his Queen are holding a celebration for the christening of their baby, Princess Aurora. Amongst their guests are her fairy godmothers who each bring a magical gift for the child: beauty, temperament, purity, joy, wit, and generosity. Before the Lilac Fairy can present the final gift, another fairy is seen approaching; it is Carabosse, who is in a rage because the Master of Ceremonies forgot to invite her. As revenge for being overlooked she pronounces that Aurora will one day prick her finger and die. The Lilac Fairy, unable to completely overturn the curse, promises that Aurora will not die but rather fall into a deep sleep from which she will be awakened by a prince's kiss.

On Princess Aurora's 16th birthday four princes arrive to seek her hand in marriage. During the celebration, the townspeople dance the Garland Waltz before Aurora's entrance. She then dances with the four princes, as she decides which one to marry.

The *Sleeping Beauty Waltz* was made famous by the 1959 Walt Disney animated feature, although in Tchaikovsky's ballet it is not danced by Princess Aurora but by the townspeople attending her birthday celebration. Tchaikovsky's waltz is made up of 5 different sections or themes, and arranged in the following way:

- Intro (0:02-0:37)
- A section (0:38-1:15)
- B section (1:16-1:53)
- A' section (1:54-2:31)
- C section (2:32-3:08)
- A – B – A' (3:09-4:47)
- Coda (4:48-5:20)



The Introduction sets the tone for the dance and is the entrance music for the King and Queen; it is both elegant and full of **momentum**, and the composer builds up the excitement by outlining an ascending scale. A series of **trills** and cascading **arpeggios** announces that the Waltz is about to begin. The famous main theme (or A section) is played softly by the strings, while the woodwinds accompany lightly on beats 2 and 3 ("oom-pah-pah").

The B theme is louder and more triumphant, marked by hemiolas, elegant sweeping figures, and staccato descending scales. When the main theme returns, it is played by the violins in a lower register. Tchaikovsky asks the low strings to play the accompaniment **pizzicato**, while the woodwinds introduce a **legato** ascending-descending **octave motif**.

The C theme almost sounds like a series of elegant bows, and is played by flutes, oboes, and bells. Clarinets alternate cascading legato arpeggios while the strings play the accompaniment figure. The composer brings back the A, B, and A' sections in identical form before launching into a driving Coda, full of hemiolas and sharp **chords** to close out the dance.

## Ye: "Xizi": II. The Show

- Recording: [www.yanchenye.com/xizi-for-symphonic-orchestra-rev-2023/](http://www.yanchenye.com/xizi-for-symphonic-orchestra-rev-2023/)

*Carolyn Kuan conducts the Seattle Symphony (2015)*

Historically, *Xizi* referred to the performance artists (actors, musicians, dancers) of ancient China, a group that, despite playing an important role in the cultural life of their time, found themselves mistreated socially. Their artistry served state officials and noblemen but was often met without the recognition or esteem that their talents rightfully deserved.

A similar situation exists today for some artists who find themselves on the outside of the artistic community. They are often overlooked due to their unfavored background, facing challenges in building a promising musical career, and frequently receive little respect and exposure for their works. However, many of them, with hard practice and every performance given, pour their souls into their work, always chasing the fulfillment and satisfaction that comes from bringing an artistic vision to life. Through his composition "Xizi," composer Yanche Ye wants to reveal their dedication in both their public and private sides of their lives.

The second movement of "Xizi," titled *The Show*, was initially composed as a standalone overture for a large symphonic orchestra in 2015. It was selected as the winning piece for the 2022 American Prize and the first movement was then added in 2023. *The Show* is an exciting and fast-paced piece, full of interesting and colorful instrumental and orchestral effects. The percussion section is full of typical Chinese instruments, such as woodblocks, the Peking opera gong, and cymbals. String and woodwind instruments get to play **trills**, fast scales, and **glissandos**, while the trombones provide humorous interjections (1:37).

Towards the end, the music builds momentum and stops suddenly. The **concertmaster's** peaceful and **improvisatory** solo (3:54) imitates the sounds of the erhu, a traditional Chinese two-stringed upright bowed instrument. But the calm does not last long, and the piece ends with a bang (4:16).

## Beethoven: Piano Concerto No. 5 "Emperor" (3rd mvt.)

- Recording: <https://www.youtube.com/watch?v=2Xsjrbpo0qQ>

*Stephanie Ng, soloist; accompanied by the Colburn School Orchestra*

A concerto showcases a solo instrument (in this case, the piano) accompanied by or in dialogue with the orchestra. Most concertos are in three movements, following a fast-slow-fast pattern, with each movement divided into episodes. Beethoven wrote five virtuosic piano concertos; his last and most famous one was written in 1809 and dedicated to his patron Archduke Rudolph. It was likely the publisher who nicknamed it *Emperor*, due to the grandeur and majesty of the music. Beethoven, usually the soloist, could not perform at the premiere due to his declining hearing.

The concerto's style reflects Beethoven's war-ridden era in its military character and heroic tone. While it evokes imagery of an emperor such as Napoleon (a comparison Beethoven would not have approved), the work has been described by pianist Alfred Brendel as "a noble vision of freedom." In Beethoven's final piano concerto, the pianist is the "hero," the dominant and directional soloist. The composer is no longer writing up to his own standards as a performer, but for the super virtuoso of the following generation. Yet, due to the soloist's innovative interaction with the orchestra, Beethoven created a truly symphonic concerto.

Many last movements in concertos adopt the form of a Rondo, where a recurring main theme alternates with a series of episodes or sections. The **finale** to Beethoven's Emperor concerto is structured like a 7-part Rondo: A – B – A – C – A – B – A



**Archduke Rudolph**

The solo piano quietly introduces the main theme (0:33) before launching into a joyful and exuberant movement. The orchestra affirms the soloist's statement. The B-section (1:45) begins after a series of piano scales, followed again by the orchestra's response. The C-section (3:15) is much longer, developing the main theme in three different keys before the piano performs a passage of arpeggios. Rather than finishing with a strong entrance from the orchestra, the trill ending dies away until the main theme reappears (6:50), played first by the piano and then the orchestra. In the last section (9:37), the main theme undergoes a series of variations, followed by an unusual duet between piano and timpani (10:46), a short **cadenza**, and a final robust orchestral conclusion.

## Contreras: Mariachitlán

- Recording: [https://www.youtube.com/watch?v=xxP4rF\\_XCt8](https://www.youtube.com/watch?v=xxP4rF_XCt8)

*Mei-Ann Chen conducts the National Youth Orchestra of the United States (New York City, 2021)*

Mariachitlán (or “Mariachi Land”) is an orchestral **homage** to composer Juan Pablo Contreras’s birthplace, the Mexican state of Jalisco, where traditional **mariachi** music originated. The work recounts his experience visiting Plaza de los Mariachis in Guadalajara, a place where mariachis play their songs in every corner and interrupt each other to win over the crowd.

In Mariachitlán, traditional rhythms such as the canción ranchera (ranchera song) in 2/4 time (choontah choon-tah), the vals romántico (romantic waltz) in 3/4 time (choon-tah-tah; 2:08), and the son jalisciense (Jalisco song) that alternates between 6/8 and 3/4 time, accompany original melodies inspired by the beautiful landscapes of Jalisco. Mariachi instruments such as the trumpet, harp, and violin are featured as soloists in this work. Later on, the strings imitate the strumming patterns of vihuelas (5:05), while the contrabasses growl like guitarrones, both different kinds of Mexican guitars.

Near the end of the piece, a policeman blows his whistle (9:07) in an attempt to stop the party. However, the crowd chants “Mariachitlán!”, gradually increasing in intensity, and is rewarded with more vibrant music that ends the work with great brilliance (10:20).

Mariachitlán is the newest piece on our program, being premiered in 2016 in Guadalajara (Mexico), by the Jalisco Philharmonic Orchestra. The work won the 2016 Jalisco Orchestral Composition Prize and was nominated for the 2019 Latin GRAMMY Awards.



# UNITED STATES



**Capital:**  
Washington D.C.

**Population:** 336.58 million

**Language:** English (most common), Spanish, indigenous languages spoken by Native Americans, Alaska Natives, Native Hawaiians, and native populations in the U.S. unincorporated territories. (see visual)

# IRELAND

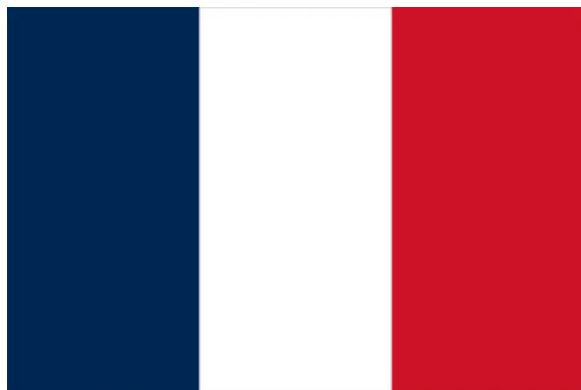


**Capital:**  
Dublin

**Population:** 5.2 million

**Language:** English and Irish (Gaeilge) are the official languages in the Republic of Ireland and Northern Ireland.

# FRANCE



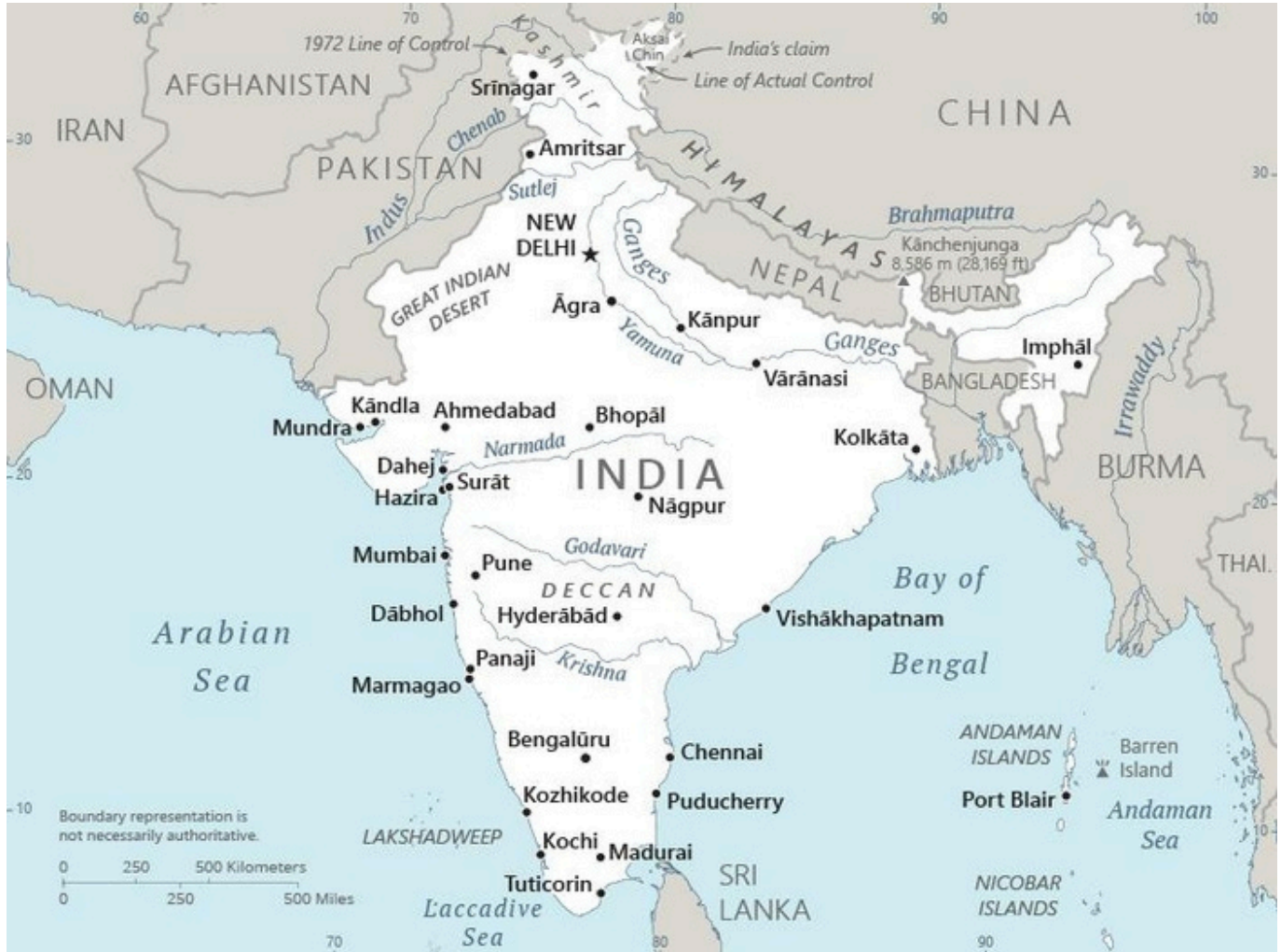
**Capital:**  
Paris

**Population:** 68.4 million

**Language:** French, the official language, is the first language of 88% of the population. Most of those who speak minority languages also speak French.



# INDIA

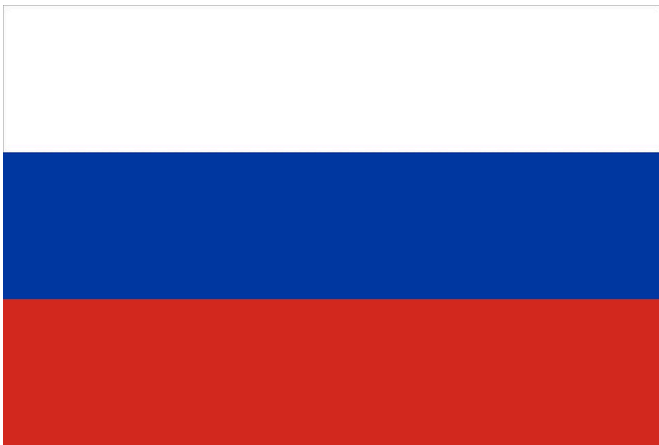


**Capital:**  
New Delhi

**Population:** 1.4 billion

**Language:** Hindi, one of India's official languages, is the most spoken language in the country, with 52.83 crore speakers. In other words, 43.63% of the total population speaks Hindi. It is followed by Bengali and Marathi.

# RUSSIA



**Capital:**

Moscow

**Population:** 140.8 million

**Language:** Russian

# CHINA



**Capital:**  
Beijing

**Population:** 1.4 billion

**Language:** Mandarin – 70% of the Chinese population speaks Mandarin. There are also several other major dialects in China: Yue (Cantonese), Xiang (Hunanese), Min dialect, Gan dialect, Wu dialect, and Kejia or Hakka dialect.

# GERMANY



**Capital:**  
Berlin

**Population:** 84.1 million

**Language:** German, with over 95% of the country speaking standard German or a dialect of German

# MEXICO



**Capital:**  
Mexico City

**Population:** 130.7 million

**Language:** Spanish is spoken by most of the population. The Mexican government recognizes 68 linguistic groups and 364 varieties of indigenous languages.

# ADDITIONAL ACTIVITIES & VIDEOS

---

## United States

### Rhythm/Dance Activity - Hoe-down

- Find and keep a steady beat with the music
- Tap the beat in various places on your body
- Move to the beat - create a dance, incorporating dance movements learned from singing games or square dance steps (circle to the left, circle to the right, girls to the center, boys to the center, swing your partner, do-si-do your partner, promenade your partner)

## Ireland

### Irish Dancing

- [https://www.youtube.com/watch?v=Y7oB\\_hricP8](https://www.youtube.com/watch?v=Y7oB_hricP8)

### Beginner Jig

- <https://www.youtube.com/watch?v=TdLxU3SuXtg>

### Irish Dancing for Beginners

- <https://www.youtube.com/watch?v=NvhiLE3Vgpl>

## France

### Homemade Instruments Episode 1: Percussion

- <https://www.youtube.com/watch?v=ChRAJAnA21k>

## India

### **Bhangra Dance for Beginners**

- <https://www.youtube.com/watch?v=CSnyZA8hnUc>

### **Kathak Dance for Kids**

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

### **Bollywood Party Dance Moves**

- <https://www.youtube.com/watch?v=nJ0malCKKEI>

## Russia

### **The Ultimate Waltz Tutorial (for beginners)**

- <https://www.youtube.com/watch?v=vVVwBHRMUE8>

### **Learn to Waltz – Kid’s Edition – Ballroom Dancing**

- <https://www.youtube.com/watch?v=esbgtNun3dY>

### **Sleeping Beauty – Garland Waltz (Royal Ballet)**

- [https://www.youtube.com/watch?v=VDbt\\_2oMFEk](https://www.youtube.com/watch?v=VDbt_2oMFEk)

### **Waltz from the Sleeping Beauty – Mariinsky Theatre**

- <https://www.youtube.com/watch?v=FBEqq2HO-yI>

### **Sleeping Beauty Ballet Bolshoi Theatre Moscow – Full Ballet**

- <https://www.youtube.com/watch?v=C5Mh6OXRhvl>

## China

### Chinese Dragon Dance

- <https://www.youtube.com/watch?v=vi95ZTEHoL8>

### Roaring with the Lion Dances of New York's Chinatown

- <https://www.youtube.com/watch?v=LH955Yiveb0>

## Mexico

### Zapateo Básico

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

### Zapateado Technique Basics

- <https://www.youtube.com/watch?v=cag8e3SMWpY>

### Five Count Zapateado

- <https://www.youtube.com/watch?v=TNFd69DFHgw>

### Ballet Folklorico de Los Angeles – El Zapateado Veracruzano

- <https://www.youtube.com/watch?v=jE8k9D4NNwE>



# GLOSSARY

---

**Accessible:** easily understood or appreciated

**Accolade:** an award or privilege granted as a special honor or as an acknowledgement of merit

**Anguish:** severe mental or physical pain or suffering

**Appeal:** be attractive or interesting

**Arranger:** a person who reimagines an existing composition, adapting the instruments, voices, rhythms, and tempo to create a new sound for a piece of music

**Arpeggio:** a type of broken chord in which the notes that compose a chord are individually sounded in a progressive rising or descending order

**Ballet:** an artistic dance form performed to music using precise and highly formalized set steps and gestures. Classical ballet is characterized by light, graceful, fluid movements and the use of pointe shoes.

**Boisterous:** noisy, energetic, and cheerful; rowdy

**Cadenza:** an improvised or written-out ornamental passage played or sung by a soloist, usually in a "free" rhythmic style, and often allowing virtuosic display. During this time the accompaniment will rest, or sustain a note or chord

**Cerebral:** demanding or involving careful thinking and mental effort rather than feelings

**Chamber Music:** instrumental music played by a small ensemble, with one player to a part, the most important form being the string quartet which developed in the 18th century

**Cholera:** a bacterial disease spread through contaminated water and food

**Chord:** three or more single pitches heard simultaneously

**Civilian:** a person not in the armed services or the police force

**Civil Service:** the permanent professional branches of a government's administration, excluding military and judicial branches and elected politician

**Classical:** The period or style that has its tentative beginnings in Italy in the early 18th century and extends through the early 19th century. In the timeline of music history, it came after the Baroque period and was then followed by the Romantic period.

**Clerk:** a person employed in an office or bank to keep records, accounts, and undertake other routine administrative duties

**Co-Commission:** Several musicians or ensembles commissioning a work. Each contributing party enjoys a dedicated premiere concert and credit in the published score for commissioning the piece.

**Commissioned:** produced specially to order

**Composer:** a person who writes music, especially as a professional occupation

**Concertmaster:** The first chair violinist of an orchestra. A vital musical leader with widely ranging responsibilities, from tuning the orchestra to working closely with the conductor

**Conductor:** a person who, principally by means of gestures of the hands and arms, leads the performance of a musical ensemble

**Counterpoint:** the art or technique of setting, writing, or playing a melody or melodies in conjunction with another, according to fixed rules

**Crescendo:** a way for composers to indicate that a passage of music should gradually increase in loudness over time (opposite of a decrease in volume, which is described as a decrescendo)

**Daunting:** seeming difficult to deal with in anticipation; intimidating

**Dean:** the head of a college or university faculty or department

**Degree:** an academic rank conferred by a college or university after examination or after completion of a course of study, or conferred as an honor on a distinguished person

**Drones:** long and sustained sounds, such as notes and chords. They carry on for long periods of time without variation and are most often used for an atmospheric or ambient effect

**Dynamic:** characterized by constant change, activity, or progress

**Ear Trumpet:** a trumpet-shaped device formerly used as a hearing aid

**Eccentric:** (of a person or their behavior) unconventional and slightly strange

**End credits:** list of the cast and crew of a particular motion picture, television show, or video game

**Finale:** the last part of a piece of music, a performance, or a public event, especially when particularly dramatic or exciting

**Fortissimo:** a dynamic marking that indicates a VERY LOUD volume. It is one step up from forte, which means 'loud'. Since 'fortissimo' is a rather long word that clutters up written music, it is often abbreviated to ff

**Fugue:** a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts

**Galop:** a lively dance in duple meter

**Glissando:** a continuous slide upward or downward between two notes

**Guardian:** a person who looks after and is legally responsible for someone who is unable to manage their own affairs

**Harmony:** the combination of simultaneously sounded musical notes to produce chords and chord progressions having a pleasing effect

**Harmonium:** also called a “reed organ” or “pump organ”, is a keyboard instrument that is like an organ. It makes sound by blowing air through reeds, which are tuned to different pitches.

**Harpsichordist:** a person who plays the harpsichord

**Hemiola:** In rhythm, hemiola refers to three beats of equal value in the time normally occupied by two beats. In pitch, hemiola refers to the interval of a perfect fifth

**Homage:** special honor or respect shown publicly

**Humanitarian:** concerned with or seeking to promote human welfare

**Immigrants:** a person who comes to live permanently in a foreign country

**Impresario:** a person who organizes and often finances concerts, plays, or operas

**Improvisational:** relating to or characterized by spontaneous performance, especially in music or drama

**Influence:** the capacity to have an effect on the character, development, or behavior of someone or something, or the effect itself

**Influential:** having great influence on someone or something

**Interlocking:** (of two or more things) having parts that overlap or fit together

**Introspection:** the examination or observation of one's own mental and emotional processes

**Jazz:** a type of music of African American origin characterized by improvisation, syncopation, and usually a regular or forceful rhythm, emerging at the beginning of the 20th century. Brass and woodwind instruments and piano are particularly associated with jazz, although guitar and occasionally violin are also used; styles include Dixieland, swing, bebop, and free jazz

**Jig:** a lively dance with leaping movements

**Jingles:** a form of sound branding. A jingle contains one or more hooks and meanings that explicitly promote the product or service being advertised

**Lampoon:** publicly criticize (someone or something) by using ridicule, irony, or sarcasm

**Legato:** in a smooth flowing manner, without breaks between notes

**Lyrical:** expressing the writer's emotions in an imaginative and beautiful way

**Luchador:** a person who competes in lucha libre wrestling - Mexican style of professional wrestling

**Mariachi:** denoting a type of traditional Mexican folk music, typically performed by a small group of strolling musicians dressed in native costume

**Medley:** a piece composed from parts of existing pieces played one after another, sometimes overlapping. They are common in popular music

**Melancholic:** feeling or expressing pensive sadness

**Meticulous:** showing great attention to detail; very careful and precise

**Mixing:** the process of combining all the tracks in a multitrack recording down to a stereo or mono file

**Modernist musical style:** The avant-garde music aesthetics from the late 19th century to the mid-20th century. In compositional terms, there are several general traits common to much modernistic music: a corrosion, or even refusal, of traditional harmonic and rhythmic organization; the use of unconventional instruments and sounds; and distortions of inherited musical forms

**Momentum:** the quantity of motion of a moving body

**Motif:** a small collection of notes that captures the essence or idea of the piece. Motifs are similar to a 'riff', 'lick' or 'phrase' in music that features within the song or composition. These terms all refer to a memorable passage of music within a piece

**Multi-Instrumentalist:** a person who plays more than one musical instrument

**Noble:** a person of noble rank or birth

**Octave:** a specific interval or distance between two musical notes. More precisely, an octave is the interval between two pitches where one has a frequency, or rate of vibration, that is twice as fast as the other

**On Commission:** with commission serving as partial or full pay for work done

**Operetta:** a short opera, usually on a light or humorous theme and typically having spoken dialogue. Notable composers of operettas include Offenbach, Johann Strauss, Lehár, and Gilbert and Sullivan

**Orchestration:** the study or practice of writing music for an orchestra (or, more loosely, for any musical ensemble, such as a concert band) or of adapting music composed for another medium for an orchestra

**Orchestrion:** a large mechanical musical instrument designed to imitate the sound of an orchestra

**Parody:** an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect

**Patron:** a person who gives financial or other support to a person, organization, cause, or activity

**Patroness:** a female patron

**Pedagogue:** teacher

**Peregrination:** a journey, especially a long or meandering one

**Philanthropist:** a person who seeks to promote the welfare of others, especially by the generous donation of money to good causes

**Pizzicato:** playing technique that involves plucking the strings of a string instrument

**Premiere:** a first performance or exhibition

**Prestigious:** inspiring respect and admiration; having high status

**Prominent:** important; famous

**Protégé:** a person who is guided and supported by an older and more experienced or influential person

**Reggae:** a style of popular music with a strongly accented subsidiary beat, originating in Jamaica. Reggae evolved in the late 1960s from ska and other local variations on calypso and rhythm and blues, and became widely known in the 1970s through the work of Bob Marley; its lyrics are much influenced by Rastafarian ideas

**Repertoire:** a stock of plays, dances, or pieces that a company or a performer knows or is prepared to perform

**Reputation:** the beliefs or opinions that are generally held about someone or something

**Revival:** an improvement in the condition or strength of something: an instance of something becoming popular, active, or important again

**Romantic:** A period in European music history usually considered to have lasted from the early 19th century until the modernist innovations of the early 20th century

**Rupees:** the basic monetary unit of India, Pakistan, Sri Lanka, Nepal, Mauritius, and the Seychelles

**Rustic:** plain, simple

**Sinuuous:** having many curves and turns

**Sixteenth note:** a  $1/16$ , sixteenth note (American) or semiquaver (British) is a note played for half the duration of an eighth note (quaver)

**Slum:** a squalid and overcrowded urban street or district inhabited by very poor people

**Staccato:** Italian for detached. A form of musical articulation. In modern notation, it signifies a note of shortened duration

**Suite:** a collection of short musical pieces which can be played one after another. The pieces are usually dance movements. The French word "suite" means "a sequence" of things, i.e. one thing following another

**Synagogue Cantor:** In formal Jewish worship, a cantor is a person who sings solo verses or passages to which the choir or congregation responds

**Synthesizer:** an electronic music instrument that generates audio signals

**Timbre:** the character or quality of a musical sound or voice as distinct from its pitch and intensity

**Trill:** musical ornament consisting of a rapid alternation between two adjacent notes

**Tone Color:** another term for timbre

**Utilitarian:** designed to be useful or practical rather than attractive

**Velocity:** speed

**Vernacular:** the language or dialect spoken by the ordinary people in a particular country or region

**Versatility:** ability to adapt or be adapted to many different functions or activities

**Virtuoso:** a person highly skilled in music or another artistic pursuit

**Vocation:** a strong feeling of suitability for a particular career or occupation

**Wind Band:** a group of musicians playing mainly woodwind instruments

**Fun Activity:** Create your own word search with the terms of your choice!

[www.wordsearchlabs.com](http://www.wordsearchlabs.com)