

TuneUp!

SATURDAY, DECEMBER 4, 2010

Welcome to the Young People's Concerts®!

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PHILHARMONIC

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Welcome to a new season of Young People's Concerts exploring the *Ages of Music*, and welcome to the **Baroque** period, when the orchestra was born. Life was pretty different 350 years ago, and so was music. Baroque music has a very distinct sound. It can be very formal and imposing. But it can also be wild and passionate when a virtuoso takes the stage for a concerto. Centuries later, music from the Baroque period still thrills us. Get ready to experience the sound of a distant age and begin your journey through the *Ages of Music*.

T H E P R O G R A M :

GEORGE FRIDERIC HANDEL

Overture to *Music for the Royal Fireworks*

HENRY PURCELL

Selections from *The Fairy Queen*

JEAN-PHILIPPE RAMEAU

Overture to *Dardanus*

ANTONIO VIVALDI

"Winter," Concerto in F minor, RV 297, from *The Four Seasons*

CHRISTOPHER THEOFANIDIS

"brilliant, fiery," from *Muse*

JOHANN SEBASTIAN BACH

Allegro, from *Brandenburg Concerto No. 5*

DANIEL BOICO conductor

THEODORE WIPRUD host

TOM DULACK scriptwriter and director

SHERYL STAPLES violin

SANDRA CHURCH flute

LIONEL PARTY harpsichord

HANA MUNDIYA violin

THOMAS BAIRD dancer

TOMIKO MAGARIO dancer

What is the Sound of Baroque Music?

How can you recognize Baroque music? One tip-off is the sound of the harpsichord, which is part of almost all Baroque pieces for orchestra. A harpsichord is a keyboard instrument. When a player presses a key, a quill plucks a string and produces a very distinct sound, completely different from the piano.

BASSO CONTINUO

The foundation of Baroque orchestral music. The music is all based on the line played by the lowest-sounding instruments. The harpsichord player also plays that lowest line, and improvises an accompaniment based on it, to support the melody.



ORNAMENTATION

Musical flourishes that decorate the melody. Ornamentation is often improvised and shows off the skill and personality of the performer. In addition to playing ornaments, the harpsichord's lid and body are often decorated with elaborate painted designs.

MOTOR RHYTHM

The steady pulse of Baroque music. The tempo, or speed, of Baroque music almost never varies within a piece or movement. The harpsichord keeps time, whether fast or slow.

George Frideric Handel (1685–1759)



Born in Germany, Handel became one of the greatest composers while working in England. But first he spent several years in Italy where he met and exchanged ideas with Italy's most celebrated musicians, composers, and nobles. He made a big splash when he brought his Italian-style music to England. Soon he was writing works for royalty.

Written for King George II in 1749 to celebrate the end of a war across Europe, *Music for the Royal Fireworks* was supposed to accompany a lavish fireworks display. Handel's music was originally written for a huge wind band so it could be heard outdoors. While 12,000 Londoners flocked to the dress rehearsal to hear Handel's music, the official premiere was less successful. Many of the fireworks failed to go off and one of the platforms built for the occasion burned to the ground! Handel later revised his piece: he reduced the number of winds and brass and added strings and harpsichord for indoor performances.

Henry Purcell (1659–95)

One of the greatest English composers ever, Purcell began his music studies as a boy singing in choirs. He grew up to be organist at Westminster Abbey, the church of the kings and queens of England. Part of his job was to compose music for the court as well as music for the church and for plays. Purcell was highly honored in his time; you can still visit his tomb at Westminster Abbey, where he is buried alongside royalty (and also composer George Frideric Handel).



One of Purcell's best-loved works, *The Fairy Queen* of 1692 was inspired by Shakespeare's play *A Midsummer Night's Dream*. Purcell composed musical numbers that were performed during the play to add spectacle to the theatrical production. *The Fairy Queen* is full of dances and songs performed by Fairies. A letter about the original production of *The Fairy Queen* at the Queen's Theater in London suggests that the fairies were played by children all 9 or 10 years old!

Jean-Philippe Rameau (1683–1764)

Rameau was the leading French composer of music for harpsichord and also of *opera* – big musical productions with singers performing a story. He was taught music before he could read or write and was known to disrupt his classes by singing. He didn't turn to opera as a composer until late in life, but when he did, he quickly found fame. He was known for his passion for music, and his ideas about how music works continue to help us understand music today.

Dardanus was one of Rameau's operas that was not very well liked at its premiere in 1739. Its plot, involving a sea monster, a magician, and star-crossed lovers, was thought to be absurd. But musically speaking, *Dardanus* was one of Rameau's most striking compositions. Its range of emotion and harmonic richness are treasured today. The overture to *Dardanus* was played before the curtain went up. It is a typical Baroque overture, with a slow, stately beginning, and a fast, exciting finish.

Antonio Vivaldi (1678–1741)



One of the most famous Italian Baroque composers, Vivaldi was also a virtuoso violinist. For many years he was the music teacher at Pio Ospedale della Pietà – a girls' orphanage in Venice. He wrote so many brilliant concertos that his works came to define the form. Vivaldi was also among the first to use music to tell a story. Vivaldi wrote over 600 works and was famous across Europe during his lifetime, strongly influencing other composers like Johann Sebastian Bach. But after his death he was soon forgotten, until his music was revived in the 1950s. Now, again, it is enjoyed by listeners around the world.

The Four Seasons, composed in 1723, are four separate concertos for violin and orchestra. Each stirs up feelings associated with a specific time of the year. Vivaldi called for different techniques to achieve specific sounds. For example, a *tremolo*—created by rapid bow-strokes—makes a trembling sound like someone shivering in the cold. Vivaldi wrote poems to go along with *The Four Seasons*, describing scenes like "Walking on ice, and moving cautiously, with slow steps, for fear of falling, spinning around, slipping, falling down, again walking on ice and running fast until the ice cracks and splits."

Christopher Theofanidis (b. 1967)



Christopher Theofanidis is among the most-performed of living American composers. Mr. Theofanidis writes in many genres – for instance, a recent ballet for the American Ballet Theatre, a violin concerto for Sarah Chang with the Pittsburgh Symphony Orchestra, and his current projects: two opera commissions for the San Francisco and Houston Grand opera companies. He teaches at Yale University.

Mr. Theofanidis composed *Muse* in 2007 for the Orpheus Chamber Orchestra as part of their series called "The New Brandenburg Project," in which six composers wrote new works based on the instrumentation of Bach's *Brandenburg* Concertos. Mr. Theofanidis was inspired by Bach's skill at creating a light and transparent sound while using the musical idea called *counterpoint*—writing several different musical lines that sound harmonious when played together. Theofanidis also used another characteristic of Bach's *Brandenburgs*: motor rhythm. He uses running notes and a playful meter to give his music the dynamic momentum for which Bach is known.

Johann Sebastian Bach (1685–1750)



J. S. Bach remains to many people the greatest composer ever because of his astonishing musical technique and the depth of expression in all his music. From an early age he was a virtuoso organist and improviser, inventing highly complex music on the spot. He studied other composers' music intently, copying it out by hand, so that his music would bring together nearly every idea from every country of his time. For much of his life Bach was a teacher and choirmaster, and as a father of 26 children, Bach fathered a musical family that would be important for generations.

Bach's six *Brandenburg* Concertos, dedicated in 1721 to the Margrave of Brandenburg, are considered to be some of the finest musical works of the Baroque era. *Brandenburg* Concerto No. 5 features the harpsichord, violin, and flute, which was a popular combination of instruments at the time. The harpsichord is showcased in a long *cadenza*—a virtuosic section for soloist—making it one of the very first examples of a concerto for a keyboard instrument. *Brandenburg* Concerto No. 5 illustrates Bach's mastery of the Italian concerto tradition passed on by Vivaldi, with contrasts in volume and texture, a driving rhythm, and a clear main idea that comes back again and again.

THE AGES OF MUSIC: BAROQUE

The Baroque period in music began about 400 years ago, in 1600, and lasted about 150 years. It was a time of wealthy royal courts, highly decorative clothes, ornate palaces, and bold gestures. There was a fascination with dramatic expression and also with manners. Baroque music was composed throughout Europe. On our program today are pieces from England, France, Italy, and Germany.

CADENZA
AN EXTENDED SECTION
IN A CONCERTO FOR A
SOLOIST TO PLAY
ALONE

CONCERTO
A COMPOSITION FOR
A SOLO INSTRUMENT
ACCOMPANIED BY AN
ORCHESTRA

VIRTUOSITY
THE DEMONSTRATION
OF AMAZING SKILL,
IMAGINATION, AND
FLAIR

AFFECT
A PARTICULAR
EMOTION BEING
DESCRIBED IN A
PIECE OF MUSIC

New York Philharmonic Assistant Conductor **Daniel Boico** leads all of the Philharmonic's Young People's Concerts in the 2010–11 season. He made his New York Philharmonic debut in January 2009, conducting an *Inside the Music* program. Mr. Boico has served as an apprentice conductor with the Chicago Symphony Orchestra, where he was assistant to music director Daniel Barenboim, principal guest conductor Pierre Boulez, and Zubin Mehta, among others. Mr. Boico has led numerous orchestras, including the Moscow Philharmonic, Israel Philharmonic Orchestra, and the Orquesta Sinfónica Nacional in Mexico City. Born in Israel and raised in Paris and the United States, Mr. Boico studied with and assisted Russian professor Ilya Musin at the St. Petersburg Conservatory.



Composer and educator **Theodore Wiprud** has been Director of Education at the New York Philharmonic since 2004. He began his teaching career in the 1980s near Boston. After directing national grantmaking programs at Meet the Composer from 1990 to 1997, he returned to the classroom as a Teaching Artist in New York City. Mr. Wiprud went on to create education and community engagement programs for the Brooklyn Philharmonic and the American Composers Orchestra. At the New York Philharmonic, Mr. Wiprud oversees programs ranging from the historic Young People's Concerts and the new Very Young People's Concerts, to the School Partnership Program and adult education programs. He has hosted the Philharmonic's School Day Concerts since 2005.



Tom Dulack has been the writer and director of the Young People's Concerts since 2005. An award-winning playwright, he is the author of the hit plays *Breaking Legs*, *Incommunicado*, and *Friends Like These*. He also wrote *The Stigmata of Dr Constantine*, a novel, and a theater memoir, *In Love With Shakespeare*. He has also authored the libretto for a new one-act opera based on Robert Browning's poem "My Last Duchess." He is currently at work on a symphonic drama about Vivaldi. He is Professor of English at the University of Connecticut, where he teaches Shakespeare and theater-related literature courses, and lives in rural Connecticut with his wife, Belgian art historian, Véronique Sintobin Dulack.



- Sheryl Staples**
 - Principal Associate Concertmaster since: 1998
 - Started playing the violin: age 5
 - Her children: ages 7 and 9
- Sandra Church**
 - Associate Principal Flute since: 1988
 - Started playing the flute: age 11
 - Also enjoys: New York's museums, yoga, and Central Park
- Lionel Party**
 - Member of the New York Philharmonic since: 1984
 - Started playing the harpsichord: age 19 (piano at 6)
 - Has three harpsichords and a spinettino in his apartment
- Hana Mundiya**
 - Age: 13
 - Started playing the violin: age 3
 - Also enjoys: playing piano, baking, swimming, and trout fishing
- Thomas Baird**
 - New York Philharmonic debut: 2006
 - Started studying dance: age 17
 - Grew up on a dairy farm
- Tomiko Magario**
 - New York Philharmonic debut: 2006
 - Started studying dance: age 7
 - Also choreographs and teaches ballet, and designs and sews costumes



What's coming up at the Young People's Concerts?

Saturday, January 15, 2011

Classical

Explore the music of a noble era, with its structure, clarity, and order.



Saturday, March 12, 2011

ROMANTIC

Discover a world driven by emotion, adventure, and imagination.



Saturday, April 2, 2011

MODERN

Check out the most explosive period of musical development ever.



READY FOR AN EVENING CONCERT?

Phil Teens!

If you are between the ages of 12 and 17, you can attend a New York Philharmonic Rush Hour concert with a friend of any age for just \$12.50 each. (That's less than a movie ticket and popcorn!) It's the perfect way for teens to explore classical music and the enjoyment of concert-going.

For more information, visit nyphil.org/philteens or call (212) 875-5656.

Now and Then

Imagine that you are invited to a special event: a birthday party, a wedding, or a big holiday. Use the boxes to write or draw your thoughts about clothes, food, manners, and fun. Then compare your answers with the Baroque paintings below. What has changed in 300 years? What has stayed the same?

What would people be wearing?

What kind of food would be on the menu?

How would guests behave toward one another?

What would you do to have some fun?

NOW

THEN



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