



The 39th Annual Spring Young People's Concert

"Fate and Destiny"

Madison Symphony Orchestra | John DeMain, Music Director

2012 Spring Young People's Concert

Thursday, March 22, 2012 | 10:00 A.M. | Overture Hall

Youth Concert Curriculum Guide



39TH ANNUAL SPRING YOUNG PEOPLE'S CONCERT

Madison Symphony Orchestra

John DeMain, Music Director

Dear Teachers,

This year's Spring Young People's Concert is titled "Fate and Destiny." In this Curriculum Guide you will find key information on the featured musical selections and their composers, as well as supporting educational activities. It is our hope that you will find this guide to be a valuable tool in preparing your students for our 2012 Spring Young People's Concert, and an important future resource.

Enjoy!

Michelle A. Kaebisch

Director of Education and Community Engagement

Madison Symphony Orchestra

Your input matters!

After the concert, please go to our website and complete a brief survey about your Fall Youth Concert experience:

<http://www.madisonsymphony.org/sypc>

Inside this issue:

Concert Program	2
MSO Maestro	3
Bolz Competition	4
Verdi	5
Berlioz	6
Beethoven	7
Listening Activities	8-14
State Standards Bibliography	15
MSO Personnel & Concert Sponsors	16

PROGRAM

Verdi.....	Overture to <i>La forza del destino</i> <i>Student Soloist—2011 Bolz Young Artist Competition Winner</i>
Berlioz.....	<i>Symphonie fantastique</i> IV. March to the Scaffold <i>Student Soloist—2011 Bolz Young Artist Competition Winner</i>
Beethoven.....	Symphony No. 5 in C minor, Op. 67 III. Scherzo. Allegro IV. Allegro



About the MSO

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

- ◆ **Fall Youth Concerts** for upper elementary and middle school students
- ◆ **Spring Young People's Concert** for middle and high school students
- ◆ **Symphony Soup Concert** for Kindergarten through 3rd grade students

Each concert of the regular subscription series has four, two and a half-hour rehearsals, but each youth concert is prepared in one rehearsal!

Members of the orchestra are paid for each rehearsal and concert in which they participate. Most of our musicians have other jobs, such as music faculty members at the University of Wisconsin, private or public school music teachers, university students, and even jobs unrelated to music.

Attending a live performance allows you to experience the music by hearing and seeing the performers and conductor, as well as *feeling* the energy with which they perform. A live performance is also an opportunity to observe how each voice or instrument plays an integral part in bringing the music to life. Simply listening to a recording can't compare to observing the highly coordinated efforts of 90 musicians as they play their instruments in perfect synchrony, all striving to create art that will move and inspire the audience.

Music Director John DeMain

Since arriving in Madison in February 1994, Mr. DeMain has enriched the cultural life of the city. He has been named "Madison Musician of the Year" by the Wisconsin State Journal and The Capital Times, and has been named "Madison's Maestro" by former City of Madison Mayor Dave Cieslewicz and former State of Wisconsin Governor Jim Doyle. John DeMain also holds the position of Artistic Advisor of Madison Opera.

A native of Youngstown, Ohio, John DeMain began his career as a pianist and conductor. After winning the Youngstown Symphony's piano competition at the age of 18, he went on to earn a bachelor's and master's degree in music at the Juilliard School of Music. Mr. DeMain served as Music Director and Principal Conductor for the Houston Grand Opera for 18 years. During his distinguished tenure with that organization, he led a history-making production of George Gershwin's *Porgy and Bess*, which he subsequently recorded for RCA and won a Grammy Award for! John and his wife Barbara live in Madison.

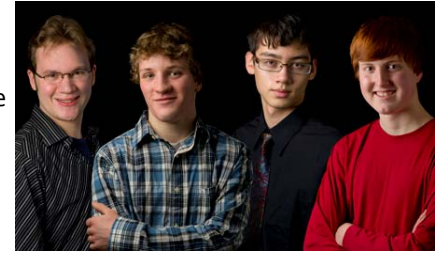


MADISON
SYMPHONY
ORCHESTRA

John DeMain | Music Director

The Bolz Young Artist Competition

The two students you will hear perform at the Spring Young People’s Concert have gone through three intensive rounds of auditions. The preliminary round annually involves 35 musicians performing on all instruments. The top eight competitors from the first round move on to the second round of auditions. From that round, the top four soloists are selected to move on to the third and final round of the audition process, which takes place on Wednesday, March 21st at 6:45PM in Overture Hall. In this round of competition the four finalists perform their concerto with John DeMain and the Madison Symphony Orchestra before a live audience. The event, **Wisconsin Young Artists Compete: The Final Forte**, will be broadcast live on Wisconsin Public Radio and Wisconsin Public Television. WPT will broadcast it again on Friday, March 23 at 8:30 P.M. Judges for the final round consist of professors and professional musicians from Wisconsin and Illinois.



Bolz 2012 Finalists are (from L to R): pianist Michael Doerr, trombonist Charles Dieterle, violinist Anthony Cudzinovic, and pianist Garrick Olsen. Photo by James Gill.

In addition to winning the opportunity to perform as soloists with the Madison Symphony Orchestra, the two winners will receive either The Steenbock Youth Music Award or the Marian Bolz Prize for Distinguished Musical Achievement, and both will receive a cash prize.

We thank the Eugenie Mayer Bolz Family Foundation and all of our sponsors for providing funding for the three rounds of competition and helping to provide this incredible opportunity for the outstanding young artists in the state of Wisconsin.

Concert Etiquette

1. Use the restroom before the performance begins.
2. Enter the hall quietly.
3. Turn off all personal electronic devices.
4. Stay seated once the performance has begun.
5. Listen attentively.
6. Clap when the piece is finished.

This doesn’t mean you have to sit like a statue! Just be conscientious of the hall and other people around you. Not sure when to clap? A good rule of thumb is to watch for the conductor to lower his arms.

Why does the orchestra tune to the oboe?

The orchestra tunes to the oboe’s A at the beginning of the concert and in between pieces to ensure the orchestra is in tune together. The oboist has this job because the tone of the oboe is very easy for all the musicians to hear, and can easily sustain a pitch.

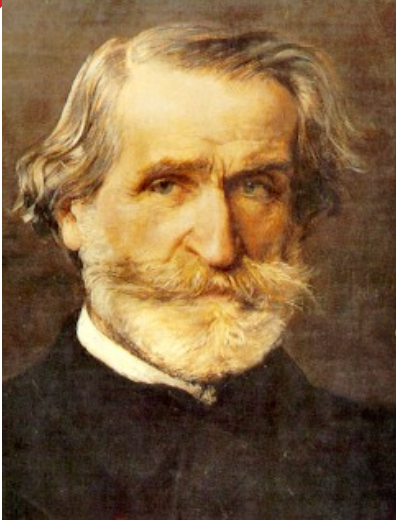
What is a concertmaster?

The concertmaster sits in the first chair of the 1st violin section, directly to the left of the conductor. The concertmaster has the unique role of being second in command, by leading both the string sections and entire orchestra. In this leadership position they work closely with the conductor and the other principal musicians of the orchestra. When the concertmaster comes on the stage at the beginning of the concert, the audience applauds (here’s a time where you know you can clap!). The MSO’s new concertmaster is Naha Greenholtz.



Giuseppe Verdi (1813 - 1901)

Overture to La Forza del Destino



Nationality: Italian
 Composed: 1869
 Era: Romantic
 Form: Overture

Recommended Recordings:

Verdi Complete Opera Overtures

Label: Newport Classic

Ensemble: Bern Symphony
Orchestra

Conductor: Vincent La Selva

*Verdi: Overtures, Preludes, and
Orchestral Music*

Label: Seraphim Classics

Ensemble: Orchestra del Teatro
alla Scala

Conductor: Riccardo Muti

Counterpoint is a type of accompaniment that was commonly used in compositions of the Baroque Era, and which is very complex.

Giuseppe Verdi was born in October 1813 to poor Italian parents. His musical abilities astonished others from an early age. An engraving on his spinet bears witness to this: when young Verdi needed to have it repaired, the harpsichord-maker did so free of charge "seeing the good willingness that the boy Giuseppe Verdi has for learning to play this instrument". At the age of ten, Verdi began to study with Ferdinando Provesi, the master of music at a cathedral near his home and the director of the music school there.

When he was eighteen, Verdi was granted a scholarship by the Franciscans that allowed him to audition for the Milan Conservatory. Unfortunately, the conservatory rejected Verdi. Undeterred, Verdi chose to continue his musical studies by working closely with Vincenzo Lavigna, who instructed him in **counterpoint** (see insert). While working with Lavigna, Verdi had many opportunities to attend operas and become familiar with the contemporary opera scene. He was able to build relationships with the aristocracy that attended such performances, as well as form contacts with theaters in Milan. These years spent in Milan were the foundation upon which Verdi's career as a composer was built.

At age 23, his first opera, *Oberto, Conte di San Bonifacio* was performed in La Scala to a very receptive audience. However, the next year, tragedy struck. Verdi lost his wife and two children, and his newest opera was a complete failure. Verdi continued to compose through these difficulties, and his next opera, *Nabucco* (1842) garnered much praise. That same year Verdi entered into a relationship with Giuseppina Strepponi. With new love came many more operatic successes, and Verdi began to seek shelter from the public eye. He eventually moved to the countryside leaving for Genova only during the winter months. Over the next decade of his life Verdi continued to write many operas. He experimented with different operatic styles, as well using many diverse stories as the inspiration for his operatic texts. By age 34, Verdi was a sought-after international success.

In 1860, Verdi was considering retirement when an Italian tenor, Enrico Tamberlik, asked him to compose an opera for his engagement in St. Petersburg. *La forza del destino* was set in 18th-century Seville and told of the ill-fated love of Don Alvaro and Leonora. Performed in 1862, the opera was wholly unsuccessful; replete with murders and bloody violence, it did not deliver what the Russians had come to expect from light Italian operas. The opera and its overture were revised and played for a much more receptive audience at La Scala in 1869.



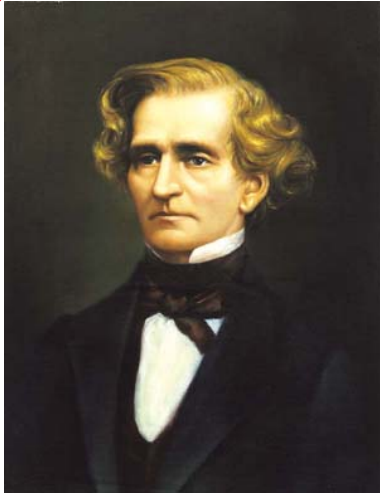
Now known as "Villa Verdi", this is the country house where Verdi retreated from the public eye.

Verdi's Overture to *La forza del destino* begins with a "fate motif" not unlike that heard in Beethoven's Fifth Symphony. The brass section intones unison E's three times, immediately setting the mood for the tragic opera that follows. Soon after, the strings enter with an agitated, four-note motif that continues throughout the work. It recurs at crucial moments in the opera, leading some to call it the "destiny motif". As the theme retreats to the background of the work, the woodwinds enter with a haunting andantino theme taken from Don Alvaro's duet with Leonora's brother, Don Carlo. The piece progresses as Leonora's passionate prayer from the second act surfaces in the strings. Then the agitated theme enters the foreground of the work, is developed, and fades away mixed with snippets of Don Alvaro's and Don Carlo's duet. The clarinets then introduce the final theme, taken from Leonora's retreat to a cave, disguised as a hermit. The piece continues with variations on the themes described, concluding with a resounding coda, masterfully tying the themes together.



Hector Berlioz (1803 - 1869)

Symphonie fantastique, IV. March to the Scaffold



Nationality: French
 Composed: 1830
 Era: Romantic
 Form : Symphony

Recommended Recordings

Symphonie fantastique
 Label: Philips 50 Great Recordings
 Orchestra: Concertgebouw Orchestra
 Conductor: Sir Colin Davis

Symphonie fantastique
 Label: Philips
 Orchestra: Orchestre Revolutionnaire et Romantique

Louis-Hector Berlioz was born in December of 1803 to a young medical doctor and his wife. Hector began his formal education at a local seminary which soon closed. His father then took charge of his education and made sure his son had rudimentary knowledge in languages, literature, history, and the sciences.

When he was twelve years old, Berlioz had his first experience playing a musical instrument – a flageolet, which is somewhat similar to a recorder. Within two days of picking up the instrument, Hector had learned to play songs on it and was entertaining his family with his performances. Hector was soon composing for the flageolet. In a matter of a few short years, Hector was also proficient on the flute and guitar, along with having several other compositions to his name. Some of these pieces were later reused in some of Berlioz's more famous works.

Berlioz went off to Paris to study medicine at age 18. While in Paris, he attended one of Gluck's operas. This was a life-altering experience for him. Berlioz dedicated himself to writing down large portions of this operatic score. He also began to attend more operas and made connections with faculty at the Paris Conservatory. The mentoring he received, both from people and from the musical works he studied, was critical in his decision to abandon medicine and choose a career in music.

Now 21, Berlioz spent the next years of his life learning from the professors at the Paris Conservatory, familiarizing himself with contemporary composers of his day, and working on his own compositions. In September 1827, Berlioz made two great discoveries that changed the course of his future. He attended two Shakespeare plays, *Hamlet* and *Romeo and Juliet*, and was immediately inspired by Shakespeare's genius. He also fell head-over-heels in love with Harriet Smithson, the actress who played the main female roles in both plays.

Berlioz became obsessed with trying to meet Smithson. In a frenzied craze noticed by everyone who came into contact with him, he turned his life upside down in an attempt to see Smithson again. Years later, Berlioz learned that Harriet had settled down with another man. The unrequited love he felt soon became the inspiration for *Symphonie fantastique*.

Long before the piece was ready to perform, Berlioz circulated program notes on the meaning behind his epic work for orchestra. It was to be the tale of an artist who is madly in love with a lady who is unaware of his

existence. No matter where he goes or what he does, images of the lady haunt him. Sure that his love is spurned, the artist takes a dose of opium that supplies him with fantastic visions of condemnation and the afterlife. This piece, so explicitly autobiographical in nature, caused an immediate uproar when it was first performed in Paris. Many considered sharing such emotion through music improper. Hector, however, did get what he wanted: Harriet Smithson realized the piece was about her and agreed to marry him in 1833. Unfortunately, their life together was tumultuous and ended in separation. Hector cared for Harriet until her dying day.



A concert at the Paris Conservatory, where Berlioz studied music



Ludwig van Beethoven (1770 - 1827)

Symphony No. 5 in C minor, Mvt. III, IV



Ludwig van Beethoven was baptized in his birthplace of Bonn, Germany, on December 17th, 1770. Beethoven's father, a singer in the chapel of the Archbishop-Elector of Cologne, began giving little Ludwig piano lessons when he was four years old. Beethoven's father had a weakness for drink and would often come home at night from the taverns, drag his son out of bed, and force him to practice. Still, Beethoven's father realized that his son had much talent, and he was eager to create a second "Wonderkind" – a second Mozart. Ludwig van Beethoven gave his first public concert at the age of seven-and-a-half, though in the interest of publicity, his father told the audience Ludwig was six.

Ludwig's abilities soon surpassed his father's, and he began to take lessons from Christian Gottlob Neefe, the Bonn court organist, when he was ten years old. By the time he was twelve, Beethoven was taking over Neefe's duties as organist, and he had also written a composition for piano, "Nine Variations on a March by Dressler". When he was a teenager, Beethoven became the assistant court organist. Beethoven's father, an aging tenor, would soon be out of work, so Beethoven's timely appointment allowed him to be the breadwinner for the family.

At age 16, Beethoven's beloved mother died of tuberculosis. He was distraught over the death of whom he described as his "best friend". Several years later, his father also died. Though his feelings towards his alcoholic father are largely unknown, Beethoven does describe him in passing as "my beloved father".

Nationality: German
Composed: 1804-08
Era: Classical
Form: Symphony

Recommended Recordings:

Beethoven:
Symphonies Nos. 5 & 7
Label: DG The Originals
Ensemble: Vienna
Philharmonic
Conductor: Carlos Kleiber

Beethoven:
Symphonies Nos. 5-8
Label: RCA
Ensemble: NBC Orchestra
Conductor: Arturo Toscanini



Vienna, the city where Beethoven performed, composed, and premiered many great works

After these deaths, Beethoven traveled to Vienna and began to study under Haydn. Haydn truly believed in Beethoven's genius and was eager to help the young man, facilitating relationships that would greatly help Beethoven later in life. While in Vienna, Beethoven was known as a pianist rather than a composer, and he gave his first public performances there in 1795. Throughout the next years, Beethoven continued to tour and perform many piano works, occasionally

performing his own pieces. Letters from this time indicate that Beethoven was beginning to notice the first signs of hearing loss, though he attempted to hide his difficulties in public. In 1800, Beethoven's First Symphony was performed in Vienna. Dissatisfied with the outcome, Beethoven later claimed that he would begin to compose in a new way.

In 1808, Beethoven's Fifth Symphony was premiered, and its brilliance was quickly acknowledged. Many experts see this Beethoven composition as a life story, a narrative piece that gives voice to Beethoven's struggles, dreams, sorrows, and triumphs in a magnificently lyrical and wholly powerful way. The symphony's famous 'fate motif' was drawn from Beethoven's own struggle with his hearing loss. In a letter, he vehemently stated his desire to "seize Fate by the throat; it shall not bend or crush me completely." The 'fate motif' as heard in this piece is not unusual in its presence (many Beethoven pieces feature this motif), but in the way it is threaded throughout the entire work. From the first seeds of melody in the beginning to the resounding end, the fate motif guides the work, as Beethoven saw Fate guiding his life.

Listening Activities

A Closer Look at Verdi's Overture to *La forza del destino*

Synopsis of *La forza del destino*

Act I: After her father goes to bed, Leonora plans to run away and elope with her true love, Don Alvaro. Hearing a commotion outside, as the couple is leaving, Leonora's father comes to the courtyard prepared for battle. In an effort to disarm himself, Don Alvaro throws his pistol to the ground but the pistol goes off and accidentally kills Leonora's father. In fear, the lovers flee.

Act II: Leonora's brother, Don Carlo, disguises himself as a student from Salamanca as he hunts for Don Alvaro to avenge his father's death. Leonora, now on her own after she is accidentally separated from Don Alvaro, recognizes her brother and retreats to a monastery to hide. She receives the Father Superior's permission to live out the rest of her life as a hermit in a cave so she can devote herself solely to God.

Act III: Meanwhile, Don Alvaro has entered the military. Hearing cries for help, he finds and rescues Don Carlo. The men, not recognizing each other, swear eternal friendship. After Don Alvaro is wounded in battle, Don Carlo searches through his friend's papers and realizes that Don Alvaro is the man who killed his father. Don Carlo is thrilled to hear Don Alvaro will recover from his battle wound so that he will be able to kill Don Alvaro himself! Some time later, the men begin to fight but are separated by a guard. Don Alvaro, desiring to leave the ways of violence behind, also decides to enter a monastery.

Act IV: Five years later, Don Carlo has found the monastery Don Alvaro resides in. The men go off into the forest to finish the fight they had begun years ago. Don Alvaro murders Don Carlo, and then asks a nearby hermit to give Don Carlo absolution. Don Alvaro and the hermit (who is actually Leonora) recognize each other. Don Alvaro feels tremendous guilt over murdering another member of Leonora's family. As Leonora approaches her brother, he deals her a fatal blow and the siblings die together. With her last breath, Leonora promises to wait for Don Alvaro in heaven.

Hearing the Story

You don't always need to know the title of a piece to understand the feelings or story a composer is trying to depict. Play a recording of the overture to *La forza del destino* without telling you students the title of the work. (If using YouTube, consider using the Vienna Philharmonic's performance with Riccardo Muti conducting.) After students have listened to the piece, ask them to use words to describe its mood. Explain to students that this piece is the overture to a very famous opera. Tell students that an **overture** is a composition made up of important musical themes from an opera. Have students use their imagination to describe what the opera might be about, based on the music they heard from its overture. After students have shared their thoughts, share with them the above story line of *La forza del destino*. After hearing the plotline of the opera and its overture, ask students what they think the costumes and choreography might look like. Is this opera fixed in a certain time period, or can its themes relate to the issues of today?

An Analysis of the Fate Motif

(All times are taken from the Vienna Philharmonic's performance of *La forza del destino*, with Riccardo Muti conducting, which can be found at http://youtu.be/thxOV5_YCh4.)

0:18 The "fate motif" is introduced by the brass and low woodwinds at the beginning of the overture. The opening measures are shown on the next page.

A **motif** is a short musical passage, or pattern, that is repeated throughout a composition.

Allegro

FAGOTTI
Mi
 CORNI
Do
 TROMBE
Mi
 TROMBONI
 CIMBASSO

Fate or Destiny?

While these terms have been debated, most agree that "fate " refers to that which is innate in humans; in other words, what one is born with that cannot be changed. Destiny is considered to be what one chooses to do with his or her fate. Some would call it "free will."

- Ask students to describe what the fate motif sounds like. What are its objective properties (notes, rhythms, etc.)? What mood does it create?

0:28 The *agitato* theme introduced by the violins and cello is sometimes called the "destiny motif". It is repeated throughout the work and is used to drive the piece forward.

Allegro agitato e presto

Vni
 Vle
 Vo.
 Cb.

Agitato is an Italian word meaning restless or agitated.

The melody of a composition is the leading line, or the part you walk away humming.

- Ask students to explain how this motif is related to the opening fate motif. To guide their thinking in the right direction, encourage them to pay attention to the notes emphasized in this melody.

3:03 The full orchestra joins together to play the destiny motif, finishing the section with a rousing return to the fate motif that began the piece. The woodwinds, brass, and percussion punctuate the fate motif, while the strings accompany the melody with 16th-note scale patterns. Below is the piccolo part:

Ott.
 Ott.

4:20 As the clarinet concludes the musical depiction of Leonora’s retreat to a cave, the orchestra again returns to the fate and destiny motifs. The brass section carries the melody this time and articulates the motifs in this way:



6:16 Variations on the four major themes introduced early on in the overture are found throughout the rest of the piece. Here, the fate motif is highlighted in the flute and oboe part in a variation on Leonora’s retreat to the cave:



- This may be difficult for students to hear within the context of the whole piece. To help students focus their listening, play the above on the piano, then listen to the melody with the full orchestra.

6:55 The overture’s conclusion echoes its beginning. The theme appears like this in the score:



- Ask your students how this conclusion is similar and how it is different from the fate motif in the beginning. Given that an overture represents the entire piece, what do your students think the opera’s conclusion or message might be? Make sure to share the opera’s plot with your students and compare their thoughts with the actual conclusion and message.

A Closer Look at Beethoven’s Symphony No. 5 in C minor, Op.67, Mvt. III and IV

An Analysis of the Fate Motif

(All times are taken from the BBC Symphony Orchestra’s performance of the piece with Grant Llewellyn conducting, which can be found at <http://youtu.be/Si-61pmHovc> [Movement I, Allegro con brio], <http://youtu.be/WIPfKSZ-JIs> [Movement III, Scherzo. Allegro], and <http://youtu.be/YgQ-gTA3YWw> [Movement IV, Allegro]. These YouTube recordings include commentary that can be used to augment instruction if desired.)

0:05 Beethoven’s Fifth Symphony, long hailed as one of the most popular classical works, begins with this often-heard motif. This motif (also called the “fate motif”) is threaded throughout the symphony. The first violin part below shows the opening melody in the first movement of the symphony:



- Ask students if they have heard this melody before and if so, where. Have students describe the fate motif. What are its objective properties (notes, rhythm, etc.)? What emotions does it evoke?
- How does this fate motif compare to the one used by Verdi?

0:24 In the third movement, this motif returns. Shown below is the woodwinds' part in the score.

The image shows a musical score for four woodwind instruments: Flute, Oboe, Clarinet, and Bassoon. Each instrument has a staff with a treble clef (except for Bassoon which has a bass clef). The music is in 3/4 time and features a rhythmic motif of eighth notes followed by a dotted quarter note, which is the 'fate motif'. The instruments play in unison, with some variations in articulation and dynamics.

- Have students compare the opening motif and the one shown above. What is similar and what is different?
- Ask students to identify other places in this movement where they hear this musical idea.

4:25 Here, the fate motif is passed between the different sections.

The image shows a musical score for three instruments: Flageolet (Flg.), Trombone (Tp.), and Violin I. The Flageolet and Trombone parts are in the bass clef, while Violin I is in the treble clef. The Flageolet part features the fate motif in a very soft dynamic (*pp*). The Trombone part also features the fate motif in a very soft dynamic (*pp*). The Violin I part features the fate motif in a very soft dynamic (*ppp*) and is marked *arco.* (arco).

- How many times is the fate motif present? Have your students count how many times they hear it or circle how many times they see it in the score.

1:50 In this section in the fourth movement, the winds introduce a new musical idea, which is then taken up by the full orchestra. Here is the cornet and trombone part:

The image shows a musical score for two instruments: Cornet and Trombone. Both instruments have a staff with a treble clef. The music is in 3/4 time and features a rhythmic motif of eighth notes followed by a dotted quarter note, which is the 'fate motif'. The instruments play in unison, with some variations in articulation and dynamics.

- What key is this motif in? How does it relate to the key the movement is in? (The motif is shown here in G Major, which is the dominant of C Major.)
- Again, ask your students to identify how this variation on the motif is similar and different to the motif introduced in the first movement. You may also want them to explain how this motif is similar to and different from other variations on the motif you have identified.

5:56 A tempo change to $\frac{3}{4}$ time harkens back to the scherzo of the third movement.

Ob.
Cl.
Cor
Violin I
Violin II
Viola
Cello
Vel.

- Ask your students what key the motif is in now. How is it related to the overall key of the movement?

10:37 The final measures in this piece tie up the entire symphony with a triumphal return to the fate motif introduced in the beginning. Shown here is the first violin part:

Violin I

- In what key is this version of the motif?
- Have your students return to the words they used to describe the fate motif in the first movement. What words would they use to describe this variation of the motif? Considering the evolution the motif went through over the course of the entire symphony, what could be said about Beethoven's view of fate?

A Closer Look at Berlioz's *Symphonie fantastique*, Mvmt. IV

(All times are taken from the Concertgebouw Orchestra's performance of the piece with Sir Colin Davis conducting. The piece can be found here: <http://youtu.be/yzkFrnBH1fU> [Mvt. I] and <http://youtu.be/jxcRfyzBfyU> [Mvt. IV .)

The Lady's Theme

0:17 This piece tells of an artist and his love for a woman who is unaware of his existence. In the first movement of the piece, Berlioz introduces the lady's theme in its original form, which will reappear throughout the work in different variations. The melody is played in the flutes and violins:

The image shows a musical score for the Lady's Theme, measures 72 to 104. The score is written in treble clef with a key signature of one flat (B-flat major). It includes various dynamics and performance instructions:

- Measure 72: *poco sf*
- Measure 82: *sf* and *dolce*
- Measure 90: *cresc. poco a poco* and *cresc.*
- Measure 97: *animez*, *retenu*, *dim.*, *a tempo*, *poco f*, and *p*
- Measure 104: *un peu retenu*

This theme is woven throughout *Symphonie fantastique* and represents the lady 'haunting' the artist. Try as he might, the artist cannot get away from thoughts of this woman. In the second movement, entitled "A Ball", the artist is attending a celebration and notices that his love is there. He sees her here and there, but is never able to meet with her. The artist retreats to a pasture. His hope of true love mingles with despair in the third movement, and his contemplations end with the distant rolls of thunder. In the fourth movement, "March to the Scaffold", the artist's feelings of despair have won out, and he has taken a dose of opium to kill himself. However, the dose is not fatal, and instead he has haunting hallucinations. He dreams that he has killed his love, and is now being led to execution.

0:27 The fourth movement opens with the prisoner's march, starting in the lower strings:

The image shows a musical score for the Prisoner's March, Bass part. It is written in bass clef and includes the following dynamics and performance instructions:

- Measure 1: *arco*, *f*, and *ff*
- Measure 2: *dim.* and *p*

1:37 Soon, there is a triumphant military march introduced. Because he was writing during the time of the French Revolution, Berlioz was quite familiar with the way nationalistic marches would turn executions into glorious occasions. Shown below is the trumpet part:

The image shows a musical score for the Trumphet part. It is written in treble clef and includes the following dynamic:

- Measure 1: *f*

- Ask students to use adjectives to describe this melody. Consider also what key it is in (C Major). Why would Berlioz choose to introduce such a triumphant theme when the hero of the symphony is going to die?
- Berlioz juxtaposes the prisoner's march with military march. What effect does this have on the listener?

6:19 As the artist prepares to die, memories of his love return to him:



- Ask students what instrument is playing this melody. What type of tone color does the clarinet have and what emotions does it evoke? Why might Berlioz have chosen to use this instrument to play the theme for the last time, rather than a different instrument?
- Listen again to the lady's theme as played in the beginning of the work. Which part is being echoed in the prisoner's last thoughts?

Thinking Critically About Fate and Destiny

The theme of this year's Spring Young People's Concert is "Fate and Destiny." Ask your students what those words mean to them. Would they consider "fate" and "destiny" synonyms, or do the words have distinctly different meanings? Share with your students that many philosophers would say that fate and destiny are not the same thing, though the terms are used interchangeably in everyday speech. Fate is usually considered that which man has no control over; these are actions that are innate or nature-driven. Destiny is what we create based on what we are given; it is free will.

Unlike Verdi's *La forza del destino* and Beethoven's Fifth Symphony, Berlioz's *Symphonie fantastique* does not have any recurring themes that have historically been considered to represent fate or destiny. If fate is nature-driven and destiny is choice-driven, do your students hear any themes in the piece that could represent fate or destiny? Ask your students to share their ideas.

Synthesizing Information: What does Fate sound like?

By now, your students have had the opportunity to explore the fate motif in *La forza del destino* and Beethoven's Fifth Symphony. They have thought about how fate and destiny could be represented in *Symphonie fantastique*. Write all identified fate motifs in a place where your students can see them. (You may also want to have them write these motifs on a piece of staff paper for themselves.) What similarities can your students see between these motifs? Have them think about the key, the intervals, the rhythm, etc. Do your students see these motifs as being more similar or more different?

Ask students to think about why these motifs are so similar. What about the musical pattern compels the human brain to register these patterns as 'fate', an innate force that, when left to its own devices, will control our lives? To facilitate this process, ask students to make changes to the musical patterns. What happens if the rhythm is different? If the motif is in a major key? If the intervals are farther apart? When your students make these changes to the pattern, make sure they keep track of the emotions the new creations evoke. Have your students share their findings.

As an extension activity, you may want to have your students compose their own short fate motif. How are these motifs similar to and different from those discussed earlier?

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Wisconsin Model Academic Standards for Music Education Included in this Guide and Concert:

Students will...

- D.8.8 Compose short pieces within specific guidelines, demonstrating use of the elements of music
- E.12.9 Demonstrate the ability to read an instrumental score of up to four staves by describing how the elements of music are used
- F.12.2 Understand the technical vocabulary of music
- F.12.3 Identify and explain compositional devices and techniques that are used to provide unity and variety and tension and release in a musical work
- F.12.4 Analyze and describe the uses of the elements of music in a given work that make it unique, interesting and expressive
- F.12.8 Demonstrate the ability to perceive and remember music events by listening to and describing in detail significant events in a given example
- F.12.9 Compare how musical materials are used in a given example relative to how they are used in other works of the same genre or style
- F.12.13 Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques
- G.12.9 Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions
- I.8.5 Compare and classify exemplary musical works by genre, style, historical period, composer and title
- I.12.3 Identify various roles that musicians perform, name representative individuals who have functioned in each role, and describe their activities and achievements
- I.12.12 Identify and explain the stylistic features of a given musical work that define its aesthetic tradition and its historical or cultural context

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MADISON SYMPHONY ORCHESTRA

PERSONNEL

VIOLIN I

Naha Greenholtz, *Concertmaster*
Suzanne Beia, *Co-Concertmaster*
Leanne Kelso League
Huy Luu
Olga Pomolova
Alice Bartsch
Eleanor Bartsch
John Patek
Olga Draguieva
Deandra Deblack
Anne Hatmaker
Jon Vriesacker
Kathryn Taylor
Laura Burns
Tim Kamps
Qi Cao
Roy Meyer

VIOLIN II

Xavier Deblack, *Principal*
Wendy Buehl
Rachel Hauser
Erica Sanders
Rolf Wulfsberg
Courtney Cmeron
Juliette Cucunato
Nathaniel Wolkstein
Geri Toole
Robin Ryan
Matthew Dahm
Wes Luke
Michelle Kaebisch
Mary Theodore

VIOLA

Christopher Dozoryst, *Principal*
Katrin Talbot
Diedre Buckley
Renata Hornik
Elisabeth Ellenwood
Sharon Tenhundfeld

VIOLAS (continued)

Janse Vincent
Jennifer Paulson
Marika Fischer Hoyt
Micah Behr
Cynthia Edwards
Gwendolyn Miller Seal

CELLO

Karl Lavine, *Principal*
Catherine Smith
Karen Cornelius
Andrea Kleesattel
Jordan Allen
Margaret Townsend
Lisa Bressler
Laurie Riss
Becky Morgan
Chris Peck

BASS

Fredrick Schrank, *Principal*
Robert Rickman
Carl Davick
Zachary Betz
Steve Kasprzak
August Jirovec
Brian Melk
Michael Hennessy

FLUTE

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Elizabeth Marshall
Linda Pereksta
PICCOLO
Linda Pereksta

OBOE

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Jennifer Morgan
Andrea Gross Hixon
ENGLISH HORN

Jennifer Morgan

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Nancy Mackenzie

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Gregory Smith

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Amanda Szczys

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William Muir
Anne Aley

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Frank Hanson
David Cooper

TROMBONE

Joyce Messer, *Principal*
Benjamin Skroch

BASS TROMBONE

Michael Allsen

TUBA

Paul Haugan, *Principal*

TIMPANI

John Jutsum, *Principal*

PERCUSSION

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Geoffrey Brady

HARP

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ORGAN

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PIANO

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