

USUO EDUCATION

2018-19

SHAKESPEARE IN MUSIC



LAWRENCE T. & JANET T.
DEE FOUNDATION

**The Elizabeth Brown Dee
Fund for Music in the Schools**



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THE UTAH SYMPHONY
Conner Gray Covington, Conductor

Shakespeare In Music

This program is intended for secondary school students.

Felix Mendelssohn	<i>Wedding March</i>
Felix Mendelssohn	<i>Overture to Midsummer Night's Dream</i>
Leonard Bernstein	<i>Overture to West Side Story</i>
Sergei Prokofiev	<i>Selections from Romeo and Juliet Suites</i> <i>Montagues and Capulets</i> <i>Juliet as a Young Girl</i> <i>Masks</i> <i>Tybalt's Death</i> <i>Romeo at the Grave of Juliet</i>
Piotr Ilyich Tchaikovsky	<i>Romeo and Juliet Fantasy Overture</i>

The total time for this program is approximately 50 minutes.

Overview for Teachers

This concert will explore the musical element of melody. The orchestra will perform some of the classical greats. Some will be familiar to you and your students; others will be new to your ears. We will explore some of the ways composers use melody in music, applying other elements of music like rhythm, tempo, tonality and timbre. Our lively narration and musical examples provide guided listening for your students.

All of the music files are on a PowerPoint on our Education website at <http://www.usuoeducation.org/index.php/for-teachers/teacher-materials> .
Scroll down to the Melody Matters Secondary Concerts and select the Concert Music PowerPoint.



Associate Conductor Conner Gray Covington began his tenure with the Utah Symphony in the 2017-18 season. He holds an undergraduate degree in violin performance, a Master's degree in orchestral conducting from the Eastman School of Music, and has completed a Conducting Fellowship at the Curtis Institute of Music. Conner began his conducting career as the Assistant Conductor of the Memphis Symphony Orchestra and the Music Director of the Memphis Youth Symphony. He has guest conducted the St. Louis, Utah and Virginia Symphonies. He has been the recipient of numerous conducting awards and been privileged to work with and learn from some of the most renowned conductors of our time. Conner is an avid skier and is enjoying his time on both the podium and the slopes in Utah.

The UTAH SYMPHONY is one of only 15 full-time professional orchestras in the United States. It was organized in 1940 with 52 part-time musicians, and now its 85 full-time musicians perform nearly 200 concerts each year. Maestro Maurice Abravanel, for whom Salt Lake's symphony hall was named, was the symphony's first conductor. Maestro Thierry Fischer begins his tenth season as Utah Symphony's Music Director in 2018-19. The Symphony celebrated its 75th anniversary in 2015-16.

MAKING THE MOST OF YOUR CONCERT EXPERIENCE

KNOW WHEN TO APPLAUD

- Clap when the conductor enters and bows.
- Each selection is finished when the conductor puts his baton down.
- Applauding is the best way to show the orchestra how much you liked the concert – especially at the end of the concert.

WATCH AND LISTEN

- Can you find the instrument families and the various instruments in them?
- How many different instruments can you hear and identify?
- Is the music loud, soft, calm or excited?
- Can you tell what the conductor is “telling” the orchestra when he is conducting?
- How does the music make you feel?
- What do you think about when you hear the music?
- See the next page for more ideas about active listening.



CONCERT ETIQUETTE GUIDE

BE COURTEOUS

- Do not whistle, yell, giggle, shuffle paper, or otherwise distract your fellow students.
- Stay in your seat. If you must get up, only do so during applause.
- Remember, the orchestra can hear you, just as you can hear them. It's important to keep quiet so they can concentrate on performing for you.
- Listen silently. This is the most important part of being a courteous audience member.

KNOW WHAT YOU ARE NOT PERMITTED TO BRING

Never bring these things into a Symphony concert:

- Cameras
- Tape recorders
- Cell phones
- Video cameras
- Food, candy or drinks

The **Naxos Music Library** has a light-hearted look at what to expect at a concert. Visit the website below. From the side bar on the right side of the page, select “How to Enjoy a Concert: Part 2 – At the Concert”

http://www.naxos.com/education/brief_history.asp

CHILDREN WITH SPECIAL NEEDS

Expectations for concert etiquette should be observed to the best of all students' abilities. If teachers anticipate they have students who may have difficulties understanding concert etiquette, we recommend additional preparation be done that will increase everyone's enjoyment of the concert. Before the concert, use recorded music to try to simulate the concert experience and introduce some of the behavior patterns discussed on this page. An outburst in the middle of a concert can be disruptive to other concertgoers. It may also be unsettling for the conductor and orchestra members who aren't aware of the reason for the outburst. Please staff aides and chaperones appropriately and be sure they are trained to know when a student may need to be removed from the hall.

Resources to Help You Teach



This icon alerts you to links to musical scores in these materials. Some scores are still under copyright and are not available online.



There are some great **orchestra and classical music website resources** available to you and your students. Here are just a few of the fun ways to use them.



Why play the English Horn instead of the Oboe? What is it like to be the Concertmaster?

The Utah Symphony musicians answer these questions & more in our Instrument Video Library

- Meet our musicians: Hear their stories of how they found their instruments (some may surprise you)
- Learn the individual roles of each instrument within the context of the orchestra and orchestral repertoire
- Listen to each musician play a solo
- Compare instrumental timbres with the Ode to Joy videos

<https://www.youtube.com/user/usuovids/playlists>



A few websites with great videos of **inspiring professional and young musicians** are listed here.

Chicago Symphony Dream Out Loud
<http://cso.org/institute/schools-teachers/dream-out-loud/>

From the Top *Music to Me*
<http://www.youtube.com/watch?v=i7c-MjfXDME>

Utah Symphony Education Website has additional online resources that may be of interest to you and your students.
<http://usuoeducation.org/index.php/for-students/online-resources>

To **explore elements of music**, visit this website:

<http://www.sfskids.org/classic/templates/home.asp?pageid=1>

Music Lab/The Basics will introduce or review the basics of music notation.

Music Lab/Tempo and Rhythm give you a chance to explore these concepts.

Music Lab/Symbols lets you explore the effect of dynamics on a melody.

Music Lab/Instrumentation lets you explore the effect of changing timbres and texture on a piece of music.

**THE UTAH SYMPHONY | CONNER GRAY COVINGTON, CONDUCTOR
SHAKESPEARE IN MUSIC, 2018-19**

Listening Points Summary: Copy this page for your students to take to the concert.

LISTEN FOR

Mendelssohn

Wedding March

- the opening sounds of the trumpets (TIMBRE) suggesting that something important is about to happen
- the contrasting sounds of different sections of the music (FORM). Listen for changes in MELODY, the instruments used (TIMBRE), RHYTHMS and DYNAMICS.

Mendelssohn

***Overture to A Midsummer Night's Dream*, excerpt**

- the “once upon a time” sound of the opening chords which are quiet (DYNAMICS), long-held (RHYTHM), and played by the woodwinds (TIMBRE)
- the sound of the busy, mischievous fairies played by the strings with short, detached sounds (ARTICULATION)
- the contrast of the preceding sounds with the sound of the full orchestra (TEXTURE)
- the ‘hee-haws’ of the donkey

Bernstein

West Side Story Overture

- familiar tunes from West Side Story that you will hear in the Overture on this program including “Tonight,” “There’s A Place For Us,” and the Mambo.
- musical elements that make this sound particularly American:
 - syncopated rhythms
 - the use of the Latin dance (multi-cultural influence)
 - the energy of the very brassy brass

Prokofiev

Selections from Romeo and Julie Suites

***Montagues and Capulets* (excerpt)**

- musical sounds suggesting conflict or tension (dissonant TONALITY; loud DYNAMICS)
- strident and prominent dotted RHYTHMS of a melody representing one family, played by woodwinds and strings
- a bold contrasting melody with “straight” rhythms, first played by the brass, representing the other family
- minor key with lots of accidentals
- widely spaced intervals

***Juliet as a Young Girl* (excerpt)**

- the lively TEMPO
- the quick RHYTHMS that seem to go in every direction
- the sound of mostly just strings, woodwinds, and the sparkle of the glockenspiel (TIMBRE)

Masks

- the very quiet DYNAMICS of the beginning and ending of the movement
- a major key that keeps wandering away to other keys, using Prokofiev’s characteristic exploration of accidentals and TONALITY that might suggest the unease at being found out from behind one’s mask
- TIMBRES that get highlighted briefly in the piece (percussion, clarinet, trumpet and oboe)

***Death of Tybalt* (excerpt)**

- the juxtaposition of music imparting a sense of great seriousness which is regularly interrupted by music that is more light-hearted (the character of Mercutio, whose death at the hand of Tybalt prompts Romeo to seek revenge for his friend)
- syncopation, oddly-placed accents, and a few meter changes that can make the METER hard to pin down
- the 15 measures during which everyone plays a note, only on beat one, representing the death of Tybalt
- the music of the funeral procession

Romeo at the Grave of Juliet

- the slow TEMPO
- DYNAMICS that are used to great emotional advantage
- The minor TONALITY through most of the piece; but note the several climaxes and cadences on a major chord
- the final very quiet major chord at the end of the piece

Tchaikovsky

***Romeo and Juliet Fantasy Overture*, excerpt**

- a strong rhythmic theme – perhaps the theme of conflict
- a trumpet solo of longer held notes that seems to defy the conflict
- the *Romeo and Juliet* love theme filled with legato lines and a beautiful, memorable melody
- the use of accidentals that extend the tonality, giving the music a feeling of reaching for something

The Core Music Curriculum at the Secondary Level

As your students listen to the music of this program, they will have the opportunity to consider some of the standards of the Secondary Utah Core Standards for music (in bold type, below). Across the span of secondary grades, many standards are similar but not identical. We have used language that summarizes the similarities. Teachers may want to refer to specific level standards for Music (General), Instrumental, and General, Theory/Composition for more detail. We have included a few suggestions that can get the discussion started for each standard or objective. Links to scores on ISMLP, when available, are included on the composer pages. The music can be heard on the "Shakespeare in Music PowerPoint" on our education website at <http://www.usuoeducation.org/index.php/for-teachers/teacher-materials>.



CONNECT (7-8.M.CO.3) (L1./L2./L3. MI.CO.3) (L1.MG.CO.3) (A.MG.CO.3) Experience how music connects us to history, culture, heritage, community, and to other academic subjects.

All of the music on this concert was inspired by the work of William Shakespeare, in particular *A Midsummer Night's Dream* and *Romeo and Juliet*. If your students are not already familiar with the story of either of these plays, read them the summaries on pages 9 and 13 of these materials. Discuss what parts of the plots could be related to their lives, contemporary events, or even plot lines in movies they enjoy. Then listen to one – or several – musical examples, listening for musical representations of story events and emotions.

RESPOND (7-8.M.R.5) (L.1.MI.R.4) (L2./L3. MI.R.5) Identify and describe the technical and musical skills evident in a quality performance.

The Utah Symphony is one of only 15 full-time professional orchestras in the United States. As such, their concerts represent a high quality performance. Ask your students to watch and listen for evidence of the high level of professionalism and skill demonstrated by our musicians. Some things they might want to attend to are below.

- Level of preparedness (They had just one rehearsal at the beginning of the season for this program. Then they have to keep it ready for random performances between September and December)
- Attention to the conductor
- Extent to which they are listening to each other to create the right blend of sound
- Ability of multiple strings in each section, to play passages sounding as if they are one instrument
- Professional demeanor when not playing



CONNECT (7-8.M.CO.1) (L1./ L2./L3. - MI.CO.1) (L1.MG.CO.1) (A.MG.CO.1) Examine how music relates to personal development and enjoyment of life.

- When you know about a composer's inspiration, does it in turn serve as inspiration for you? Does it matter to you as the listener whether the composer was at a particularly good or difficult time of life when a piece was written?
- What serves as musical inspiration to you? Hearing a particular piece or style of music? Events in your life or from history? Contact with someone who is inspirational?
- What role can inspiration play in someone's decision to pursue a particular career or avocation? Does it work just in our direction – when we are inspired by someone or something? Or do we feel inspired to continue a pursuit if we sense that we are inspiring others?
- Invite your students to view some of the videos mentioned on page 3 of these materials. We have an instrument video library on the Utah Symphony YouTube page. You can get to know our musicians and what inspired them to choose a career in music. Your students may also enjoy the *From the Top Music to Me* video and those from the *Chicago Symphony Dream Out Loud* project. All links are available on page 3.



CREATE (7-8.M.CR.1) (L1.MG.CR.1) Listen to and discuss a variety of musical styles and ideas, describing how various sounds can be used to represent experiences, moods, visual images and/or storylines.

CREATE (A.MG.CR.1) Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent experiences and abstract ideas.

- Using the “Listen To” suggestions on page 4 of these materials, have your students select a piece they would like to explore for ways in which the composer was able to represent the storyline of the piece.
- Review the story of *A Midsummer Night’s Dream* (page 9 in these materials). Play Mendelssohn’s *Overture to A Midsummer Night’s Dream* starting at 6:24 on the recording provided on our education website. Ask your students to listen for the moments below in the music. See if they agree when they occur.
 - A musical “once upon a time . . . “
 - The sound of fairies flying around spreading magic and mischief
 - The sound of everyone joining in the celebration
 - The sound of a donkey braying

Then show them the listening guide on page 10 of these materials while you listen again to the same excerpt, starting midway through the piece.

CREATE (L1.MI.CR.2) (L2./L3. MI.CR.1) (L1.MG.CR.2) (A.MG.CR.2) Improvise rhythmic, melodic and harmonic ideas, and explain the connection to specific purpose and context.

In Prokofiev’s *Montagues and Capulets* movement there are two themes, one for each of the feuding families.

Using the Family 1 and Family 2 excerpts below, have your students change the following elements and discuss how they respond to the changes in the context of the story.

Family 1 Theme

- Change this from a dotted rhythm to a straight rhythm.
- Change the tonality from minor to major. Try the changed tonality out with both the dotted and straight rhythms.

Family 2 Theme

- Change this from a straight rhythm to a dotted rhythm.
- Change the tonality from minor to major. Try the changed tonality out with both the dotted and straight rhythms.

At one point in the music the two themes are played at the same time (2:03 on the recording available on our education website). In this instance, the two themes are both in the same key. Can your students transpose one of the themes below so they are both in the same key? Then try playing them together with some of the switched rhythms and tonality suggested above.

Family 1 Theme



Family 2 Theme



RESPOND (L2./L3. MI.R.2) (L1.MG.R.1) (A.MG..R.1) Identify the musical components within a piece. Consider or discuss how they provide meaning and context.

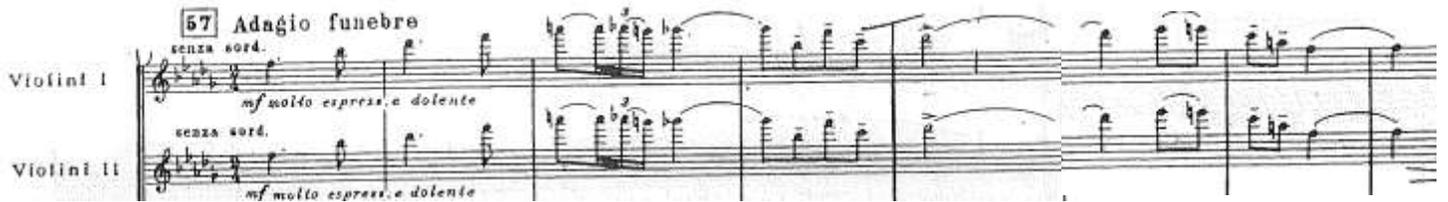
Use the "Listen To: suggestions on page 4 of these materials to help identify musical components and generate discussion.

One element that might be interesting to focus on is a composer's use of accidentals. Prokofiev is famous for this. He is a master of using accidentals to change the tonality in often quirky ways by his insertion of accidentals. An extension to the Family 1 Theme above is a good demonstration of this.

Family 1 Full Theme



Prokofiev also used accidentals and wide intervals to create a heartbreaking melody for the movement *Romeo at Juliet's Grave*.



Tchaikovsky used accidentals to give an emotional sense of reaching to his *Romeo and Juliet* music. This music starts on Page



FELIX MENDELSSOHN (1809-1847)

FEE-lix MEN-del-son

Wedding March

HIS LIFE



Mendelssohn came from a situation of culture, learning and opportunity that was equal to supporting his immense talents and energy. The family home in Berlin was the site of theatrical performances, literary readings and regular Sunday concerts. It became the most important salon in Berlin. When Mendelssohn was only 12, his composition teacher took him to meet the famous German poet Goethe, who was very impressed with the young musician and was an important influence on Mendelssohn.

Active as a composer, pianist, organist and conductor, he also championed the works of composers who had fallen out of favor. Mendelssohn was especially devoted to the music of Bach. Among other works by Bach, Mendelssohn introduced Bach's orchestral suites back into the concert hall.

Mendelssohn generally lived a life of ease and happiness. He was happily married and had five children. He was close to his family, and the deaths of both his mother and father were very hard on him. The death of his sister, Fanny, when he was 38 shattered him. He spent the following summer recuperating but he never really recovered, and after several months of continuing illness, including several strokes, he died in November of 1847.

Religious intolerance followed Mendelssohn to the grave. His family was Jewish but when Felix was seven, he and his siblings were baptized into a Christian faith. A memorial to Mendelssohn in Leipzig was destroyed in 1936 because he was Jewish, and Hitler completely suppressed the performance of any music by Mendelssohn as far as his fascist influence reached. After World War II, interest and scholarly research into Mendelssohn's music resumed and his works are widely enjoyed today.

THE MUSIC

Mendelssohn surely had no idea that the *Wedding March* he wrote as part of the incidental music to accompany theatrical productions of Shakespeare's *A Midsummer Night's Dream* would become a standard for weddings everywhere. As children, Felix and his sister Fanny adored this Shakespeare play and Mendelssohn wrote the overture when he was just 17. It was a great success. He conducted it on his first trip to England. In the excitement of this visit, Mendelssohn left his score for the Overture in a hansom cab. It was eventually found *years* later. He was 33 when he wrote the rest of the incidental music, including the *Wedding March*. Its first performance had many problems, but near the end of the piece, when the audience heard the *Wedding March* (for the first time), they interrupted the performance with a standing ovation.

LISTEN FOR

- the opening sounds of the trumpets (TIMBRE) suggesting that something important is about to happen
- the contrasting sounds of different sections of the music (FORM). Listen for changes in MELODY, the instruments used (TIMBRE), RHYTHMS and DYNAMICS.



The musical score for this piece can be found at the link below.

http://conquest.imsip.info/files/imglnks/usimg/2/2d/IMSLP86146-PMLP18079-Mendelssohn_Op61_Wedding_March.pdf

FELIX MENDELSSOHN (1809-1847)

*Overture to A Midsummer
Night's Dream*

HIS MUSIC

As children, Felix and his sister Fanny adored Shakespeare's play, *A Midsummer Night's Dream*. Mendelssohn wrote the overture when he was just 17. It was a great success. He conducted it on his first trip to England. In the excitement of this visit, Mendelssohn left his score for the Overture in a hansom cab. It was eventually found years later. He was 33 when he wrote the rest of the incidental music, including the familiar *Wedding March* which has become extremely popular.



An overture is the musical beginning to a play, opera or ballet. It sets the mood, usually by introducing some of the musical themes of the work that is to follow. Many overtures have also become concert pieces, played independently of the larger work for which they were written.

This Overture opens with four quiet, long chords played by the woodwinds, which evoke a "Once upon a time" beginning to a musical story. It is followed by some lively and playful music which introduces us to the mischievous fairies who play a large role in the story. Mendelssohn also includes some very obvious donkey 'hee-haws' which represent the character of Bottom, who plays the part of a donkey in the play within a play.

LISTEN FOR

- the "once upon a time" sound of the opening chords which are quiet (DYNAMICS), long-held (RHYTHM), and played by the woodwinds (TIMBRE)
- the sound of the busy, mischievous fairies played by the strings with short, detached sounds (ARTICULATION)
- the contrast of the preceding sounds with the sound of the full orchestra (TEXTURE)
- the 'hee-haws' of the donkey

THE STORY

Shakespeare's *A Midsummer Night's Dream* is a comedic love story. A royal wedding is the backdrop for the intrigue of affairs of the heart, also involving two more couples. At the same time, the arguments between fairy royalty bring about the use of magical elements which also are applied to the mortals. Finally, an acting troupe of common laborers, hoping to be part of the royal wedding entertainment, come upon the scene. One of the actors is turned into a donkey by a fairy. Under the influence of a spell, the fairy queen falls in love with the donkey, which explains the presence of 'hee-haws' in the music. In the end, all comes to right and happiness reigns.



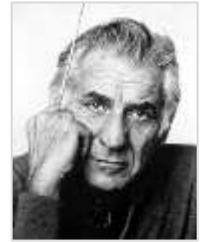
The musical score for this piece can be found at the link below. Our performance will begin at Tempo 1 on page 33.
<http://conquest.imslp.info/files/imglinks/usimg/a/a6/IMSLP27213-PMLP60228-Mendelssohnop21fullscore.pdf>

Listening Guide for Felix Mendelssohn's Overture to a Midsummer Night's Dream

	Beginning and Ending	Music of the Fairies	Full Orchestra	Listen for Articulation	A change in the music	Donkey's Hee-Haw	Miscellaneous
0:00	Introduction: "Once upon a time..."; long-held notes creating chords; woodwinds and horns (timbre)			Chords are detached			
0:20		The fairies go to work! Strings (timbre); staccato (articulation); quiet (dynamics); quick rhythm; no melody		Staccato (short, detached sounds)			
1:09			All join in the celebration! full orchestra sound (timbre); thick texture (harder to distinguish individual instruments); change in dynamics- it gets louder;				
2:03							Woodwinds (timbre); Quiet (dynamics); change in texture – more open, can distinguish individual instruments
2:10				Woodwinds play legato (sounds are connected)			
2:18				Strings play legato			
3:10					Low strings, brass and timpani - a change		
3:15						Donkey hee-haw	
3:29						Different hee-haw	
4:01		Same as above					
5:54				Strings play legato	Tempo slows down		
6:24	Same as above: This is where our performance will begin			Chords are detached			
6:48		Same as above					
7:30				Woodwinds play legato			
7:37				Strings play legato			
8:28					Same as above		
8:33						Donkey hee-haw	
8:46						Different hee-haw	
9:32			Similar to above				
9:52							Sounds like the piece is ending – but wait!
10:04		Same as above					
10:23							Woodwinds – long held notes
10:55							"Now our tale is ending. Was it all just a dream?"
11:49	Music that began the piece also ends it						

HIS LIFE

Born in Massachusetts, Bernstein began piano lessons at age 10. He furthered his music studies at Harvard University, graduating in 1939. He then spent two years at the Curtis Institute studying orchestration and conducting. In the summers of 1940 and 1941 he also studied at the Boston Symphony Orchestra's newly created summer institute at Tanglewood.



Bernstein's first permanent conducting position came in 1943 as Assistant Conductor of the New York Philharmonic. In November of that year, with just a few hours' notice, Bernstein took the podium at Carnegie Hall, substituting for Bruno Walter, who was sick. Bernstein filled a number of conducting positions before being named Music Director of the New York Philharmonic in 1958. He held this position until 1969, when he was given the lifetime title of Laureate Conductor. He began a relationship with the people and musicians of Israel in 1947 that continued until his death.

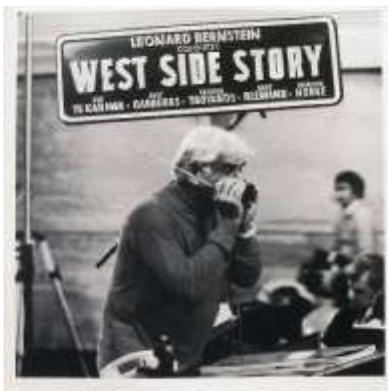
Leonard Bernstein, along with his good friend Aaron Copland, was surely one of the most famous American musicians. He was equally successful as a pianist, composer, conductor and teacher. Bernstein's music reflects his interest in a wide variety of musical genres. Most of his big non-theatrical works deal with religious themes, including many pieces inspired by his Jewish heritage. His "Mass: A Theater Piece for Singers, Players and Dancers" was commissioned for the opening of the Kennedy Center for the Performing Arts. It will be performed by Keith Lockhart and the Utah Symphony on May 29 and 30, 2009. Bernstein composed concert and recital repertoire for a wide variety of instrumentation and of course, had a particular fondness for musical theater. "West Side Story" was very popular both as a musical and movie.

Bernstein received many honors in his life for his great accomplishments in the music, theater, and recording industries, as well as for his work supporting humanitarian causes. He also devoted a lot of enthusiasm to any teaching opportunity. He didn't confine his teaching to the music conservatory. His "Young People's Concerts" with the New York Philharmonic were a huge success. The scripts to these are available on the internet at <http://www.leonardbernstein.com/youth.html>. Video recordings are available at your public library.

THE MUSIC

The idea for *West Side Story* began in 1949, in conversations between Leonard Bernstein, Jerome Robbins and Arthur Laurents. Stephen Sondheim became involved later as the lyricist. Early discussions had them envisioning a modern version of *Romeo and Juliet*, but about the tensions between Jews and Catholics. In the following eight years, their work transformed into a story about the conflicts between Puerto Ricans newly-arrived in the U.S. and Americans born in the U.S. Bernstein's own copy of *Romeo and Juliet* has this inscription on the front, in his handwriting: "An out and out plea for racial tolerance."

Bernstein and his collaborators wanted the music and drama on stage to find just the right balance between Opera and Broadway styles. They made the decision to cast 40 young dancers and singers – not seasoned professionals – to make it feel more authentic. *West Side Story* went on to have its Broadway premiere in late September of 1957. It was a huge success on Broadway and was made into a film in 1961.

**LISTEN FOR**

- familiar tunes from *West Side Story* that you will hear in the Overture on this program including "Tonight," "There's A Place For Us," and the Mambo.
- the contrast of music with high energy and the quiet sounds of "There's A Place For Us."
- musical elements that make this sound particularly American:
 - syncopated rhythms
 - the use of the Latin dance (multi-cultural influence)
 - the energy of the very brassy brass

SERGEI PROKOFIEV (1891-1953)

SAIR-gay proh-KOH-fee-yehv

Selections from *Romeo and Juliet Suites*

HIS LIFE



A Russian composer and pianist, Prokofiev was born into a well-to-do and cultured household. He was musically precocious, writing his first piano piece when he was five. His ironic nature and unconventional approach to music were apparent early. He began attending the St. Petersburg Conservatory when he was 13. After completing what he thought was a dull and inhibiting composition curriculum in 1909, he enrolled again, planning to pursue piano performance and conducting. He rebelled against his piano teacher because he found the classical repertoire stifling; the threat of expulsion was the only enticement that made him decide to accept the guidance of his piano teacher – to his later benefit as a performer. It was in his conducting classes where he found support to explore his unconventional ideas about music. In his last year at the Conservatory (1913-1914) he won the highest award possible for a student pianist, playing his own First Piano Concerto.

The Revolution in 1917 did not immediately disrupt Prokofiev's musical life and the Classical Symphony was composed that summer. Political instability ultimately forced Prokofiev to realize he needed to leave Russia, so he moved to the United States in 1918, where he stayed until 1922. Prokofiev felt more successful as a pianist than composer in his new home, and in 1922 he made the decision to move to Paris. He was married to a Spanish-born singer in 1923, and they had two sons.

By the mid-1930s, Prokofiev was considering returning to his homeland, now the USSR. He had never held strong political views, and may have allowed himself to hope that this would insulate him from political interference. Prokofiev moved to the USSR in 1936, the same year he composed *Peter and the Wolf*. The Union of Soviet Composers had been established in 1932, and it put musical affairs under the control of the government. The Party Central Committee also published guidelines for composers, which advised them to



PROKOFIEV AND HIS FAMILY, 1936

consider the social content of their music and its appeal to the general populace. Another prominent Russian composer, Shostakovich, was formally condemned by Pravda in 1936. After World War II, the Soviet government once again turned its attention to the arts. In 1948 the Central Committee published a decree that voiced official disfavor with most prominent Soviet composers, including Prokofiev, stating that their compositions were "marked with formalist perversions . . . alien to the Soviet People." Prokofiev had been suffering ill health since a series of heart attacks in 1941. He died of a brain hemorrhage in 1953, on the same day as Stalin's death – an irony Prokofiev himself would have appreciated.

THE MUSIC

Prokofiev began work on a ballet based on *Romeo and Juliet* late in 1934, suggested first by the Kirov Theatre in Leningrad and ultimately taken up by the Bol'shoi Theatre in Moscow. Initially it was deemed inappropriate to have a tragic ending. Prokofiev himself said "living people can dance, the dying cannot." The first version completed mid-1935, was rejected as not suitable for dancing. Prokofiev made revisions, and ultimately the original ending was restored, but the premiere wasn't staged until 1938, in Czechoslovakia. The first two suites of music from *Romeo and Juliet* were both written in 1936, the same year as Prokofiev's beloved *Peter and the Wolf*. In 1946 Prokofiev revisited the music and created a third suite.

Continued on the next page

THE STORY

Romeo and Juliet are from two feuding families of Verona, Italy, the Montagues and Capulets. Before they ever meet, Juliet's family has pledged her to marry Paris. When Romeo and Juliet see each other for the first time at a ball, they fall in love. But they know their love is doomed because of the feud between their families. With the help of Juliet's Nurse and Friar Laurence, they arrange to be married in secret.

The situation becomes even more complicated when Romeo is forced to revenge the death of his friend Mercutio, who has been killed by Tybalt, who is also Juliet's cousin. Romeo is convinced leaves Verona, while Friar Laurence hopes to be able to make the case for why he should be able to return.

In the meantime, the Capulets have hurried the date for the wedding of Juliet and Paris. Friar Laurence gives Juliet a potion that will make it appear that she is dead, and therefore unable to marry Paris. Romeo doesn't get the message of the plot from Friar Laurence and only hears that Juliet is dead. He buys poison and sneaks back into Verona, to Juliet's "grave." He finds Paris there and kills him, then takes the poison and dies next to Juliet. When she awakens from her potion, and seeing Romeo dead next to her, takes her own life with a knife.

LISTEN FOR

Montagues and Capulets (excerpt)

- musical sounds suggesting conflict or tension (dissonant TONALITY; loud DYNAMICS)
- strident and prominent dotted RHYTHMS of a melody representing one family, played by woodwinds and strings
- a bold contrasting melody with "straight" rhythms, first played by the brass, representing the other family
- minor key with lots of accidentals
- widely spaced intervals

Juliet as a Young Girl (excerpt)

- the lively TEMPO
- the quick RHYTHMS that seem to go in every direction
- the sound of mostly just strings, woodwinds, and the sparkle of the glockenspiel (TIMBRE)

Masks

- the very quiet DYNAMICS of the beginning and ending of the movement
- a major key that keeps wandering away to other keys, using Prokofiev's characteristic exploration of accidentals and TONALITY that might suggest the unease at being found out from behind one's mask
- TIMBRES that get highlighted briefly in the piece (percussion, clarinet, trumpet and oboe)

Death of Tybalt (excerpt)

- the juxtaposition of music imparting a sense of great seriousness which is regularly interrupted by music that is more light-hearted (the character of Mercutio, whose death at the hand of Tybalt prompts Romeo to seek revenge for his friend)
- syncopation, oddly-placed accents, and a few meter changes that can make the METER hard to pin down
- the 15 measures during which everyone plays a note, only on beat one, representing the death of Tybalt
- the music of the funeral procession

Romeo at the Grave of Juliet

- the slow TEMPO
- DYNAMICS that are used to great emotional advantage
- the minor TONALITY through most of the piece; but note the several climaxes and cadences on a major chord
- the final very quiet major chord at the end of the piece

PIOTR ILYICH TCHAIKOVSKY (1840-1893) *Romeo and Juliet Fantasy Overture*

p'YO-tohr ILL-yitch chy-KOFF-skee



HIS LIFE

Tchaikovsky came to music early, starting piano lessons at five; his musical interests and abilities quickly became apparent. After starting a career as a clerk in the Ministry of Justice, Tchaikovsky enrolled at the St. Petersburg Conservatory. He was extremely happy with the change. He graduated with a silver medal and immediately had a job teaching harmony at what was soon to become the Moscow Conservatory. In addition to his teaching duties and work as a composer, Tchaikovsky was also a music critic from 1871 to 1876. He resigned his teaching post in 1881. He was lucky to have a patron for 14 years (Madame von Meck) whom he never met; they only corresponded through letters.

Tchaikovsky regularly suffered self-doubt about his compositions. He was never much at ease with himself personally, and to some extent musically. He was living in Russia at the same time as the powerful group of composers known as “The Five,” a group of Russian composers who brought a nationalist outlook to their music. Their preference for the folk music and idioms of Russia made them somewhat suspicious of composers like Tchaikovsky who had formal conservatory training. At the same time, they couldn’t deny his great talents.

Today, many people are familiar with Tchaikovsky primarily through his ballets: *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*. Of these, Tchaikovsky thought *The Sleeping Beauty* the best. Tchaikovsky was unenthusiastic about his 1812 Overture, but it has become another favorite of concertgoers.

THE MUSIC

The first version of Tchaikovsky’s *Romeo and Juliet* was completed in 1869. The third revision, completed in 1880 (the same year as his 1812 Overture and the *Serenade for Strings*), is the version we know today. It is a symphonic poem which uses sonata form to describe one central conflict, unlike the Bernstein and Prokofiev pieces which use music to tell the story. The portion on the tape starts from the beginning and plays through the introduction and statement of the themes. At the concert we will begin where the CD leaves off, with the development section, and play through the end of the piece. Both versions include the major thematic materials important to our performance and discussion of the piece. The love theme from Tchaikovsky’s *Romeo and Juliet* has been used countless times in popular media and will most likely be familiar to you and your students.



ST. PETERSBURG CONSERVATORY

LISTEN FOR

(in our excerpt of the piece)

- a strong rhythmic theme – perhaps the theme of conflict (first heard one measure after rehearsal M in the score below)
- a trumpet solo of longer held notes that seems to defy the conflict (starts five measures after rehearsal N in the score below)
- the *Romeo and Juliet* love theme filled with legato lines and a beautiful, memorable melody (starts at the third measure after rehearsal Q in the score below)
- the use of accidentals that extend the tonality, giving the music a feeling of reaching for something (see the activity on page 7 of these materials)



The musical score for this piece can be found at the link below. Our performance will begin at letter M on page 49.
[http://conquest.imslp.info/files/imglnks/usimg/9/96/IMSLP01082-Tchaikovsky - Romeo and Juliet 1.pdf](http://conquest.imslp.info/files/imglnks/usimg/9/96/IMSLP01082-Tchaikovsky_-_Romeo_and_Juliet_1.pdf)

Instrument Families

Strings

Strings are plucked, strummed or played with a bow made of wood and horsehair. They have carved wooden bodies and four strings.



Woodwinds

Air vibrates through woodwind instruments in order to make a sound. Most use a reed – a strip of cane for the air to vibrate against. The flute and piccolo do not use reeds. Air is blown across the opening in the mouthpiece.



Brass

Sound is made through the vibration of air in brass instruments as well. In this case, a player's lips make a buzzing noise to produce the sound. Different pitches are created using valves, slides or a player's lips.



Percussion

Percussion instruments make sound by being struck, rubbed, scraped or shaken. There are hundreds of percussion instruments such as timpani, xylophones, triangle, and the gong.



Other

There are some instruments that aren't easily categorized because while they share some characteristics with other instrument families they are different enough not to be included.



UTAH SYMPHONY CONCERT EVALUATION

Thank you for agreeing to help us evaluate our Utah Symphony school concerts. We value your feedback about the concert and the materials meant to help you prepare the students. Your comments will help us plan for future school concerts.

I hope you find that having a discussion with your students adds to their learning experience. You might want to use the questions below to help stimulate discussion among your students. Your summary of their comments, as well as your own thoughts should be sent to Beverly Hawkins; Utah Symphony and Opera; 336 N 400 W; Salt Lake City, UT 84103; or you can e-mail them to bhawkins@utahsymphonyopera.org. If you would like to discuss any of this by phone I can be reached at (801) 869-9092.

If you have the time and your students would like to write us letters, we enjoy reading their comments and we also share them with the orchestra.

Questions For Teachers

	Strongly Disagree	Disagree	Somewhat Agree	Agree	Strongly Agree
Concert programming was age appropriate	1	2	3	4	5
The commentary was understandable and interesting	1	2	3	4	5
The orchestra's performance was of high quality	1	2	3	4	5
My students were attentive and engaged during the performance	1	2	3	4	5
This concert was a good use of classroom time	1	2	3	4	5
The preparation materials were easy to access and use	1	2	3	4	5
The format of the preparation materials was useful	1	2	3	4	5
The content of the preparation materials was useful	1	2	3	4	5

Was there anything in the teacher materials that was particularly helpful or that could be improved?

Do you have any suggestions for how this concert experience could be improved?

Questions for Students

Can you name two things you liked about the concert?

Did this concert help create a greater interest in music for you? If so, how?

Is there a question you still have about the concert or the music performed?

USUOEDUCATION

Utah Symphony's Education Outreach Programs

Be sure to check out our website at www.utahsymphonyopera.org, and click on the education link. Check the listings by age group for all of our outreach programs. You'll find descriptions of the Utah Symphony School Concerts, 5th Grade Concerts, and Open Rehearsals as well as Utah Opera's *Who Wants to be an OPERA STAR?*, *Opera 101*, *Freeze Frame: Dr. Miracle* and *Opera Up Close*. Look for information about the Youth Guild, which entire families may join, as well as the Family Concert series and select Family Nights concerts, all intended for families. You'll discover information about our teacher development courses, opera residencies and touring opera, "Music! Words! Opera!" summer teacher workshop, and student internships. You'll learn about special offerings for secondary school students, such as "Opera-tunities Night," when students can attend a final dress rehearsal of an opera.

Funding for Utah Symphony | Utah Opera's Education Programs:



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THIERRY FISCHER, MUSIC DIRECTOR

