

SYMPHONY AROUND THE *World*



FEBRUARY 27, 2020

WELCOME

A warm welcome to our annual Symphony Day entitled "Symphony Around The World". I have the great honor of working with our nearly 300 talented musicians of the Quad City Symphony Youth Ensembles. Youth Symphony Orchestra is the flagship ensemble of our program and we are so proud to present this concert to you.

Today's program is inspired by the different currents and styles in music around the globe. We begin with *A Simple Introduction to the Orchestra*, where you hear instruments in the symphony orchestra individually as they play variations of the French song "Frère Jacques". We then embark to Russia, where you hear the instruments in families in the playful Scherzo from Tchaikovsky's *Fourth Symphony*.

We continue our world journey to the American continent. Brazilian-American composer Clarice Assad wrote *Bonecos de Olinda* in 2019, inspired by the world-famous festivities of the colorful and joyous Brazilian carnival. This piece incorporates *frevo* and *maracatu*, traditional genres from the Northeast region of Brazil, in a festive and energetic composition.

The program ends with the overture to *La Forza del Destino* by the Italian composer Giuseppe Verdi. This highly dramatic opera deals with the theme of fate and the overture is based on a few scenes from the opera underscored by the fate motive.

Thank you for your attendance and I hope you enjoy this quick trip to France, Russia, Brazil, and Italy through music.

EEEM

Ernesto Estigarribia
QCSYE Music Director and Conductor



ABOUT SYMPHONY DAY



Symphony Day is a pillar of the Quad City Symphony Orchestra's nationally recognized music education program. Since its inception in 1988, approximately 175,000 young people have attended the event. Every year on Symphony Day, over 6,000 fourth- and fifth-grade students travel to Davenport's Adler Theatre to experience a live orchestra performance. These students represent approximately 30 school districts and nearly 100 public, private, and home-study schools within a 45-mile radius of the Quad Cities. The event introduces students to the symphony orchestra and classical music through an engaging program performed by the Quad City Youth Symphony Orchestra. The youth orchestra members serve as positive musical role models for the elementary school students in attendance and the program is carefully designed to enrich the elementary school general-music experience for fourth- and fifth-grade students. In advance of the Symphony Day performances, each partnering classroom teacher is provided a resource guide to help familiarize their students with the music they will experience during the concert. This guide contains recordings of the Symphony Day repertoire, as well as information about the music, composers, orchestra, performers, theater, and experience. Additionally, it offers adaptable plans of classroom activities for use by general music teachers. Symphony Day is offered at no cost to participating schools.

THE PERFORMERS



QUAD CITY SYMPHONY YOUTH ENSEMBLES

The Quad City Symphony Youth Ensembles (QCSYE) program consists of five performance groups (four youth orchestras and one youth choir) for students in grades two through twelve. Under the direction of the outstanding QCSYE conducting staff, members have the opportunity to perform great orchestral and choral repertoire with the most talented young musicians in the area and learn from the mentorship of professional musicians from throughout the region. Ensemble members come from the greater Quad Cities as well as other communities in southeast Iowa and northwest Illinois.

YOUTH SYMPHONY ORCHESTRA

FLUTE

Isabel Buchanan
Aditya Desai
Catherine Moore
Josie Rempt
Katie Roseman

OBOE

Claire Hahn
Phoebe Joy
Mara Lowe
Allison Suen

CLARINET

Vivian Browne
Vishnu Challa
Logan De Lacy
Jutta Dieterich
Joe Lobb
Kristin Manion
Amulya Pillutla
Gianna Schwartz
Hagen Walker

BASSOON

Elliott Beauchamp
Savannah Connor
Alexandra Glennon
Emily Roberts

HORN

Guinevere Diehl
Madison Holevoet
Kyle Laake
Will Sammons
Cassandra Smith

TRUMPET

Erika Holmberg
Cameron LaPage

TROMBONE

Sierra Craig
Ethan Pritchard
Owen Weimer

PERCUSSION

Tarun Annavajjala
Aaron Dieterich
Michael Hill
Lydea King

VIOLIN I

Madison Anthony
Ella Crockett
Abigail Hamborg
Dan Kim
Christina Li
McKenzie Lofgren
Kiran Marla
Karin McDonald
Thi Phan
Linda Phan
Audrey Scarlett
Lillian Teitle

VIOLIN II

William Bennett
Kennedy Brady
Sophie Curtis
Chirag Gowda
Nayana Gowda
Shveta Kalathur
Uma Kasichainula
Lee Kim
Grace Schuetz
Ashton Snarr
Carter Wolf
Sandro Xiao

VIOLA

Emma Cleveland
Shelby Fick
Nathanael Houk
Vinay Joshi
Kavya Kalathur
Maggie Nedved
Aliza Oxyer
Aidan Perry
Kaitlyn Wood

CELLO

Isabelle Appel
Jason Bordine
Madison Brady
Victoria Davis
Sophia Heller
Aviana Holst
Zachary Johnson
Jennifer Mahl
Lily Moen
Parker Paulson
Nikhil Ramaraju
Stephanie Rice
Juliana Rosanelli
Laura Sitz
Turner Sperry
Faith Weis

Vincent Wren

BASS

Isabelle Hartman
Connor Miller
Grace Welveart

REPRESENTATIVE SCHOOLS

Bettendorf High School
Bettendorf Middle School
DeWitt Central Community High School
Davenport Central High School
Davenport North High School
Davenport West High School
Evans Middle School
Geneseo High School
Geneseo Middle School
Home School
Iowa City High School
Iowa City West High School
Moline High School
Muscatine High School
North Scott High School
Orion High School
Pleasant Valley High School
Riverdale Heights Elementary School
Rivermont Collegiate
Rock Falls Township High School
Rockridge High School
Sherrard High School
Sterling High School
United Township High School
Wood Intermediate School



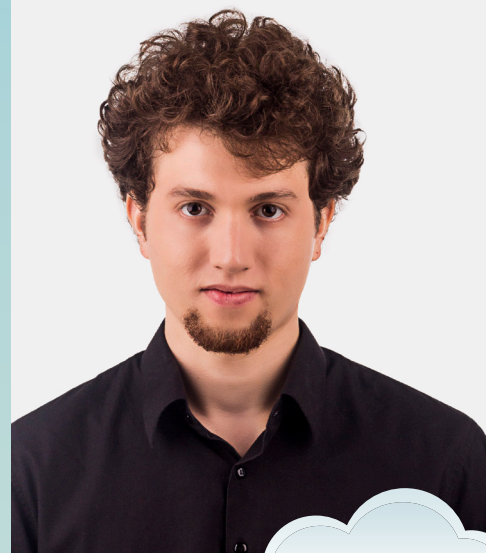
ERNESTO ESTIGARRIBIA

Hailed for his “expert direction” by the Fanfare magazine, Paraguayan conductor Ernesto Estigarribia is the Assistant Conductor and Youth Ensembles Music Director of the Quad City Symphony. He has previously served as Music Director of Buffalo Community Orchestra and Southeastern Minnesota Youth Orchestras. With a passion for working with young musicians, he is a member of the conducting staff of the Greater Twin Cities Youth Symphonies.

Ernesto has conducted the Mankato Symphony, Rochester (MN) Symphony, Oskaloosa Music Festival Orchestra, Orquesta del Centro del Conocimiento (Argentina), and Orquesta Sinfónica del Congreso Nacional (Paraguay), where he was the first Paraguayan guest conductor to appear in the International series. In 2016, Ernesto conducted the premiere recording of the “Concertino for Viola” by Brazilian composer João Ripper with violist Korey Konkol and the University of Minnesota Camerata. In addition to symphonic performances, Ernesto has led numerous opera productions including Gianni Schicchi, Idomeneo, Albert Herring, and Weisse Rose.

His festival appearances include Orchestra of the Americas, Britten-Pears Young Artist Programme (England), Festival de Música de Santa Catarina (Brazil), Pienza Music Festival (Italy), International Festival Week of St. Petersburg Conservatory (Russia), and Academia Internacional Teatro del Lago (Chile).

Ernesto holds degrees from Pittsburg State University and the University of Minnesota where he studied conducting with Mark Russell Smith. In his free time, he enjoys cooking vegan recipes with his wife Sabrina Tabby.



PROGRAM OVERVIEW

FRANCIS SCOTT KEY
(1779-1843)

Star Spangled Banner

WILLIAM KRAFT
(b. 1923)

A Simple Introduction to the Orchestra

PYOTR ILYICH TCHAIKOVSKY
(1840-1893)

Symphony No. 4
III. Scherzo

CLARICE ASSAD
(b. 1978)

Bonecos de Olinda

GIUSEPPE VERDI
(1813-1901)

La Forza del Destino Overture



A SIMPLE INTRODUCTION TO THE ORCHESTRA



WILLIAM KRAFT (b. 1923)

William Kraft has had a long and active career as a composer, conductor, percussionist, and teacher. In the summer of 2002, he retired as chairman of the composition department at the University of California, Santa Barbara. From 1981-1985, Kraft was the Los Angeles Philharmonic's Composer-in Residence. During his residency, he was founder and director of the orchestra's performing arm for contemporary music, the Philharmonic New Music Group. Kraft had previously been a performing member of the Los Angeles Philharmonic for 26 years—8 years as percussionist, and the last 18 as Principal Timpanist. He also served the Philharmonic as Assistant Conductor. Kraft's award-winning compositions have been performed by orchestras throughout the United States and around the world.

WILLIAM KRAFT FAST FACTS

- Percussionist, composer, and conductor.
- Living American composer who has dedicated his career to teaching composition to young composers.
- Born in Chicago, Illinois; raised in Santa Barbara, California.

A SIMPLE INTRODUCTION TO THE ORCHESTRA FAST FACTS

- Based on the French nursery melody “Frère Jacques.”
- Introduces listeners to every instrument in the symphony orchestra—each instrument takes a turn performing the familiar melody in a unique style.
- Commissioned by the Los Angeles Philharmonic, the orchestra for whom Kraft worked as percussionist, timpanist, and Assistant Conductor.

CLASSROOM ACTIVITY: MELODY IN CANON

National Core Arts Standards | MU:Pr6.1.4a, MU:Re7.2.4a

OBJECTIVE: The students will be able to define the terms “melody” and “canon,” and sing the traditional French song “Frère Jacques” in a round.

MATERIALS: Piano/keyboard (or a recording of “Frère Jacques” with playback device); Orff keyboard instruments and mallets (or unpitched drums such as bongos or congas).

PROCESS:

1. Write the word “melody” on the board and ask the students to define the musical term using their own words. After they have done so, share the following definition: a melody is a series of notes (each having a definite length) that comprise a distinguishable tune.
2. SINGING EXERCISE: Teach the students to sing the melody and French lyrics to “Frère Jacques.”

Frè - re Jac - ques, Frè - re Jac - ques, dor - mez vous? Dor - mez vous?

Sonnez les ma - ti - nes! Sonnez les ma - ti - nes! Din, dan, don. Din, dan, don.

3. Share and sing the English version of the lyrics with the students: "Are you sleeping? Are you sleeping, Brother John? Brother John? Morning bells are ringing. Morning bells are ringing. Ding, ding, dong. Ding, ding, dong."
4. Teach students the definition of the musical term "canon": two or more voices perform the same melody in succession.

5. Divide the class into two groups and sing "Frère Jacques" as a canon. Group #2 should begin singing when Group #1 arrives at measure three. Both groups should sing the melody (at least) two times.
6. If Orff keyboard instruments are available, ask individuals to softly provide a steady quarter-note pulse on tonic alone, or alternating between tonic and dominant. If you do not have access to keyboard instruments, you may wish to ask individuals to do the same using bongos or congas.

SYMPHONY No. 4 | III. SCHERZO



PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Russian composer P. I. Tchaikovsky gained momentous popularity in the Eastern and Western hemispheres. In his compositions, he used Western structures and Russian folk elements; nonetheless, he was under constant attack by The Five, a group of composers with a purely Russian agenda in music who rejected Western influence in composition. Many of Tchaikovsky's compositions are frequently performed today. Some examples are *The Nutcracker*, *Sleeping Beauty*, *Swan Lake*, and *1812 Overture*.

PYOTR ILLICH TCHAIKOVSKY FAST FACTS

- Had a brief career as a civil servant, which he abandoned to pursue the serious study of music at age 25.
- Never met his wealthy patron Madame Von Meck, though she supported him for 13 years.
- Suffered from depression.

SYMPHONY No. 4 FAST FACTS

- In 4 movements, it lasts approximately 45 minutes.
- In the 3rd movement, Scherzo, the strings never play with the bow.
- This movement describes isolated thoughts: "tipsy song," "street music," and "military band."



CLASSROOM ACTIVITY: INSTRUMENTS OF THE ORCHESTRA

National Core Arts Standards | MU:Pr4.3.5a

OBJECTIVE: Understand, Interpret, and Connect the Concept of Timbre and its expressive purposes.

DEFINITIONS:

- **TIMBRE:** quality of sound specific to a sound source (i.e., Johnny's voice vs. Sophie's voice, violin sound vs trombone sound).
- **PIZZICATO:** string playing technique involving plucking the strings.

INSTRUCTIONS:

1. This piece separates the orchestra into three big families: Strings, Woodwinds, and Brass (please note that the Timpani, though a percussion instrument, is used to support the brass in this piece). Pick your favorite instrument from each of the three groups. On a piece of paper, draw those three instruments (one string, one woodwind, one brass/timpani). Which instrument(s) is missing in your class?
2. Using adjectives, describe the timbre of the instruments you have picked. Use words like: dark, light, somber, rich, thin, thick, deep, piercing, gentle, muffled, squeaky, resonant, velvety, and any other word that goes through your mind.

BONECOS DE OLINDA



CLARICE ASSAD (b. 1978)

Brazilian born American composer Clarice Assad is renowned for her unique composition style with jazz, pop, classical, and world music influences. A sought-after performer, she is a celebrated pianist and inventive vocalist. Ms. Assad has released seven solo albums and appeared on or had her works performed on another thirty. As an innovator, her award-winning Voxploration Series on music education, creation, songwriting, and improvisation has been presented throughout the United States, Brazil, Europe, and the Middle East.

COMPOSER NOTES:

In Pernambuco, the music played and danced during carnival derives from rhythms such as *frevo* and *maracatu*; and are performed by a parade of street musicians alongside dancers and party goers in an endless procession of euphoric madness. This piece was inspired by the carnival of Olinda, its rhythms and sounds, the relentless energy of that music which often puts people in a trance-like state when time seems to sit still.

CLARICE ASSAD FAST FACTS:

- Born in Rio de Janeiro, Brazil.
- Grammy-nominated.
- Her style involves classical, jazz, pop, and world music.



BONECOS DE OLINA FAST FACTS:

- Based on the rich tradition of Carnival from the Brazilian Northeast.
- Features the percussion section, emulating the street percussionist during Carnival parades.
- Premiered in 2019 by the Boston Philharmonic Youth Orchestra.

CLASSROOM ACTIVITY: INFLUENCE OF CULTURAL TRADITIONS

National Core Arts Standards | MU:Cr1.1.5a & MU:Re7.1.5a

OBJECTIVE: Students improvise rhythmic patterns in accordance with the cultural traditions that influence the composition to understand the connection of cultural traditions that influence the work of art.

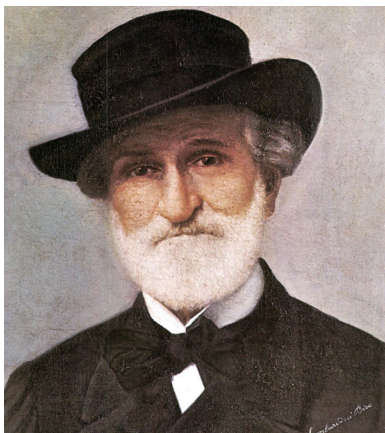
INSTRUCTIONS:

1. Watch the [Introduction to Brazilian Carnival Tradition Video](#). Discuss visual colors the video, clothes, dance, movement, and music. Encourage connections between sights and sounds.
2. Divide the classroom into 3 groups. At a moderate tempo (c. quarter note=104), have groups
 - a) stomping 4 quarter notes per bar,
 - b) playing 16 sixteen-notes per bar on their laps, and
 - c) clapping a dotted quarter note and an eighth note and two quarter notes rests per bar.

BONUS: Make a circle. Have each student present one of the patterns or improvise a pattern, and then the rest of the class repeating without interrupting the beat.

1. Watch the following [Body Percussion Video](#).
2. Ask students to think about how composers take traditional elements, such as carnival music, and incorporate them into symphonic works. Orient the discussion in terms of instruments used, tempo, and rhythm.

LA FORZA DEL DESTINO OVERTURE



GIUSEPPE VERDI (1813-1901)

Italian composer Giuseppe Verdi rose as the most prominent Italian opera composer of his time. Born in Parma, he played a key role in the movement to unify Italy known as Risorgimento. He enjoyed great popularity as a national hero in Italy. When he died, his funeral was attended by 300,000 people in Milan and shops closed for three full days as a gesture of national grieving. Some of his other works include: *La Traviata*, *Il Trovatore*, *Aida*, *Otello*, and *Falstaff*.

VERDI FAST FACTS:

- Most important Italian opera composer of his time.
- Served as elected official for a few years.
- His operas enjoy great popularity today.



LA FORZA DEL DESTINO FAST FACTS:

- Together with Aida, is one of only two of his operas premiered outside of Italy.
- The overture encapsulates some moments from the opera.
- The Fate motive is present in almost the entirety of the overture.

CLASSROOM ACTIVITY: WHAT DO YOU SEE?

National Core Arts Standards | MU:Pr4.2.5a

OBJECTIVES: Learn the Concept of Motive, demonstrate understanding of the structure and form of music, and become familiar with the structure of an opera overture.

DEFINITIONS:

- **MOTIVE:** A brief musical idea that has life of its own in a piece.
- **OVERTURE:** an orchestral piece at the beginning of a large work such as opera, ballet, oratorio, etc.

INSTRUCTIONS:

- Follow the appearances of the fate motive. Listen to the following iterations of the “fate” theme:
 - [Fate First Appearance](#) (0:09-0:22)
 - [Fate Underscoring Don Alvaro’s Call to Peace](#) (0:46-1:16)
 - [Fate Underscoring Leonore’s Prayer](#) (1:45-2:23)
- Identify the instruments that play this motive.
- What is Verdi trying to tell us by writing the Fate motive in all these different contexts? Are all iterations of the Fate motive the same? If different, how are they different?

