

A stylized world map with continents in shades of green and oceans in dark blue. Dotted white lines with small red dots at the end trace paths across the map, suggesting migration routes. One path starts in North America and goes to Europe. Another starts in South America and goes to Europe. A third starts in Africa and goes to Europe. A fourth starts in Africa and goes to South America. A fifth starts in Europe and goes to Africa.

Immigrant Stories



FEBRUARY 28, 2019

WELCOME

I am happy to welcome you to our annual Symphony Day performance, "Immigrant Stories." It has been a pleasure working with these students for the past few months and I am thrilled to have been a part of the Quad-City musical community this season.

We will begin with *A Simple Introduction* to the Orchestra where we will introduce and feature the instruments to the instruments that you will hear throughout the performance. Listen for the differences between each section as we perform the French folksong "Frère Jacques." After we are introduced to the instruments of the orchestra we will immediately add some new ones in *Sinfonia india*. Mexican composer Carlos Chávez blends the more traditional symphonic instruments with folk instruments from Mexico. This piece features diverse styles, active rhythms, new colors, and features the percussion section.



Ben Coehlo, principal bassoon of the QCSO, will join us for a performance of *Der Alte Brummbär* (The Old Grumbler) by the Czech composer Julius Fučík. *Der Alte Brummbär* is in the style of a polka, a traditional Czech folk dance, and features the bassoon in a number of comic passages.

The program will conclude with one of Stravinsky's most famous pieces, the lullaby and finale from his ballet *The Firebird*. Russian composer Igor Stravinsky draws on Russian folklore to tell the story of Prince Ivan as he rescues his beloved Princess from the evil King Kastcheï with the help of the magical firebird. Our program ends with the end of the ballet as *The Firebird's* Lullaby puts Kastcheï's evil minions to sleep, his palace disappears, and the heroes celebrate their victory.

Christopher Ramaekers
Interim Conductor, Youth Symphony Orchestra

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, theatre, 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 a 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

VIOLIN

Grace Almgren, Pleasant Valley High School
Oyniso Bakhriddinova, Moline High School
Kennedy Brady, Pleasant Valley High School
Jordan Colton, Davenport North High School
Ella Crockett, Home School
Sophie Curtis, Pleasant Valley High School
Serina Daniels, Moline High School
Nayana Gowda, Rivermont Collegiate
Chirag Gowda, Rivermont Collegiate
Abigail Hamborg, Pleasant Valley High School
Bailey Jones, Davenport West High School
Uma Kasichainula, Pleasant Valley High School
Dan Kim, Pleasant Valley High School
Christina Li, Pleasant Valley High School
McKenzie Lofgren, Muscatine High School
Kiran Marla, Pleasant Valley High School
Karin McDonald, Rivermont Collegiate
Mark Moen, Orion High School
Audrey Scarlett, Bettendorf Middle School
Lila Teitle, Pleasant Valley High School
Annie Warner, Pleasant Valley High School
Carter Wolf, Bettendorf High School

VIOLA

Emma Cleveland, Bettendorf High School
Shelby Fick, Davenport North High School
Perry Heredia, Iowa City West High School
Nathanael Houk, Bettendorf High School
Emily Jansen, Rock Island High School
Vinay Joshi, Pleasant Valley High School
Maggie Nedved, Orion High School

CELLO

Isabelle Appel, Bettendorf High School
Madison Brady, Pleasant Valley High School
Sophia Heller, Davenport North High School
Erika Holmberg, Pleasant Valley High School
Jennifer Mahl, Davenport Central High School
Lily Moen, Orion High School
Stephanie Rice, Bettendorf High School
Samuel Rosario, Davenport North High School
Hailey Schmach, Moline High School
Laura Sitz, Davenport Central High School
Turner Sperry, Davenport West High School
Faith Weis, Bettendorf High School

BASS

Isabelle Hartman, Muscatine High School
Peter Hurd, Bettendorf High School
Connor Miller, Pleasant Valley High School
Alyssa Paulson, Pleasant Valley High School
Grace Welveart, Pleasant Valley High School

FLUTE

Megan Benac, Rockridge High School
Isabel Buchanan, Davenport Central High School
Aditya Desai, Pleasant Valley High School

OBOE

Madelynn Doucette, Moline High School
Axel Ferguson, Moline High School
Lauren Schroeder, Rivermont Collegiate
Allison Suen, Pleasant Valley High School

CLARINET

Vivian Browne, DeWitt Central Community High School
Logan DeLacy, Bettendorf High School
Melanie Klein, Bettendorf High School
Clara Lindner, DeWitt Central Community High School
Minori Peters, Bettendorf High School
Amulya Pillutla, Pleasant Valley High School

BASSOON

Elliott Beauchamp, Iowa City High School
Alexandra Glennon, Pleasant Valley High School
Emily Roberts, Geneseo High School

HORN

Guinevere Diehl, Sherrard High School
Laura Reed, United Township High School
James Sheese, Moline High School
Cassandra Smith, Pleasant Valley High School

TRUMPET

Ellis Carlson, Davenport Central High School
Ariya Davis, Moline High School
Kyle Jecks, North Scott High School

TROMBONE

Megan Holevoet, Geneseo High School
Gina Prosser, Pleasant Valley High School
Owen Weimer, Bettendorf High School

TUBA

Jacob Sommer, United Township High School

PERCUSSION

Aaron Dieterich, Home School
Michael Hill, Davenport West High School



BENJAMIN COELHO

Benjamin Coelho currently serves as the Professor of Bassoon at the University of Iowa. He has appeared as soloist, chamber and orchestral musician, teacher and clinician in Australia, Europe, and the Americas. An enthusiastic proponent of new music, Ben has commissioned, performed and recorded many works by European, American and Latin American composers. He has released seven critically acclaimed CDs garnering praise from numerous national and international specialized media. Currently, he performs as the principal bassoon with the Quad City Symphony Orchestra (Illinois/Iowa) and serves as the interim director of the University of Iowa School of Music. Ben lives in Iowa City, IA with his beloved wife Karen and their wonderful daughters Liliana and Julia.



CHRISTOPHER RAMAEKERS

Christopher Ramaekers is currently Director of Orchestras at the University of Wisconsin-Whitewater, Associate Conductor of the Chicago Composers Orchestra, and Artistic Director of the Davis Theater Concert Series for Access Contemporary Music. He has been Music Director of the Orchestra of St. Vincent's and the Hyde Park Youth Symphony, Principal Conductor of the Ravenswood Community Orchestra, and spends the summers as Director of Orchestras at Camp Encore/Coda in Sweden, Maine. As a guest conductor, he has appeared with the Kalamazoo Symphony, Skokie Valley Symphony, Salt Creek Chamber Orchestra, Lake Forest Civic Orchestra, Ensemble Dal Niente, the Chicago Opera Vanguard, and internationally with the Berlin Sinfonietta. Dr. Ramaekers has held fellowships with the Allentown (PA) Symphony Orchestra and the Peninsula Music Festival in Door County, WI. He was winner of the 2011 American Prize in Orchestral Conducting and holds degrees from Western Michigan University and Northwestern University.



PROGRAM OVERVIEW

FRANCIS SCOTT KEY
(1779-1843)

Star Spangled Banner

WILLIAM KRAFT
(b. 1923)

A Simple Introduction to the Orchestra

CARLOS CHÁVEZ
(1899-1978)

Symphony No. 2, "Sinfonía india"

JULIUS FUČÍK
(1872-1916)

Der Alte Brummbär

IGOR STRAVINSKY
(1882-1971)

The Firebird Suite

Berceuse
Finale



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

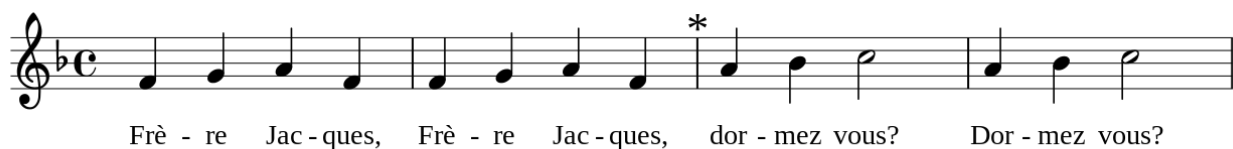
National Core Arts Standards | MU:Pr6.1.4a, MU:Re7.2.4a

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”:
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. 2, "SINFONÍA INDIA"



CARLOS CHÁVEZ (1899-1978)

Born in Mexico City, Carlos Chávez was a renowned composer, conductor, and educator whose distinctive, often highly percussive music synthesized elements of Mexican, Indian, and Spanish-Mexican influence. A prolific writer of music and music criticism, Chávez's oeuvre includes five ballets, seven symphonies, four concertos, a cantata and opera, and innumerable pieces for voice, piano, and chamber ensemble; he wrote two books (of which *Toward A New Music: Music and Electricity* became a major contribution and fundamental document of new musical thought) and more than 200 articles on music.

COMPOSER NOTES

"The force of indigenous art is rooted in a series of essential conditions. It obeys a natural creative impulse of the individual toward an expression at once legitimate and free of affectation. In musical terms, the great expressive strength of indigenous art is rooted in its intrinsic variety, in the freedom and amplitude of its modes, and scales, in the richness of its instrumental and sound elements, and in the simplicity and purity of its instrumental and sound elements, and in the simplicity and purity of its melodies."

CARLOS CHÁVEZ FAST FACTS

- Born in Mexico City, Mexico.
- Composer, conductor, and educator.
- Studied indigenous Mexican folk culture and music.

SYMPHONY No. 2 FAST FACTS

- Incorporates native Mexican percussion instruments.
- One-movement symphonic work.
- Chavez conducted its premiere in 1936 with the Boston Symphony Orchestra.

CLASSROOM ACTIVITY: USE INDIGENOUS THEMES IN THE WORK, BOTH MUSICAL & RHYTHMIC, TO LEARN ABOUT OTHER CULTURES

National Core Arts Standards | MU:Pr4.3.4a

OBJECTIVE: Students will be able to make connections between a composer's interests and musical influences and their compositions.

THEMES:

Huichol

- [Traditional Huichol Music](#)
- [Sinfonia india](#) :00 – 2:12

Yaqui

- [Traditional Yaqui Music](#)
- [Sinfonia india](#) 2:12 – 5:40

DISCUSSION:

1. Have students read the encyclopedic references about the Huichol and Yaqui people in Mexico. Discuss what they found interesting about the cultures following their readings.
2. Listen to each cultural group's traditional music before listening to "Sinfonia India." What similarities and differences do you hear?
3. Ask students to think about how composers take traditional, indigenous themes and incorporate them into major symphonic works? What elements stay the same and what elements change?

DER ALTE BRUMMBÄR



JULIUS FUČÍK (1872-1916)

Julius Fučík was a Czech composer and conductor. Fučík spent most of his life as the leader of military brass bands. He became a prolific composer, with over 300 marches, polkas, and waltzes to his name. As most of his work was for military bands, he is sometimes known as the "Bohemian Sousa". Today his marches are still played as patriotic music in the Czech Republic. However, his worldwide reputation rests on one work: his Opus 68 march, the Entrance of the Gladiators (Vjezd gladiátorů), which is universally recognized as the theme tune of clowns in a circus (This march is also known by the title "Thunder and Blazes"). Another composition, The Florentiner March, composed as a grand march for an opera never completed, isn't as popular as Entrance of the Gladiators, but it is regularly performed and recorded by wind ensembles.

FUČÍK FAST FACTS:

- Born in Prague, Czech Republic.
- Studied bassoon, violin, and composition.
- Composed marches, dances, and overtures.

DER ALTE BRUMMBÄR FAST FACTS:

- German for “The Old Grumbler.”
- Composed as a humorous polka .
- Name refers to a grumpy bear.

CLASSROOM ACTIVITY: LEARN TO CONDUCT!

National Core Arts Standards | MU:Pr5.1.5b

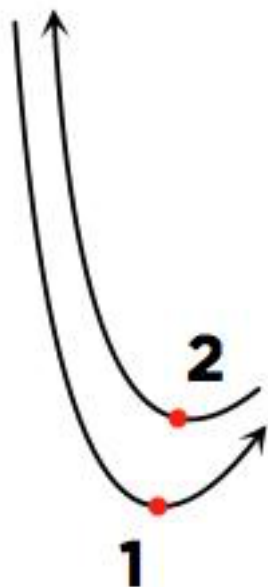
OBJECTIVE: Learn how to conduct a 2/4 pattern.

DEFINE POLKA:

- Dance
- In 2/4 time
- Quick tempo
- [Traditional polka](#)

INSTRUCTIONS:

- Listen to the piece as a class.
- Demonstrate for the class the conducting pattern to the left.
- Have the class conduct along with the recording.



THE FIREBIRD SUITE | BERCEUSE & FINALE



IGOR STRAVINSKY (1882-1971)

One of the most influential figures in musical history, Stravinsky went to law school before embarking on private composition lessons with Rimsky-Korsakov, and beginning his legendary collaboration with Diaghilev's Ballets Russes in Paris. Early works such as the *The Firebird* and *The Rite of Spring* were dissonant, rhythmic and often contained references to Russian folk song. Then followed from around 1921 a neo-classical phase which lasted thirty years. Stravinsky shocked the musical establishment by adopting serialism in his later years, a technique which he had hitherto shunned, in works such as *Canticum Sacrum* and *Threni*.

STRAVINSKY FAST FACTS:

- Immigrated from Russia to United States.
- Lived in Russia, Switzerland, France, and United States.
- Challenged the rhythmic and melodic norms of his day.

FIREBIRD FAST FACTS:

- World Premiere was June 25, 1910 in Paris.
- Based on the Russian legend of the [Firebird](#).
- Originally a ballet.

CLASSROOM ACTIVITY: WHAT DO YOU SEE?

National Core Arts Standards | MU:Cr3.2.5a

OBJECTIVE: Connect different types of creativity to enhance understanding of creative intention and expression.

INSTRUCTIONS:

- Composers use music to tell stories. This orchestral suite is based on a Russian folk tale. Have students listen to a 1-2 minute section from the work. What do you see as you listen to the piece?
- Depending on available art supplies and time, have students create their own story that they see while listening to the Firebird. Send completed work to cschwarzkopf@qcso.org, and the QC SO will feature the artwork in a blog post.
- After students have completed their own interpretation of the work, have them watch [Fantasia](#)'s interpretation of the work.
 - [Berceuse](#)
 - [Finale](#)

