



With support from Ames Commission on the Arts
the Ames International Orchestra Festival Association

presents

ISU SYMPHONY ORCHESTRA

Tuesday, March 5 at 10am

Stephens Auditorium

THE IOWA STATE ORCHESTRA



Under the baton of Thomas J. Cunningham, the Iowa State University Symphony Orchestra continues a performing tradition which is more than 100 years old. The orchestra is an integral part of

the University's musical tradition with performances of symphonic repertoire, operas, oratorios, and musical theatre productions. The 80-member orchestra, an auditioned ensemble drawn entirely from the ISU student body, includes students who are studying music, of course, but also engineering, agriculture, education and a host of other subjects. Former members of the Orchestra are now performers and teachers in the finest orchestras and schools across the country.

Check out the ISU Symphony on [Facebook](#) and [Twitter](#), and or listen in on their [YouTube Channel](#).

BEFORE THE PERFORMANCE

Is this your first symphony concert? Are you nervous? Don't be! Music is meant to be enjoyed.

Should you applaud? Of course! Just before the concert begins, the Orchestra members will all be seated on the stage, except for the Concertmaster—the violinist who sits in the first chair of the first row of the Orchestra. Applaud when he/she comes onstage. A few moments later, the Conductor enters and you will applaud to greet him. And naturally, you will applaud when the piece is finished. Sometimes there are several parts to each piece—called movements--and there might be brief moments of quiet between them. You will know when the piece is finished when the Conductor lowers his baton and turns around. Musicians love to know you liked their performance!

How does attending a live performance different from listening to a recording?

Audiences are not passive observers of what happens on stage, but play an active role in what happens on stage. The performers are keenly aware of audience mood and response. They can tell if audience members are talking or moving and that affects their performance. Watch and listen as the orchestra plays, so as not to miss anything.

To be a good audience member, a person needs to:

- Be open to new sights and sounds
- Let go of expectations and preconceived notions
- Be willing to suspend belief
- Focus attention on the stage

Pre-performance questions

1. Why does an orchestra need a conductor?
2. How does the orchestra know what the conductor wants? Would you like to be a conductor?
3. Do you suppose the music we think of as modern today will still be listened to 100 years from now? What will they think?
4. What comes to mind when someone says "classical music?" Does everyone think of the same thing when they hear the term?
5. Why do musicians play on stage before the concert begins?
6. Why does the orchestra use the oboe to tune?



What instruments will I hear?

The symphony is made up of several families:

- ◆ **String** family: Violin, viola, cello, double bass and harp. The string section is the largest family in the orchestra, comprising more than half the players.
- ◆ **Woodwind** family: Flute, piccolo, oboe, English horn, clarinet, bass clarinet, and bassoon. These instruments were all originally made of wood and played by blowing into them
- ◆ **Brass** family: French horn, trumpet, trombone, tuba. Brass instruments are really just long metal tubes that flare at the end. They are bent into more compact shapes so they can be held more easily.
- ◆ **Percussion** family: Timpani, snare drum, bass drum, tambourine, triangle, cymbals, xylophone. There are two types of percussion instruments: those with a definite pitch and those of indefinite pitch.

What will they play first?

Notice all the sounds the musicians make when the concertmaster asks the players to tune their instruments. The oboe plays an “A” and each section takes a turn making sure they get just the right pitch. Once everyone is ready the conductor walks on stage and the concert can begin.



Patterns in music:

You look for patterns of color and shape when building with blocks; choosing which block to

use next in creating castles and towers is part of the fun. Music is made of building blocks, too. A musical building block might be a pretty melody or a toe-tapping rhythm. It might be the sound of a sad violin or a jazzy trumpet.

The best way to enjoy any musical concert is to pay attention. Classical music tends to be complex (Going back to our building blocks - think of the difference between a small house and a big castle). Much of the classical music you'll hear has no words or sometimes the words are in a foreign language. So listen carefully and look for patterns to get more from the music.

Practice “active listening”:

- ◆ Imagine yourself on stage as one of the performers. Imagine yourself on stage as the conductor!
- ◆ Look for and identify the instruments you see and hear. Who sits where and why?
- ◆ Some things to think about:
 - ◇ **Mood** – sad, happy, exciting, dream-like, makes you want to dance, etc. What do you think the composer is trying to get you to think about or feel?
 - ◇ **Tempo** – Is the music fast or slow? Does it change? Chart it mentally...
 - ◇ **Volume** – Is the music mostly quiet or very loud? Does the loudness (dynamic) change a little or a lot?



Game/Theory/History/Listening Websites

There are many excellent sites with interactive activities, composer biographies, program notes, and much more. Here are a few for you to explore and enjoy:

www.sfskids.org

www.nyphilkids.org

www.datadragon.com

www.teoria.com

www.homeworkspot.com/theme/classicalmusic.htm

THE PROGRAM (subject to change)

Sounds to Remember Me By

Coriolan Overture, Op. 62

Enigma Variations (0, 1, 2, 4, 5, 6, 8, 9, 12, 13)

Blood Garnet

Radetzky March

Ludwig van Beethoven (1770-1827)

Edward Elgar (1821–1906)

Julia Seeholzer (b. 1990)

Johann Strauss Sr. (1804-1849)

This concert looks at the ways composers use to sound to draw musical pictures of friends, stories and events. Beethoven weaves a Shakespearean tale into six minutes; Elgar creates miniatures of his closest friends and quirkiest acquaintances; Seeholzer alludes to her compositional heroes; Strauss has us clapping our hands to a Field Marshall's song of victory.

Coriolan Overture, Opus 62



Ludwig van Beethoven (1770-1827) was a German pianist and composer widely considered to be one of the greatest of all time. He is the crucial transitional figure connecting the Classical and Romantic ages of Western music.

Beethoven's personal life was marked by a struggle against deafness, and some of his most important works were composed during the last ten years of his life, when he was quite unable to hear.

That Beethoven, one of the greatest composers of dramatic abstract music, was never completely successful in writing for the stage was probably a great disappointment to him. Today, we infrequently hear his only opera, *Fidelio*, and virtually never the music for the ballet *Creatures of Prometheus* or the stage plays *King Stephen*, *Egmont*, or *The Ruins of Athens*. The overtures, however, have become staples of the orchestral repertoire and are examples of some of Beethoven's best dramatic music.

The five-act tragedy *Coriolan*, based on Plutarch's *Parallel Lives*, which also served as the source of Shakespeare's *Coriolanus*, has been forgotten for so long that many erroneously assume Beethoven wrote for Shakespeare's play rather than one by Heinrich Joseph von Collin. It is not known if Beethoven wrote the overture for an actual performance of the play or simply because he was inspired by it. The work comes from a particularly fertile year, 1807, between the composition of the Symphonies No. 4 and No. 5.

Many of Beethoven's contemporaries held to the belief that the work was a depiction of Coriolan,

complete with his last gasps before death. Others suggested that the work was a portrait of the composer. That Beethoven provided no other music for the drama and may have been inspired only by the character marks the work as perhaps the first purely abstract overture and an archetype for similar works to follow by Wagner, Liszt, Dvořák, and others.

<https://youtu.be/Vvn2oGyji8s>

Enigma Variations (0,1,2,4,5,6,8,9,12,13)

Edward Elgar (1804-1849) was born in a small village outside Worcester, England. He was the fourth of seven children who all received a musical upbringing. His father, who tuned the pianos at many grand houses in Worcester, would sometimes take him along, giving him the chance to display his violin and piano skills to important local figures. He began composing at an early age and forty years later after writing music for a play written and acted by his siblings, with only minor changes he published the work as the suites *The Wand of Youth*.



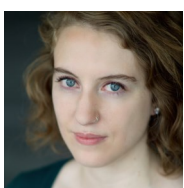
Edward Elgar composed his *Variations on an Original Theme*, Op. 36, popularly known as the *Enigma Variations*, between October 1898 and February 1899. It is an orchestral work comprising fourteen variations on an original theme.

Elgar dedicated the work "to my friends pictured within", each variation being a musical sketch of one of his circle of close acquaintances. Those portrayed include Elgar's wife Alice, his friend and publisher Augustus J. Jaeger and Elgar himself. The

sketches are not 'portraits' but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. This is the basis of the composition, but the work may be listened to as a 'piece of music' apart from any extraneous consideration. In naming his theme *Enigma* Elgar posed a challenge which has generated much speculation but has never been conclusively answered. *The Enigma* is widely believed to involve a hidden melody.

<https://youtu.be/P2OhGH3rFi4>

Blood Garnet



Julia Seeholzer (b. 1990) is an American composer of concert music, currently living in Warsaw, Poland. She wrote *Blood Garnet* while at Iowa State University between her

undergraduate and graduate degrees. Her music has been described as "ingenious", "lyrical", and "gently offbeat." She is the recipient of multiple awards, including the American Prize for Composition and the Laurie Anderson Women in Technology award. Julia's pieces have been played by many established groups, including the Esterhazy String Quartet, Urban Playground Chamber Orchestra, Trio D'esprit, and members of the Los Angeles Philharmonic. She takes much of her compositional influence from color – intervallic relationships conjure specific hues, which in turn dictate a piece's direction. Julia currently studies advanced choral writing with Paweł Łukaszewski in Warsaw, Poland, under a Fulbright research grant.

<https://youtu.be/BHyYWjyK5Tg>

Radetzky March, Op. 228



Johann Strauss Sr. (1804-1849) was an Austrian Romantic composer. He was famous for his waltzes, and he popularized them alongside Joseph Lanner, thereby setting the foundations for his sons to carry on his musical dynasty. He is perhaps best known for his composition of the *Radetzky March*.

Dedicated to Field Marshal Joseph Radetzky von

Radetz, *Radetzky March* was first performed on 31 August 1848 in Vienna, it soon became quite popular among regimented marching soldiers. It has been remarked that its tone is more celebratory than martial; Strauss was commissioned to write the piece to commemorate Radetzky's victory at the Battle of Custoza. Along with the *Blue Danube Waltz* by Johann Strauss Jr., the piece became an unofficial Austrian national anthem. The theme is used in numerous promotional jingles and at major sport events, in particular at football matches of the Austrian national team.

When it was first played in front of Austrian officers, they spontaneously clapped and stamped their feet when they heard the chorus. This tradition, with quiet rhythmic clapping on the first iteration of the melody, followed by thunderous clapping on the second, is kept alive today by audience members who know the custom when the march is played. Conductors take great delight in conducting the audience, as much as the orchestra, with great gusto. It is always played as the last piece at the New Year's Concert (*Neujahrskonzert*) of the Vienna Philharmonic.

<https://youtu.be/3XjQ7ssv9ag>



Petting Zoo

Please join ISU Symphony Orchestra members in the main floor lobby areas following the performance for a chance to see and hear their instruments up close.



Stephens Auditorium
2018-2019 Youth Matinee Series

IOWA STATE UNIVERSITY™ | www.center.iastate.edu | 515.294.1238

THEATER ETIQUETTE

We are delighted to have you as our guest and want your experience to be an enjoyable one. Attending a live performance is very different from watching television or going to the movies. You are not simply watching what is happening on the stage; you play an active role. The artists have worked very hard to prepare this performance for you, so please remember the golden rule:

Treat others the way you would like to be treated.

Here are a few guidelines to help you—and your fellow audience members—enjoy the performance:

Be Prepared

- Arrive early. Please plan to arrive at the theater at least 15 minutes before curtain time. Be generous in your estimation of travel and parking time.
- Plan ahead to meet anyone in your group who travels separately. Once inside the theater, 'saving seats' for friends will only prove frustrating to all involved.
- Remember to turn off all beepers, cell phones, and watch alarms before entering the theater (And then double check!) and leave all laser pointers, cameras, etc. at home.

Be Courteous

- Walk, don't run, when entering or leaving the theater. The term "break a leg" means good luck to the performers not the audience!
- Do not take food or drink into the theater, and please – NO GUM!
- Please take children out of the theater if they become restless and disrupt other's ability to listen.
- Actors love to hear applause—it shows how much you enjoyed the performance. If you like something, applaud— if not, don't. It's rude to boo or whistle.

Be Aware

- It's ok to talk *quietly* with those sitting next to you before the performance; however, when the lights dim, it's time to be quiet and direct your attention to the stage.
- Practice the International Sign of "Quiet Please!" by **silently** raising your finger to your lips to politely remind a neighbor or friend. You communicate your wish for quiet without adding to the distraction. Excessive noise or motion can disturb not only other audience members, but the performers as well.
- Take everything you brought with you when you leave. Once the cast has taken their bows and the house lights come up, check under your seat for any items (coats, backpacks, etc) you might have placed there.

Be Open

- A good audience member is open to new sights and sounds. Enjoy!



GETTING TO AMES

Stephens Auditorium is part of the Iowa State Center located at the corner of University Boulevard (formerly Elwood Drive) and Lincoln Way in Ames, Iowa. Plentiful parking is available on all sides of the building. Please follow traffic directors' instructions if you are asked to park in a specific location. Handicapped-accessible and limited-mobility parking is available on the west side of the auditorium.

