

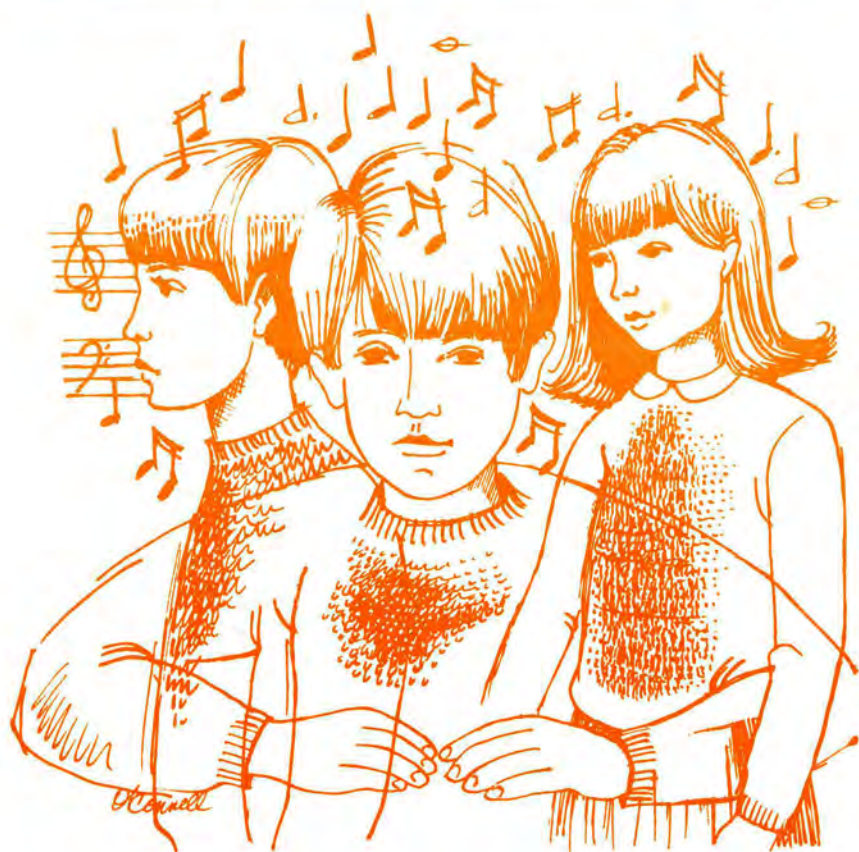
MUSIC for Young Listeners

Samuel Jones, Conducting

First Concert

Circuses and Carnivals / All About Rhythm

Sunday, November 17, 1968 / Eastman Theatre



ROCHESTER PHILHARMONIC ORCHESTRA

Music for Young Listeners

November 17, 1968 — First Concert

Samuel Jones, Conducting

Gene Tucker, Tenor Soloist

ASSISTING WITH THIS PRODUCTION:

PRODUCERS — Mrs. Thomas Hargrave, Jr.
Mrs. Harry Watts

ASSISTED BY — Mrs. Bruce Davey

PROGRAM COVER — Jacqueline O'Connell

CIRCUS CHARACTERS

Bozo and Toppo — Jacqueline Belcher, Gail Siebert

The Elephant — Bozo and Toppo;
Dance choreographed by
Nancy Bates

The Grand Finale — Staged by Harriet Warren

Ringmaster — George Warren

Unicyclists — The "Cyclonians":
Joyce and Charles Van Buskirk

Tumblers — Rochester Turners:
Priscilla Bart, Sue Boden,
Laurie Gillen, Lynn Gore,
Dee Fuller, Patty Leach,
Debbie Miner, Sue Moore,
Sue Sanders, Ann Sumerhays

Clowns — Michael Callahan, Sharon Clifford,
Mary Holley, Sean O'Connell,
Craig Telfer, Joan Hill

Strong Man — Jim Travers

Lion — Donald Clapp

Bear — June Gonyea, Kathy Hodkinson

Balloon Lady — Bunny Goldstein

The Rochester Philharmonic extends its gratitude to the following organizations for their invaluable assistance in producing this concert:

Rochester Community Players — Harriet Warren, Director
Mrs. Warren J. Frost,
Producer of Children's Theatre

Rochester Turners — Burt Vegh, Coach

Junior League of Rochester

The Cyclonians

CIRCUSES AND CARNIVALS / ALL ABOUT RHYTHM

BEDRICH SMETANA

Dance of the Comedians, from "The Bartered Bride"

HECTOR BERLIOZ

Roman Carnival Overture

IGOR STRAVINSKY

Circus Polka

ERNST TOCH

Circus Overture

RUGGIERO LEONCAVALLO

Vesti La Giubba, from I Pagliacci (The Clowns)
Mr. Tucker

CLAUDE DEBUSSY

Fetes, from Three Nocturnes

BEDRICH SMETANA

Dance of the Comedians, from "The Bartered Bride"

DANCE OF THE COMEDIANS

Bedrich Smetana

SMETANA lived in Bohemia (now Czechoslovakia) some 100 years ago. He was a great lover of his country, and he often wrote music about it and its people. His famous tone poem *The Moldau* paints a musical picture of the River Moldau, Bohemia's most important river, as it flows through Bohemia. And his opera *The Bartered Bride* vividly portrays the people of Bohemia.

THE DANCE OF THE COMEDIANS is one of the sections of his opera *The Bartered Bride*. It is lively and gay, and its crisp rhythm helps you to imagine what the comedians looked like as they danced about to entertain the people. It has a lively trumpet call in it, as well as brisk chords. It opens with a rapid, nimble passage for violins.

ROMAN CARNIVAL OVERTURE

Hector Berlioz

BERLIOZ was one of the greatest French composers who ever lived. Born in 1803, he lived to be 66 years old. He was one of the first great masters at writing brilliant music for the orchestra. He wrote mostly operas, symphonies, and other large works, and he once wrote that his ideal orchestra would have to contain at least several hundred players.

THE ROMAN CARNIVAL OVERTURE is based on music found in one of his operas. It opens with a blaze of color and brilliance. Shortly afterward comes a beautiful solo for the English horn, which is later taken up by the violas, then the whole orchestra. Three upward swirls by the woodwinds then introduce a lively, spirited dance. This dance portrays the mood of the people of Rome as they celebrate at a carnival.

CIRCUS POLKA

Igor Stravinsky

STRAVINSKY is one of the greatest composers of this century. Now in his eighties, this Russian born composer has had a distinguished career writing music of all types, much of which was not well liked on first hearing but since has become familiar to all of us.

THE CIRCUS POLKA was written in 1942 for the Barnum and Bailey Circus. The great ballet-master Balanchine was asked to find a composer to write music that would be appropriate for dancing elephants. He telephoned Stravinsky who asked: *What kind of music? A polka. For whom? Elephants. How old? Young. If they are young I'll do it.* They were very young, so Stravinsky agreed, and wrote the music you hear today.

CIRCUS OVERTURE

Ernst Toch

TOCH was a very versatile student of medicine and philosophy who taught himself music by studying the great masterpieces. He won many prizes for his works and came to the United States from his native Germany in 1940. He has written many different kinds of music from ballet to music for films.

CIRCUS OVERTURE is a short lively work which not only captures the spirit of the circus musically, but describes it literally as well. A perky circus march theme opens the overture, then threads in and out to hold the piece together. In the meantime, two circus pictures are portrayed: wild beasts with their tamer and clowns in a falling ladder stunt. The march theme returns for a final time to bring the work to a rousing conclusion.

VESTI LA GIUBBA

Ruggiero Leoncavallo

LEONCAVALLO, an Italian opera composer who worked mostly in the late 1800's (he died in 1919), owes his fame to one work, the opera *I Pagliacci* (EE Pahl-YAHT-chee). It is the only thing he wrote that people still play, but it is performed many times each year.

VESTI LA GIUBBA is the great aria (or song) for tenor in the opera. It is one of the most famous arias in all opera. The words mean, *Put on the costume*. It is sung by Cañio, a clown in a small traveling carnival, and it tells how it feels to have to dress up and make people laugh even when the clown himself is sad.

FETES

Claude Debussy

DEBUSSY lived in France, not too long ago, and developed a beautiful style of music we call *Impressionism*. Instead of trying to describe things outright, he made his music just the vague impression of what something is like. For example, his famous piano piece, *Clair de Lune* (which means *Moonlight*), described in a misty, hazy way a lovely moonlit night.

FESTIVALS is the middle one of a set of three pieces for orchestra called *Nocturnes*. It describes — still in the somewhat hazy way peculiar to Debussy — the general mood of celebration felt at festival time. Half-way through the piece is a surprise which Dr. Jones will tell you about. Be sure to listen for it.

Musical Terms That Have To Do With Rhythm

Rhythm—involves something happening over and over again, as a clock's ticking, a water faucet's dripping, the sun rising and setting each day, or, in music, the feeling of the beat.

Beats—the little moments of tension that we feel over and over again throughout a piece of music. This is what we tap our foot to.

Tempo—the speed of the beat. If the beats go by quickly, we say the tempo is fast; if they go slowly, the tempo is slow.

Accent—giving added stress or emphasis to a beat or a note. The sign for accent is >

Duple Rhythm—music whose beats have accents every other beat is said to have duple (two) rhythm. 

Triple Rhythm—music whose beats have accents every third beat is said to have triple (three) rhythm. 

Accelerando—a speeding up of the music. Tells the musician, "Go faster".

Ritardando—a slowing down of the music. Tells the musician, "Reduce speed".

A tempo—"at tempo", used after ritardando or accelerando. Tells the musician "Resume legal speed".

Syncopation—when a composer puts an accented note on weak beat and holds the note through the next strong beat, syncopation results. It gives a curious "tug" to the music. Used frequently in jazz.

TABLE OF TEMPO MARKINGS

Music uses certain Italian words to tell what the tempo should be. Here are the most common:

<i>Prestissimo</i> - - - - -	very quickly	<i>Andante</i> - -	"walking", hence, moderately
<i>Presto</i> - - - - -	quickly	<i>Adagio</i> - - - - -	rather slowly
<i>Allegro</i> - - - - -	fast (lively)	<i>Lento</i> - - - - -	slowly
<i>Allegretto</i> - - - - -	somewhat fast	<i>Largo</i> - - - - -	very slowly (broadly)

