

Westchester Philharmonic

One Voice Among Many

2011-12 Classroom Study Guide

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CONCERT PROGRAM

Westchester Philharmonic
Wayne du Maine, conducting

Purchase Performing Arts Center
Tuesday, March 13, 2012
10 A.M

One Voice Among Many

Concerto for Clarinet in A Major, K. 622
3rd movement, *Rondo*
Stephen Hart, clarinet

Wolfgang Amadeus Mozart
(1750 – 1792)

Concerto for Trumpet in E flat Major
2nd movement, *Andante*
Wayne du Maine, trumpet

Franz Joseph Haydn
(1732 – 1809)

Invierno Porteno
From *The Four Seasons of Buenos Aires*
Robert Chausow, violin

Astor Piazzolla
(1921 – 1992)

Cello Concerto No. 1 in E Flat Major, Op. 107
1st movement, *Allegretto*
Lanny Paykin, cello

Dmitri Shostakovich
(1906 – 1975)

Overture to *Creatures of Prometheus*, Op. 43

Ludwig Van Beethoven
(1770 – 1827)

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ABOUT THE COMPOSERS AND MUSIC



WOLFGANG AMADEUS MOZART
(1756 – 1791)

Wolfgang Amadeus Mozart was born into a musical family and at a young age began showing signs of a serious interest in music by developing a talent at playing the piano and violin. His father, Leopold, who was also a musician and composer, took Wolfgang on tours throughout Europe for most of his childhood, giving him the opportunity to showcase his talents for piano playing and composing. At age 17, Mozart was hired as a court musician in his hometown of Salzburg, Austria and during this period was composing music at an alarming rate. After leaving his post in Austria, Mozart moved to Paris for a short time and then to Vienna, Austria for the remainder of his career. Mozart enjoyed great success, composing concerti, string quartets, piano sonatas and a number of very popular operas. When Mozart passed away at the young age of 35, he had composed over 600 works.

One of the last pieces he composed in 1791 was his famous Clarinet concerto. During Mozart's travels, he met a clarinet player named Anton Stadler. Mozart was so impressed with Stadler's skills upon hearing him play that he decided to write the clarinet concerto for him. The orchestra will be playing movement 3, *Rondo Allegro*. In this movement, you will hear a dialog between the clarinet soloist and the orchestra with the orchestra stating the melody very clearly and the soloist playing many variations of the melody. The complete range of the clarinet can be heard with notes that are quite high to ones that are very low, sometimes with large leaps or flowing lines.



FRANZ JOSEPH HAYDN
(1732 – 1809)

Franz Joseph Haydn was born in a small town in Austria. At the age of six, when his parents realized he was musically gifted, his parents sent him away to a music school and Haydn never lived with his parents again. Music school taught Haydn how to play the harpsichord, violin and to sing very well. Haydn became such a good singer of treble, or high, parts that he was hired to work in a choir in Vienna at the age of 8. Haydn worked in the choir for 9 years but once he started to get older and his voice became deeper, he was no longer able to sing in the choir. At this point, Haydn began teaching music and establishing himself in town as a great musician playing the piano at concerts for singers. During this time, he discovered his love for writing music and composed his first opera. He was eventually

hired as music director by the Esterhazy family and was given responsibilities of composing, running the orchestra, performing and directing opera productions. Haydn worked for the Esterhazy family for over 30 years and composed a large catalog of music. During this time, Haydn met and became friends with Mozart and also met Beethoven, who would later go on to study with Haydn. Haydn spent a lot of time in both London and Vienna, where he became quite popular and he composed over 100 symphonies.

Haydn was close friends with a trumpeter who developed a keyed trumpet that could play specific notes that a valveless trumpet could not. Anton Weidinger presented and demonstrated his invention to Haydn who immediately composed a concerto for him. A majority of trumpet music up to that time called for fanfares or loud playing. This second movement of the Haydn Trumpet concerto is slow, beautiful and relaxed. This is one of the first examples of this type of trumpet playing.



ASTOR PIAZZOLLA
(1921 – 1992)

Astor Piazzolla was born in Argentina, South America and spent several years of his early life in New York City, where at the age of eight, his father bought him his first Bandoneon. A Bandoneon is an accordion-like instrument (you can see it in the picture above).

A Bandoneon has buttons that are pressed while pushing and pulling the instrument to create its sound. In the late 1800's, German and Italian sailors brought the instrument with them to Argentina and it was immediately incorporated into the local music, mainly the tango. Piazzolla moved back to Argentina at age 15 and began performing with tango orchestras and writing arrangements and compositions for these groups. His music at this time was very unique and was heavily criticized because he was changing how tangos were performed and many people weren't ready for a change. As a result, he abandoned the instrument to write music in the style of J.S. Bach, Igor Stravinsky and other European composers but later returned to creating new ways to write tangos. His success grew as he traveled the world, writing a large number of pieces, performing and recording his music with a wide variety of great artists.

The solo piece that you will hear is called *Invierno Porteno* which means "Winter" in Spanish. This piece was originally written for solo bandoneon, violin, piano and guitar and has also been arranged for harp, guitar and piano. The version you will hear the Westchester Philharmonic perform is for string instruments only. This piece takes you on an imaginative journey with sections that remind you of a cold, harsh, long winter.



DMITRI SHOSTAKOVICH
(1906 – 1975)

Dmitri Shostakovich was born in St. Petersburg, Russia in 1906 and began piano lessons with his mother at age nine. After discovering his unique talent and ability to learn music at a rapid pace, he entered the Petrograd Conservatory at age 13 which was run by popular Russian composer Alexander Glazunov. He wrote his Symphony No. 1 at age 19 and the piece was so impressive that popular conductors immediately programmed it and its success put Shostakovich at the forefront of Soviet art. For years his music was loved and accepted by all until the Soviet Cultural Bureau, headed by Stalin, began a campaign to denounce his music for not adhering with true Soviet themes. Although still loved by audiences, Shostakovich was forced to hold back any themes deemed not “Soviet” enough and it hurt him to not be able to truly express himself in the manner he wished. Despite his efforts to comply with the Soviet government, Shostakovich was denounced again in 1948 and was forced to make a public apology in front of Stalin and his committee. Most of his works were banned. One of the greatest Russian musicians, Mstislav Rostropovich, was famous for having composers write for concertos for him and Shostakovich wrote two such pieces.

Shostakovich’s Cello Concerto No. 1, of which you will hear the first movement, is one of the most challenging pieces ever written for the cello. This piece is unique because Shostakovich wrote a solo part for the French Horn, which plays a prominent role in the cello concerto. You will also hear a lot of piccolo and bassoon in this piece.



LUDWIG van BEETHOVEN
(1770 – 1827)

Ludwig van Beethoven was born into a very musical family. His father was a tenor singer and his grandfather was a bass singer and music director in the court band of the Elector of Cologne. Beethoven’s father was his first teacher in composition, violin and piano, but by the time he was nine, he had outgrown his father’s teaching abilities and began to study organ and voice with a number of different instructors. Beethoven’s organ teacher was so impressed with his abilities that he made Ludwig, at the age of twelve, the court orchestra accompanist and allowed him to conduct the opera band. Though he traveled to Vienna, he remained in Bonn, his hometown, for a number of years performing, conducting and composing with the National Theater Orchestra. While Beethoven was working in Bonn, Joseph Haydn passed through and admired Beethoven’s musicianship so much that he recommended to the Elector of Cologne that he provide the financial assistance to allow Beethoven to move to Vienna to further his musical career.

Beethoven soon became well known in Vienna for his magnificent compositions and because of his talent and fame, his many wealthy admirers and patrons forgave his difficult nature. His music was considered to be ahead of its time in its passion and power. By the time he was thirty, he began to go deaf. As his deafness grew, Beethoven became even more bad-tempered though his compositions were still met with great public approval.

The Creatures of Prometheus is a departure from the theme of this concert. We've added it to highlight the amazing characteristics of Beethoven's compositional skills. Written early in his career, this ballet recounts the story of the demigod Prometheus, who molds humans from clay and endows them with gifts of art and science. The form of the overture is common to most ballets and operas in the way it presents at the very beginning of the performance the mood and various melodies that will be heard later. Prometheus is a ballet overture that features sudden key changes, mood swings and unexpected tense episodes typical of Beethoven's style.

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WHAT IS A CONCERTO?



Pronounced: kun-CHAIR-toe

Concerto an Italian word that simply means “concert.” But the original meaning of “concert” isn’t a musical performance, but an organized agreement among many individuals to work together to create a whole.

When one soloist and a full

orchestra perform a musical work together, that’s exactly what they’re doing, and in the world of music, it is called a concerto.

With a symphony orchestra, there are many ways a composer can express the many feelings and moods that an orchestral sound can create. Just like a symphony, a tone poem or an opera, the concerto is a very important musical form. A concerto is usually composed in three parts, called “movements.” The first movement is usually a fast tempo, followed by a slower second movement, and a fast third movement. In a concerto, one solo instrument is featured and accompanied by an orchestra. Some of the most common, and indeed the most famous concertos (or in Italian, concerti) feature either a piano or violin soloist, but many other concertos have been composed for all of the instruments of the orchestra. This May, the famous saxophonist Branford Marsalis will appear with the Westchester Philharmonic to play a saxophone concerto, which is quite unusual, composed by Alexander Glazunov.

The idea of the concerto is to create a kind of musical “dialog” or “conversation” between the soloist and orchestra. The concerto is also a way to showcase the unique aspects of the chosen solo instrument.

For this concert, we have chosen two concerti from the Classical period of music composed by Mozart and Haydn along with two contemporary pieces composed by Piazzolla and Shostakovich. The clarinet, trumpet, violin, and cello are featured.

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INSTRUMENT FAMILIES

An orchestra is a group of musicians who play together on different instruments. The instruments in the orchestra are grouped into four different families. The instruments in each family sometimes look alike and are often played in similar ways.



Woodwinds

Woodwinds aren't always made of wood! They get their name because the sound is produced by blowing air against a wooden reed, or a sharp edge such as the mouth hole of a flute (which used to be made of wood), and that air travels through a tube producing sound. Different pitches are possible by opening and closing holes along the length of that tube (sometimes with the use of extensive hardware). This changes the length of the vibrating air column inside the tube. There are three main types of woodwinds in an orchestra, they are:

- Flutes
- Single-Reeds (Clarinets, saxophones)
- Double-Reeds (Oboes, bassoons)

Today we will hear a clarinet played by Philharmonic member Stephen Hart.



Brass

Brass is a group of instruments that uses lip "buzzing" to produce their sound. When the player's lips buzz against the mouthpiece, it creates sympathetic vibrations inside the tube and sound is produced. The pitch is changed by making the instrument longer or shorter by either using a slide (trombone) or by pressing buttons called valves (French Horn, Trumpet, Tuba). As the valves are pushed or released, they open or close varying lengths of tubing which changes the length of the instrument therefore changing the pitch.

The brass family also has another similarity: All are made of brass or another type of metal. The members of the brass family are:

- French Horn
- Trumpet
- Trombone
- Tuba

Today we will hear a trumpet played by Wayne du Maine, who is also the conductor!



Strings

The string family is made up of instruments that create sound in two major ways, by rubbing the strings with an object called a bow, made of wood and stretched horsehair; and plucking the strings with one's finger (called *pizzicato*).

The big difference between the string instruments is in their size. The violin is small and therefore creates high pitches, while the double bass is an instrument that is taller than a person, and therefore creates much lower pitches.

String players get different sounds on their instruments by pressing their fingers on the strings to change the length of the vibrating part of the strings.

There are usually four kinds of string instruments in the orchestra

- Violin (often there are two sections of violins, but the instruments are the same)
- Viola
- Cello
- Double Bass

Today we will hear a violin played by the Philharmonic's concertmaster, Robert Chausow.



Percussion

Percussion instruments make sound when you shake, rattle, or hit them with your hand or a stick. There are more than a hundred different percussion instruments, but most fall within three types of categories:

Drums: Originally made from an animal skin that was stretched across something round and hollow like a hollow tree trunk or a clay pot, they may be struck with a stick or the hand, and include Snare drum, Tom-toms, Timpani (or kettle drum), Bass drum, Bongos and conga drums.

Mallet instruments, which produce actual notes of the scale and therefore can play melodies. They are usually struck with a mallet that might have a hard rubber or plastic hammer, or which is wound with a softer material like yarn. They include xylophone, marimba, and chimes.

Metals, which are like the punctuation marks of the music, and can either be hit with a stick or hit together, such as cymbals, gong (or tam-tam), triangle, and cowbell.

Hand Percussion, which as the name implies, are held in the hands and are either shaken or struck together, such as maracas, tambourine, claves, woodblocks, and castanets.

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ABOUT THE CONDUCTOR

Wayne du Maine



Wayne J. du Maine is an accomplished musician with a background and history of performing and working with some of the world's most amazing musicians. As an orchestral musician, he has performed with orchestras such as the New York Philharmonic, Met Opera Orchestra, Boston Symphony Orchestra, and major orchestras in Montreal, Israel, National and Detroit. He has performed as a soloist with orchestras from St. Louis, Cincinnati, Pittsburgh, Jacksonville and Springfield (MA). As a member of the Tanglewood Music Center, Wayne performed under the baton of Leonard Bernstein, Seiji Ozawa, Andre Previn, Kurt Sanderling, Roger Norrington and Marin Alsop. Mr. du Maine is an avid score reader and accompanist. For many years, Wayne was the score reader of string parts for the orchestral rep classes of James Chambers, Ranier DelIntinnis and Mark Gould. As a conductor, he has been on the staff of the Elisabeth Morrow Summer Strings for 13 Summers, leading the Concert and Chamber Orchestras. On Broadway, he served as assistant conductor for two years at Fiddler On The Roof and associate conductor and rehearsal pianist at the hit show South Pacific and The Scottsboro Boys. Wayne has created numerous children's programs with chamber ensembles for schools throughout the five boroughs, NJ and PA. Under the auspices of programs like the Midori Foundation, Young Audiences NY-NJ and the Pennsylvania School for the Arts, Mr. du Maine has performed and introduced thousands of children to live music. Wayne is currently conductor and coordinator of educational concerts for the Brooklyn Philharmonic and Westchester Philharmonic and just made his Hartford Symphony debut in January 2012. As a trumpeter, Wayne performs with the Met Opera, American Composers Orchestra, Manhattan Brass, Brooklyn Philharmonic, The Rodney Mack Philadelphia Big Brass and has performed and recorded with Prince. He is on the faculty of Princeton and Columbia Universities along with the Bar Harbor Brass Week in Maine.

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ABOUT THE SOLOISTS



Stephen Hart, clarinet, has been a member of the Westchester Philharmonic since its inception. Upon graduating from Ithaca College, Mr. Hart served in heavy combat with the 101st Airborne Division in South Vietnam. Since returning from the war, Mr. Hart taught instrumental music in south Jersey for two years and then entered the masters program at Juilliard where he was a student of Leon Russianoff and later became Mr. Russianoff's teaching assistant. Mr. Hart performed with the Metropolitan Opera Orchestra for many years and can be heard on the Met's recordings of Wagner's *Gotterdammerung* and Schoenberg's *Erwartung*. He has played with most of the leading freelance orchestras including the American

Composers Orchestra, American Symphony, Orpheus, Little Orchestra, Brooklyn Philharmonic, Orchestra of St. Luke's and Parnassus as well as performing in many Broadway productions such as *Sweeney Todd*, *Evita*, *Man of La Mancha*, *Zorba*, *La Cage aux Folles*, *Music Man* and *Les Miserables*. Mr. Hart was a winner of the 1977 Artists International Competition and was presented in recital by this management in Carnegie Recital Hall to critical acclaim. He can also be heard as soloist in the Israeli film, *Madman* and on an educational video with Jeremy Irons and Glenn Close in *Carnival of the Animals* with Paul Lustig Dunkel conducting. Stephen Hart resides in New Jersey with his wife, Nashta, also a Juilliard graduate, former member of the trumpet section of the Westchester Philharmonic. They have two children: Carlo, a screenwriter in Los Angeles, and Jason, a project manager for Bovis Lend Lease in New York who is currently attending law school.



Robert Chausow, violin has been a vital member of New York's musical world for over three decades, performing with most of the finest ensembles in virtually all venues. He is the Concertmaster and solo violinist of Westchester Philharmonic, a position he has held for since 1989. He is currently the Assistant Concertmaster of both American Composers Orchestra and Mostly Mozart Festival Orchestra, and Associate Concertmaster of New York City Ballet Orchestra.

Robert began playing the violin at the age of four, later studying with Josef Gingold, Oscar Shumsky, Ivan Galamian, and Nathan Milstein. He currently resides in Manhattan with his wife, Michele and 16 year old twins, Nina and Daniel.



Lanny Paykin, cello, was born in New York where he attended the High School of Music and Art. He received his BA from Wesleyan University and the MM in Cello from the Juilliard School. Mr. Paykin maintains a diverse career in the New York area, appearing regularly with the NY City Ballet and the Metropolitan Opera, in recording studios, and in solo and chamber music concerts. He is a member of Westchester Philharmonic, American Composers' Orchestra, and Brooklyn Philharmonic, often performing as principal for these orchestras, as well as for NY City Opera, NY City Ballet, Long Island Philharmonic, and American Symphony Orchestra. He has toured Asia with

New York Philharmonic and performed with them at Avery Fisher Hall. His honors have included the Juilliard Alumni Award and the Paderewski Foundation Award.

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ABOUT THE WESTCHESTER PHILHARMONIC



The Westchester Philharmonic is the only fully-professional symphony orchestra devoted to serving the people of Westchester County. Founded in 1983 by Paul Lustig Dunkel, who was recently named Music Director Emeritus, and led most recently by the renowned violinist and conductor Itzhak Perlman, the Westchester Philharmonic fulfills its mission in the concert hall, in the community, and in the classroom.

The Philharmonic performs its main stage Concert Series at the Purchase Performing Arts Center and partners with local agencies to present free and low-cost concerts for all County residents. Its award-winning education programs serve thousands of elementary, middle, and high school students.

The orchestra is comprised of the finest musicians from the greater New York area and has worked with the world's finest soloists, including Midori, Joshua Bell, and the late Isaac Stern. With a focus on presenting the best music of the past and present, the orchestra places particular emphasis on providing young musicians with an opportunity to perform with, or compose for, a professional symphony orchestra early in their careers. The Philharmonic has become a home for living American composers and has proudly commissioned many orchestral works such as Melinda Wagner's *Concerto for Flute, Strings and Percussion*, which was awarded the Pulitzer Prize.

The orchestra is dedicated to inviting and attracting people of diverse backgrounds to its concerts and continues to explore new partnerships with local schools, libraries, and community centers, so that all in the community have the opportunity to experience the joy of a live, classical music concert.