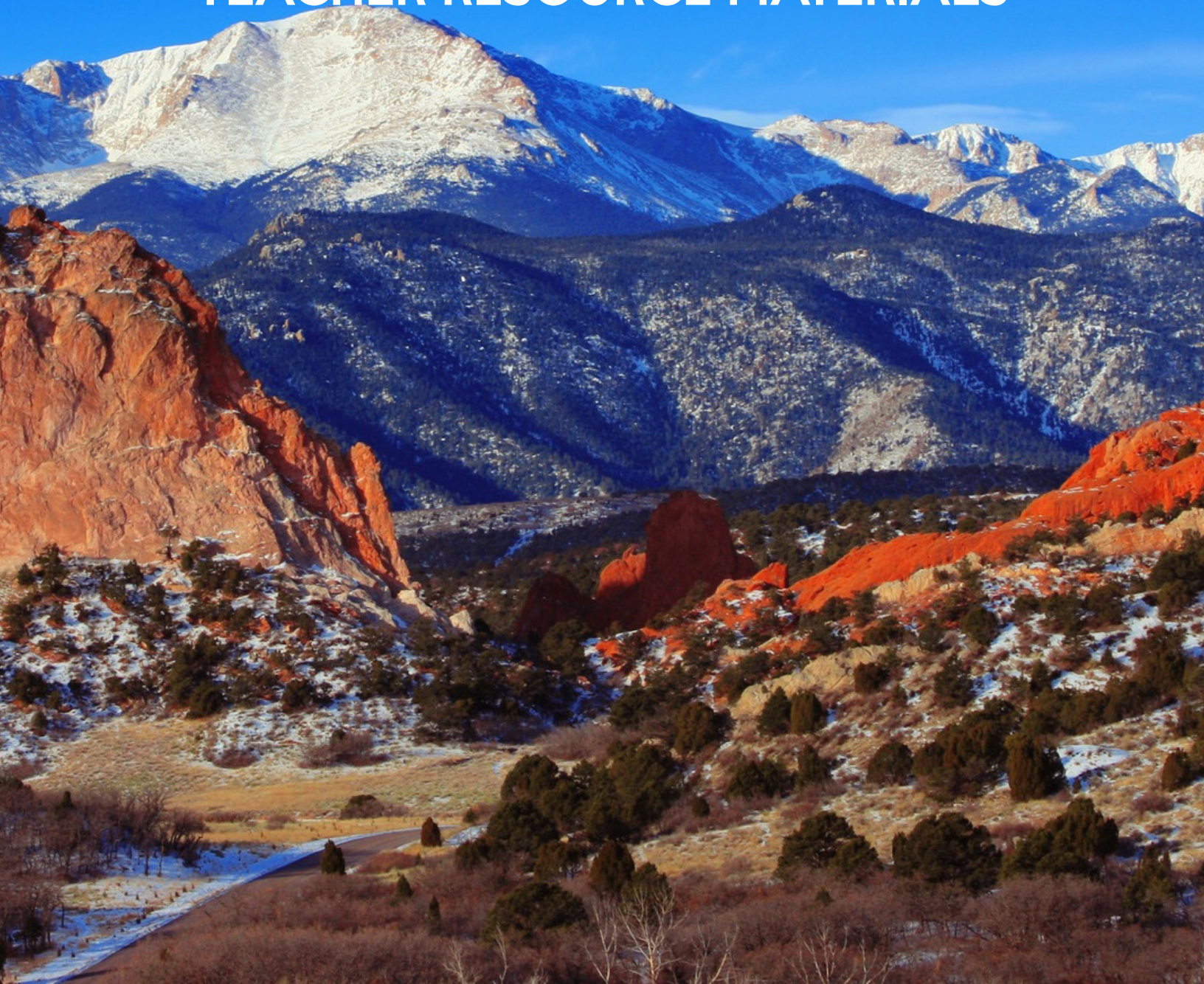




||: MUSIC IN THE MIDDLE

ANN ARBOR SYMPHONY ORCHESTRA
2019 MUSIC IN THE MIDDLE
MADE IN AMERICA
TEACHER RESOURCE MATERIALS



ACKNOWLEDGMENTS

The Ann Arbor Symphony Orchestra is grateful to the area music and classroom teachers, school administrators, and teaching artists who have collaborated with the Symphony on this Youth Concert and the accompanying resource materials.

We recognize the following major donors for their support of the 2019-2020 Middle School Youth Concert:



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SCAN ME
for the online
version of these
materials

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CONCERT PROGRAM

Wednesday, November 13, 2019
10:30 a.m.
Hill Auditorium

Steven Jarvi, Guest Conductor
Shuheng Zhang, Piano

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- **AARON COPLAND** - *Fanfare for the Common Man*
-
- **TIM HINCK**- *Fanfare for Rosa: A New Citizen*
-
- **FLORENCE PRICE** - *Symphony in E Minor: IV. Presto*
-
- **ANTONIN DVOŘÁK** - *Symphony No. 9: II. Largo*
-
- **WANG JIE** - *Symphonic Overture on “America the Beautiful”*
-
- **SERGEI PROKOFIEV** - *Piano Concerto No. 3: I. Andante - Allegro*
-
- **LEONARD BERNSTEIN** - *Overture to West Side Story*
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STEVEN JARVI hailed as:

“...decisive and eloquent...” - The Wall Street Journal
“...well-paced...colorful...” - The New York Times
“...uncommonly expressive and detailed...” - The Miami Herald

Steven Jarvi is a conductor with an equal passion for the concert hall and the opera house. Mr. Jarvi is the Interim Artistic Director of Charlottesville Opera and recently completed his tenure as the Resident Conductor of the St. Louis Symphony and Music Director of the St. Louis Symphony Youth Orchestra. As a guest conductor, Mr. Jarvi has appeared in the U.S., Canada and Europe. Recent engagements include Washington National Opera, Detroit Symphony, and the Nashville Symphony.

Raised in Grand Haven, Michigan, Steven Jarvi holds a Bachelor’s degree in Music Theory from the University of Michigan where he studied with Kenneth Kiesler, Martin Katz and Jerry Blackstone, along with a Master’s in Orchestral Conducting from the Peabody Institute of the Johns Hopkins University, where he studied with legendary conducting pedagogue Gustav Meier.



MUSIC IN THE MIDDLE: MADE IN AMERICA

The 2019-2020 Music in the Middle: Made in America program represents a wide variety of American experiences and history through great classical works written by American composers or about American life.

FOSTERING ENGAGED LISTENERS: HOW TO USE THESE MATERIALS

PDFs of these materials are available for download at: <https://a2so.com/school-programs/musicinthemiddle/middle-school-materials/>

The goal of these materials is to make you, the teacher, the expert on this repertoire. While not mandatory for a successful concert experience, this packet will help your students prepare to come to the concert ready to be engaged listeners. These materials provide you with the information needed to make the music come alive for your students.

Each piece on the concert is represented in these materials with biographical information, program notes, listening prompts (look for the “Drop the Needle” section) and an exploration of significant elements about the pieces or composers. We envision this packet to be most useful in its entirety to you as the teacher with you hand-selecting individual pages to copy or share directly with your students.

Throughout, you’ll find links to video and audio recordings in [blue](#) text. These materials are available as PDFs on our website so that you can easily click on the hyperlinks to access video and audio recordings as you teach. Or, go to page 22 to find the URLs to enter into your web browser.

These materials are also available digitally in the “Music in the Middle” teacher’s Google Drive folder.

See you at the Symphony!

Kira Leeper

Director of Education & Community Engagement

1607: People first began organizing musicians into orchestras

People have been making music on instruments for longer than we'll ever know. But it was Claudio Monteverdi, an Italian composer, who first began organizing those musicians into a group called an orchestra. Like today's orchestras, Monteverdi's orchestras consisted of musicians grouped into sections by instrument, and most of those instruments were bowed string instruments.

1893: Premier of Dvořák's Symphony No. 9: From the New World

The Czech composer Antonín Dvořák composed this piece while living in New York City. It premiered at Carnegie Hall.

1921: Prokofiev composes his Piano Concerto No. 3

Prokofiev spent four years composing this piano concerto. As a piano virtuoso, Prokofiev was known for his large hands. Thus, his compositions were often hard for the regular-size-handed pianist to manage playing. He was also known for quoting certain motives from previous piano

1928: Ann Arbor Symphony Orchestra was founded

In 1842, the New York Philharmonic became America's first professional orchestra. Through the end of the 19th century, other cities followed suit: Saint Louis in 1880, Detroit in 1887, Chicago in 1891. After being founded in 1928, the Ann Arbor Symphony Orchestra offered its first concert program in 1931. Today, professional symphony orchestras are part of the cultural life of most large and mid-sized American cities.

1933: Florence Price's Symphony in E minor is performed

Price's award-winning symphony was premiered by the Chicago Symphony Orchestra, making Price the first African American woman to have a piece performed by a major symphony orchestra.

1943: Fanfare for the Common Man is composed

Aaron Copland composed Fanfare for the Common Man, commissioned and premiered by the Cincinnati Symphony Orchestra. The fanfare was a "war time" piece, made to honor the American common man.

1957: Broadway opening of West Side Story

The hit Broadway musical was created by Leonard Bernstein (music), Jerome Robbins (choreography), Arthur Laurents (book), and Stephen Sondheim (lyrics).

2016: Symphonic Overture on "America the Beautiful" is composed

Wang Jie composed Symphonic Overture on "America the Beautiful," commissioned and premiered by the The Colorado Springs Philharmonic.

2016: A²SO performed first Middle School Youth Concert

The A²SO has been performing daytime youth concerts for students in Southeast Michigan for decades. 2016 marked our first concert specifically for Middle School students.

2018: Fanfare for Rosa: A New Citizen Premieres in Chattanooga

Tim Hinck composed *Fanfare for Rosa: A New Citizen* premiered by the Chattanooga Symphony & Opera on October 25, 2018.

AARON COPLAND | FANFARE FOR THE COMMON MAN



Aaron Copland

About the Composer

The American classical music voice was marked by an iconic American composer, Aaron Copland. Copland was born on November 14, 1900 in Brooklyn, NY. He began studying piano at age 15 from his sister Laurine Copland. He attended the Americans at Fontainebleau program in France, where he studied under Nadia Boulanger and focused on composition.

Aaron Copland was known for writing music that sounded pastoral, as if it depicted the wide open American prairie. But what made the music sound that way? His melodies use large intervals, so that there is space between the pitches. He used perfect intervals (fourths and fifths) which are not only wide intervals, but also have a simple, pure sound to them. He also creates space harmonically: he often stretches the range of chords out so that the highest notes are played by the highest instruments in the orchestra and the lowest notes of the chord are played by the lowest instruments in the orchestra. He also often creates space in the rhythm, by simply using rests, or silence, in his music to create more space.

Copland didn't only write pastoral music. He experimented with fusion of jazz along with some extreme and harsher styles of Stravinsky-inspired music. Stravinsky's influence

on Copland's compositions resulted in his integration of the Schoenberg 12-tone scale. His creative and artistic mind outpaced the general public's acceptance of his new works. He was most well known for his pieces that depicted specific American landscapes.

About the Piece

Fanfare for the Common Man was composed on March 12th, 1943. The piece was commissioned by Eugene Goossens (conductor of the Cincinnati Symphony Orchestra) for their 1942-1943 concert season. His task was to write an anthem with a "traditional fanfare, direct and powerful, yet with a contemporary sound" and to raise the morale of the U.S. army as they approached WW II. Shortly after the piece was premiered, Copland became synonymous with American Music. This piece is often considered a "war time" piece that honored the common man of America. Copland stated, "It was the common man, after all, who was doing all the dirty work in the war and the army". The piece was orchestrated for a brass and percussion ensemble, consisting of 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, and tamtam.

In the piece, you may listen for large leaps in the brass melody, jumping between great distances of fourths and fifths. The short piece starts off with an intimate conversation between the percussion and trumpet section. Throughout the piece, the sections interact with each other and develop into a full and lively banter between the two voices. Listen to how the parts exchange ideas and grow with each other!



General Eisenhower meets with troops.

AARON COPLAND | FANFARE FOR THE COMMON MAN

Drop the Needle

Use [this recording](#) to explore *Fanfare for the Common Man*

▶ 0:00

The piece opens with an intimate beginning, drawing in the audience's attention to the ensemble.

▶ 0:30

The piece develops to the soli trumpet motif, which then expands to incorporate a larger brass section comprised of horns. The two voices call to one another as the percussion and brass section gradually get louder.

▶ 2:53

The full brass ensemble sound is now in stark contrast to the isolated trumpet voice from the beginning.

What is a Fanfare?

At this year's concert you will hear two fanfares back to back. Use the information on this page to discuss what elements make the style of music labeled as a fanfare.

Then, use the Venn diagram on page 10 as a reflection after the concert to compare the fanfares written by Copland and Hinck. The diagram can also be used as a critical listening exercise before the concert to compare two fanfares such as Aaron Copland's *Fanfare for the Common Man* and Joan Tower's *Fanfare for the Uncommon Woman No. 1*.

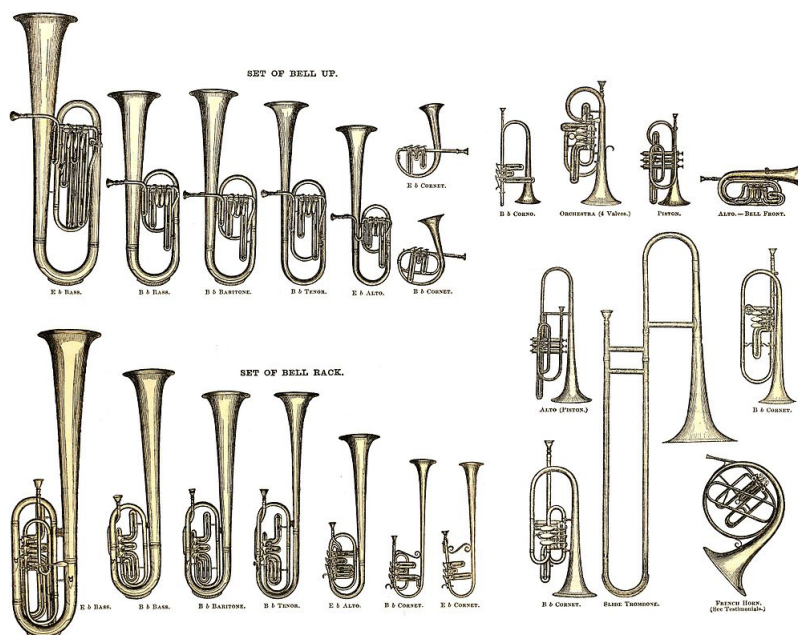
Elements of a fanfare include:

- short, lively music
- militant or warlike
- victorious in character
- often orchestrated only for brass and limited percussion

Digging Deeper

Where could you imagine the *Fanfare for the Common Man* being performed?

How does the instrumentation affect the mood of the piece? What if Copland wrote this to be played only by woodwinds or strings?



TIM HINCK | FANFARE FOR ROSA: A NEW CITIZEN

About the Composer

[Tim Hinck](#) is an American classically trained pianist and composer. He is of Brazilian and Okinawan Japanese heritage, and he currently resides in Chattanooga, Tennessee. As a passionate rock climber, Hinck aspires to challenge his audience to develop an appreciation for multi-sensory performances through his compositions. Hinck obtained a Bachelors of Arts in Music Performance from the Southern Adventist University and a Master's in Performance from the Rotterdam Conservatory of Music. While studying in the Netherlands, Hinck received a Fulbright Fellowship in 2004. In addition to performing and composing, Tim is a musical coach at the University of Tennessee in Chattanooga, a frequent music director at the Chattanooga Theatre Centre, and a teacher at McCallie School. As a creative virtuoso in composition and multimedia, he combines new elements with traditional performances of music. He can be found performing Beethoven on a single, candle-lit piano or conducting an orchestra of electronic instruments on an operatic stage.



Tim Hinck

About the Piece

In his own words: *“The Fanfare for Rosa came out of conversations I had with immigrant families from South and Central America, and their ... children. Rosa is a pseudonym for the children I spoke with and drew inspiration from for the piece. The opening of the fanfare represents the fear and chaos that many children experience when they come to this country. Rosa’s theme is heard in a plaintive and quiet manner, but the rest of the piece continually increases in strength and hope.”*

“Rosa’s theme [represents] the dream I have for all immigrant children that they will thrive and make America even greater than it was before.”

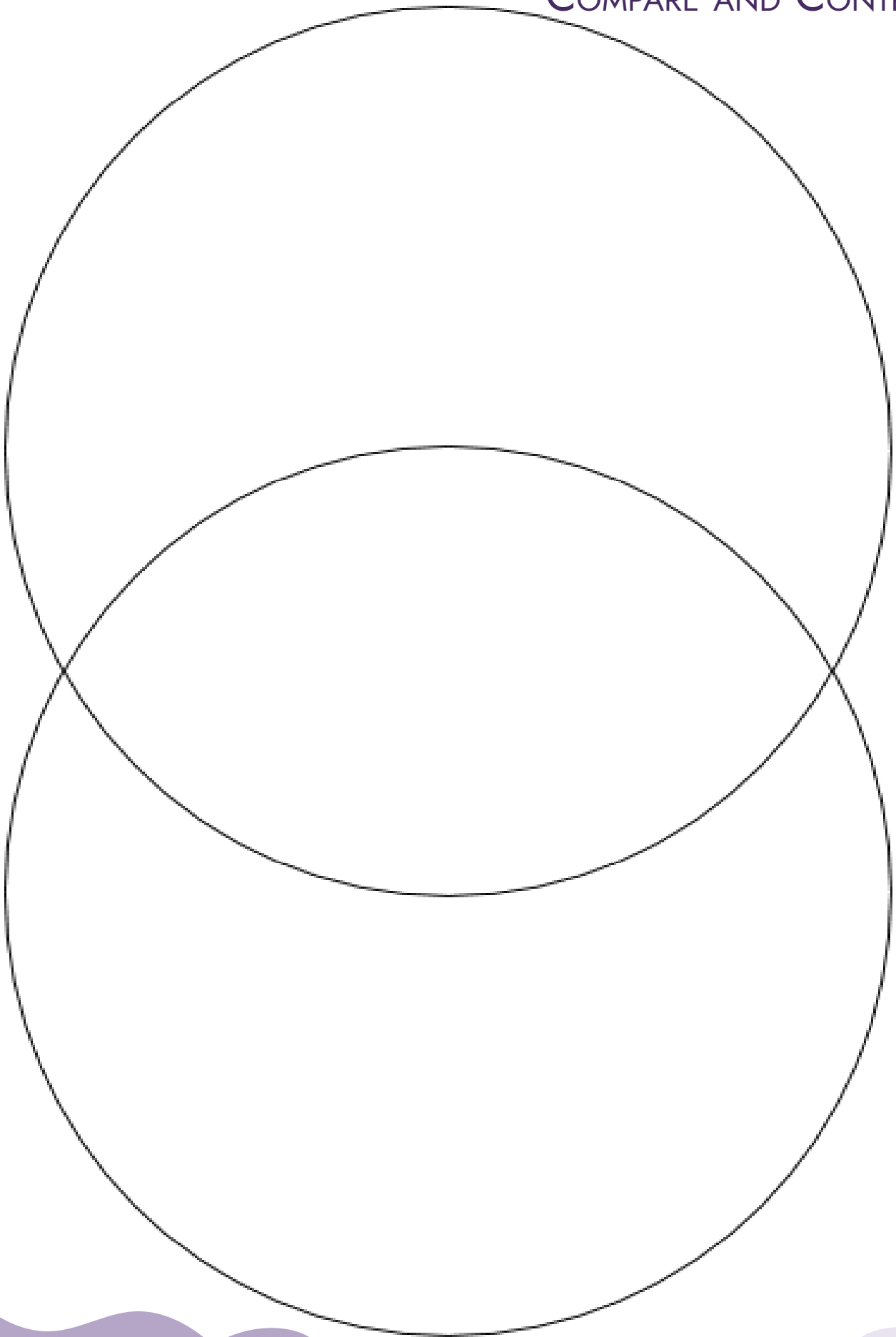
- TIM HINCK

Sneak Peek

Students at this year’s Music in the Middle concert will be the second audience to hear this piece. It premiered last fall in Chattanooga, Tennessee on October 25, 2018. There is no recording available.

The Fanfare opens with a riveting introduction with a heavy emphasis on the percussion section to deliver a militaristic effect. The piece weaves and experiments between different timbres created by different instruments, passing off a melodic motive between several wind voices before finally introducing the motive in the entire orchestra. The buildup of this moment culminates as Hinck plays with different modes/moods of the original motive, established by the flute voice earlier on. After the full orchestra plays together at the peak of the piece, Hinck continues to play with the same motive, but illustrates the descent by ending the same phrase in a more concluding statement. The last note of the piece is delicately played by the bassoon, ending on a soft, solemn, and low note.

COMPARE AND CONTRAST



FLORENCE PRICE | SYMPHONY IN E MINOR: IV. PRESTO



Florence Price*

About the Composer

Florence Price was born in 1887 in Little Rock, Arkansas. Her father was a dentist and her mother was a music teacher. She learned the piano at a very young age, and her first performance was when she was 4 years old. She graduated high school when she was 14 and went to the New England Conservatory to study piano and organ performance.

After college, Price moved back to Arkansas to teach music, and she founded the Little Rock Club of Musicians. In 1927, she and her family moved to Chicago, and that is where her career as a composer really started. She taught piano and was able to have her first songs and piano pieces published in 1928. While in Chicago, Price would become the first female African-American composer to have a composition performed by a major symphony orchestra. Her first Symphony was premiered in 1933 by the Chicago Symphony Orchestra. Throughout her life, Price composed over 300 works including symphonies, songs, and works for piano, organ, and violin. After her death, much of her music was lost or forgotten. In 2009, stacks of her music were discovered in an abandoned house in Illinois, and have since been published and recorded.

About the Piece

Florence Price's Symphony in E Minor won first prize in the Wanamaker Competition in 1932 (her piano sonata won second prize in that very same competition). By winning this competition her symphony was the centerpiece of the program at the famous 1933 Chicago World Fair.

While the whole symphony is about 40 minutes long, most of this time is spent in the first two movements. The symphony is structured like a traditional European symphony, but uses melodies that sound like African-American folk songs, hymns, and traditional dances.

In the first movement, Price composed melodies that are reminiscent of African American spirituals. This movement starts with a bassoon solo. In the second movement, there is a hymn-like chorale played by a brass choir, and a section that uses church bells. The third movement uses syncopated rhythms from the African-American Juba dance, which originated on American plantations. It is light-hearted and fun, and it even includes a slide whistle!

The fourth movement of this symphony is the movement you will hear at the Music in the Middle concert. It is titled "Presto," and it is short and flashy, bringing an exciting end to the symphony. It starts out with a **rondo**, meaning the same theme (called A) comes back several times with contrasting sections in between (called B, C, etc.) It looks something like this:

A B A C A

In Price's rondo, all the melodies are 8-bar phrases. Each time the "A" theme returns, there is something slightly different about it, such as a new instrument playing a counter melody.

*Photograph of Florence Price Looking at the Camera. Collection, number 988a. Special Collections, University of Arkansas Libraries, Fayetteville

FLORENCE PRICE | SYMPHONY IN E MINOR: IV. PRESTO

Drop the Needle

Use [this recording](#) to explore Symphony in E Minor: IV. Presto

▶ 0:00

This is the “A” theme that will keep returning; it is an 8 bar melody played twice by the strings

▶ 0:25, B theme

▶ 0:38, A theme (with flute)

▶ 0:50, C theme

▶ 1:03, A theme (with trombone)

▶ 1:18

This is new material, it is no longer part of the rondo. The melodies of this section aren’t in 8 bar phrases, and we have to wait a while to hear the A theme again

▶ 2:33

The A theme returns! The music begins to get more intense, with the help of the brass and timpani

▶ 3:25

Only four measures of the A theme are heard, the music in this section becomes a little more relaxed

▶ 4:20

The last 14 measures are a rush to the end, complete with cymbal crashes

Price’s Style

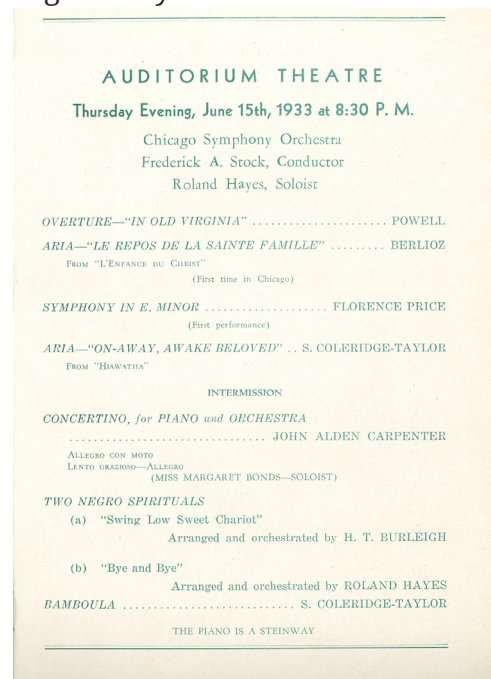
Price’s experience as an African-American woman had a large influence on her music. She frequently used spirituals and folk songs in her music. She used elements of jazz and ragtime, as well as African-American dance rhythms. Her religion also influenced her music, as can be heard in the hymn-like second movement of her Symphony in E minor.

As a classically trained musician, Price used some conventions of traditional European symphonic writing, including forms such as sonata and rondo form. She was likely familiar with the music of the Czech composer Antonín Dvořák. The influence of his harmonies, textures, and melodies can be heard throughout her Symphony in E minor.

Additional Listening

Price wrote many other pieces that show off her unique American style. Her [Mississippi River Suite](#) is a tone poem that follows the Mississippi River on its journey from north to south, depicting the scenes on the shore. The suite quotes from spirituals extensively, including “Go Down Moses,” “Nobody Knows the Trouble I’ve Seen,” and “Deep River.” It also includes elements that make it sound quite modern, including the use of the marimba.

Her [Piano Concerto](#) is full of lush, romantic melodies that are reminiscent of Russian composer, Sergei Rachmaninoff, who was known for his dramatic piano music. But Price’s distinct style can still be heard, notably in the last section of the concerto which is in a ragtime style.



ANTONÍN DVOŘÁK | SYMPHONY No. 9: II. LARGO

About the Composer

Antonín Dvořák was born in 1841 in what is now known as the Czech Republic. As a child he learned to play the violin, piano, and organ. At age 16, he started learning how to compose. He composed orchestral music, chamber music, and songs, but he was extremely self-critical and destroyed a lot of his music. He was very poor during the first few years of his career and wasn't able to afford to have anything published or performed until 1871. His success motivated him to keep writing and publishing music.

In 1892 he and his family moved to New York so he could teach composition at the National Conservatory of Music of America. It was in America that he wrote his Ninth Symphony, which he subtitled "From The New World." He only lived in America for a few years before becoming homesick and moving back to Prague, where he focused on composing operas and tone poems.

About the Piece

Dvořák's Symphony No. 9 premiered in 1893 at Carnegie Hall in New York City. It is four movements long, and the second movement, Largo, is the movement you will hear at the Music in the Middle concert.

Several factors influenced the Largo of the New World Symphony. Dvořák was living in the United States when we wrote the piece, and he was inspired by the American music and poetry that he discovered while living there. He also might have been influenced by the homesickness he felt while living thousands of miles away from his home.



Antonín Dvořák

African-American Spirituals

While in New York, Dvořák encountered and became fascinated with African American spirituals, which he heard sung by students and faculty at the conservatory. His assistant, Harry T. Burleigh learned old plantation songs from his grandfather, which he then sang to Dvořák. Dvořák believed that the music of America should be built upon those spirituals. Some songs that influenced him are "[Swing Low, Sweet Chariot](#)," "[Go Down, Moses](#)," and "[Deep River](#)."



Harry T. Burleigh

It was after hearing all of these songs that Dvořák began composing his own "American" themes, which he would then use throughout his ninth Symphony. The English horn solo in the second movement was inspired by the deep, somber sound of spirituals.

ANTONÍN DVOŘÁK | SYMPHONY No. 9: II. LARGO

Hiawatha

Dvořák was also inspired by an epic poem entitled *Hiawatha*, which was written by Henry Wadsworth Longfellow in 1855. The poem is about a Native American warrior, Hiawatha, who takes a long journey to marry his love, Minnehaha. Dvořák had originally wanted to write an opera based on this poem, but never did. Instead, it is believed that he recycled some of the material to use in his ninth Symphony. Perhaps the following paragraph influenced the mood of the Largo in his ninth symphony:

“Pleasant was the journey homeward
Through interminable forests
Over meadow, over mountain
Over river hill and hollow
Short it seemed to Hiawatha
Though they journeyed very slowly
Though his pace he checked and slackened
To the steps of Laughing Water”

Laughing Water is another name for Minnehaha, and this section describes her and of Hiawatha’s journey back to his home.

Goin’ Home

After the symphony was written, one of Dvořák’s students, William Arms Fisher, wrote lyrics to go along with the English horn melody.

Goin’ home, goin’ home,
I’m just goin’ home,
Quiet like some still day,
I’m just goin’ home.

It’s not far, just close by,
Through an open door.
Work all done, care laid by,
Goin’ to fear no more.

Mother’s there ’spectin’ me,
Father’s waitin’ too,
Lots of folk gathered there,
All the friends I knew.
All the friends I knew.

Even though these lyrics were written after the fact, they are still widely associated with this piece. Because of these lyrics, many people think that this song is a real African American spiritual, not one that Dvořák wrote. [Here is a link](#) to Paul Robeson singing “Goin’ Home.”

Drop the Needle

Use [this recording](#) to explore Symphony No. 9: II. Largo

00:13 

Four measures of slow chords set up the key of this movement (Ab)

0:53 

The English horn plays the most famous theme of the symphony

4:54 

The English horn solo ends, the flute, oboe, and clarinet play new material

8:30 

Oboe, flute, and clarinet play a fast, jubilant melody full of trills

8:56 

The climax of the movement triumphantly quotes a theme from the first movement

9:31 

Return of the English horn melody

11:43 

The movement ends with the same slow chords which it began

Note: some cuts will be made in the November performance

WANG JIE | SYMPHONIC OVERTURE ON "AMERICA, THE BEAUTIFUL"

About the Composer



Wang Jie

Wang Jie describes herself as part cartoon character and part virtuoso. She was born in Shanghai, China in 1980. She began taking piano lessons when she was just four years old. However, her fingers were too small for her to play a lot of advanced music, so her parents changed her focus to study science at Boarding School. While there, she sneaked classical cassettes in her suitcase and skipped her physics classes to practice piano. She eventually decided to keep pursuing music, and moved to the U.S. to study at the Manhattan School of Music in 2001.

Wang composes all types of music: operas, symphonies, chamber works, vocal works, and piano music, and has published almost 100 works to date. Her music has been performed all over the country and many orchestras and other music groups have asked her to write pieces for them. She also enjoys creative writing, badminton, and softball.

America the Beautiful

"America, the Beautiful" is a well-known American patriotic song. The lyrics were written by Katharine Lee Bates and the music was written by Samuel A. Ward. However, Bates and Ward never actually met.

Katharine Lee Bates was a poet and professor of English literature from Massachusetts. She made a trip to the Rocky Mountains in Colorado in 1893, where she climbed the 14,000 foot tall Pikes Peak.



Pikes Peak

At the summit, the magnificent view inspired her to write a poem. For several years, people sang Bate's poem to whichever folk melody they liked (such as "Auld Lang Syne"), or composed their own music to fit the lyrics. In 1910 the song was published with music that Samuel Ward wrote almost 30 years earlier to accompany an older hymn. Ward died several years before the lyrics of "America, the Beautiful" were paired with his simple, beautiful music.

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country
loved
And mercy more than life!
America! America!
May God thy gold refine,
Till all success be nobleness,
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

WANG JIE | SYMPHONIC OVERTURE ON “AMERICA, THE BEAUTIFUL”

About the Piece

A few years ago, the Colorado Springs Philharmonic asked several composers to write pieces inspired by “America, the Beautiful” and Pikes Peak, which is only a few miles from Colorado Springs. Wang, excited for the opportunity to combine her love of mountains with her love of America, composed Symphonic Overture on “America, the Beautiful.”

The overture starts with Wang’s reharmonization of “America the Beautiful”. To reharmonize a song means to keep the same melody, but change the chords. Wang uses some chords that might sound very different from the ones you are used to hearing. The second part of the piece is a fugue. A fugue is a type of composition where a melody (called a subject) is played by one instrument at first, and then by another, and so on. The more instruments that add on playing the subject, the more complicated and interwoven the music gets. Wang’s fugue subject is very interesting to hear, but also to look at: the printed music of the subject is the same shape as the silhouette of the mountain range. The subject is played by the violin first and is quite fast. More instruments join in and even as it sounds chaotic, the brass come in on top of the fugue and play the melody of “America, the Beautiful” once more.



The Colorado Springs Philharmonic premiered this piece on October 22, 2016. You can hear an [excerpt here](#) and read Wang’s program notes [here](#).

Different Interpretations

“America, the Beautiful” is an important part of American culture. It has been recorded countless times in many different styles. It’s performed at patriotic celebrations, presidential inaugurations, and sporting events, and it can be heard in movies and even commercials.

Wang Jie wrote a unique musical interpretation of “America, the Beautiful.” By reharmonizing the tune, and writing a fugue to go with it. Many other musicians have written their own unique interpretations of the song. Below are several different examples:

- [Ray Charles](#) recorded a soulful version in 1976, which is also featured in the film *The Sandlot*
- [Aretha Franklin](#) has performed many versions, including this version at a 1987 WWE competition
- [Garth Brooks](#) performed a version in 2001 that also includes a gospel choir singing “Lean on Me”
- [Buffy Sainte-Marie](#) recorded a version in 2008 that has extra lyrics and a slightly altered melody
- [Coca Cola’s 2014 Super Bowl ad](#) has voices singing the song in several different languages

SERGEI PROKOFIEV | PIANO CONCERTO No. 3: I. ANDANTE - ALLEGRO



Sergei Prokofiev

About the Composer

On April 23, 1891, Sergei Prokofiev was born in what is now Sonsovka, Ukraine but at the time was part of the Russian Empire. Prokofiev was first introduced to music performance through his mother, who taught him piano at age five. At six years old, he began composing. Much of his upbringing revolved around his family being agriculturalists, ingraining “village life with peasant songs” in his style of writing. Prokofiev also incorporated satire in his music.

He studied music composition and theory at the conservatory at St. Petersburg. Prokofiev had many external influences on his style of writing. Influences of Stravinsky’s early ballet music and theater, poetry, and painting can be heard in his works. Though he spent a vast majority of his time composing, Prokofiev continued his passion for piano. He debuted his own first three piano concertos as the soloist. He was evacuated from Moscow during World War II, moving from place to place within the USSR, composing propaganda music and violin sonatas. Though the renowned composer was widely acknowledged and accepted for his works, he often faced harsh criticisms from his audiences with some of his more experimental music. On March 5, 1953, Prokofiev passed away in Moscow, Russia.

Drop the Needle

Use [this recording](#) to explore Symphony No. 9: II. Largo

0:35

First theme established in solo clarinet

1:01

Orchestra repeats the theme in a call and response behavior

2:05

Listen for the intense piano melody that utilizes pounding left-hand chords but then winds down to a calmer section with a short staccato theme

3:50

Listen for chromaticism being used in ascending and descending movement of the music that leading to a climax

5:00

First theme on solo clarinet returns

7:10

A new theme is established in the piano solo, carried through the orchestra to reach a new arrival point

9:20

Orchestra ascends to the end through a heavily chromatic passage

YOUNG ARTIST COMPETITION WINNER | SHUHENG ZHANG



Shuheng Zhang

About the Young Artist

This year's Young Artist Competition Winner, Shuheng Zheng, currently attends the Washtenaw International High School in Ypsilanti.

By age 17, Shuheng has a well-established professional musical career. He currently studies piano with Dr. Logan Skelton of the University of Michigan. Shuheng has performed on stages in the U.S. and in Europe. Several renowned music programs such as the Leeds International Piano Festival, the London Symphony Orchestra St. Luke's, Chicago Music, and the Lang Lang International Foundation applaud his performances. People have described his performances and playing as "invigorating, incisive, and note-perfect account." When he isn't practicing piano, Shuheng enjoys playing ice hockey, biking, and cooking (especially Italian food). Aside from his music studies, Shuheng appreciates arts, poetry, and history.

About the Piece

Prokofiev's Piano Concerto No. 3 in 1921 took four years to complete, starting in 1917 and finishing in October 1921. It caused a scandal at its premiere in 1913. The audience reportedly left the hall with

exclamations of "The cats on the roof make better music!"

While composing the piece, Prokofiev asked for his neighbor Konstantin Balmont to listen and give feedback. Balmont responded by writing a letter, praising him, which inspired Prokofiev to dedicate the piece to him. The 30-minute piece was first premiered in America in December of 1921 with Prokofiev as soloist accompanied by the Chicago Symphony Orchestra under Frederick Stock. Prokofiev's long arms and big hands allowed for him to write physically demanding music. The concertos and solo sonatas remain huge technical hurdles for most pianists who attempt to play them. Throughout the piece, Prokofiev uses several motives that he later utilized in his Piano Concerto No. 3 written almost a decade later. Though his prior piano concertos were atypical in regards to form and patterns, his third concerto demonstrates a standard concerto form. The piece depicts a vivid dialogue between the piano and orchestra, each leading then following in a lively conversation. In addition, Prokofiev uses instrumental soloists to add excitement to the conversation.

LEONARD BERNSTEIN | OVERTURE TO WEST SIDE STORY

About the Composer

Leonard Bernstein is considered one of America's greatest composers and conductors. He was born in 1918 in Massachusetts and learned the piano at a young age. He composed symphonies, musicals, and vocal, piano, and chamber music. His orchestra music often includes exciting parts for the brass, saxophones, and percussion. His music is energetic and colorful and is influenced by many different styles, including jazz, Latin, and classical music.



Leonard Bernstein



Jets & Sharks

About the Piece

Bernstein's most famous musical, *West Side Story* premiered on Broadway in 1957. The story is based on Shakespeare's "Romeo and Juliet," the tragic story of two lovers from feuding families. Instead of Renaissance Italy, *West Side Story* is set in the 1950s in New York City. Instead of feuding families, there are two feuding gangs: the "juvenile delinquent" Jets and the Puerto Rican Sharks. The musical follows Tony (a Jet) and Maria (the sister of a Shark) in their star-crossed love story. Tony and Maria believe that their love can overcome hate and prejudice. As in the original "Romeo and Juliet," it doesn't have a happy ending.

A few years after the Broadway premiere of *West Side Story*, a film was made of the musical, and it is one of the most popular movie musicals ever made. In 2009 a new version was produced on Broadway, which included Spanish words and lyrics mixed in with the English ones. Lin-Manuel Miranda, the creator of the musical *Hamilton*, wrote the Spanish lyrics.



Jets & Sharks at a dance.

Drop the Needle

The arrangement you will hear in November includes four different songs from the musical. Use [this recording](#) to listen to the wide range of emotions and styles Bernstein uses.

0:00

Quintet: Strong accents and mixed meter (going between 3 and 4) help create excitement

1:51

Tonight: A love ballad with a sweeping melody and the hint of a samba rhythm in the background winds.

2:06

Somewhere: A slow, lyrical song, influenced by classical music (the first five notes of the melody quote a Beethoven piano concerto)

3:45

Mambo: Latin rhythms and percussion add to the high energy of this dance. Listen for when the orchestra yells "Mambo!"

THE CONCERT EXPERIENCE

Welcome to Hill Auditorium

Hill Auditorium is the main concert hall at the University of Michigan. Hill Auditorium first opened its doors on May 14, 1913. Former University of Michigan Regent Arthur Hill donated \$200,000 and former University Musical Society President Charles Sink raised \$150,000 towards the construction of the concert hall. The hall was designed by the Detroit firm of Albert Kahn and Associates. This architectural firm constructed many notable buildings, including the River Rouge car assembly plant in Dearborn, Michigan.

Albert Kahn, in collaboration with noted acoustical engineer Hugh Tallant, set out to develop a hall with perfect acoustics. The idea was to design a massive auditorium where audience members could hear perfect musical balance from every seat. The result was an auditorium in the shape of a megaphone, allowing each audience member to hear the performers clearly. It is said that from the focal point on the stage center, a dime can be dropped and heard in the last row of the balcony.

Hill Auditorium is the largest performance venue on the University of Michigan campus with seating for up to 3,528 audience members. The auditorium itself covers 23,000 square feet of ground and stands approximately 70 feet high. There are three levels of seating in the concert hall. The concert hall houses a colossal organ, manufactured by a Detroit company for the 1893 World's Columbian Exposition in Chicago. It contains 3,901 pipes ranging in size from a drinking straw to a tree trunk.

Some of the world's most-famous musicians have performed at Hill Auditorium, including Bruce Springsteen, Melissa Ethridge, Chris Rock, Yo-Yo Ma, Leonard Bernstein, Benny Goodman, Dave Brubeck, Wynton Marsalis, Elton John, The Grateful Dead, Bob Marley, Jimmy Buffet, Lupe Fiasco, and countless others. The Ann Arbor Symphony performs regularly at Hill Auditorium and at the Michigan Theater in downtown Ann Arbor.



Hold the applause...

Just as people often pause before starting a new sentence or topic of conversation, the orchestra pauses before beginning a new idea. In orchestral music, those pauses happen between movements, which are sections of a larger piece. Each movement has its own distinct characteristics: tempo, key, themes, etc. It is customary to not applaud between the movements of a piece so as to not disrupt the flow of musical ideas. You'll know when a piece is over because the conductor will put his or her arms down and turn around to face the audience. That's when the clapping will begin.

If you do applaud, that's perfectly ok. It means you like what you are hearing!

ABOUT THE ANN ARBOR SYMPHONY ORCHESTRA

The Ann Arbor Symphony Orchestra was founded in 1928 by a group of music-loving friends who at first called themselves the “Ann Arbor Community Orchestra.” They offered their first concert in November of 1931. Since then, the A²SO has had 13 conductors who have built it up from a group of amateurs in 1928 to a fully professional orchestra in 1986.

Besides performing Main Stage Concerts, Family Concerts, Youth Concerts, and Pops Concerts, the A²SO provides Education and Community Engagement programs that reach nearly 30,000 people in Southeast Michigan every year.



My name is Steven Jarvi

I am the conductor.

I also conduct different orchestras around the country!

Next I will be in Florida then Texas!

When I'm not conducting I enjoy landscape photography, traveling, and hanging out with my two children Noah and Alice.

My name is Joy Rowland

I play the double bass.

I started playing when I was 12 years old.

When I'm not performing with the A²SO, I am writing songs, singing or having dinner with friends.



My name is Chen-Yu Huang.

I play the harp.

I started playing the harp when I was 12 and piano when I was 4.

When I'm not performing with the A²SO, I am a teacher and food lover.



My name is Mallory Tabb.

I play the violin.

I started playing when I was 4 years old.

When I'm not performing with the A²SO, I am kayaking, hiking, or exploring a new city.



LISTENING & RESOURCE LINKS

AARON COPLAND - FANFARE FOR THE COMMON MAN

Recording: https://www.youtube.com/watch?v=FLMVB0B1_Ts

Learn More: <https://www.classicfm.com/composers/copland/guides/great-composers-aaron-copland/>

TIM HINCK- FANFARE FOR ROSA: A NEW CITIZEN

Tim Hinck Biography: <http://timhinck.com/about/>

FLORENCE PRICE - SYMPHONY IN E MINOR: IV. PRESTO

Presto Recording: <https://www.youtube.com/watch?v=PL5Rfb1LAEc>

Full Symphony Recording: https://www.youtube.com/watch?v=9s4yY_A2A2k

Other Listening:

Mississippi River Suite: <https://www.youtube.com/watch?v=wfdvCrqzTm0&t=479s>

Piano Concerto in One Movement: <https://www.youtube.com/watch?v=tZ54dddRI08>

Florence Price Webpage: <http://www.florenceprice.org>

ANTONIN DVOŘÁK - SYMPHONY NO. 9: II. LARGO

Largo: <https://www.youtube.com/watch?v=ASlch7R1Zvo>

Spirituals:

Go Down Moses: <https://www.youtube.com/watch?v=SP5EfwBWgg0>

Swing Low, Sweet Chariot: <https://www.youtube.com/watch?v=GSb273c9tm4>

Deep River: https://www.youtube.com/watch?v=2bytFrsL4_4

Goin' Home: <https://www.youtube.com/watch?v=M9smSP1dq-A>

Antonín Dvořák Webpage: <https://www.dvoraknyc.org/bio>

WANG JIE - SYMPHONIC OVERTURE ON “AMERICA THE BEAUTIFUL”

Soundcloud Excerpt: <https://soundcloud.com/wang-jie-nyc/symphonic-overture-america-the-beautiful-excerpt>

America the Beautiful Recordings:

Ray Charles: <https://www.youtube.com/watch?v=9Qq4oti60XY>

Aretha Franklin: <https://www.youtube.com/watch?v=yQCURtZseW8>

Garth Brooks: <https://www.youtube.com/watch?v=lsVeauXNp1Y>

Buffy Saint-Marie: <https://www.youtube.com/watch?v=B96NVIA-GRI>

Coca-Cola: <https://www.youtube.com/watch?v=RiMMpFcy-HU>

Wang Jie Biography: <http://wangjiemusic.com/about/>

Concert Notes from Wang's website: <http://wangjiemusic.com/symphonic-overture-america-the-beautiful/>

SERGEI PROKOFIEV - PIANO CONCERTO NO. 3: I. ANDANTE - ALLEGRO

Recording: <https://www.youtube.com/watch?v=KDFGBmbNbmW>

Learn More: <https://www.classicfm.com/composers/prokofiev/>

LEONARD BERNSTEIN - OVERTURE TO WEST SIDE STORY

Recording: <https://www.youtube.com/watch?v=3EsBONupjkU>

Leonard Bernstein Website:

<https://leonardbernstein.com/about/timeline>

<https://leonardbernstein.com/about/composer>

<https://leonardbernstein.com/works/view/9/west-side-story>



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