

CHARLOTTESVILLE  
**SYMPHONY**

AT THE UNIVERSITY OF VIRGINIA

Benjamin Rous, Music Director

**YOUTH CONCERT - A MUSICAL FORECAST**

with Sharin Apostolou, *Soprano*

**PROGRAM**

Excerpts from:

Overture from *William Tell* Gioacchino Rossini

*Also Sprach Zarathustra* Richard Strauss

*The Moldau* Bedřich Smetana

Winter from *The Four Seasons*  
II. Largo – *The Rain* Antonio Vivaldi

Daniel Sender, *Violin*

“Ride of the Valkyries” Richard Wagner

*Nocturnes*  
I. Clouds Claude Debussy

*Thunder and Lightning* Polka Johann Strauss, Jr.

*Peer Gynt* Suite, No. 1  
IV. In the Hall of the Mountain King Edvard Grieg

“Over the Rainbow”  
Harold Arlen  
arr. Chuck Sayre

Sharin Apostolou, *Soprano*

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### **Synopsis: *A Musical Forecast***

Everyone talks about the weather! Whether it’s clear and sunny or rainy and windy outside, the weather affects our lives every day. Join the Charlottesville Symphony, Music Director Benjamin Rous, and narrator and soprano soloist Sharin Apostolou for *A Musical Forecast*. This 36-minute program, produced at UVA’s Old Cabell Hall, explores weather phenomena, from rainbows and puffy white clouds to wind and thunderstorms – all while introducing students to the families of orchestral instruments.

### **Program Notes**

by Elizabeth Roberts

#### ***William Tell* Overture**

#### **Gioacchino Rossini (1792-1868)**

Rossini was born in Pesaro, Italy. His father was a horn player and his mother was an opera singer. As a child, he played in pit orchestras and sang on stage. Rossini composed more than thirty operas, and in 1829 he wrote *William Tell*, which was his last opera. Unlike most other opera composers, Rossini’s overtures rarely introduced the musical themes heard in the actual opera that followed. The Overture to *William Tell* is divided into four sections. The first shows the peace of the Swiss mountains; the second, a storm. The third is a prayer of thanksgiving based on a Swiss folksong called *Dance of the Cows*. And the fourth depicts a wild cavalry ride. This final section was used as the theme song for the popular 1950s TV show, *The Lone Ranger*.



### ***Also Sprach Zarathustra***

#### **Richard Strauss (1864-1949)**

Richard (“RE-card”) Strauss was born in the city of Munich, which was then in the Kingdom of Bavaria, but is now part of Germany. His father, a horn player named Franz, gave Richard a thorough musical education. But his training was conservative, and Richard sought to develop his own musical language. When he first premiered a piece in his new language, a



symphonic poem called *Don Juan*, half the audience cheered when they heard it; the other half booed! But Strauss didn’t mind that some people didn’t like his piece, for he knew that many great artists are not appreciated at the time that their works are premiered. *Also Sprach Zarathustra*, composed in 1896, is also a symphonic poem. A symphonic or tone poem is a piece of music written for an orchestra in one long movement that tells a story or relates to a specific idea or concept. *Also Sprach Zarathustra* is based on the book of the same title by Friedrich Nietzsche. You might recognize it as the opening theme in Stanley Kubrick’s film *2001: A Space Odyssey*.

### ***The Moldau***

#### **Bedřich Smetana (1824-1884)**

Smetana is a Czech composer who was born in the city of Litomyšl. Smetana’s father was a violinist and he provided Bedřich with his early music education. Smetana is known as a nationalist composer, a composer who writes music based on the folksongs and folk heroes of his own country. Smetana created a collection of tone poems, *Má Vlast*, or “My Country”, to honor his homeland. *Vltava*, or “The Moldau”, is the river that flows through the city of Prague.



***The Four Seasons, “Winter” II. Largo – The Rain***  
**Antonio Vivaldi (1678-1741)**

Vivaldi was born in Venice, Italy. He was known as the “Red Priest” because he had fiery red hair and was – in fact – an ordained priest. He taught for many years and composed music at a Venetian girls’ orphanage. In 1725, *The Four Seasons*, a collection of four of his violin concertos, was published. A concerto is a piece of music written for a solo instrument that is accompanied by an orchestra. Each of these concertos is considered programmatic, meaning that it illustrates a story or idea.



**“Ride of the Valkyries”**  
**Richard Wagner (1813-1883)**

Wagner was born in Leipzig, Germany. Both his father and stepfather died by the time he was six, so he was raised mostly by his mother. He did not receive much formal music instruction until he was eighteen years old. At that time, he chose to study music so that he could use it to enhance the plays he wanted to produce. While some call his music “opera,” Wagner preferred the term “music drama.” He transformed the concept of opera, making all the elements – music, costumes and scenery – serve the story, rather than the music being the most important part of the performance. He also introduced the concept of leitmotiv, or “leading motive” – a musical idea used to represent a character or concept repeatedly throughout a music drama.



In 1876, four operas that Wagner composed as a group, called *Der Ring des Nibelungen* (The Ring of the Nibelung), were premiered at the opening of the theater in the city of Bayreuth. The “Ride of the Valkyries” is from one of these operas, *Die Walküre*. The scene takes place on a mountain top: the music describes the arrival of a group of female warriors riding on horseback – these are the Valkyries who carry the bodies of fallen heroes to Valhalla, the home of the Gods.

## ***Nocturnes, I. Clouds***

### **Claude Debussy (1862-1918)**

Debussy was born in St. Germain-en-Laye, France. His parents owned a china shop. His musical talent was recognized early in his life, and he enrolled at the famous Paris Conservatory when he was only ten years old. He developed a musical language that was very different from Wagner's. It was much lighter in texture and the pieces he wrote were much shorter. Debussy's music was influenced by the many forms of art that he read, heard and saw throughout his life. His *Nocturnes*, a collection of three pieces, was composed in 1899. The first movement, *Nuages*, or "Clouds," shows the influence Impressionist painters had on Debussy.



## ***Thunder and Lightning Polka***

### **Johann Strauss, Jr. (1825-1899)**

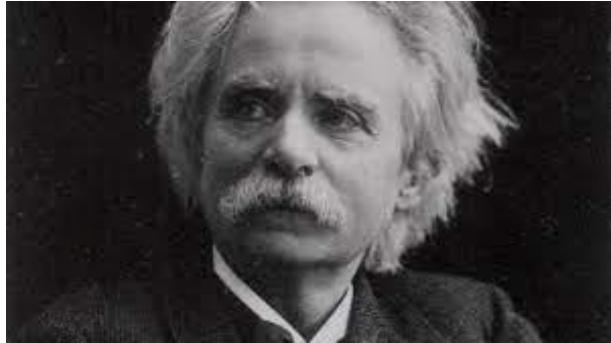
Strauss was born in Vienna, Austria, and his father and two brothers were each composers, too. Johann Strauss, Jr. is the most famous of the four, mainly for the waltzes he composed. A waltz is a dance in triple meter (OOM-pah-pah OOM-pah-pah). Johann Jr.'s father didn't want him to be a musician because he knew that the life of a musician can be a hard one. However, Johann Jr. loved music, so he secretly studied the violin as a young child. When he was a teenager, his father left the family, and at that point Johann Jr. was able to study composition, too.



A polka is a dance that originated in Bohemia. The *Thunder and Lightning Polka*, composed in 1868, was originally called *The Shooting Stars Polka*.

***Peer Gynt* Suite, No. 1, IV. In the Hall of the Mountain King  
Edvard Grieg (1843-1907)**

Grieg was born in Bergen, Norway, and is considered Norway's greatest composer. He was from a musical family and attended the Leipzig Conservatory. In addition to being a composer, he was also famous as a concert pianist. In 1876, he composed music for the premiere of Henrik Ibsen's play, *Peer Gynt*. The music was so popular that he then arranged the pieces into orchestral suites and pieces for the piano.



***Over the Rainbow* from “*The Wizard of Oz*”  
Harold Arlen (1905-1986)**

Arlen was born in Buffalo, New York. His birth name was Hyman Arluck. His father was a Jewish cantor. He moved to New York City when he was about twenty years old, played piano in vaudeville theaters and changed his name to Harold Arlen. He was friends with Ray Bolger, who played the Scarecrow in *The Wizard of Oz*. Throughout his career, Arlen composed more than 500 songs for Broadway, The Cotton Club and Hollywood movies. Some other famous songs he composed are *Ac-Cent-Tchu-Ate the Positive* and *Any Place I Hang My Hat is Home*.



## DEFINITIONS

Three Conditional States of Water: solid (ice), liquid (water), gas (vapor)

Cloud: the vapor form of water as it occurs in nature

Water Molecule: A water molecule is composed of microscopic amounts of hydrogen and oxygen that bind together – H<sub>2</sub>O.

Atmosphere: the layers of gases that surround the earth, which we usually call air

Rain: When the sun heats water in lakes, streams and oceans – and even moisture in the soil – molecules of water escape and form vapor, which rises up and forms clouds. Warm air can hold a lot of moisture, but when cold air collides with the warm air, the air cools and the moisture can no longer stay in the air – so the moisture falls as raindrops.

Lightning: When some air is stationary and other air is moving upwards quickly, friction or tension is created between moisture and the moving air. This causes electrical charges to be released. These electrical charges are called lightning.

Thunder: the acoustical effect, or sound effect, that results from lightening

Concertmaster: the first chair violinist who serves as a leader within the orchestra and is responsible for tuning the orchestra at the start of rehearsals and concerts

Concerto: a piece of music for a solo player who is accompanied by a larger group of musicians, such as an orchestra. The soloist has the most important music and is the center of attention for the piece.

Overture: a piece of music that sometimes serves as an introduction for a larger piece of music. It can be based on a specific subject and can introduce musical ideas that will occur again and again throughout the larger piece.

Cantor: a religious leader in the Jewish faith who may lead worship and music programs, as well as teach and offer pastoral care in a synagogue. Cantors serve alongside other religious leaders such as rabbis.

## THE SYMPHONY ORCHESTRA AND ITS INSTRUMENTS

A symphony orchestra is a group of people who play many different instruments and make music together. The instruments of the orchestra are divided into four groups called “families”: the strings, woodwinds, brass and percussion. Each family contains instruments that are similar in many ways, yet different in others – much like any family.



The strings are the largest family in the orchestra. Over half of the players in the orchestra play one of the four stringed instruments: the violin, viola, cello and double bass. These four instruments look very much alike. Each of them is made of a specially shaped hollow wooden box that has four strings stretched tightly along its length. Each is played with a bow, a thin stick of flexible wood with horsehair attached at each end. To make the sound, a player draws the hair of the bow across the strings, causing the strings to vibrate. The violin is the smallest stringed instrument and has the highest voice of the family. The violins often play the melody, or tune, in orchestra music. The viola looks very much like the violin, but is slightly larger. It has a deeper, mellower sound. Both the violin and the viola are held under the chin.

The cello, which has an even lower voice, is much larger than the violin and the viola – so large that it cannot be held under the chin, but must rest on the floor between the player’s knees. The double bass is the largest member of the string family, even taller than the person playing it. To play a bass, a person must stand or sit on a tall stool. The bass rarely plays the melody, but it has an important role. Its deep voice is the harmony



and foundation of the orchestra. In most orchestras, the string family sits at the front of the stage, right in front of the conductor.

One special member of the string family is the harp. The harp has forty-seven strings, which are plucked with the fingers. Most orchestras use a harp only for certain special pieces.



Behind the strings on stage are the woodwinds. As you might guess from their name, all of these instruments are played with wind – that is, by blowing into them. However, not all of them are made of wood. The one exception is the flute. A long time ago, flutes were made of wood. Today they are made of metal, but are still in the woodwind family. When a flute player blows across the opening of the flute, the air inside the flute vibrates, making a musical sound.

The clarinet is made of dark-colored wood with metal keys. A clarinet has a mouthpiece with a tiny piece of cane – or hard grass like bamboo – called a “reed” attached to it. When a player blows through the mouthpiece, the reed vibrates, making the clarinet sound. The oboe looks very much like the clarinet. It is hard to tell the two apart unless you look closely at them and listen carefully. Their sounds are distinctive. The clarinet has a smooth tone while the oboe’s tone is more piercing. The oboe has a double reed – two pieces of cane that vibrate against each other to make the oboe’s unique sound.

The bassoon also has a double reed, but sounds much lower than the oboe. Just as with stringed instruments, the bigger the instrument, the lower the voice in the other families of the orchestra. The contrabassoon is the biggest and lowest woodwind instrument. When you unfold the bassoon, it is eight feet long and when you unfold a contrabassoon, it is sixteen feet long. In comparison, the piccolo is the smallest and highest-pitched woodwind. It looks like a “baby” flute.

## Brass Family



The brass family sits at the very back of the stage, but it is quite easy to recognize because all the instruments are made of shiny bright metal. Brass instruments are constructed of long metal tubes which are coiled around and around into shapes that are easy to handle. Each brass instrument has a different shape, size and voice.

One important brass instrument – the horn – is sometimes considered part of the woodwind family because its tone blends beautifully with woodwind instruments as well as with other brass instruments. The French horn is made of 17 feet of coiled tubing and has a wide flaring bell. A French horn player can use their hand inserted into the bell to change the sound of the horn.

The trumpet is made from a much shorter piece of tubing and has a small bell. It has a clear and brilliant tone and is also usually very loud so the rest of the orchestra never drowns out its voice. It can be heard loud and clear! The trombone is bigger than the trumpet with a lower voice. It has a slide which is pulled in and out to control pitch. The tuba is very big and fat, and has an extremely low voice. While the tuba very rarely gets to play the melody, it plays the important bass notes of the music.



The percussion family includes many instruments of different shapes and materials. The instruments produce a variety of sounds. What all the percussion instruments have in common is that a player must strike them to make a sound. Percussion players stand at the back of the stage.

The most important percussion instruments are the timpani. These large drums are sometimes called “kettledrums” because they look like big copper kettles. The timpani player uses three to five timpani of different sizes. The small ones play higher pitches and the larger ones play lower pitches. Timpani are used in almost every orchestra piece. Many other percussion instruments are heard only occasionally, depending on what kind of sounds the composer needs for the music. The bass drum is a very large drum – about three feet in diameter. It makes a deep, thundering sound. The snare drum is a much smaller drum which has metal wires called snares stretched across the bottom of it. When the drum is struck, the wires vibrate, making a rattling sound. The triangle is a metal rod bent into the shape of a triangle. It makes a bell-like sound. Cymbals are two large metal plates which are crashed together. The cymbals are usually played loudly, so the sound can be startling.

## OUR ORCHESTRA

The Charlottesville Symphony at the University of Virginia is made up of more than 80 people including University of Virginia professors, music teachers, local musicians and college students. Some of them are professional musicians and many of them just play for fun, but all of them work hard! They rehearse together every Wednesday and add extra rehearsals during concert weeks. Each year the orchestra performs 13 classical, holiday and Pops concerts, plus a special youth concert like the one you will hear.



## THE CONDUCTOR

The conductor of a symphony orchestra has a very difficult and complicated job. They do much more than stand in front of the orchestra and wave their baton. The conductor must be an interpreter, a teacher and a leader. They must combine these three jobs to achieve their goal of turning a group of individual musicians into a symphony orchestra that makes beautiful music.

As an interpreter of a piece of music, the conductor works hard to understand the music as well as they can. They often study a piece of music for a long time before ever conducting it. While each musician in the orchestra learns the part his or her instrument plays, the conductor must learn the parts for all the instruments and know how the different parts fit together. There are many, many details of the music the conductor has to learn. Two of these are *tempo* (the speed of the music) and *dynamics* (loudness or softness). The conductor must think about how tempo and dynamics change throughout the piece. They consider how the composer wanted the piece to sound, but may also use some of their own ideas about what will sound good. Not every conductor will perform the same piece in exactly the same way.

When the conductor has learned a piece of music, they must teach what they have learned to the orchestra. They explain the tempo, dynamics and other details. More importantly, they communicate to the musicians what kind of mood or character the music should portray. The conductor must be familiar with how to play every

instrument so that they can help each musician achieve the sound they want. When the orchestra practices, the conductor must listen to every note to make sure all the players are playing the correct pitches and staying together.

Finally, the conductor must be a leader on stage. During a performance, they use their hands to communicate silently with the musicians in the orchestra. Usually, a conductor will use their right hand – which holds the baton – to mark the beat of the music in the proper tempo. The musicians watch to make sure they are playing together. The conductor uses their left hand to communicate dynamics and more subtle variations in the music.

Like the rest of the people on stage, the conductor is a musician. Their instrument is the whole orchestra. They “play” their instrument by guiding the musicians to communicate together what the music has to say.

## OUR CONDUCTOR

Admired for his dynamism – or energy – on the podium, Benjamin Rous devotes his life to performing music and creating fun experiences for audiences. He has been Music Director of the Charlottesville Symphony since 2017, when he also joined the faculty of the University of Virginia Music Department.



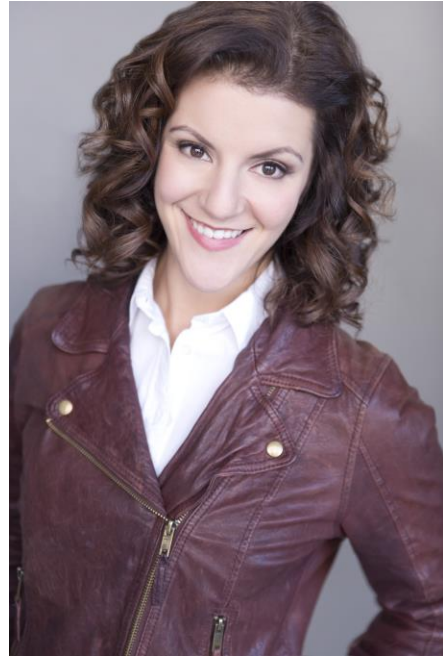
In 2010, Mr. Rous started working at the Virginia Symphony Orchestra in Norfolk, and he still returns often to Norfolk as a guest conductor. Each summer, he goes to the Berkshire Mountains of Western Massachusetts to be the conductor at Greenwood Music Camp. Mr. Rous has conducted many orchestras, including the National Symphony, the Buffalo Philharmonic, the Long Beach Symphony and the Charleston Symphony. He is also an excellent instrumentalist, performing regularly on violin, viola and keyboard instruments.

Mr. Rous is from the very small town of Durham, New Hampshire, which still feels like home to him. Since most orchestras need just one or two main conductors, Mr. Rous often has to move to a new city when he gets hired as the music director. Before he settled into his more recent positions, Mr. Rous lived in 13 different apartments in just 15 years! Mr. Rous’s wife, Clara, is a cellist. They have two sons, Kai and Ari. In his spare time, Mr. Rous enjoys sailing, playing chess, eating good food and spending time outdoors.

## OUR NARRATOR AND SOPRANO SOLOIST

Sharin Apostolou was born in New York City and has been singing and dancing for as long as anyone can remember. She picked up the clarinet when she was eight years old, and played in the band, sang in choirs and performed in any show she could. After high school, Sharin went to Carnegie Mellon University in Pittsburgh to study vocal performance, then went back to NYC to get her Master's of Music degree at Manhattan School of Music.

Since then, she has performed all over the United States, including Alaska (yes, she saw bears and moose, but not together), as far across the world as China, and many other countries in between. She has performed with international symphony orchestras such as the Boston Symphony Orchestra, Pittsburgh Symphony, Oregon Symphony, Bremen Philharmoniker, Portland Baroque Orchestra, and our own Charlottesville Symphony (her fav, of course!).



Sharin likes to perform many different kinds of music. She has sung music from the 1600s like the title role in *La Calisto*, but also enjoys singing new music, like the title role in *Florida*, which premiered in 2018. She has performed big grand operas like *Rigoletto*, *Carmen*, *The Barber of Seville* and *La Traviata*, as well as lots of musicals including *My Fair Lady*, *South Pacific*, *Oklahoma!*, *Into The Woods* and *Camelot* (and those were all just with the Charlottesville Opera!). She made her off-Broadway debut in 2012 in *The Wandering Scholar*. She believes that you can do, perform or play *anything* that really makes your heart sing!

Sharin lives in Charlottesville with her husband Ryan, their two-year-old son Alexander and their fluffy ginger cat Django. Her favorite color is green and she enjoys baking, being outside in the sun, knitting, yoga and dancing around the house with the music blasting.

## OUR VIOLIN SOLOIST

Daniel Sender grew up in Philadelphia and began playing the violin when he was five. In middle school, he took up the trumpet so that he could play in the marching band. It's difficult to be really good at two instruments that are so different, so when he went to college, he chose to focus on the violin. He earned a bachelor's degree at Ithaca College in New York, and both a master's degree and doctoral degree from the University of Maryland. He serves on the faculty at the University of Virginia in the McIntire Department of Music and is the concertmaster of the Charlottesville Symphony at the University of Virginia.



One of Mr. Sender's favorite things about being a professional musician is meeting and working with musicians from all over the world. He was selected to study as a Fulbright Scholar at the Franz Liszt Academy of Music in Budapest, Hungary. As a member of the Adelphi String Quartet, he was a semi-finalist in the Fischhoff National Chamber Music Competition. He also got to perform chamber music at the National Museum of American History on the Smithsonian's famous collection of Stradivarius and Amati instruments. As a Theodor Presser Foundation Scholar, Mr. Sender studied in Italy, Spain, Hungary and Austria. He has also played concerts in the United States, Canada, Europe and China. All of this travel has allowed him to learn about different cultures and musical traditions.

In his spare time, Mr. Sender enjoys playing and watching sports. As a child, he played ice hockey, basketball, soccer and volleyball. Now he enjoys playing tennis and golf, and riding a bicycle. He also likes to go camping and fishing.

## INSTRUMENT WORD SEARCH

Y	S	S	C	F	T	B	T	R	U	M	P	E	T	T	Y	N	S	B	R	A	S	S
M	T	I	M	P	A	N	I	O	C	D	R	K	R	S	V	M	Y	O	W	P	R	N
T	R	Z	D	E	A	B	E	B	F	Q	F	X	L	V	I	O	L	A	O	I	J	A
E	I	D	T	R	O	M	B	O	N	E	E	P	W	L	O	G	Z	H	O	O	F	R
U	N	G	C	C	U	A	V	E	G	C	Y	M	B	A	L	S	A	V	D	N	Q	E
B	G	H	N	U	J	H	A	R	P	T	N	O	A	K	I	D	E	W	W	Q	P	D
V	S	I	O	S	Y	Z	H	W	H	U	X	J	S	P	N	C	F	V	I	U	X	R
U	A	Z	X	S	T	R	I	N	G	B	A	S	S	Q	X	B	E	B	N	A	O	U
C	L	A	R	I	N	E	T	G	C	A	I	L	O	D	B	A	S	S	D	R	U	M
W	D	C	B	O	V	I	J	M	C	E	L	L	O	K	R	M	S	S	S	T	L	M
A	F	R	E	N	C	H	H	O	R	N	K	R	N	L	F	L	U	T	E	U	N	T

Can you find the names of the instruments and their families? Write them below. The first letter is written for you.

Family

S\_\_\_\_\_

W\_\_\_\_\_

B\_\_\_\_\_

P\_\_\_\_\_

Instrument

V\_\_\_\_\_

F\_\_\_\_\_

F\_\_\_\_\_

T\_\_\_\_\_

V\_\_\_\_\_

O\_\_\_\_\_

T\_\_\_\_\_

B\_\_\_\_\_

C\_\_\_\_\_

C\_\_\_\_\_

T\_\_\_\_\_

S\_\_\_\_\_

S\_\_\_\_\_

B\_\_\_\_\_

T\_\_\_\_\_

C\_\_\_\_\_



## **DURING THE CONCERT...**

Please sit quietly and listen to the performance.

How does the music make you feel?

Do you see colors in your mind when you hear the music?

What images do you see when you listen to the music?

Does the music make you remember something from your life?

Which parts of the music do you like the best - why do you like them?

Which parts of the concert don't you don't like - what do you not like about them?

Which piece(s) would you choose to hear again? Why?

What surprised you about the concert?

## CONTINUE TO EXPLORE THE ORCHESTRA WITH YOUR FAMILY AND FRIENDS!

### Tell Your Family about the Youth Concert

What was your favorite piece of music?

What did you hear that you liked?

What did you hear that you didn't like?

How did each piece of music make you feel?

What did you think about while you listened to the music?

What instrument would you like to play?

### Listen to Recordings

Prokofiev: *Peter and the Wolf*

Saint-Saens: *Carnival of the Animals*

Britten: *Young Person's Guide to the Orchestra*

Leopold Mozart: *A Children's Symphony*

Debussy: *Children's Corner*

### Read Books

Eric Carle: *I See a Song (K-2)*

Steven Kellogg: *Ralph's Secret Weapon (K-2)*

Valerie Poole: *Obadiah Coffee and the Music Contest (K-2)*

Robert Levine: *The Story of the Orchestra (4-6)*

Illustrated by Peter Spier: *The Fox Went Out on a Chilly Night (K-6)*

### Watch DVDs

*Peter and the Wolf*

*Fantasia*

*Fantasia 2000*

### Attend Concerts

Charlottesville Symphony: [www.cvillesymphony.org](http://www.cvillesymphony.org)

Youth Orchestras of Central Virginia: [www.yocva.org](http://www.yocva.org)

### Visit Websites

[www.sphinxkids.org](http://www.sphinxkids.org)

Philharmonia Baroque Orchestra Time Travel Through Music

<https://www.youtube.com/watch?v=YcDfozjh99M>

Carnegie Hall Listening Adventures

<https://listeningadventures.carnegiehall.org/>