

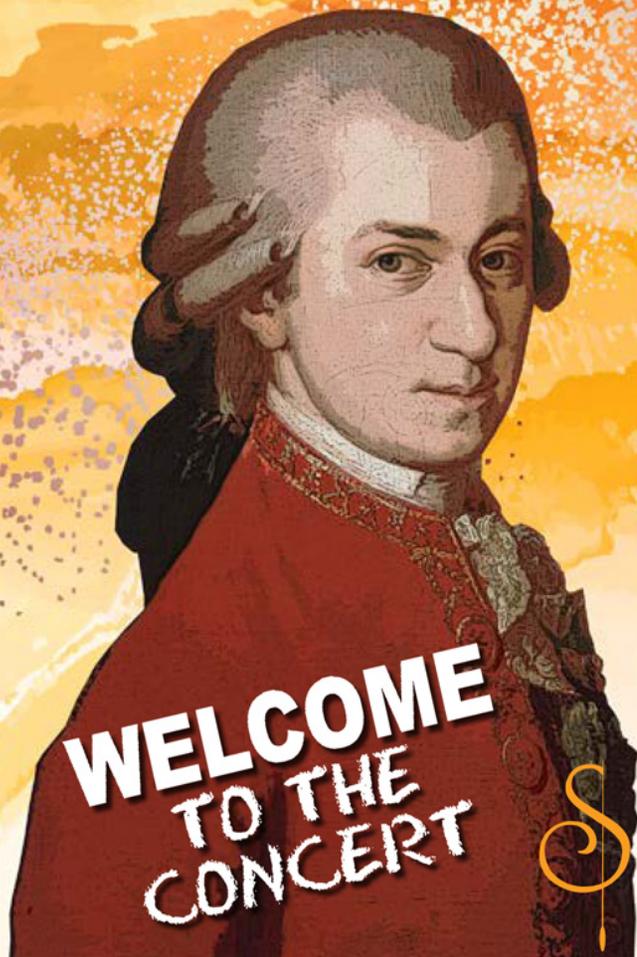


RELEASE DATE: **MAY 22, 2021**

Recorded live at Whitaker Center

MOZART

AND MORE



**WELCOME
TO THE
CONCERT**



**HARRISBURG
SYMPHONY
ORCHESTRA**

STUART MALINA | MUSIC DIRECTOR

HSO SHORTS

EDUCATIONAL VIDEO SERIES

Capital BLUE 

THIS RHYTHMIC MOTOR HAS TWO DIFFERENT PARTS, WHICH WE CALL MEASURES OF MUSIC

MEASURE 1



MEASURE 2



MAURICE RAVEL

- 🎵 FRENCH COMPOSER, B. 1875, D. 1937
- 🎵 RECOGNIZED AS FRANCE'S GREATEST COMPOSER IN THE 1920S AND 1930S
- 🎵 WROTE BOLERO IN 1928 AS AN EXPERIMENT IN REPETITION AND ORCHESTRATION

HSO Shorts, a new educational video series created by the HSO, presents musical concepts in short videos designed for elementary and middle school age learners. These videos can be used as stand-alone material or to supplement classroom studies.



**HARRISBURG SYMPHONY
ORCHESTRA**

STUART MALINA
MUSIC DIRECTOR

How to Use this Concert Guide

Inside this concert guide you will find tools which will help guide you through the concert including listening maps, composer biographies, activities, and general information about the orchestra. Keep your eyes open for special music words written in **BIG GREEN LETTERS**.

On pages 8 and 9, you will find a stage plot of the orchestra. This plot will help you find the names of the instruments in the orchestra, which families they belong to, and where they are on stage. Each instrument name is color-coded to match its family. To help you get started, you will find below, a chart showing each instrument family name, its appropriate color, and the specific instruments in that family.

Strings Family

Violin

Cello

Viola

Harp

Double Bass

Woodwind Family

Piccolo

Flute

Oboe

English Horn

Clarinet

Bass Clarinet

Bassoon

Contrabassoon

Brass Family

Trumpet

Trombone

Tuba

French Horn

Percussion Family

Piano

Snare Drum

Cymbals

Bass Drum

Triangle

Glockenspiel

Timpani

Tambourine

HARRISBURG SYMPHONY ORCHESTRA

Saturday, May 22, 2021

Stuart Malina, Conductor

Lyric for Strings

George Walker
(1922-2018)

Sinfonietta No. 1, Op. 48

Malcolm Arnold
(1921-2006)

Allegro comodo

Allegretto

Allegro con brio

Serenade No. 4 for

Robert Fuchs
(1847-1927)

Two Horns and Strings, Op. 51

Andante sostenuto

Allegretto grazioso

Menuetto (Moderato amabile)

Adagio

Finale. Allegro con fuoco - Piu allegro

Symphony No. 33 in B-flat major, K. 319

W.A. Mozart
(1756-1791)

Allegro assai

Andante moderato

Menuetto

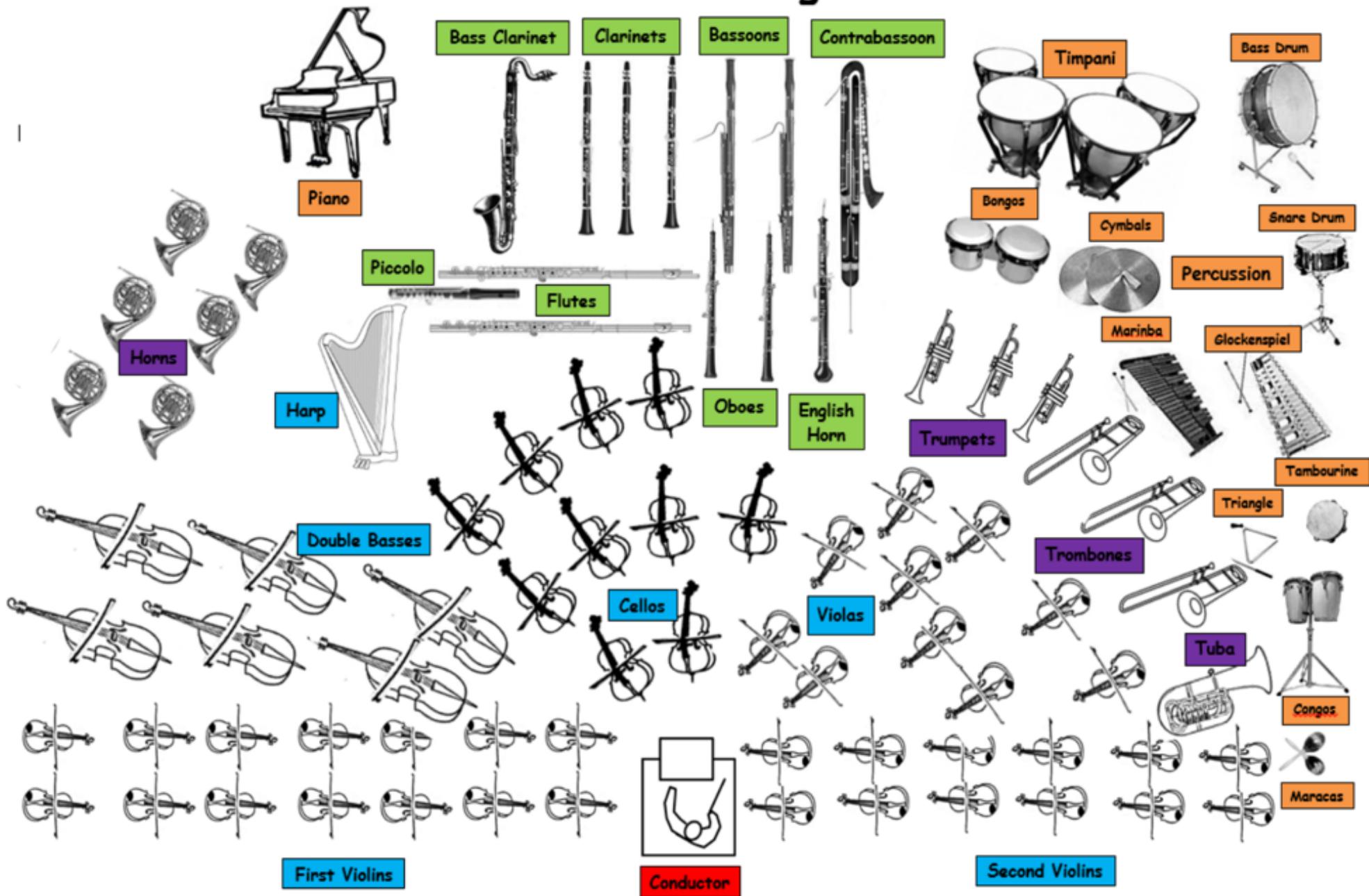
Finale. Allegro assai

THANK YOU FOR YOUR SUPPORT!

HSO Welcome to the Concert activities are made possible through the generous support of:



Orchestra Seating Chart



Note: This diagram is a general reference. Actual HSO set up may vary from concert to concert.

Lyric for Strings By George Walker



George Walker grew up in Washington D.C. and was introduced to the piano by his mother at age five. He began performing publicly at age fourteen and went on to attend Oberlin College and the Curtis Institute of Music. In fact, in 1945 he became the first African American to receive Artist Diplomas from Curtis.

George Walker wrote *Lyric for Strings* in 1946 as part of his String Quartet No. 1. The piece was originally called *Lament* and was written in memory of his grandmother. As you listen, imagine this piece as a song sung for Walker's grandmother.

Lyric is based on one simple, beautiful melody that is repeated several times with a few variations. The piece begins with a short introduction, then the violins play the melody. The melody gets passed around the orchestra and is based in a simple rhythmic pattern (see next page).

While the notes in the pattern may change, understanding the rhythm makes it easier to follow along.



ti ti ti ti ta

While *Lyric for Strings* is his most popular piece for orchestra, Walker wrote many pieces of music including four symphonies, several concertos and sonatas, and a many different chamber pieces. In 1996, he won the **PULITZER PRIZE** for Music for his piece, *Lilacs, for voice and orchestra*. A **PULITZER PRIZE** is earned for excellence in a specific area including journalism, books, drama, and music.

In addition to his work as a composer, Walker spent several years performing as a piano soloist in both Europe and America. He also taught at a number of important universities including the University of Delaware, Peabody Institute of John Hopkins, and Rutgers University (where he was in charge of the Music Department).

Sinfonietta No. 1, Op. 48
By Malcolm Arnold



Malcolm Arnold was an accomplished English musician and composer. He played trumpet with both the London Philharmonic Orchestra and the BBC Symphony Orchestra and won several awards for his compositions. In 1954, Malcolm Arnold was asked to write a "little symphony" by the Boyd Neel Orchestra. A **SINFONIETTA** is a "little symphony," thus the name for this piece.

INSTRUMENTATION means the specific instruments used in a piece of music. In Sinfonietta No. 1 the **INSTRUMENTATION** includes strings, two oboes, and two French horns. This **INSTRUMENTATION** is very similar to Mozart's Symphony No. 33 (see next section), except Mozart adds two bassoons. Although Arnold and Mozart lived and wrote music in two different eras, listen to how different their pieces sound even though they used almost exactly the same **INSTRUMENTATION**.

Serenade No. 4 for
Two Horns and Strings, Op. 51
By Robert Fuchs



Robert Fuchs wrote many pieces of music, but his Serenades are the most popular. Serenade No. 4, which you will hear on this concert, has an interesting **INSTRUMENTATION**. Fuchs wrote the piece for string orchestra and two French horns.

This serenade shows the influence that Mozart had on Fuchs. The **INSTRUMENTATION** and the **FORM** of the piece are the same as two Mozart pieces - Divertimento K. 247 and K. 287. All three pieces were written for strings and two French horns and all have five movements.

Fuchs was also a well-known teacher. He taught at the Vienna Conservatory of Music from 1875 to 1912, almost 40 years! Some of his students included famous composers like Gustav Mahler and Jean Sibelius.

Symphony No. 33 in B-flat major, K. 319

By W.A. Mozart



Mozart finished writing Symphony No. 33 in 1779. In less than two years he wrote close to twenty pieces of music (including this symphony). That means he wrote almost one new piece of music per month!

Before we look at Symphony No. 33 in more detail, let's refresh the **FORM** (the overall structure) of a symphony:

- Movement 1: Fast
- Movement 2: Slow
- Movement 3: Dance
- Movement 4: Fast

When Mozart wrote Symphony No. 33, it only had three movements (1, 2, and 4). He added the third movement a few years later.

A key thing to listen for in this symphony is Mozart's use of **DYNAMICS**. **DYNAMICS** mean the volume of the music.

Mozart uses **DYNAMICS** in different ways in each movement to create **CONTRAST** and keep listeners interested. **CONTRAST** simply means things that are different. In the case of **DYNAMICS**, loud and quiet volumes are an example of **CONTRAST**.

So, how does Mozart use **DYNAMICS** to create **CONTRAST**? First, in music, the word **FORTE** (for-tay) means loud, and the word **PIANO** means quiet. Mozart changes between **FORTE** and **PIANO** *suddenly*. One note will be loud, but the next will be quiet. Or, one passage will be quiet, but the next will be loud.



At other times, Mozart changes the **DYNAMIC** gradually, or over time. One section might start quiet and slowly get louder. Or the opposite - start loud and slowly get quieter. In music, to get louder over time is called a **CRESCENDO** (cruh-shen-doe). To get quieter over time is called a **DECRESCENDO** (day-cruh-shen-doe).



