

TuneUp!

SATURDAY, MARCH 27, 2010

Welcome to the Young People's Concerts®!

NEW YORK
PHILHARMONIC

CREDIT SUISSE
Global Sponsor

The *Jupiter* Symphony – Mozart's final symphony – was not only the boldest such work ever composed, it was the completion of a life's journey. Mozart composed his first symphony when he was just 8, setting off to explore the world of music as he performed concerts all over Europe. But a key musical idea from that first symphony – a four-note motive – was to occupy him his whole life, blossoming into a great expression of humanity in his *Jupiter* Symphony. What was it about this motive that so fascinated Mozart? What new techniques did he learn on his life's journey to unlock its secrets? Explore a whole lifetime of music, using everything we have learned about the instruments and the sound world of the orchestra!

THE PROGRAM:

MOZART

Finale, from Symphony No. 41, *Jupiter*
Andante, from Symphony No. 1
Allegro Assai, from Symphony No. 33

PACHELBEL

Canon in D

ARVO PÄRT

Cantus in Memoriam
Benjamin Britten

MOZART

Finale, from Symphony No. 41,
Jupiter

DANIEL BOICO conductor

THEODORE WIPRUD host

TOM DULACK scriptwriter and director

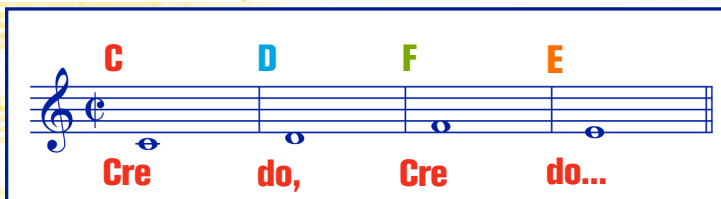
THOMAS BAIRD actor

HEATHER LIPSON BELL actor

POINTS
OF ENTRY

"Credo" Motive Hunt

One of Mozart's points of entry into composition was a 4-note motive, called the "**Credo**" motive, from the plainsong tradition of Medieval times. Mozart manipulates the motive in a variety of ways to create one of the most admired symphonic finales of all time. Can you look for all **9** of the Credo motives (the letters **C-D-F-E**): **forwards** and **backwards**, **up** and **down**?



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

Mozart: Ages And Stages

Symphony No.1 Age 8 (1764)



Mozart and his older sister, Nannerl, spent several years on a grand tour of Europe giving violin and keyboard recitals. In between long carriage rides, practicing, and meeting Europe's noblemen, Mozart found time to compose. When Mozart's father became ill in London and unable to take him and his sister to performances, he set to work on his very first symphony. In London, Mozart met Johann Christian Bach, Johann Sebastian Bach's youngest son. Mozart's Symphony No. 1 is influenced by J. C. Bach's "galant" style.

Symphony No. 33 Age 23 (1779)



After trips to Paris and Mannheim in 1777 and 1778, Mozart returned to Salzburg and took a job as a court organist. He was excited by what he heard in Paris and Mannheim, and came up with new ideas to work into his own compositions. But his employer in Salzburg, Archbishop Colloredo, did not care about new styles. So Mozart took a more traditional approach to please his boss and composed the Symphony No. 33 in the three-movement chamber style that was popular in Salzburg at the time.

Symphony No. 41, Jupiter Age 32 (1788)



Mozart composed his last three symphonies in about six weeks during the summer of 1788. It was a difficult year: he didn't have much money and couldn't find a steady job. On top of that, Austria was at war, and Mozart's fourth child had died. Mozart was not commissioned to compose his last three symphonies—numbers 39, 40, and 41—so there was no guarantee that he would make any money from these compositions. Despite his hardships and lack of income or prospect of performances for his new symphonies, he was fueled by an impulse to create. And create he did! The *Jupiter*, the last symphony he penned, is one of the greatest orchestral works of all time.

Johann Pachelbel (1653-1706)

Canon in D

German composer, organist, and teacher during the Baroque period, Pachelbel enjoyed great popularity during his lifetime. One of the most widely known compositions of the Baroque era is his Canon in D—the only "canon" that Pachelbel ever wrote. In this "canon," three different voices play the same music, but enter one after the other.

Arvo Pärt (b.1935)

Cantus in Memoriam Benjamin Britten

Composer from Estonia, Pärt grew up during Soviet occupation, cut off from outside musical developments. When Pärt's experimental compositions were banned by Soviet authorities, he threw himself into early music—Medieval plainsong and counterpoint. Influenced by this music, he developed a new style he called *tintinnabuli*—like the ringing of bells. *Cantus in Memoriam Benjamin Britten* is a canon: a single melodic motive, here a descending A minor scale, is passed around the different string sections. But each time a new section begins the motive, it does so at half the speed of the section before it. While seemingly simple, the result is a tangle of lines that create a very expressive lament for the life and work of Benjamin Britten, to whose memory the work is dedicated.

COUNTERPOINT

THE ART OF LAYERING DIFFERENT MELODIES TOGETHER.

"CREDO" MOTIVE

A 4-NOTE MOTIVE, C-D-F-E, THAT MOZART USED IN COMPOSITIONS THROUGHOUT HIS CAREER.

Wolfgang Amadeus Mozart (1756-91)



Mozart composed such delightful music, such graceful melodies with such profound emotion, that he has remained one of the most popular composers for over two hundred years. A rare musical genius, he developed whole pieces in his mind and wrote them down in a single draft. Beginning at the age of three, Mozart studied music with his father. He spent much of his youth touring Europe with his talented sister, Nannerl, amazing nobles with his accomplished violin playing and compositions. By the time Mozart was 14 years old, he had already spent nearly 6 years of his life away from his Salzburg home to tour around Austria, Germany, France, England, and Italy. Everywhere Mozart traveled, he learned about new styles that he could incorporate into his own music: Italian overtures and arias, the light "galant" style of London, and the unpredictable contrasts of the "Storm and Stress" style in Germany.

More than other composers of his time, Mozart was fascinated by counterpoint. The old-fashioned art of combining different tunes in harmonious ways, counterpoint appealed to Mozart's love of puzzles and jokes. While it put off some listeners who wanted to hear simpler music, counterpoint enabled Mozart to enrich his music. With the finale of his *Jupiter* Symphony, Mozart took counterpoint to new heights, packing so many delightful tunes together at once that the listener is simply astonished.

GRADUS AD PARNASSUM

MOZART LEARNED COUNTERPOINT FROM A TEXT BOOK CALLED *GRADUS AD PARNASSUM*. LATER, HE WOULD USE THE SAME BOOK TO INSTRUCT HIS OWN PUPILS. HIS COUNTERPOINT EXERCISES INCLUDED A 4-NOTE MOTIVE, C -D -F -E., THAT WAS FAMILIAR TO ANYONE WHO STUDIED MUSIC. MOZART WORKED IT INTO MANY OF HIS COMPOSITIONS, BEGINNING WITH HIS VERY FIRST SYMPHONY. IT WAS THIS SIMPLE MOTIVE, TAUGHT TO HIM IN HIS YOUTH, THAT BECAME HIS **POINT OF ENTRY** INTO THE COMPLEX FINALE OF HIS *JUPITER* SYMPHONY.

FUGATO

IN THE STYLE OF A FUGUE. A SINGLE MELODY IS PRESENTED, AND REPEATED, BY MANY DIFFERENT VOICES.

Guest Artists



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actor



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Composer and educator **Theodore Wiprud** has been Director of Education at the New York Philharmonic since 2004. He began his teaching career in the 1980s at Walnut Hill School, near Boston, working with talented young musicians. After directing national grantmaking programs at Meet The Composer from 1990 to 1997, he returned to the classroom as a Teaching Artist in New York City schools, working for the Orchestra of St. Luke's among others. Mr. Wiprud went on to create education and community engagement programs for the Brooklyn Philharmonic and the American Composers Orchestra. At the New York Philharmonic, Mr. Wiprud oversees a wide array of programs ranging from the historic Young People's Concerts and the new Very Young People's Concerts, to the School Partnership Program (among the largest such programs in the country) and adult education programs. He has hosted the Philharmonic's School Day Concerts since 2005.

What's coming up at the Young People's Concerts 2010-2011? *The Ages of Music*



December 4, 2010

BAROQUE

Experience the extravagance, grandeur, and drama of Baroque music.

January 15, 2011

CLASSICAL

Explore the music of a noble era, with its structure, clarity, and order.

March 12, 2011

ROMANTIC

Discover a world driven by emotion, adventure, and imagination.

April 2, 2011

MODERN

Check out the most explosive period of musical development ever.

Phil Teens!

Are you graduating from the Young People's Concerts? Ready for your first evening concert?

Come join other teens for a concert, plus a pre-concert workshop hosted by Philharmonic Teaching Artist Justin Hines.

For details, please visit nyphil.org/philteens.

Friday, May 7, 2010

The Russian Stravinsky: Gergiev and *The Rite of Spring*
Tickets are just \$12!

The Mozart Family Grand Tour June 9, 1763 to November 29, 1766

In June 1763, Wolfgang Mozart – age 7½ – and his sister Nannerl set off from their home in Salzburg for a “Grand Tour” of the royal courts and cultural capitals of Europe. Accompanied by their mother and father, their aim was to display the astonishing musical talents of Wolfgang and Nannerl. Wolfgang would be nearly 11 years old before the family would return to Salzburg. Along the way, he played for kings and queens, princes and princesses; he also composed his first symphonies and sonatas.

What do you think it would be like to go on tour for three-and-a-half years in the 1760s? Follow Mozart's journey and find out!

ENGLAND (Age 8)

Mozart plays for King George III of England and Queen Charlotte, to whom he dedicates a set of sonatas.

Mozart's father falls ill and can't take Wolfgang and Nannerl to performances. Mozart uses the spare time to compose.

NETHERLANDS (Age 9)

Mozart performs for the celebrations of the installation of Prince William V of Orange.

Mozart comes down with typhoid fever and takes one month to recover.

GERMANY (Age 7)

Mozart performs in Germany for Elector Maximilian III, Elector Palatine Karl Theodor in Mannheim, and Princess Anna Amalia of Prussia.

A stormy boat ride up the Rhine River takes an extra three days.

START (Age 7)

On the first day, a wheel on the carriage breaks! It's two days before they are on the road again.

FRANCE (Age 8)

Mozart gives a private recital for King Louis XV of France and the royal family. He kisses the hand of the Queen!

Leaving Paris, Mozart suffers from tonsillitis. His father makes him perform after only a few day's rest.

FINISH! (Age 10)

The Mozart family traveled at least 2500 miles in a cramped, unheated, and incredibly bumpy carriage. That's about the same distance from New York City to Los Angeles!



Major support provided by the William Randolph Hearst Foundation, with additional support from the Theodore H. Barth Foundation.

Tune Up! is made possible by an endowment in the name of Lillian Butler Davey.

Daniel Boico's debut season with the New York Philharmonic is made possible by the Kurt Masur Fund for the Philharmonic, an endowment fund created to honor the accomplishments of the Philharmonic's Music Director Emeritus, Kurt Masur.

MetLife Foundation is the Lead Corporate Underwriter for the New York Philharmonic's Education Programs.

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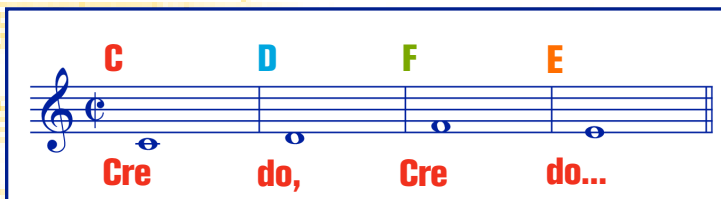
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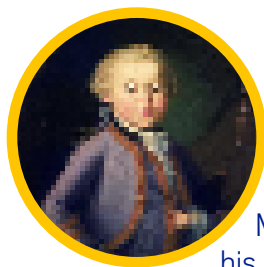
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K	G	E	F	D	C	H	V	E	Y
O	P	E	Z	S	F	U	L	B	J
P	X	I	E	N	Q	E	T	M	E
C	D	F	E	W	U	Y	V	A	F
S	D	M	Y	C	E	O	Q	R	D
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