

TuneUp!

SATURDAY, DECEMBER 12, 2009

Welcome to the Young People's Concerts®!

At our first concert, we learned about the instruments of the orchestra and how Benjamin Britten showcased them through a set of brilliant variations. This time, we'll discover how the sounds of instruments combine to create a world of color, with **Claude Debussy's *La Mer*** as our point of entry. Debussy was fascinated by the Impressionist painters of his time, who responded to natural light and used color in new ways. Debussy made color a core element of music as it never had been before. But what exactly is color in music? Put on your thinking cap, and expect to hear some amazing sounds!

THE PROGRAM :

DEBUSSY

La Mer

From Dawn till Noon on the Sea (selections)
Play of the Waves (selections)
Dialogue of the Wind and the Sea

ROSSINI

Overture to *William Tell* (excerpt)

BIZET

Symphony No. 1 (excerpt)

TCHAIKOVSKY

Romeo and Juliet, Fantasy-Overture (excerpt)

GLINKA

Overture to *Ruslan and Ludmila* (excerpt)

MICHAEL TORKE

Selections from *Bright Blue Music* and *Ash*

DANIEL BOICO conductor

THEODORE WIPRUD host

TOM DULACK scriptwriter and director

ADAM ALEXANDER actor

ALESIA LAWSON actor

NEW YORK
PHILHARMONIC

CREDIT SUISSE
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POINTS
OF ENTRY

Can you imagine **MUSIC** to match these two impressions of the sea by **JAMES WHISTLER** and **J.M.W. TURNER**?
Select instrument combinations, rhythms, and dynamics from the lists below or create your own!

IMPRESSIONIST
SEA
PAINTINGS



INSTRUMENTS
WHAT MUSICAL
"COLORS"?
SINGLE OR
COMBINED.

Some instruments:
• Cello • Harp
• Oboe • Trombone
• Viola • Cymbals
• Piccolo • French horn

RHYTHM
WHAT TYPE
OF MOTION?

Some descriptions of rhythm:
• Bumpy • Dancing
• Steady • Irregular
• Energized • Patterned
• Relaxing • Repeating

DYNAMICS
LOUD OR SOFT?
NEAR OR FAR?

Some types of dynamics:
• Gradually growing loud
• Suddenly getting quiet
• Crash • Fading away
• Soft/Strong • Muted



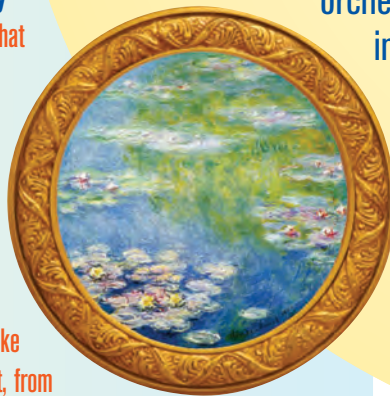
Michael Torke (b. 1961)

American composer Michael Torke received acclaim at an early age for creating works that incorporated musical techniques from both the classical tradition and contemporary pop world. At 23, he cut short his graduate study to begin his professional career in New York City, where he was soon signed by Boosey and Hawkes (the publisher of Stravinsky and Copland). He collaborated extensively with Peter Martins and the New York City Ballet, founded his own recording company, and has released a number of recordings of his works. Mr. Torke experiences synesthesia—certain notes, tones, and chords have particular colors for him—and a number of his compositions are expressions of different colors. *Bright Blue Music* and *Ash* are two examples of these compositions, which were later included in a suite called *Color Music*.

Hearing Color?!

Music may be invisible, but it always has a quality that's hard to describe—which we often call "color." In the *Overture to William Tell*, Gioachino Rossini paints a musical picture of a peaceful sunrise. Compare that with a famous passage from Georges Bizet's *Symphony No. 1*—the instruments are similar, and the tempo, or speed, of the music is about the same, but the color is quite different. Or take the brilliant beginning of Mikhail Glinka's *Overture to Ruslan and Ludmila*, depicting a brave knight setting out to rescue a captive princess, and compare it with an equally fast passage from Peter Tchaikovsky's *Fantasy-Overture to Romeo and Juliet*. When you hear these side by side, you will understand what we mean by color in music. Now, compare the sound of these with Claude Debussy's *La Mer*. Can you hear why people say that Debussy revolutionized color in music?

Impressionism is a style of painting that began to develop in France during the 1870s. The artists who followed this method—known as the Impressionists—aimed to represent objects according to their own personal impressions. They used lots of color, thick brushstrokes, and unusual angles to capture mood and atmosphere. Impressionists wanted to show the effects of light and weather on their subjects. They were some of the first artists to take their easels outside and paint in natural light. Impressionists used color to express shifting light, from shadows to sunlight, and applied color to the canvas in a way that created vibrancy and motion.



James Abbott McNeill Whistler (1834-1903)

Whistler was an American-born artist who spent most of his adult life in Europe. He became well known for his flamboyant personality and extreme ideas about art. He favored a more abstract approach to painting, instead of realistically representing subjects as was popular at the time. He often gave his paintings musical titles to emphasize art's musical qualities.



J.M.W. Turner (1775-1851)

Turner—an English Romantic landscape painter—was known as "the painter of light." He used shimmering color to create illusions, such as the play of light on water or the radiance of skies at sunset. Many of his techniques, far ahead of their time, were studied by the French Impressionists years later.

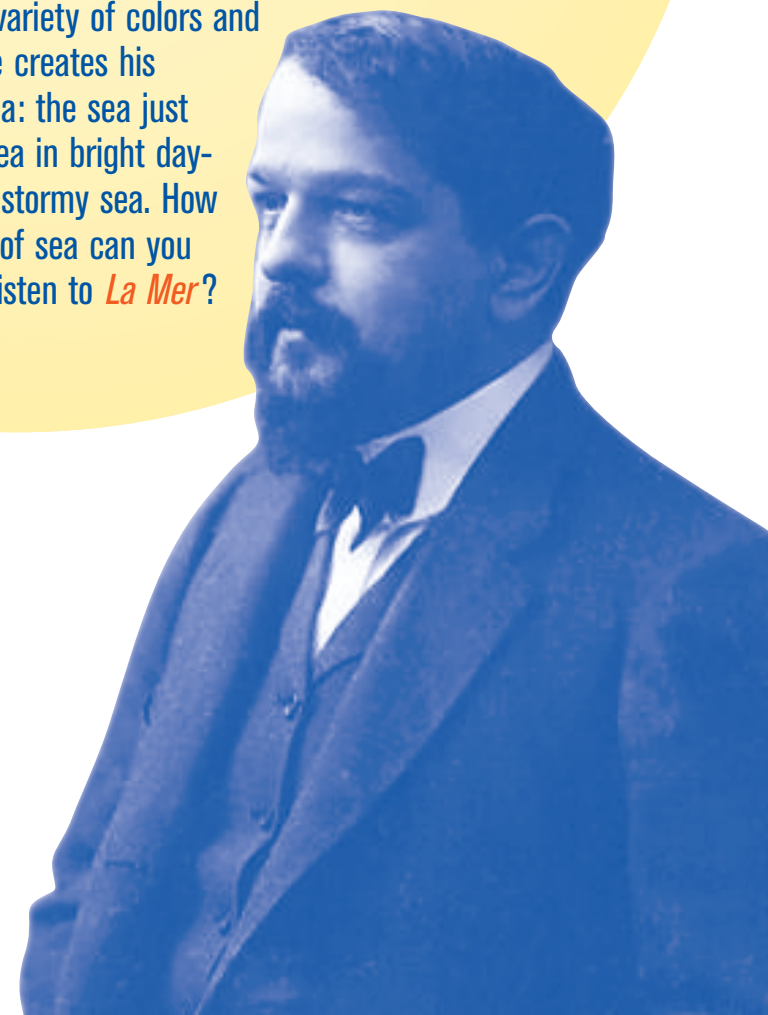


Claude Debussy (1862-1918)

Debussy was one of the most important figures in music at the turn of the 20th century.

To this day, he is celebrated for his ability to portray atmosphere in music and make connections to the natural world. In order to express nature's mystery, power, and beauty, he experimented with unusual scales, flowing rhythms, and a range of sound effects that instruments could make. One of Debussy's points of entry into this world of sound and experimentation was through the visual arts, especially the paintings of a group of artists known as the Impressionists. The Impressionists wanted to capture mood and atmosphere through the use of vibrant color and the effects of light. Debussy took these new ideas about color and shades of light and applied them to his compositions. Debussy's father was a sailor and the young Claude had spent several summers in the seaside town of Cannes.

Inspired by his vivid childhood memories of Cannes and his admiration for nature, Debussy began composing a work in 1903 called *La Mer* (The Sea). In *La Mer*, Debussy uses the orchestra as a painter uses color. He combines the sounds of different instruments to create a variety of colors and layers. In this way, he creates his impressions of the sea: the sea just before sunrise, the sea in bright daylight, a placid sea, a stormy sea. How many different kinds of sea can you imagine when you listen to *La Mer*?



SYNESTHESIA
THE ABILITY TO SEE CERTAIN COLORS AS A RESPONSE TO HEARING DIFFERENT MUSICAL SOUNDS: KEYS, HARMONIES, OR TONES.



The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently

plays about 180 concerts every year. On December 18, 2004, the Philharmonic gave its 14,000th concert – a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra's first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885–86 season, with a series of 24 "Young People's Matinees." The programs were developed further by conductor Josef Stransky, who led the first Young People's Concert in January of 1914. The Young People's Concerts were brought to national attention in 1924 by "Uncle Ernest" Schelling, and were made famous by Leonard Bernstein in the 1960s with live television broadcasts.

Newly appointed New York Philharmonic Assistant Conductor Daniel Boico leads all of the Philharmonic's Young People's Concerts in the 2009–10 season. He made his New York

Philharmonic debut in January 2009, conducting an Inside the Music program. Mr. Boico has served as an apprentice conductor with the Chicago Symphony Orchestra, where he worked closely with and was assistant to music director Daniel Barenboim, principal guest conductor Pierre Boulez, Zubin Mehta, and other visiting artists. Mr. Boico has led numerous orchestras, including the Moscow Philharmonic, Novosibirsk Philharmonic, Perm Opera and Ballet, Berlin Radio Symphony Orchestra, Taipei Symphony Orchestra, Israel Philharmonic Orchestra, La Orquesta Filarmónica de la UNAM, and the Orquesta Sinfónica Nacional in Mexico City. Born in Israel and raised in Paris and in the United States, Mr. Boico studied with and assisted Russian professor Ilya Musin at the St. Petersburg Conservatory.



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?*

POINTS OF ENTRY

Saturday,
March 6, 2010
MAGNUS LINDBERG
Feria



Saturday,
March 27, 2010
WOLFGANG AMADEUS MOZART
Symphony No. 41,
Jupiter



Phil Teens! *Ready for evening concerts? Join other teens for a series of fun workshops paired with four Friday evening concerts. Tickets at \$12 include both workshop and concert!*
For details, please visit nyphil.org/philteens.

Play of the Waves

Which of these musical effects would you use to show how these images of waves might sound? Choose one effect, or several in combination, and write them in the spaces below the pictures.



GLISSANDO
A CONTINUOUS SLIDE,
UP OR DOWN.

TREMOLO
A TREMBLING SOUND
FROM THE FAST
REPETITION OF A NOTE.

MUTE
A DEVICE THAT FITS ONTO AN
INSTRUMENT TO CHANGE ITS
COLOR AND REDUCE ITS VOLUME.
MUTED BRASS CAN SOUND
METALLIC AND NASAL WHILE
MUTED STRINGS SOUND
SOFTER AND MORE LYRICAL.

SFORZANDO
A NOTE PLAYED WITH
SUDDEN AND
STRONG FORCE.

HARMONICS
A FLUTELIKE, SILVERY SOUND
MADE BY TOUCHING A STRING
INSTRUMENT GENTLY IN
A SPECIFIC PLACE
WHILE BOWING.

DIVISI
LAYERS OF SOUND AND RICH
HARMONY CREATED BY
A STRING SECTION THAT
IS SPLIT TO PLAY
SEVERAL PARTS.

PIZZICATO
A SHORT, PERCUSSIVE
EFFECT CREATED BY
PLUCKING STRINGS.

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