



Presents

THE COLORS OF MUSIC

November 1, 2015

Study Guide

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MusicaNova Study Guide: The Colors of Music

The Colors of Music Concert Program

Visions and Miracles Christopher Theofanidis
All joy wills eternity
Peace Love Light YOU ME ONE
I add brilliance to the Sun

Violin Concerto in E-Minor..... Julius Conus
Allegro moderato
Adagio
Cadenza – allegro subito

Symphonic Dance No. 1 Karalyn Schubring

El Amor Brujo.....Manuel De Falla
A ballet in 13 songs

<http://musicanovaaz.com/2015-16-orchestra-concerts/the-colors-of-music/>

Why this concert is called *The Colors of Music*

by Warren Cohen, Music Director, MusicaNova Orchestra

The Colors of Music opens the MusicaNova Orchestra concert series for the 2015-16 season on November 1, 2015 at 4 PM, at Central United Methodist Church in Phoenix.

To the extent that there is a unifying theme to the concert, it is that all of the pieces on the program depend a great deal on the sounds of the instruments for their effect and appeal. All of the works are, in different ways, beautiful, and they all rely on beauty of sound rather than some great structure, or interesting harmonies, or great tunes to make their point (although *El Amor Brujo* ends with a great tune).

Visions and Miracles exploits the sound of massed strings in a very colorful way. It is interesting to see that he almost never thins out the sound the way most composers would by having a section where certain instruments do not play-everyone is playing all the time! The effect is joyful, bright, and celebratory.

The Conus *Violin Concerto* exploits many ways that the sound of a solo violin can create a mood just by using different techniques to play the instrument. In this work the orchestra plays a very secondary role, to allow the listener to focus on the sound of the violin.

Karalyn Schubring was clearly enjoying the sound of a big orchestra, especially a brass section, in writing *Symphonic Dance No. 1*, her first work for orchestra. It can be understood as celebrating that orchestral sound.

El Amor Brujo tells a story through the colorful interplay of instruments, which he uses in a huge variety of ways-solo strings mixed with string sections, muted trumpets played loudly, long wind solos and ending with the sounds of bells, both real and simulated. At the end of the concert we would hope that everyone had a much better understanding of how color alone can be a huge element in making music appealing and approachable.

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Karalyn Schubring: *Symphonic Dance No. 1*. 2015-16 MusicaNova Composition Fellow Karalyn Schubring is a sixteen-year-old senior at Chandler Preparatory Academy in Chandler, Arizona. She began studying piano at age three and composing at age six. She currently studies classical repertoire performance and composition at East Valley Yamaha Music School with teachers Talia Carmi and Tomoko Yonemaru, respectively. Karalyn is passionate about performing and composing music and plans to pursue a full-time career in composition.

Already an accomplished composer, Karalyn was selected as the first MusicaNova Composition Fellow of the 2015-16 season. As a member of the Composition Fellows Program she'll get hands-on mentoring by MusicaNova's music director and feedback from the orchestra's professional musicians through all stages of preparation, production, and rehearsal of her piece, which will have its world premiere by MusicaNova Orchestra on November 1, 2015.

In this past year, Karalyn performed her music at the 2015 National Association of Music Merchants (NAMM) show in Anaheim CA, and was commissioned by East Valley Children's Theater in Mesa to write the music for an original play, *Arya's Rock: A Video Game Adventure*, which premiered in June 2015 and received an ariZoni Theatre Award for Original Music Composition in September 2015.

In the summer of 2015 Karalyn was one of ten composers selected to be apart of the Young Artists Composition Program at the Boston University Tanglewood Institute, a six-week intensive program where she worked with BU faculty Dr. Justin Casinghino and Dr. Martin Amlin.

In addition, she was named a National Finalist of the Music Teachers National Association (MTNA) Composition Competition in the Senior Division, was a winner of the Social Music Works International Upload Competition in the Variations Category, and received an ASCAP Morton Gould Young Composer's Award for her piano and euphonium piece titled "Song of the Ancients" in 2015.

Karalyn is also an accomplished pianist. She has performed her compositions in numerous venues, including Tempe Center for the Arts, the Musical Instrument Museum, the NAMM show, the Downtown Chamber Series, the Arizona State Music Teachers Association Conference, and in Calgary, Alberta, Canada. She is also a finalist for NPR's "From the Top," a nationally broadcast program featuring young artists.

What you'll hear at the concert:

Symphonic Dances No. 1 is Karalyn's first work for full symphonic orchestra. It opens with an anticipatory and ambiguous introduction; it is hard to tell where the music will go from these first steps. When that ends it bursts in a brassy tune reminding you of movie or video game music, a form well known by the composer.

The music is very sectional – new ideas come up, are treated for a while and then everything changes – and you will hear how the first ideas come back at the end of the piece to round things off. This piece uses brass instruments and piano a great deal



Julius Conus: *Violin Concerto in E Minor*. Julius Conus (1869-1942) was born in Moscow into a family of distinguished musicians. He and his two brothers studied at the Moscow Conservatory of Music, one of the most prestigious music schools in the world, and all three later became teachers there. Julius was a violin virtuoso; he won the Conservatory Gold Medal in 1888 at the age of 19. This enabled him to travel extensively to study and perform abroad, including time in Paris, where he studied and played solo concerts and was a member of the Opéra Orchestra, and later New York City.

Conus returned to Moscow in 1893 to teach violin at the Conservatory and continue his concert career. At the Conservatory he became lifelong friends with the virtuoso pianist and composer Sergei Rachmaninoff (1873-1943). The two men often performed together, and were so close that Conus's son later married Rachmaninoff's daughter! Conus and his family fled Moscow for Paris in 1917 to escape the Bolshevik Revolution, only to return to Moscow, now in the Soviet Union, in 1939 to escape the rise of Nazism.

As a composer Conus is very much a "one-hit wonder." Aside from his violin concerto he wrote very little other music, mostly short study pieces or études for the violin, none of which are played today. He wrote the concerto in 1898 and had the good fortune for it to be played frequently by Fritz Kreisler (1875-1962) and later Jascha Heifetz (1901-1987), two of the greatest violinists of all time. Heifetz first played the concerto in 1920 when he made it a regular part of his concert programs, and then recorded it for the first time in 1952. It was popular with worldwide audiences for its long melodic lines, and has stayed in the repertoire in Russia but is rarely played in the west. (As such, it's a natural piece for MusicaNova: truly great music you haven't heard – yet.)

A concerto is a work for an instrumental soloist accompanied by an orchestra, usually in three movements, where the soloist's virtuosity is put on display in a *cadenza* or solo section without the orchestra. A standard symphony orchestra concert program will often feature a concerto, along with an overture, orchestral suite, and a symphony. Conus's Concerto in E Minor is very much a technical showpiece, more in the manner of other those composed by other touring violin virtuosos (and show-offs) in Europe and the USA at the time, than of his contemporary Russian composers.

Nowadays advanced violin students often perform the concerto, largely because there are many extremely demanding techniques the soloist must master just to play the work. The result is a performance that is personal and unique to the individual violinist's style, and brings out the inner beauty of the work.

What you'll hear at the concert:

The *Violin Concerto in E Minor* is in three movements, lasting about 22 minutes, and features Bobae Johnson, a junior at Desert Vista High School in Phoenix as the violin soloist. The movements are:

- *Allegro moderato* ("moderately brisk"),
- *Adagio* ("slowly"),
- *Cadenza – allegro subito* (virtuoso solo passage for the violin, then "suddenly brisk"),

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The concerto begins with the orchestra playing by itself. This is the traditional way to begin a concerto, a way of announcing the soloist. When the soloist begins, the music is very free – a second introduction, like the player warming up before the main tune is introduced. After the tune, the violin plays a lot of fast passagework based on the tune, using many devices typical of advanced violin technique. You will hear a lot of the music is in a very high register.

The music does not have any breaks, but you will notice a much slower middle section, the *adagio*, then a return to fast music. Shortly before the end the violin will play a cadenza, where the player plays music without the orchestra for about a minute. After that, the ending comes assertively and quickly.



Violin Soloist **Bobae Johnson** is a 16-year-old junior at Desert Vista High School in the Phoenix suburb of Ahwatukee. She has been a member of the Phoenix Youth Symphony since 2011 where she has served as principal first violin and concertmaster. In the past year, she won the Dorothy Vanek Youth Concerto Competition sponsored by the Southern Arizona Symphony Orchestra, the American String Teachers Association state solo competition, and was a finalist in the Phoenix Youth Symphony Young Musicians Competition.

She was the strings winner of the Arizona Music Educators Association All-State Solo & Ensemble competition, for which she received an invitation to perform at ASU's Gammage Auditorium at the All-State Festival. During the past two summers she studied at the Innsbrook Institute, the Bowdoin International Music Festival, and Le Festival International du Domaine Forget, where she performed at master classes with Elizabeth Wallfisch, Patrice Fontanarosa and the Emerson String Quartet.

Bobae is a volunteer strings teacher with Harmony Project-Phoenix, a MusicaNova education partner. She was featured in MusicaNova's Young Artists series in the 2013-14 and 2014-15 seasons.

Hear the first movement of the concerto:

<https://www.youtube.com/watch?v=OplbDpG5JyU>



Christopher Theofanidis: *Visions and Miracles*. The composer wrote this work in 1998 as a commission for a string quartet; the string orchestra version we'll play in our concert is from 2002. He wanted to write a work of unbridled joy, having recently composed a number of works of a much darker cast, and felt that the time had come to write something bright and uplifting. The music is never heroic, but the feeling of light and joy, even ecstasy, is never far from the center of its universe. It is in three movements, of a characteristic fast–slow–fast pattern. The style of the harmonies

is modern but accessible, and rhythmic elements are familiar to anyone who knows modern classical music.

American composer **Christopher Theofanidis** (b. 1967, Dallas TX) has had his works performed by many leading orchestras from around the world, including the London Symphony, the Philadelphia Orchestra, the Moscow Soloists, the National, Atlanta, Baltimore, St. Louis, Detroit, and California Symphonies, and many others. He also served as Composer of the Year for the Pittsburgh Symphony during their 2006-2007 Season, for which he wrote a violin concerto for Sarah Chang.

Mr. Theofanidis holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has been the recipient of the International Masterprize (hosted at the Barbican Centre in London), the Rome Prize, a Guggenheim Fellowship, six ASCAP Gould Prizes, a Fulbright Fellowship to France, a Tanglewood Fellowship, and the American Academy of Arts and Letters' Charles Ives Fellowship. In 2007 he was nominated for a Grammy for best composition for his chorus and orchestra work, *The Here and Now*, based on the works of the 13th Century Persian poet Rumi. His orchestral concert work, *Rainbow Body*, has been one of the most performed new orchestral works of the last ten years, having been performed by over 100 orchestras internationally.

Mr. Theofanidis' has recently written a ballet for the American Ballet Theatre, a work for the Orpheus Chamber Orchestra as part of their 'New Brandenburg' series, and he currently has two opera commissions for the San Francisco and Houston Grand Opera companies. He has a long-standing relationship with the Atlanta Symphony, and has just had his first symphony premiered and recorded with that orchestra. He has served as a delegate to the US-Japan Foundation's Leadership Program and is a former faculty member of the Peabody Conservatory and the Juilliard School. He currently teaches at Yale University.

What you'll hear at the concert:

Visions and Miracles has three movements and lasts about 17 minutes, played by the orchestra without a soloist. The title for each movement tells you a lot about the music that you will hear.

- In the first movement, *All joy wills eternity*, you will hear the bright sound and happy, chattering music with lots of rhythmic activity. It's bright even when it slows down!

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- The second movement, *Peace Love Light YOUMEONE* (yes, written like that), is slow and you'll hear that throughout the movement the music keeps moving in an upward direction, as though reaching for something, ending at the very top of the violins.
- The final movement, *I add brilliance to the Sun*, goes back to the mood of the first movement, but even brighter, and you'll notice a great deal of sliding between notes, giving the music an exotic feeling

Hear excerpts from *Visions and Miracles*:

http://www.theofanidismusic.com/Works_StringQuartet.html

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Manuel De Falla: *El Amor Brujo*. *El Amor Brujo*, or “Love, the Sorcerer” is a ballet written in 1915 by prolific Spanish composer Manuel De Falla (1876-1946) about a woman haunted by the ghost of her dead husband, whose jealous spirit is keeping her from a new love. The ghost is eventually exorcised and all ends happily, but in the attempt to exorcise the ghost we are treated to De Falla's greatest hit, the “[Ritual Fire Dance](#)”, made famous in the piano version performed by Arthur Rubinstein in the movie “Carnegie Hall” (1947) and later in a kitschy rewrite as a kind of piano concerto by entertainer and original “King of Bling,” Liberace (1919-1987).

The *Ritual Fire Dance*, although central to the piece, is simply one of many great tunes in this exciting score, including a gorgeous Tango in 7/8 time rather than the usual 2/4 or 4/4. The version we are doing is a mixture of two versions of the score. Falla included a part for contralto (the lowest woman’s voice type) in the score, although finding a singer who can manage the very particular zarzuela style of singing – a style that owes more to Spanish popular music than to opera or art song – is almost impossible outside of Spain. Knowing this, he created a version for instruments only, but cut some great numbers that required the voice. MusicaNova has reinstated those numbers with instruments – mostly English horn, with some solo violin – taking over the vocal parts. Here is one of the songs:

<p>Canción del amor dolido</p> <p>¡Ay! Yo no sé qué siento, ni sé qué me pasa cuando éste mardito gitano me farta. ¡Ay! Candela qué ardes... más arde el infierno que toíta mi sangre abrasá de celos! ¡Ay! Cuando el río suena ¿qué querrá decir? Por querer a otra se orvía de mí! ¡Ay! Cuando el fuego abrasa... Cuando el río suena... Si el agua no mata el fuego, a mí el penar me condena, a mí el querer me envenena, a mí me matan las penas.</p>	<p>Song of Suffering Love</p> <p>Oh! I don't know what I feel, Or even what's happening when this damn gypsy is missing. Oh! This burning candle burns more than Hell that my entire blood embraces the Heavens! Oh! When rivers don't dream, what could it mean? For loving her over you you forget about me! Oh! When this fire embraces, When this river sleeps, And if water never killed fire, punish me for these condemns, loving me will poison me, as these will be end of me.</p>
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Manuel de Falla y Mathieu, one of Spain's most important composers of the 20th Century, was born in the southern city of Cádiz. By 1900 his family had moved to Madrid, where he studied piano and composition at the Royal Conservatory of Music. While there he composed works for piano and cello, solo piano, and voice, and became interested in Andalusian flamenco music and dance, and *zarzuelas*, a uniquely Spanish form of drama combining spoken word, songs, and dance; both flamenco and zarzuela would be hallmarks of his future career. He studied in Paris for seven years, until the start of The Great War forced him to return to Madrid. While in Paris he met and worked with composers such as Claude Debussy, Paul Dukas, Maurice Ravel, and Igor Stravinsky, as well as the choreographer supreme of Russian ballet, Sergei Diaghilev. After returning to Madrid he composed many of his best-known pieces, including *El Amor Brujo*. The victory of the fascist dictator Franco in the Spanish Civil War in the mid-1930s led to his departure for Argentina in 1939, where he continued to compose and teach until his death in 1946.

What you'll hear at the concert:

El Amor Brujo is in 13 movements and lasts about xx minutes:

1. *Introducción y escena* ('Introduction and scene')
2. *En la cueva* ('In the cave')
3. *Canción del amor dolido* ('Song of suffering love')
4. *El aparecido* (El espectro) ('The apparition')
5. *Danza del terror* ('Dance of terror')
6. *El círculo mágico* (Romance del pescador) ('The magic circle')
7. *A media noche: los sortilegios*
8. *Danza ritual del fuego* ('Ritual fire dance') <https://www.youtube.com/watch?v=rF5SG7eFALE>
9. *Escena* ('Scene')
10. *Canción del fuego fatuo* ('Song of the will-o'-the-wisp')
11. *Pantomima* ('Pantomime')
12. *Danza del juego de amor* ('Dance of the game of love')
13. *Final – las campanas del amanecer* ('Finale – the bells of sunrise')

The work started as a ballet telling the story of a young woman haunted by the ghost of her jealous dead husband. She searches for a way to rid herself of this curse so she can find happiness with a new lover. Love does magically conquer all at the end.

This work is in very short sections; no part of the piece lasts for more than three minutes. The opening trumpet calls will let you know right away that you are in Spain! This is followed by a mysterious evocation of the night, then the music changes to the aggressive mode of a strong Spanish and Gypsy character. The mood continues in the "Dance of Terror," but is followed by the love song of the Fisherman, who loves the haunted gypsy girl. The leads to the famous "Ritual Fire Dance", an attempt to end the haunting that is interfering with her ability to return his love. The dance fails, and you can hear it tumbling down at the end.

The next numbers all have a more mysterious cast, as the lovers search for a solution. The solution finally comes near the end in a gorgeous tango that symbolizes love. The tango is unusual in that the rhythm is changed slightly, just enough to throw off the malevolent ghost. It works: the spirit disappears, and the music ends with bells and celebration.

Suggested discussion questions for students who attend the concert:

1. What do you think of when you hear the term “classical music”?
2. Did the pieces in this concert sound like what you expected? How? If not, how were they different?
3. What other music that you’re familiar with sounds like the pieces in this concert?
4. What does this music remind you of? Does it make you think of any particular culture or country?
5. How did this study guide help you prepare? Did you get more out of the concert having read it?