

## In the Hall of the Mountain King From Peer Gynt Suite Edvard Grieg (1843—1907)

Edvard Grieg was born in Norway to a family that had many musical members. His mother was a pianist and was Grieg's first music teacher. As a teenager he studied at a music conservatory in Germany and then went on to a career as a pianist and composer. Every summer he returned to his home country to compose and was a supporter of Norwegian music, art and theatre. Peer Gynt was originally a play written by the famous Norwegian playwright Henrik Ibsen. Ibsen asked Grieg if he would compose the music for Peer Gynt.

This is the story of Peer Gynt and the Troll King as told by Susan Ramsay:

Peer was a young and handsome man from Norway. He and his mother Ase lived in a small house and were very poor. Peer had a wild imagination—he made up stories about fantastic adventures that never happened. He often pretended to be rich, and sometimes fibbed so well that people believed him.

One day Peer was walking far from his home near two beautiful mountains. He tripped, hit his head on a rock, and fainted. When he woke up a beautiful girl was standing over him. She said that she was a princess, and her father was the king of the mountain beside them. Peer introduced himself as a prince and said his father was the king of the other mountain. The princess offered to take Peer to her father. They walked to the mountain. The girl struck the mountain with her hand and it opened to form a cave.

As they walked through the cave, Peer asked about the strange looking people he saw sleeping by the walls. She explained that they were trolls, who lived in the mountain and were her father's subjects. They entered a large room in the center of the mountain, where her father waited on his throne.

On one side he had a huge pile of gold and silver, and on the other a pile of diamonds and precious stones. Peer decided he'd like to marry the princess. He made a good impression on the king, so when he asked for her hand, the king said he would agree if Peer would meet three conditions.

First, Peer must dress like the trolls, including wearing a tail. Peer didn't like the idea, but looked at the beautiful girl, the gold and silver, and he agreed. The king said that Peer must also eat what the trolls eat. Peer found that the trolls ate rocks and dirt, but he figured he could manage somehow, so he agreed.

The king said that the trolls were almost completely blind, and that if Peer married his daughter, they would put something in his eyes to make him blind. Peer looked again at the princess and the wealth of the king, but decided it wasn't worth it. He said "NO" and began to leave.

The king was furious! He ordered the trolls to grab Peer and beat him, but Peer took off running down the cave to escape.

He found the trolls in the cave still sleeping, so he walked on tip-toe at first, stepping over the trolls. He heard the King coming so he began to walk faster. Eventually he was running for his life. He came to the end of the cave, but the opening had closed. He struck the mountain like the Princess had done, but nothing happened. The trolls caught up and began to bite and scratch him. Desperately, he beat on the mountain again, and tried to push the trolls away. He hit the wall a third time. He heard a rumbling deep within the mountain, and the walls began to shake. The ceiling caved in and everything went dark. When Peer opened his eyes he was lying on the ground, on the very spot where he met the Princess. His head was hurting. Did he get out of the cave by magic, or did he dream the whole thing?



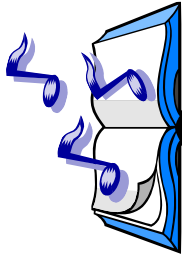
Listen for Peer to begin by tip-toeing out of the mountain. How does the music change as Peer hurries to escape the trolls? Can you hear Peer hit the wall of the mountain?

## John Henry Aaron Copland (1900-1990)



Caricature by cartoonist Al Hirschfeld

Aaron Copland was born in 1900 in New York City. His parents were immigrants from Russia. The family lived above their Brooklyn department store and Aaron often helped to run the business. Aaron had four siblings and he was very close to his sister, Laurine. She introduced him to ragtime and opera and taught him the basics of playing the piano. By the age of seven Aaron could make up tunes on the piano and he began to write short pieces at the age of twelve. Aaron Copland wrote many different kinds of music including: ballets, orchestral music, choral music and movie scores. He composed at the piano and often recycled music from earlier pieces that he had written. Many of his pieces explore subjects based on American lifestyles.

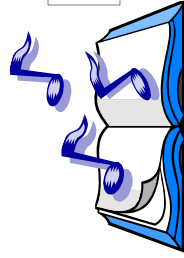


Ragtime-A kind of music that uses a syncopated rhythm. Jazz music grew out of ragtime.

Opera-A play having all or most of its text set to music, with arias, recitatives, choruses, duets, trios, etc. sung to orchestral accompaniment, usually characterized by elaborate costuming, scenery, and choreography.

Copland is best known for his Ballets: *Billy the Kid*, *Rodeo*, and *Appalachian Spring*; and for his orchestral works: *Fanfare for the Common Man* and *Lincoln Portrait*. Copland was a very well known composer during his lifetime and won many awards including the Pulitzer Prize, Academy Awards for his film scores, a Presidential Medal of Freedom, a Kennedy Center Honor, a Medal of the Arts and a Congressional Gold Medal.

Copland composed very little after 1972. He said about his lack of creative ideas, "It was exactly as if someone had simply turned off a faucet." He spent the remainder of his life conducting and supporting new composers. He died in North Tarrytown, New York on December 2, 1990.



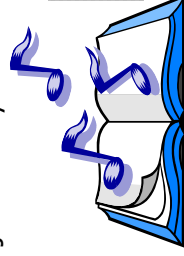
North Tarrytown, New York is now known as Sleepy Hollow.

John Henry was written by Mr. Copland in 1940. This piece is based on an American folk tale. John Henry is a character similar to Paul Bunyan and Pecos Bill. Like these other characters John Henry is born into the world much bigger than everyone else, weighing in at 33 pounds! He grows up to be the best "steel driver"

during the time in American history when it was a race to build railroads through the mountains of the west. John Henry performed manually a task which is done today by power equipment. He was a "driver" and drilled by hand the holes in rock for the powder charges to create tunnels for the railroad. What determined the speed of drilling was how fast the driver could swing his hammer. Folk stories say that John Henry used two hammers, one in each hand, and was the only driver who could manage this. He swung his hammers harder, faster and longer than anyone else. According to folk tales, one model of a steam drill was tried at Big Bend Tunnel, but was discarded after it was out-drilled by "Big" John Henry. Steel-drivers tried to keep a steady rhythm and maintain it as they worked. Can you hear the steady rhythm of John Henry's hammer in Copland's piece? To help measure their strokes, the drivers sang songs. These songs also served as amusement in the foul and dreary tunnel. The workers made up verses about their adventures, fears, hopes, and heroes like



John Henry.



The Big Bend Tunnel where John Henry worked, is located under the Big Bend Mountain at Talcott, WV and was built from 1870-1873. It remained active for a hundred years.



Statue of John Henry outside the town of Talcott in Summers County, WV

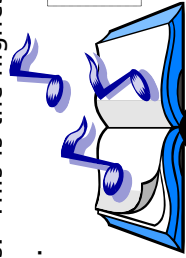
## Forgotten Fairy Tales II. Of a Tailor and a Bear Edward MacDowell (1860-1908)

This music tells an old story about a tailor who loved music so much that he kept a violin handy in his workshop. One day, as he worked – cutting, sewing and stitching—he heard thumping and rustling noises outside his door. Suddenly the door burst open and a great, fierce-looking bear stood in the opening. Although very frightened, the tailor remembered that bears love music. Quickly he picked up his nearby violin and began to tune it. As he did the bear stood up on its hind feet and started a clumsy dance. While dancing, the bear growled in delight, since it actually was a run-away dancing bear from a carnival. After awhile, the bear became tired of dancing and wandered away, still growling. The much-relieved tailor resumed his stitchery with renewed vigor, thankful that no harm had come from the bear’s visit.

Listen for the piano to sound like a fiddle being tuned and the bear growling.



Edward MacDowell was born in New York City and first learned to play the piano. MacDowell was one of the first seven people chosen for membership in the American Academy of Arts and Letters. This is the highest honor you can receive for music in the United States.



MacDowell was one of five American composers honored on a series of US Postal Stamps in the 1940s. Other featured composers included Steven Foster and John Philip Sousa.

## Brother Come and Dance with Me Evening Prayer From *Hansel and Gretel* Engelbert Humperdinck (1854-1921)

The German composer Humperdinck studied architecture before he became a professional musician. He was Richard Wagner’s, another famous German composer, assistant for a long time. Humperdinck traveled through Europe with Wagner and made friends with all of the great composers of the 1800s.

In April 1890, he composed four songs to his sister’s words to Hansel and Gretel. At that time, he had no idea that he would eventually develop these into an opera. At Christmas of the same year, he presented his fiancée with an early version of Hansel and Gretel as an engagement present. The piece was first performed in 1893 and was conducted by another famous German composer, Richard Strauss. It was immediately a success.

One of the most famous folk stories of all time is *Hansel and Gretel*. As you may know Hansel and Gretel are brother and sister, and they live deep in the Black Forest of Germany. Their father is a broom maker, and the family doesn’t have much money. One day Mother and Father go to the village to sell brooms. The children are supposed to do chores, but they get bored and stop to play and sing. When Mother returns, she is angry because the chores aren’t done. She turns, knocks over the milk jug, and all of the milk spills. Now there is no supper, so she sends Hansel and Gretel into the forest to gather berries. They wander a long way and get lost. Finally, they are exhausted and lay down under a large fir tree. Before they go to sleep they sing a beautiful prayer. The next morning Hansel and Gretel find the gingerbread witch’s house and eat their fill. Suddenly, the witch appears! She grabs Hansel, puts him in a big cage, and sends Gretel to find food. The witch stuffs Hansel full of food to fatten him up, so she can roast him. When she turns away to tend the oven, Hansel slips out of the cage. When Gretel tricks the witch into looking in the oven, both children push her in and slam the door! Suddenly it grows dark, a loud noise is heard, and all the ginger bread cookie children around the house have come back to life. They dance for joy because Hansel and Gretel have freed them from the witch’s spell! The parents of Hansel and Gretel, who have been searching for their children, are joyously reunited with them.



## Overture to *Candide* Leonard Bernstein (1918-1990)



Bernstein's parents immigrated to the United States from Russia. Bernstein grew up in the Boston area and his father owned a shop that sold wigs and beauty supplies. His family got a piano when he was ten and he immediately began taking lessons. He studied piano in Boston and then went on to study at Harvard.

In 1943, at the age of 25, Bernstein became the assistant conductor of the New York Philharmonic. This led to his big break as he stepped in to conduct a concert that was broadcast live from Carnegie Hall all across America. Audiences loved him! Fifteen years later he became the first American-born music director of this orchestra. Leonard Bernstein used television, which was very new during his lifetime, to bring classical music to students all across the country through his *Young People's Concerts*. Bernstein also liked to compose music and wrote several musicals including the famous *West Side Story*. Bernstein won almost every award that America has to offer for music.

*Candide* was a story written by the famous writer Voltaire in 1758. *Candide* is the main character and he has an open heart and is very honest. He is thrown out of his house and ends up on an adventure. Bernstein composed his version of *Candide* in 1956.

It was not very successful in theatres, but audiences loved the music. At the concert you will hear the *Overture to Candide*. An overture is a piece of music heard at the beginning of a play, an opera, or a musical. Many times you will hear short sections of music from throughout the play or musical all put together in the overture. The music creates the setting for the whole production right from the beginning and introduces you to music you will hear again.

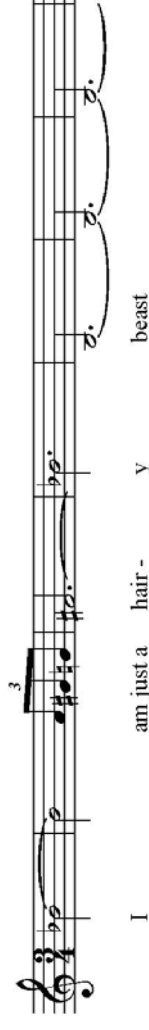


## “Conversations of Beauty and the Beast” From *Mother Goose Suite* Maurice Ravel (1875-1937)

Have you ever seen the movie, “Beauty and the Beast?” As you know, Beauty loses her way in the forest and asks for help in a castle where an enormous Beast resides. The Beast is actually a prince under a sorcerer’s curse and only true love can restore his human form. He detains Beauty and after her initial anger and fright, they become friends and she eventually falls in love with him. Think about if you were telling the story of Beauty and the Beast with music, which instrument would you use to represent Beauty every time she appears? Beauty’s melody is high and light and is played by woodwind instruments.



Now, if you were going to have the Beast as an instrument, which one would he be? The Beast’s theme is low and awkward. You might think about some funny words with it, like “I...am just a hair—y beast.”



Most of the time when you hear the beast at the concert he will be played by a trombone or a contrabassoon. You probably recognize a trombone, but you might not be familiar with the contrabassoon. This instrument sounds growlily like a beast, and it’s the very lowest in the whole orchestra.



As you listen to the musical story “Conversations of Beauty and the Beast” by French composer Maurice Ravel listen for Beauty’s music to be high and light. Toward the end of the story there is a big musical crash and the Beast is transformed. How does the music change to show that the Beast has changed?



## Behold the Bold Umbrellaphant Lucas Richman (1964-present)

Lucas Richman has been Music Director and Conductor for the Knoxville Symphony Orchestra since 2003. He has conducted many other orchestras including the Pittsburgh Symphony, Pacific Symphony, New York Philharmonic, Los Angeles Philharmonic, Baltimore Symphony, San Antonio Symphony, Cleveland Chamber Symphony, Omaha Symphony, Canada's National Arts Center Orchestra, and orchestras in Germany and Croatia. Richman has also worked on many movies as their conductor for the soundtrack. His recent films include *As Good As It Gets*, *Face/Off*, *Seven*, *Breakdown*, *The Village* and *The Manchurian Candidate*. Over the summer Lucas was invited by John Williams (the last composer on our concert) to conduct the orchestra for the touring production of *Star Wars*.

Lucas tells this personal story about his first contact with another composer from this concert: Aaron Copland:

"When I was six years old, I was reading the biographies of composers. Unfortunately, when I reached the end of books about Mozart, Bach, Beethoven and others, I found out that they had passed away...so, being six, I thought that, in order to be a composer, one had to be dead! But when I reached the end of the book about Aaron Copland and found out that, at the time, he was still very much alive, I went to my father and said, "Daddy, Daddy--I want to write a letter to Aaron Copland!" Well, my father found Copland's address but warned me that the composer was a very busy man and would probably not have time to answer my letter. I was determined, however, and mailed off a letter certain that Copland would respond without a doubt.

Sure enough, six weeks later I received a postcard from Aaron Copland that has given me inspiration ever since. He wrote: "Dear Lucas, I received your letter and thought it was just fine. Good luck in your composing! Your friend, Aaron." Now, the fact that this man, at the top of his profession, took the time to write to a little kid from the San Fernando Valley has remained with me as an important motivator for my own efforts

I think Mr. Copland actually couldn't resist writing back to me because, being six, I copied directly out of the biography I had read. So for my introductory sentence in the letter, I wrote the following: "Dear Aaron Copland, when you were born you were wrinkled, reddish in color and bald." Ten years later, I had the opportunity to meet Mr. Copland and, fortunately, he had no recollection of the content of my letter.

Mr. Richman likes to work with young musicians and has conducted the Disney Young Musicians Symphony Orchestra, the Young Musicians Foundation Debut Orchestra, and the Pittsburgh City Music Center Youth Orchestra. He has also composed orchestral works specifically for children and created an animated character, Picardy Penguin, who introduces young children to classical music.

As a composer, Mr. Richman has had his music performed by over two hundred orchestras across the United States. In 2005 he was named Composer of the Year by the Tennessee Music Teachers Association.

Behold the Bold Umbrellaphant is a piece that Mr. Richman composed based on the book written by the nation's first children's poet laureate,



Jack Prelutsky. In this piece listen for ways that the music describes the poetry. The piece has a total of 17 poems/movements and we will hear 6 of them: *Behold the Bold Umbrellaphant*, *The Bizarre Alarmadillos*, *Here Comes a Panthermometer*, *Hatchickens*, *The Trumpetooos and Tubaboons* and *The Solitary Spatuloon*. The

performance of this piece is very important because Behold the Bold Umbrellaphant has only been performed by one other orchestra, the San Diego Symphony.

Jack Prelutsky is the author of the national bestsellers *Scranimals*, and *The*

*Frogs Wore Red Suspenders*. He has filled more than forty books of verse with his inventive word-play including *What a Day It Was at School!* And the collections *The New Kid on the Block*, *Something Big Has Been Here*, and *A Pizza the Size of the Sun*. Jack Prelutsky lives in Washington State.

## Behold The Bold Umbrellaphant and Other Poems



BY Jack Prelutsky  
ILLUSTRATIONS BY Carin Berger

### Behold the Bold UMBRELLAPHANT

That's not the least afraid  
To forage in the broiling sun,  
For it is in the shade.  
The Pachyderm's uncanny trunk  
Is probably unique,  
And ends in an umbrella  
That has yet to spring a leak.

And so the bold UMBRELLAPHANT  
Is ever at its ease,  
No matter if the temperature  
Is ninety-nine degrees.  
And when a sudden thunderstorm  
Sends oceans from the sky,  
That fortunate UMBRELLAPHANT  
Remains entirely dry.

### The Bizarre Alarmadillos

Are a clamorous quartet,  
For they're in a constant frenzy...  
They're incessantly upset,  
You'd imagine they'd be calmer,  
No one means them any harm,  
And besides, they're thickly armored,  
Yet they're always in alarm.

When they push their panic buttons,  
Buzzers buzz and beepers beep.  
Brass alarms clang ever louder,  
It's no wonder they can't sleep.  
Then they flail their tails in terror  
As they holler and they whoop —  
Yes, those four ALARMADILLOS  
Are an odd and noisy group.

### Here comes a PANTHERMOMETER.

A cat we fondly hail,  
For we can tell the temperature  
By looking at its tail.  
Its tail is clearly accurate,  
As we have often found,  
And so the PANTHERMOMETER  
Is nice to have around.

Here comes a PANTHERMOMETER,  
A feline we adore.  
It's always set to tell us  
What the weather has in store.  
It tells us when we're sweltering,  
And when we're apt to freeze—  
We praise the PANTHERMOMETER  
That helps us by degrees.

### HATCHICKENS are odd,

And the reason is that  
Instead of a head,  
They have only a hat.  
The muddle about  
In a permanent daze,  
In bowlers and beanies,  
Sombretos, berets.

Because they can't hear,  
And because they can't see,  
They bump one another  
Continually.

HATCHICKENS are truly  
Ridiculous fowls...

They strut and they swagger  
In kerchiefs and cowls,  
In turbans and derbies,  
In bonnets and caps,  
Fedoras and fezzes,  
And helmets with straps.

Of course they can't eat,  
And they can't even cluck—  
Those hapless HATCHICKENS  
Are lacking in luck.

### The TRUMPETOS and TUBABOONS

Are blaring out discordant tunes.  
They play them loud, they plan them long.  
But most of all, they play them wrong.  
They open up their brazen throats,  
Unleashing a barrage of notes  
That would be better left unplayed...  
But play they do as they parade.

Their sounds are jarring to the ear  
As noisily they persevere  
And play in clashing beats and keys  
Unmusical cacophonies.  
They march about in close array.  
We wish they'd simply march away,  
Or stop and take a silent snooze—  
Those TUBABOONS and TRUMPETOS.

At home within a blue lagoon,  
The Solitary SPATULOON

Calls longingly as it glides by—  
“Syrup!” is its plaintive cry.  
The fowl, both curious and rare,  
Now flips a pancake in the air.  
It's tail, we note, is well designed  
With this peculiar task in mind.

We watch with wonder and delight,  
Until it vanishes from sight.  
Yet, even as it disappears,  
Faint strains of “Syrup!” fill our ears.  
We wait, and as we wait we yearn,  
In hopes the bird will soon return.  
But sadly, in the blue lagoon,  
We fail to spy the SPATULOON.

## Harry's Wondrous World John Williams (1932—present)

John Williams is an American composer, arranger, conductor and pianist. He began his musical studies at the age of eight and continued them when he moved to Los Angeles in 1948. Williams later attended the Juilliard School as well as UCLA. After school he served in the US Air Force where he wrote music and conducted the Armed Forces Band. He then made his way into Hollywood as a studio pianist.

Throughout his life John Williams has composed music and served as the music director for more than seventy-five films including: *Jurassic Park*, *Home Alone*, *Hook*, *Indiana Jones and the Last Crusade*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T.*, *Superman*, *Star Wars*, *Jaws*, and *Raiders of the Lost Ark*. Williams has also worked with various well known directors such as Steven Spielberg, George Lucas, and Oliver Stone; and received several Academy and Grammy awards. He usually writes two film scores a year and often blends traditional musical elements with popular music. He also writes music for the concert hall, including a symphony and several concertos.

In 1980, Williams became the conductor of the Boston Pops Orchestra, a position he held until 1993. In addition, Williams composed the NBC news theme "The Mission," the "Liberty Fanfare" for the re-dedication of the Statue of Liberty, "We're Lookin' Good!" for the Special Olympics in 1987, and the themes for the 1984, 1988, 1996, and 2002 Olympic games.

Williams composed the music for *Harry Potter and the Sorcerer's Stone* during the spring and summer of 2001. The music includes a waltz theme that reappears throughout the film. Williams also composed a concert suite based upon the themes from this score which highlights the different sections of the orchestra.

In J.K. Rowling's first book, *Harry Potter and the Sorcerer's Stone*, all the main character knows is a miserable life with his Aunt, Uncle, and Cousin—the Durlleys. Harry's room is a tiny closet underneath the stairs, and he has never had a birthday party and he is eleven years old. All of that is about to change. A mysterious letter arrives with an invitation for Harry to attend a mystifying school. There he will find friends, sports, magic, and the destiny that has been waiting for him.

J.K. Rowling was a struggling single mother when she wrote the beginnings of *Harry Potter and the Sorcerer's Stone*. She began writing on scraps of paper at a local café and her efforts soon paid off. She was given an award to finish this first book which has become an international bestseller. The series includes seven books all of which have been made into movies; the seventh movie will be released in November 2010. All the musical scores were composed by John Williams.

