DES MOINES SYMPHONY

JOSEPH GIUNTA  MUSIC DIRECTOR & CONDUCTOR
THE LINDA AND TOM KOEHN ENDOWED CHAIR

DES MOINES SYMPHONY YOUTH CONCERTS
TUE MAR 7 & WED MAR 8, 2017
DES MOINES CIVIC CENTER

TEACHER’S RESOURCE GUIDE

Beethoven
Symphony No. 5
in C Minor
Op. 67

Des Moines Symphony Orchestra & Academy
The Temple for Performing Arts
1011 Locust Street, Suite 200
Des Moines, IA 50309
dmsymphony.org
2017 Youth Concerts
Tuesday, March 7, 2017 at 10:00 & 11:30am
Wednesday, March 8, 2017 at 10:30am
Des Moines Civic Center

Joseph Giunta, conducting

BEETHOVEN
Symphony No. 5 in C Minor, Op. 67 (1808)
I. Allegro con brio

Steve HEITZEG
Symphony In Sculpture (2012)
IV. Ancient Forest
V. Post-Balzac
IX. Nomade

Symphony In Sculpture II (2015)
VI. Panoramic awareness pavilion

MUSSORGSKY/Ravel
Pictures at an Exhibition (1874; 1923)
I. Promenade
IX. The Hut on Fowl’s Legs —
X. The Great Gate of Kiev (Played without pause.)

The Des Moines Symphony Youth Orchestras Youth Symphony will perform side-by-side with the Des Moines Symphony Orchestra for portions of this performance.

This concert will also feature winners of our Youth Symphony’s annual Concerto Competition, which will take place in January 2017. Information about our featured student performer(s) will be sent closer to the performance.

Concert order is subject to change.
Dear Valued Educator,

I am delighted that you and your students will be attending our annual Youth Concerts performed by the Des Moines Symphony Orchestra. We are committed to making the time we share together a memorable experience for all involved. I believe that what happens before and after these concerts are equally important to the performance itself, so anything you can do to encourage and engage your students both before and after these concerts will have a direct impact on their overall concert experience. Students will undoubtedly reflect your energy and enthusiasm on concert day.

We have put a lot of care into assembling this Teacher’s Resource Guide which we hope will be a helpful aide as you prepare your students prior to the concert. It is not meant to take the place of anything you might have planned in your classroom; rather it can be used as an enhancement for background information on the composers and works to be performed at our Youth Concerts.

On concert day, we all look forward to seeing you and your students full of energy and anticipation, enjoying this wonderful music performed by the Des Moines Symphony Orchestra.

Sincerely,

Joseph Giunta
Music Director & Conductor
Des Moines Symphony Orchestra & Academy

THIS TEACHER’S RESOURCE GUIDE CONTAINS:

CONCERT PROGRAM
WELCOME FROM MAESTRO GIUNTA
MEET THE ORCHESTRA
MEET THE COMPOSERS AND THEIR MUSIC
COMPOSER TIMELINE
UPCOMING DES MOINES SYMPHONY CONCERTS
CONCERT ETIQUETTE
ABOUT THE DES MOINES SYMPHONY
MEET THE MAESTRO
MEET SOME MUSICIANS
RESOURCE PAGE
NATIONAL MUSIC STANDARDS
CONCERT SPONSORS
STUDENT CONCERT REVIEW
Take a moment to share this orchestra seating chart with your students. Explain the makeup of the different orchestral families.

The Des Moines Symphony is comprised of the following number of instruments:

<table>
<thead>
<tr>
<th>STRING FAMILY</th>
<th>WOODWIND FAMILY</th>
<th>BRASS FAMILY</th>
<th>PERCUSSION &amp; KEYBOARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Violins– 16</td>
<td>Flutes– 2</td>
<td>Horns– 5</td>
<td>Timpani –1</td>
</tr>
<tr>
<td>Second Violins– 14</td>
<td>Piccolo–1</td>
<td>Trumpets– 3</td>
<td>Percussion– 3</td>
</tr>
<tr>
<td>Violas– 12</td>
<td>Oboes– 2</td>
<td>Trombones– 3</td>
<td>Piano– 1</td>
</tr>
<tr>
<td>Violoncellos– 10</td>
<td>English Horn–1</td>
<td>Tuba– 1</td>
<td></td>
</tr>
<tr>
<td>Double Basses– 8</td>
<td>Clarinets– 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harp– 1</td>
<td>Bass Clarinet–1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bassoons– 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Contrabassoon–1</td>
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</tbody>
</table>

Facilitate a classroom discussion with the following questions:
1. Which orchestra family has the greatest number of instruments?
2. Why do you feel this is so?
3. Why is it important for the conductor to positioned in front of the orchestra?
4. Do you feel that the piano is closer in relation to the string family or the percussion family?
5. Why do you feel that the brass family is seated in the back and the string family is seated up front?
6. What instruments are in standard concert bands but not in the orchestra?
MEET THE COMPOSERS AND THEIR MUSIC

Modest Mussorgsky
Born: 1839 in Karevo, Russia
Died: 1881 in St. Petersburg, Russia
Romantic Period

Mussorgsky was born into a wealthy family and intended for a life of service as a military officer. Possessing a considerable amount of compositional talent, he joined a group of fellow Russian composers to form The Mighty Five, who held the goal of Promoting Russian Nationalist spirit in their music.

With many of this composition taking a theme from Russian history or folklore, Mussorgsky is most remembered for his tone poem Night On Bald Mountain, opera Boris Godunov and a collection of piano pieces which he titled Pictures at an Exhibition.

Plagued by poor health and a series of unfortunately life circumstances, Mussorgsky died at the young age of 43.

Pictures at an Exhibition
Notes by Dr. Richard E. Rodda

In the years around 1850, with the spirit of nationalism sweeping through Europe, several young Russian artists banded together to rid their native art of foreign influences in order to establish a distinctive character for their works. At the front of this movement was a group of composers known as “The Five,” whose members included Mussorgsky, Rimsky-Korsakov, Borodin, César Cui and Mily Balakirev.

Among the allies that The Five found in other fields was the artist and architect Victor Hartmann, with whom Mussorgsky became close personal friends. Hartmann’s premature death at 39 stunned the composer and the entire Russian artistic community. The noted critic Vladimir Stassov organized a memorial exhibit of Hartmann’s work in February 1874, and it was under the inspiration of that showing of his late friend’s works that Mussorgsky conceived his Pictures at an Exhibition for piano. Maurice Ravel made his masterful orchestration of the score for Sergei Koussevitzky’s Paris concerts in 1923.

Promenade
According to Stassov, this recurring section depicts Mussorgsky “roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend.”

The Hut on Fowl’s Legs
Hartmann’s sketch is a design for an elaborate clock suggested by Baba Yaga, the fearsome witch of Russian folklore who eats human bones she has ground into paste with her mortar and pestle. She also can fly through the air on her fantastic mortar, and Mussorgsky’s music suggests a wild, midnight ride.

The Great Gate of Kiev
Mussorgsky’s grand conclusion to his suite was inspired by Hartmann’s plan for a gateway for the city of Kiev in the massive old Russian style crowned with a cupola in the shape of a Slavic warrior’s helmet. The majestic music suggests both the imposing bulk of the edifice (never built, incidentally) and a brilliant procession passing through its arches. The work ends with a heroic statement of the Promenade theme and a jubilant pealing of the great bells of the city.
Steve Heitzeg
Born: 1959 in Albert Lea, Minnesota, USA
20th/21st Century Period

Steve Heitzeg, born in Albert Lea, Minnesota in 1959, grew up on a dairy farm in his hometown. By age eight, he was playing guitar and piano; he began composing in high school with a rock opera titled P.S. (based on the parable of the Prodigal Son). From 1978 to 1982, Heitzeg attended Gustavus Adolphus College in St. Peter, Minnesota, where he received his bachelor’s degree in music education.

He continued his professional training at the University of Minnesota’s School of Music in Minneapolis, completing his Ph.D. in music theory and composition in 1986 as a student and teaching assistant of Dominick Argento. Heitzeg has taught and held residencies at Mankato State University, Gustavus Adolphus College and University of Saint Thomas in Saint Paul, Minnesota and created, organized and performed in the “Music of the Earth” Program for the Young Arts Program at the Walker Art Center in Minneapolis.

Among his honors are an Emmy Award, Bush Foundation Fellowship, McKnight Fellowship, Meet The Composer/Reader’s Digest-Lila Wallace Commissioning Grant, and multiple grants and commissions from the American Composer’s Forum, Meet The Composer, ASCAP and other organizations. He was named Minnesota’s “Composer of the Year” in 2000 by the Minnesota Music Academy.

Symphony In Sculpture
“This work is commissioned by the Des Moines Symphony to commemorate its 75th Season in 2012-2013. Symphony In Sculpture is dedicated to John and Mary Pappajohn. It has been my privilege to compose this work for the Des Moines Symphony and Music Director Joseph Giunta to launch the symphony’s 75th Anniversary Season. My aspiration in ‘collaborating’ with the sculptures has been to portray them through sound, perhaps adding a further dimension to these intriguing works. Symphony In Sculpture is dedicated to John and Mary Pappajohn for their vision and deep understanding of the power of art to change a culture and community in a positive way.

Ancient Forest (Deborah Butterfield)
When I met with John and Mary Pappajohn this past April in Des Moines, Mr. Pappajohn mentioned that he had suggested to sculptor Deborah Butterfield that she might name her large horse sculpture—which the Pappajohns commissioned specifically for the new Sculpture Park—Bucephalus, the name of Alexander the Great’s horse. With a nod to the Pappajohns’ Greek heritage, I’ve begun this movement as a massive march, imagining the sound of Alexander the Great’s army on the move. I wanted the movement to reflect not only the power of Greek horses, but the Native American ponies of the Plains as well. What follows is a folk-infused dance of celebration to close the movement. Both Respighi’s Pines of Rome and Theodorakis’ film score for Zorba the Greek were models for this movement.

Post-Balzac (Judith Shea)
‘Is it nothingness or does a spirit reside? Music will certainly live inside...’There is a sense of loss in the hollow space where a person should be inside Judith Shea’s sculpture. Yet, there is also an evocation of comfort, even though the robe is cast in bronze and not soft fabric. To portray this, I have scored this movement in the exact instrumentation of Elgar’s Nimrod, one of the most famous and beautiful adagios ever composed.

Nomade (Jaume Plensa)
Sculptor Jaume Plensa’s sculptures share a deep respect for all cultures and reference the beautiful universality of the world in their inclusiveness, approachability and playfulness. To reflect this, and the notion implied in the title of the sculpture that we are all nomadic, this movement begins with the sound of a shruti box drone, one of many transportable instruments employed here. (Similar to a harmonium, this small wooden instrument with a system of bellows frequently accompanies other instruments in Indian classical music. In this performance I have included an electronic shruti box for its cross-cultural purposes. “Shruti” means “hearing, revelation” in Sanskrit.) Percussion instruments such as hand drums, finger cymbals, seed rattle and tambourine propel the movement forward and underscore the mixed meter melody centered in F Sharp and based on a synthetic scale. Celebration and dance abound, but they are interrupted by a searching, bittersweet melody that remains unresolved and rotates between A Major and G Major seventh chords. The earlier dance theme returns briefly, then the work closes with the full orchestra expanding on the searching theme. Part shelter and part sculpture, there is something quite universal about this piece that draws people to it, emphasizing that we exist together on a beautiful planet. To me, the aura around Nomade is love, welcoming everyone in its space—no words needed, just like music.”
MEET THE COMPOSERS AND THEIR MUSIC

Symphony In Sculpture II

Written in 2015 as a companion piece to Symphony In Sculpture.

Panoramic awareness pavilion (Olafur Eliasson)
I had the privilege of meeting and talking with Olafur Eliasson last May when he visited Des Moines for the dedication of his Panoramic awareness pavilion. He spoke eloquently about the sculpture as a study in light, space and plurality. Scored in the bright key of B major, this movement is a set of variations for the seven colors of the rainbow. Influenced by Olafur Eliasson’s use of the phrase Your rainbow panorama and Your black horizon in his previous works, the sections/variations are:

Your dawn fanfare—Marked bright, sparkling, this full orchestra fanfare celebrates the evanescence and beauty of dawn.

Your aurora dance—This is a brief and druidic-inspired dance for the aurora borealis in the northern hemisphere and aurora australis in the southern hemisphere.

Your moonbow hymn—Rainbows at night are called moonbows or lunar rainbows. This variation is a contemplative hymn for strings, glockenspiel and tingshaws (small Tibetan cymbals) honoring nighttime hues.

Your noon flourish—a brass fanfare with timpani, percussion and low strings heralds solar power and energy. The low C string of the cellos and the C attachment of the basses is tuned down half a step to B; similar to the effect Respighi used in the last movement of The Pines of Rome. This section/variation is marked radiant, evoking ancient sun power.

Your kaleidoscopic interlude—a mixed meter and energetic dance depicting daily activities in which one of the percussionists plays a sea glass rattle as a symbolic reference to the sculpture’s colored glass panels and prisms of color. (The Pacific Ocean sea glass was found by our daughter, who has a keen eye for it, and the lake glass is from Lake Superior). Another percussionist plays a sistrum, a common percussion instrument in Ethiopia, in tribute to Olafur Eliasson’s work with 121 Ethiopia and his global project based on Little Sun, a solar-powered LED lamp designed to deliver clean, affordable, reliable light to the 1.6 billion people worldwide without access to the electrical grid. (littlesun.com)

Your panoramic chorus—the original theme returns, slightly altered, with the full orchestra.

Your luminous paean at dusk—an extremely high pitched and shimmering episode brings the piece to a celebratory close with huge B major chords.

Ludwig van Beethoven
Born: 1770 in Bonn, Germany
Died: 1827 in Vienna, Austria
Late Classical/Early Romantic Period

Beethoven’s music served as a bridge from the Classical to the Romantic Periods. His music expanded both the size of the orchestra and overall the length and scale of individual musical works. Beethoven displayed musical talent at an early age and was a virtuoso pianist by the age of 21. By the last decade of his life he had become almost completely deaf.

Symphony No. 5 in C Minor, Op. 67

Beethoven’s Fifth Symphony begins with the iconic opening, using the four-note theme that almost everyone instantly recognizes as the work of “Beethoven.” After the opening, he circulates the theme through different instruments, chops it into smaller pieces, handing those pieces off from the strings to the woodwinds multiple times before finally returning to close out the opening movement by restating the theme.
The following timeline offers a historic perspective for the composers featured on our Youth Concerts. Share this information with your students and ask them to discover their own important musical or world events to add to the chart. Based on the given composer’s date of birth, have your students calculate how old each composer is or would be in 2017.

**Notable Events**

- Age of Enlightenment begins—1700
- Declaration of Independence signed—1776
- French Revolution begins—1789
- US acquires Louisiana Purchase from France—1803
- Francis Scott Key writes “Star Spangled Banner” - 1812
- Telegraph invented—1837
- New York Philharmonic presents first concert—1842
- US Civil War begins—1861
- Edison invents the phonograph—1877
- Wright Brothers fly at Kitty Hawk—1903
- Einstein publishes his *Theory of Relativity*—1905
- Treaty of Versailles ends WWI—1918
- Farnsworth designs first television—1927
- Wilder publishes *Little House In the Big Woods*—1932
- United Nations established —1945
- Neil Armstrong walks on the Moon—1969
- Mt. St. Helens Erupts—1980
- Hubble Telescope launched into space—1990
- World Wide Web Introduced—1991
- Apple debuts the iPhone—2007

**Life Span of Composer**

- 1700
- 1750
- 1800
- 1830
- 1860
- 1880
- 1900
- 1920
- 1940
- 1960
- 1980
- 1990
- 2017
ENJOYING YOUR CONCERT EXPERIENCE—CONCERT ETIQUETTE

Share the following tips on how to get the most out of a symphony concert. Define the term “etiquette” for your students and explain why manners play an important role in heightening their concert experience and that of those around you.

WHEN TO APPLAUD
Clap when the concertmaster walks onstage to tune the orchestra
Clap when the conductor enters and bows
It is not customary to clap between movements of a long piece. Clap only at the end of a piece when the conductor drops both hands and turns towards the audience.
Applause is the way in which the audience indicates appreciation for the music; this is especially important at the end of a concert.

HOW A CONCERT BEGINS
When the house lights dim, the concert is about to start
Before the conductor enters, the concertmaster will turn to the orchestra and ask his/her fellow musicians to tune their instruments

YOUR ROLE AS AN AUDIENCE MEMBER
Listen quietly. Pay attention to the music and concentrate on how it makes you feel and what images and thoughts come to mind while you listen. Applaud at the end of a piece or when the conductor puts his hands down and turns to the audience. Your applause shows your appreciation for the orchestra’s performance.

Talking and/or making distracting movements and noises will prevent you and your neighbors from enjoying the concert.

Remember, the orchestra musicians can hear you just as well as you can hear them!

YOUR ROLE AFTER THE CONCERT HAS FINISHED
Make your building exit as smooth as possible. Stay in line with other members of your group.
Your teachers and chaperones will accompany you in and out of the building.
The Des Moines Symphony Orchestra, celebrating its 79th season in 2016-2017, is Central Iowa’s largest and most active professional performing arts producing organization.

Led by Music Director Joseph Giunta for the past 28 years, the Orchestra has established an outstanding national reputation as one of the country’s leading regional orchestras, performing a regular series of Masterworks, Pops, Family, and Education Concerts, as well as performing for special events. With the establishment in 2003 of the Des Moines Symphony Academy, the organization is one of only five American orchestras to sponsor an Academy of Music as an integral part of its core mission and the Orchestra and Academy together are now the largest employer of professional artists in Iowa.

The Symphony is the principal resident company of the 37 year old, acoustically acclaimed 2,662-seat Des Moines Civic Center. The Symphony performs seven pairs of Masterworks concerts there each season including the major works of the orchestral repertoire and collaborations with some of the music world’s most prominent soloists including John Browning, Van Cliburn, Alicia De Larrocha, Simon Estes, Sherrill Milnes, Itzhak Perlman, and Yo-Yo Ma, and in 2011, the Martha Graham Dance Company in a special Des Moines Performing Arts presentation.

Under the leadership of Joseph Giunta, the Orchestra has offered a well-received, highly creative and diverse mix of programming and has commissioned and given the world premieres of 21 new works over the last 25 years. The Orchestra and Joseph Giunta together received the League of American Orchestras’ prestigious ASCAP Award for Adventurous Programming in recognition of their commitment to contemporary music. Recently, Joseph Giunta and the Des Moines Symphony commissioned Symphony In Sculpture and Symphony In Sculpture II, works inspired by the John and Mary Pappajohn Sculpture Park and written by Emmy Award-winning composer Steve Heitzeg. DVDs of Symphony In Sculpture and Symphony In Sculpture II, featuring a multi-track, five-channel, surround sound recording of the pieces accompanied by the original film created by Blur MediaWorks, plus a behind-the-scenes making-of documentary, were released in May 2013 and 2016 respectively. In August 2016, the Des Moines Symphony accepted an invitation by the Iowa State Fair Board Blue Ribbon Foundation to perform Peter Hamlin’s Symphony On A Stick on the opening night of the 2016 Iowa State Fair—the very event which had inspired its commission by the Symphony in 2015.

In addition, the Orchestra regularly performs a Pops series, including its annual New Year’s Eve Pops at the Civic Center, and has collaborated throughout its history with some of the leading popular artists of the day including Ella Fitzgerald, Jack Benny, Roger Williams, Peter Nero and Doc Severinsen, among others. The organization also produces and performs the much anticipated free, annual Des Moines Symphony’s Yankee Doodle Pops concert in July on the grounds of the Iowa State Capitol; attracting some years more than 100,000 listeners, the largest single day attendance of any concert event in the State.

Music education has always been an important commitment, and in 2003, the Des Moines Symphony inaugurated the Des Moines Symphony Academy, housed in the beautifully restored 1913 former Masonic Temple building in downtown Des Moines now called The Temple for Performing Arts. The Symphony Academy is a year-round institution dedicated to providing outstanding music education opportunities for students ages three to adult including private lessons, group classes, chamber music and four outstanding Des Moines Symphony Youth Orchestras, which attract gifted and accomplished young instrumentalists from throughout Central Iowa. The Academy’s an annual Artist Residency program has hosted violinist Midori, composer Andrew Norman, Symphony Concertmaster Jonathan Sturm, the Ahn Trio, trumpeter Manny Laureano and violinists Benny Kim and Bella Hristova.

In addition, the Des Moines Symphony performs its school-day Youth Concerts for more than 4,200 schoolchildren each year at the Civic Center.
MEET THE MAESTRO

MAESTRO JOSEPH GIUNTA

One of America’s most distinguished, versatile and dynamic conductors, Joseph Giunta is a musician of international acclaim. He is recognized as an important American conductor for his innovative programming and for his compelling interpretations of traditional and new music. His musical depth combined with his boundless energy and contagious enthusiasm makes him one of the most respected and successful orchestra leaders in the United States.

Giunta has been the Music Director of the Des Moines Symphony for twenty-eight years and is currently riding the crest of the most successful era in the Orchestra’s rich history. He has transformed the Orchestra into one of the finest regional orchestras in America. Over the past three decades he held a similar position with the Waterloo-Cedar Falls Symphony for fourteen seasons, and has guest conducted many of the great orchestras of the world including the Chicago Symphony, the Minnesota Orchestra, the London Philharmonic and the Philharmonia Orchestra of London. In the United States, he has conducted the orchestras of Indianapolis, Nashville, North Carolina, Charlotte, Florida and Vermont, among others. He has also conducted orchestras in Mexico, South America, Europe, Canada, Japan and the United Kingdom.

In 2010, he conducted the Iowa debut of Beyond the Score, a partnership between the Des Moines Symphony and the Chicago Symphony Orchestra. In 2007, invited to substitute for Kurt Masur, Giunta guest-conducted the Orquesta Sinfónica Brasileira in Rio de Janeiro in the famed Teatro Municipal. The two sold-out performances received multiple standing ovations. He also conducted the SODRE Orchestra in Montevideo, Uruguay to critical acclaim. One critic wrote “Giunta moves like a ballet dancer. He has a dignified and refined technique with great passion and command for the music. The orchestra sounded energized and unified under Giunta’s thoughtful and persuasive baton.” In the fall of 2010, Giunta served as a judge at the BNDES International Piano Competition in Rio de Janeiro, also conducting several concerto rounds and the Grand Finale Concert.

Highlights of Giunta’s tenure in Des Moines include a live recording of all nine Beethoven symphonies and a recording with internationally renowned pianist Earl Wild on the Chesky Records label. The American Record Guide said about this recording that “Wild, Giunta and the Des Moines Symphony play the music to the hilt.” And the late Wild in his recently published book, A Walk on the Wild Side — A Memoir by Virtuoso Pianist Earl Wild, said “Joseph Giunta is another fine American conductor, who is...conducting well.” The Des Moines Register has praised Giunta’s performances as “stirring.” His discography also includes world-wide recordings with the London Philharmonic Orchestra featuring the music of Khachaturian and Britten.

He continues to pursue his life-long goal of exposing as many people as possible to great classical music at all age levels. He inaugurated the Des Moines Symphony’s Yankee Doodle Pops, which is now, after 23 years, the largest single day concert event in Iowa, attended by more than 100,000 people each July. In 2003, he developed and launched the Des Moines Symphony Academy, housed in The Temple for Performing Arts in downtown Des Moines. The Symphony Academy currently has more than 480 students enrolled in private lessons, chamber music, and four Des Moines Symphony Youth Orchestras. The many honors and distinctions awarded to Joseph Giunta include the American Society of Composers, Authors and Publishers (ASCAP) Award for adventurous programming and commitment to new American music. He has commissioned 20 works for the Des Moines Symphony by renowned composers Michael Torke, Lukas Foss, Libby Larsen, Adolphs Hailstork, David Ott and many others. Recently, he and the Des Moines Symphony commissioned Symphony in Sculpture, a 30-minute work inspired by the John and Mary Pappajohn Sculpture Park and written by Emmy Award-winning composer Steve Heitzeg, in recognition of the Des Moines Symphony’s 75th Anniversary Season in 2012-2013. A DVD of Symphony in Sculpture, featuring a multi-track, five-channel, surround sound recording of the piece accompanied by an original film created by Blur MediaWorks, plus a behind-the-scenes making-of documentary, was released in May 2013.

He has also received an honorary Doctor of Fine Arts degree from Simpson College, the 1984 Helen M. Thompson Award presented by the League of American Orchestras to the outstanding young conductor in the USA, and the 2002 Iowa Arts Award for his contributions to excellence in musical performance throughout the world. In 2015, he, along with Simon Estes, became the inaugural inductees into the Mid-America Music Association Hall of Fame.

Giunta is a graduate of Northwestern University and studied conducting with Henry Mazer, John Paynter, William Smith and Bernard Rubenstein. He also worked with Georg Solti, Carlo Maria Giulini, Leonard Bernstein, Eugene Ormandy and Klaus Tennstedt and has served as stand-by conductor for many of the world’s great conductors including Sir Georg Solti, Carlo Maria Giulini, Charles Dutoit, Klaus Tennstedt, Erich Leinsdorf and Sir Neville Marriner.
Julie Fox Henson, Assistant Concertmaster

Julie Fox Henson is the Assistant Concertmaster of the Des Moines Symphony, in addition to performing as a soloist and chamber musician throughout the area. Ms. Henson enjoys a successful teaching studio in the Ames/Des Moines area, and was voted the 2010 Leopold LaFosse Studio Teacher of the Year by the Iowa String Teachers Association. Since the summer of 2001, she has been a member of the Belin String Quartet, which had started as a summer concert series in Des Moines and now also performs concerts and educational programs throughout the year.

Ms. Henson performed throughout the U.S. and parts of Europe and South America from 1982 to 1992 as first violinist of the Montclaire String Quartet. The ensemble won first place in the Coleman and Monterey Chamber Music Competitions in California, and a prize at the Evian String Quartet Competition in France.
MEET SOME MUSICIANS

Jennifer Wohlenhaus, Principal Oboe
Jennifer Wohlenhaus is the principal oboist of the Des Moines Symphony. She holds a master of music degree in oboe performance from the San Francisco Conservatory of Music, where she studied with John de Lancie and bachelor of music degrees in both Applied Music and Music with elective studies in business from Drake University, where she studied both oboe and bassoon with Jay Light. Ms. Wohlenhaus serves as adjunct faculty at both Drake University, where she teaches oboe, bassoon, theory and aural skills and at Grinnell College, where she teaches oboe and bassoon.

In addition to performances with the Des Moines Symphony, she performs frequently with many ensembles in the Des Moines/Central Iowa area such as the Polaris Wind Quintet and the Des Moines Choral Society. She teaches oboe, bassoon and piano privately and is active as a church organist and accompanist.

Member of the Orchestra since 1999

Most memorable experience with the Orchestra
I have two: First is playing Symphonie Fantastique in my first season on English horn with the former principal oboist, Jay Light, who was my oboe professor at Drake University. Second is playing Scheherazade, one of my favorite pieces.

How I got started playing my instrument
My cousin had an oboe she was not using and my junior high band director suggested it as an alternative to playing the flute (which I played from 5th through 7th grade.)

Favorite composer
Ravel

Favorite solo piece
Jean Francaix’s L’Horloge de Flore (The Flower Clock)

Other than classical music _____ is on my iPod
Almost everything from Led Zeppelin to Dave Brubeck to Yes to Ben Folds to Zero Seven to local bands The Envy Corps & Hanwell. Almost anything but country music!

UPCOMING DES MOINES SYMPHONY 2016-2017 MASTERWORKS CONCERTS

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<th>Date</th>
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<tr>
<td>Sat Apr 1 &amp; Sun Apr 2, 2017</td>
<td>Beyond The Score: Berlioz’s ‘Symphonie Fantastique’&lt;br&gt;Joseph Giunta, conducting</td>
</tr>
<tr>
<td>Sat May 13 &amp; Sun May 14, 2017</td>
<td>Season Finale: American Gothic and Bolero&lt;br&gt;Joseph Giunta, conducting&lt;br&gt;Matt Haimovitz, cello</td>
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Saturdays at 7:30pm & Sundays at 2:30pm
All concerts are at the Des Moines Civic Center (221 Walnut Street in Downtown Des Moines).
Concert Prelude Talks begin 45 minutes prior to each Masterworks concert in the Stoner Theater.

Discounted Group Rates are available for schools.
Call Mackenzie Sheehan, Marketing Manager at 515.280.4004 for details.
Casey Maday, Principal Trombone

Casey Maday, Principal Trombonist with the Des Moines Symphony Orchestra, Orchestra Iowa, and the Waterloo-Cedar Falls Symphony Orchestra, earned a bachelor’s degree in music performance from Northern Illinois University, a master of music in performance from DePaul University and has completed doctoral course work in Brass Pedagogy at Indiana University.

As an active performer, he has worked with ensembles such as the Monterrey Symphony Orchestra of Mexico, Dayton Philharmonic, Civic Orchestra of Chicago, Concertante di Chicago, Wisconsin Chamber Orchestra, Illinois Symphony Orchestra, Chicago Trombone Quartet, Asbury Brass Quintet, The Stanley Paul Orchestra, the Turner Center Jazz Orchestra, and many others. You can also hear him performing regularly in the orchestra pit of the Civic Center in Des Moines. Recent performance include: Evita, Pippin, Cinderella, Lion King, Newsies, Book of Mormon, and more. In 2011 Mr. Maday made his solo debut with the Whiting Park Festival Orchestra. In March 2016 Mr. Maday performed the Concertino by Ferdinand David as well as Blue Bells of Scotland by Arthur Pryor with the Fort Dodge Symphony Orchestra. Mr. Maday can be heard on the DVDs Symphony in Sculpture and Symphony in Sculpture II with the Des Moines Symphony Orchestra, as well as The Power of Music DVD with Ethan Bortnick, Damian McGinty, and Jane Monheit.

Mr. Maday has taught private and group brass lessons in a variety of musical styles since 1996 and currently serves as the Instructor of Low Brass at Grinnell College. He also serves as the trombone faculty at the Des Moines Symphony Academy where he coaches the Des Moines Youth Symphony Honors Brass Quintet, as well as the Youth Orchestra Brass Section. Many of his students have advanced to All State Band and Orchestra as well as continued their musical careers at such prestigious schools as the Manhattan School of Music, the New England Conservatory, Yale University, University of Illinois, and University of North Texas. Mr. Maday’s primary teachers include: Peter Ellefson, Mark Fisher, and Charlie Vernon. Mr. Maday is a Conn-Selmer Performing Artist and Clinician, and is an in demand clinician throughout the Midwest with recent masterclasses at Iowa State University, University of Northern Iowa, and Graceland University.

He resides in Des Moines with his American Bulldog, Floyd.

Member of the Orchestra since 2009

Most memorable experience with the Orchestra
The performances of Mahler's Second Symphony in my first season. Sitting in front of 185 voices stirs the soul.

How I got started playing my instrument
I started on flute in third grade, I found one in my aunt’s basement and taught myself. The first day of band I showed up and kids were making fun of me, so I switched to trombone.

Favorite solo piece
Bach's Cello Suites

Other than classical music _____ is on my iPod
A huge mix of music, from Metallica to James Blunt to Frank Sinatra to Parliament to The Rolling Stones.
Aaron Williams, Principal Percussion

Aaron Williams serves as Principal Percussionist with the Des Moines Symphony and the Quad City Symphony. He has also held the positions of Principal Percussionist with the Mansfield Symphony (Mansfield, OH) and Section Percussionist with the Waterloo-Cedar Falls Symphony.

Concurrently, Aaron is also an active freelance percussionist. He has performed with the Kansas City Symphony, Omaha Symphony, Wichita Symphony, Orchestra Iowa (Cedar Rapids, IA), Buffalo Philharmonic, Toledo Symphony, Dayton Philharmonic, West Virginia Symphony, and the New World Symphony, among others.

Additional orchestral engagements have lead Aaron to performances on three other continents. He performed with the Rome Festival Orchestra in Rome, Italy. He toured China with the Oberlin Orchestra, giving concerts in Beijing and Shanghai, among other cities. He also performed with the Orquestra de Professores at the Festival de Música de Santa Catarina in Jaraguá do Sul, Brazil.

As a soloist, Aaron has performed David Gillingham’s Marimba Concerto No. 2 with the Des Moines Symphony, Åskell Másson’s Konzertstück for Snare Drum and Orchestra with the Firelands Symphony (Sandusky, OH), and Paul Creston’s Concertino for Marimba and Orchestra with the Quincy Symphony (Quincy, IL). During the summer, Aaron performs on the steps of the Iowa State Capitol with the Des Moines Metro Concert Band and has been featured as a soloist with the band.

Having great enthusiasm for contemporary chamber music, Aaron served as Artistic Director and percussionist for “Rhythm Unleashed: The Music of Marc Mellits”, a concert on the Quad City Symphony’s Signature Series. In Des Moines, he collaborated with organist Tin-Shi Tam to perform the U.S. premieres of Phaikon 493 by Leander Kaiser and The Shining City by JacobTV.

Aaron resides in Des Moines, IA where he maintains a private teaching studio and is on the faculty of the Des Moines Symphony Academy. He is also the Director of Operations for the Des Moines Symphony. He has a Master of Music degree from Cleveland State University and a Bachelor of Music degree from the Oberlin Conservatory of Music. He received his high school diploma from the Interlochen Arts Academy. His former teachers include Tom Freer, Michael Rosen, John Alfieri, Keith Aleo, and Dr. Donna Bohn.

Aaron is a Performing Artist for the Pearl Corporation and Adams Musical Instruments.

Member of the Orchestra since 2010

Most memorable experience with the Orchestra
Playing the snare drum part on Bolero for the first time. Maestro Giunta put both snare drum players right out front of the orchestra. My family came to see that concert. It meant a lot to me that they could be there.

How I got started playing my instrument
My parents, like all good parents, forced me to take piano lessons when I was eight years old. After a couple of years studying piano, and after realizing I had a knack for rhythm, they actually encouraged me to start playing percussion when I entered the fourth grade. They didn’t have to force me to play the drums! I jumped at the opportunity and I haven’t stopped enjoying it since.

Favorite solo piece
I really enjoyed performing Askell Masson’s Konzertstück for Snare Drum and Orchestra. There’s something really great about the simplicity of performing a concerto on a snare drum.

Other than classical music _____ is on my iPod
Classic rock! My big three are Yes, Styx, and Billy Joel.
SUGGESTED RESOURCES

BOOKS
The Story of the Orchestra by Robert T. Levine, Meredith Hamilton
Share the Music edited by Macmillan McGraw-Hill
The Remarkable Farkle McBride by John Lithgow
The Young Person's Guide to the Orchestra by Anita Ganeri
The World of Music by Nocola Barber
Meet the Orchestra by Ann Hayes
Barn Dance by Bill Martin, Jr. John Archambault and Ted Rand
Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought) by Kathleen Krull and Kathryn Hewitt
Orchestranimals by Vlasta Van Kampen and Irene C. Eugen
Zin! Zin! Zin! A Violin by Lloyd Moss and Marjorie Priceman

SUPPLEMENTAL MATERIALS
The Ultimate Game and Activity Pack for Orchestra, created by Artie Almeida

WEBSITES
www.kids.net.ua – Links to kid friendly web sites in all subject areas.
www.dsokids.com – Dallas Symphony Orchestra kid’s page
www.childrensmusic.org – Children’s music website
www.sfskids.org – San Francisco Symphony kid’s page
www.listeningadventures.carnegiehall.org—Carnegie Hall's Online Resource Center

NATIONAL ASSOCIATION FOR MUSIC EDUCATION 2014 NATIONAL CORE MUSIC STANDARDS

The National Association for Music Education’s (NAFME) website lists the 2014 National Education Core Music Standards


CREATING PERFORMING RESPONDING CONNECTING

Many of these core music standards are accommodated through the use of these pre-concert materials and by attendance at our Youth Concerts.
The following people understand just how important it is for young people to experience live arts presentations. Please help us to acknowledge the following companies and individuals that have offered their financial support for our 2017 Youth Concerts.

Major support for the 2017 Des Moines Symphony Youth Concerts comes from

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The Des Moines Symphony & Academy is grateful to all of these generous supporters. Their support helps us to present this meaningful educational opportunity for our community.
Use the space below to write about your concert experience.
1. Which piece used the largest number of musicians in the orchestra?
2. How did this effect the sound of the Symphony?
3. What was your most enjoyable piece performed at today’s concert?
4. What did you enjoy most about this piece or about the concert?
5. Name one fact you learned about one of the featured composer.
6. Which instrument was your favorite to hear at the concert?

Name: ______________________________          Grade: ________

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