



DES MOINES SYMPHONY

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

DES MOINES SYMPHONY YOUTH CONCERTS

TUE MAR 3 & WED MAR 4, 2020

DES MOINES CIVIC CENTER

TEACHER'S RESOURCE GUIDE



Des Moines Symphony Orchestra & Academy
The Temple for Performing Arts
1011 Locust Street, Suite 200
Des Moines, IA 50309
dmsymphony.org

CONCERT PROGRAM



DES MOINES SYMPHONY

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

2020 Youth Concerts

Tuesday, March 3, 2020 at 10:00 & 11:30am

Wednesday, March 4, 2020 at 10:15am & 12:00pm

Des Moines Civic Center

Joseph Giunta, *conducting*

**MUSSORGSKY/
Arr. RIMSKY-KORSAKOV**

A Night on Bald Mountain (1867)

BEETHOVEN

Symphony No. 8 in F Major, Op. 93 (1814)
II. Allegretto scherzando

Steve HEITZEG

Suite from *Symphony In Sculpture I & III* (2012, 2019)
Iron Tree Trunk (Ai Weiwei)
Pumpkin Large (Yayoi Kusama)
LOVE (Robert Indiana)
Nomade (Jaume Plensa)

The Des Moines Symphony Youth Symphony will perform side-by-side with the Des Moines Symphony Orchestra for portions of these concerts (Tue Mar 3 only).

This concert will also feature winners of our Youth Symphony's annual Concerto Competition, which will take place in January 2020. Information about our featured student performer(s) will be sent closer to the performance.

WELCOME from MAESTRO GIUNTA

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

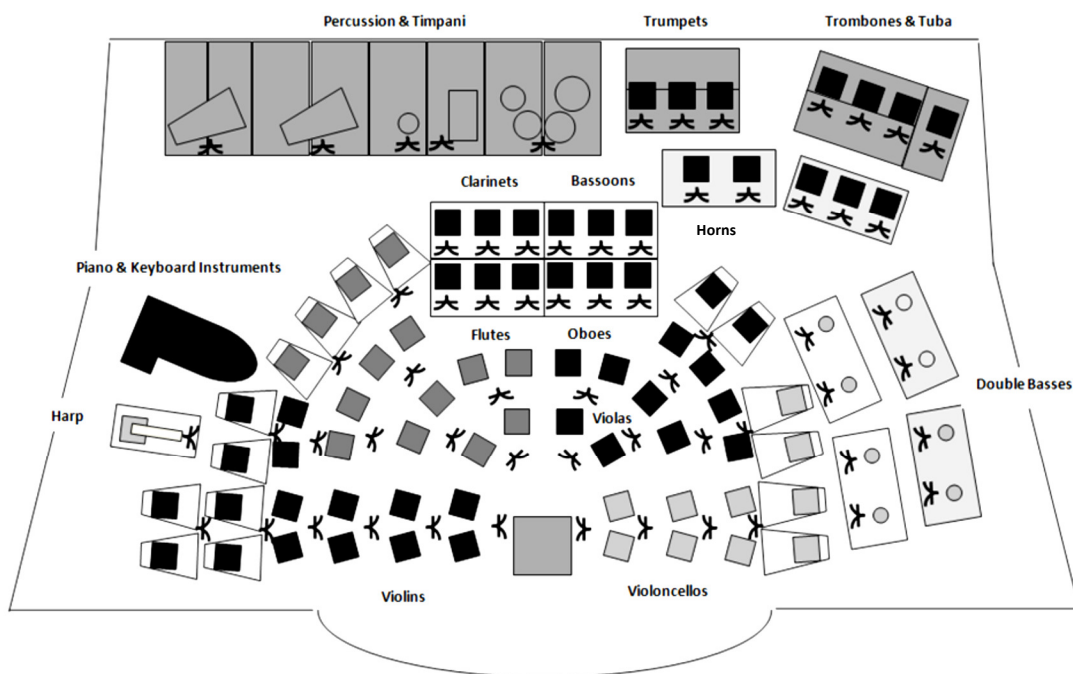
Des Moines Symphony Orchestra & Academy

THIS TEACHER'S RESOURCE GUIDE CONTAINS:

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MEET THE ORCHESTRA



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:

STRING FAMILY	WOODWIND FAMILY	BRASS FAMILY	PERCUSSION & KEYBOARDS
First Violins— 16	Flutes— 2	Horns— 5	Timpani —1
Second Violins— 14	Piccolo—1	Trumpets— 3	Percussion— 3
Violas— 12	Oboes— 2	Trombones— 3	Piano— 1
Violoncellos— 10	English Horn—1	Tuba— 1	
Double Basses— 8	Clarinets— 2		
Harp— 1	Bass Clarinet—1		
	Bassoons— 2		
	Contrabassoon—1		

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 be 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

The mountain referred to in the title of Mussorgsky's tone poem, well known in Russian legend, is Mount Triglav, near Kiev, reputed to be the site of the annual witches' sabbath that occurs on St. John's Night, June 23-24, the eve of the Feast of St. John the Baptist. The sinister god Chernobog, the devil himself in disguise, presides over the demonic revelries. The score contains the following synopsis of the action: "Subterranean sounds of supernatural voices ... Appearance of the spirits of darkness, followed by that of Satan himself ...

Glorification of Satan and celebration of the Black Mass ... The

Sabbath Revels ... At the height of the orgies the bell of the village church, sounding in the distance, disperses the spirits of darkness ... Daybreak."

The mood of the music is dark, unearthly and more than a little weird. At the beginning, swirling strings and shrieks from the woodwinds, like great gusts of wind, seem to rise out of the ground itself. The trombones blare forth a savage summons for the demons to assemble; their arrival is portrayed by the clucking and chattering of the woodwinds. A loud brass fanfare marks the appearance of Satan, and the witches join old Beelzebub in a wild and ghoulish dance. The revels go on all night, and only when dawn breaks do the unearthly participants depart and the music return to the plodding world of mere mortals. A distant church bell sounds, and the bizarre ceremony is over.

Program Notes by Dr. Richard E. Rodda

UPCOMING DES MOINES SYMPHONY 2019-2020 MASTERWORKS CONCERTS

Sat Mar 14 & Sun Mar 15

Carmina Burana
Joseph Giunta, *conducting*
Des Moines Vocal Arts Ensemble
Des Moines Choral Society
Heartland Youth Choir

Sat Apr 18 & Sun Apr 19

April in Paris
Joshua Giunta, *conducting*
Camille Thomas, *cello*

Sat May 9 & Sun May 10

Season Finale: The Firebird
Joseph Giunta, *conducting*
Alessio Bax, *piano*

Saturdays at 7:30pm & Sundays at 2:30pm—Des Moines Civic Center
Concert Prelude Talks begin 45 minutes prior to each Masterworks concert.

Discounted Group Rates are available for schools.
Call Ali Henkle, Marketing Manager, at 515.280.4004 for details.

MEET THE COMPOSERS AND THEIR MUSIC



Steve Heitzeg

Born: 1959 in Albert Lea, Minnesota

20th/21st Century

Steve Heitzeg, born in Albert Lea, Minnesota on October 15, 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, served as library assistant with the Minnesota Orchestra, 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 Heitzeg's honors are an Emmy Award for his score for the public television documentary Death of the Dream: Farmhouses in the Heartland, 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.

Mr. Heitzeg has written "orchestral, choral and chamber music in celebration of the natural world, with evocative and lyrical scores frequently including naturally found instruments such as stones, manatee and beluga whale bones, and sea shells" — rocks and leaves appear in his Enduring Earth, soil and horse bones in Songs of the Soil, rain sticks in Litanies for the Living, birch bark and pine cone wind chimes in Raven and Crow: Medicine Birds, stones, an obsidian wind gong and jade and agate slice wind chimes in Sacred Stones (Symphony in Stone), and acorns, maple seedlings and Catalpa tree pods in Leaf Songs. Since 1991, Heitzeg has also been creating what he calls "eco-scores" or "earth-scores," which he defines as "music scores/drawings with an earth-centric or an environmentally based statement dedicated to the preservation of the many voices in nature." World Piece, for example, features 192 chords in honor of each of the world's 192 countries.

His other main concern in his music is addressing social issues — the ballet Social Movements explores war, global warming, refugees and human rights; Song Without Borders is dedicated to United Nations personnel who lost their lives in pursuit of peace; Peace March for Paul and Sheila Wellstone is composed in the shape of a peace sign.

MEET THE COMPOSERS AND THEIR MUSIC

Iron Tree Trunk (Ai Weiwei)

Marked “In Protest, procession-like,” the Symphony begins with the harp, piano and basses in their lowest registers, slowly moving, as if from the deepest roots of earth and sound, and gather in scope until the full orchestra is involved. About Ai Weiwei, Jeff Fleming, Director of The Des Moines Art Center, states: “Ai draws on current global politics, Chinese culture, human rights and more to push the definition of the arts into new realms. He is committed as an artist to effecting social change. This work, Iron Tree Trunk, refers to the tradition of contemplating rock and landscapes in Chinese culture. This tree exemplifies the tension between industrialization and cultural China.” The opening theme is shaped and permuted like a series of different branches forming. Strings are marked “col legno battuto,” meaning with the wood side of the bow, and horns are marked ‘cuivre’ to emphasize the iron ‘metal’ of this sculpture. In the middle of the movement is a lyrical and tranquil reflection in the high strings for the souls of trees and birds. Percussionists play a wide range of natural percussion instruments: small stones, fallen tree branches, and a sunflower seed rattle. The movement closes with grand gestures with the opening theme returning — this time heroic and rising, like a protest itself.

Pumpkin Large (Yayoi Kusama)

Kusama’s playful polka-dot pumpkin sculpture cried out for me to compose a cheerful and slightly tongue-in-cheek polka. Inspired by Strauss’ Champagne Polka, I have composed a “craft beer polka.” Percussionists play the usual traditional percussion instruments in a polka such as glockenspiel, triangle and bass drum, but they also play a growler bottle, a crowler aluminum can and two beer bottles from a variety of craft breweries in Des Moines. In the middle of the polka I have scored a vamp so that the conductor and the string principals can toast each other, the orchestra, and the audience with either a craft beer or a pumpkin spice latte before starting the polka up again.

LOVE (Robert Indiana)

Robert Indiana’s iconic LOVE sculpture required that I compose a pop-infused movement; his LOVE print was created in 1965, the LOVE sculpture in 1970. This movement reflects on the various meanings of the word love, opening with a carefree melody and closing with lush string chords and cascading piano riffs. Extra instruments include glass pop bottles, a 1970s electric Magnus chord organ, electric guitar and drum set.

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. 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.”

Program Notes by Steve Heitzeg

MEET THE COMPOSERS AND THEIR MUSIC



Ludwig van Beethoven

Born: 1770 in Bonn, Germany

Died: 1827 in Vienna, Austria

Late Classical/Early Romantic Period

In early October 1812, the *Linzer Musikzeitung* carried the following announcement: “We have had the long-wished-for pleasure of having in our metropolis for several days the Orpheus and greatest musical poet of our time...” This “Orpheus” was Ludwig van Beethoven, and he had descended on Linz as the last stop in a summer spent taking the waters at Karlsbad, Franzensbrunn and Töplitz in an attempt to relieve various physical ailments. Beethoven had been installed in an attractive room in Johann’s house overlooking the Danube and the surrounding countryside upon his arrival, and he worked on the

Eighth Symphony throughout all this unnecessary domestic kerfuffle. Not the slightest hint of the turmoil crept into the music, however. It is actually the most humorous and “unbuttoned,” in the composer’s own description, of all his symphonies.

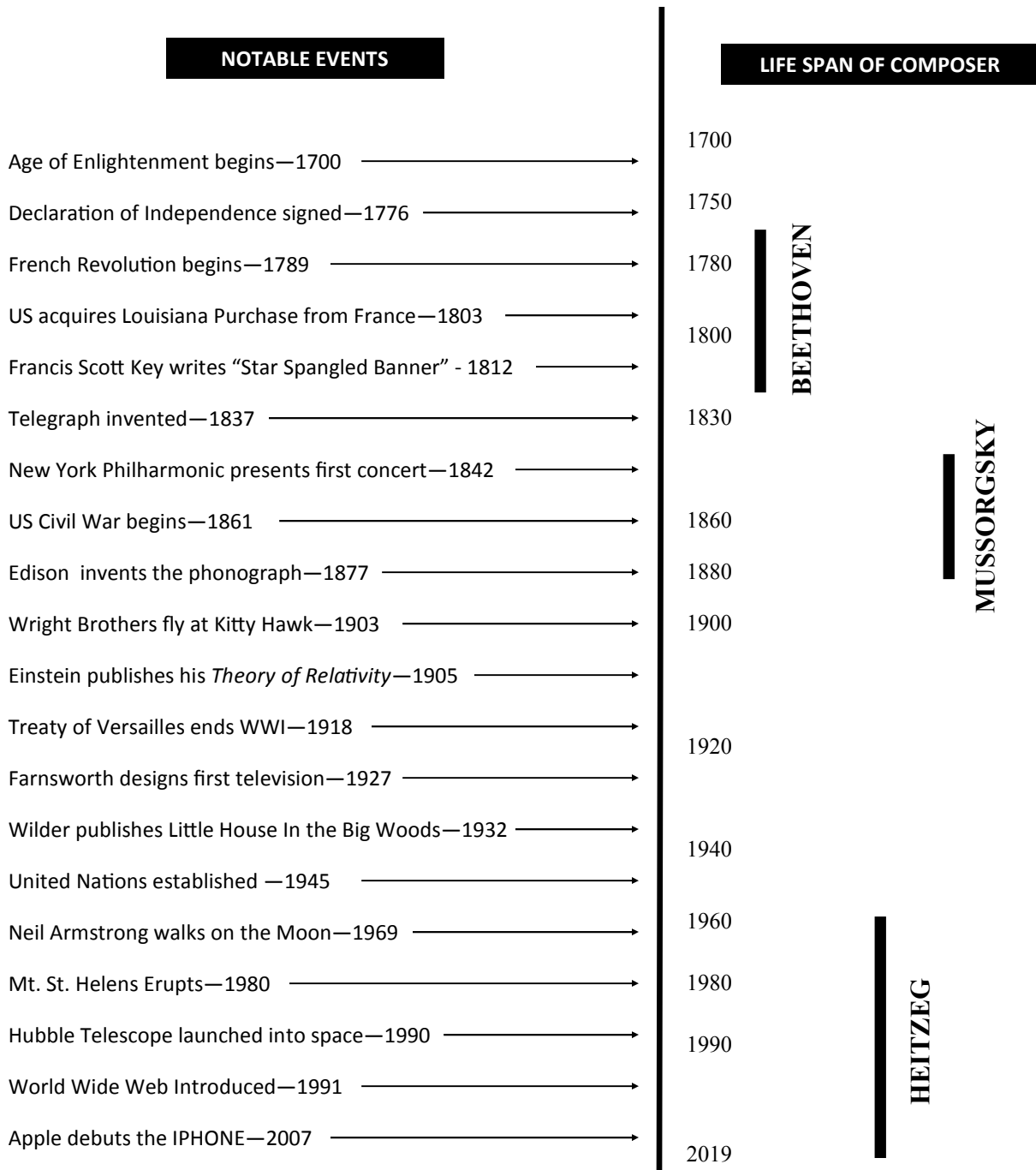
At that time in his life (he was 42), Beethoven was immensely fond of a certain rough fun and practical jokes, and Sir George Grove believed that “the *Eighth Symphony*, perhaps more than any other of the nine, is a portrait of the author in his daily life, in his habit as he lived; the more it is studied and heard, the more will he be found there in his most natural and characteristic personality.” Certainly this work presents a different view of Beethoven than do its immediate neighbors, and it is this very contrast that helps to bring the man and his creations more fully into focus.

The second movement is a sonatina — a sonata form without a development section — based on a ticking theme in the woodwinds (actually an imitation of the metronome recently invented by Beethoven’s friend Johann Nepomuk Mälzel) and an impeccable music-box melody presented by the violins. The third movement abandons the scherzo of Beethoven’s other symphonies and returns to the archaic dance form of the minuet; its central trio features horns and clarinets over an arpeggiated accompaniment in the cellos. The length of the finale almost equals that of the preceding three movements combined, and it carries significant importance in the work’s total structure because of the diminutive size of the internal movements. In mood it is joyous, almost boisterous; in form, it is sonata-allegro, with enough repetitions of the main theme thrown in to bring it close to a rondo. The extensive coda actually occupies more time than the development and maintains the Symphony’s bustling energy and high spirits to the end.

Program Notes by Dr. Richard E. Rodda

COMPOSER TIMELINE

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 2020.



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.

ABOUT THE DES MOINES SYMPHONY



The Des Moines Symphony Orchestra, celebrating its 82nd season in 2019-2020, is one of Iowa's and the Midwest's premiere arts institutions. Led by Music Director Joseph Giunta for the past 31 years, the Orchestra has established an outstanding national reputation as one of the country's leading regional orchestras. In 2016, the Orchestra was hailed by Phillip Nones of *Bachtrack* as "dazzling, with the Des Moines brass bursting forth with stentorian power..." and delivering a "soul-satisfying triumph." The Orchestra performs 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.

The Symphony, a founding member of the League of American Orchestras in 1942, is the principal resident company of the 39 year old, acoustically acclaimed 2,662-seat Des Moines Civic Center. The Symphony performs seven pairs of Masterworks concerts there each season, which have included 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 received the Bravo of Greater Des Moines Encore award for offering a well-received, highly creative and diverse mix of programming; including commissions and world premieres of 23 new works during the last 26 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 I, II and III*, 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 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, Roger Williams, Audra McDonald, Kristin Chenoweth and Leslie Odem Jr., among others. In July 2019, the Symphony launched a free summer series, Water Works Pops, at the newly building Lauridsen Amphitheater at Water Works Park. 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.

All of the Orchestra's Masterworks program are broadcast statewide on Iowa Public Radio Classical, the radio home of the Des Moines Symphony, and the Orchestra can be heard on several compact disc recording with Joseph Giunta conducting, including a collection of all nine Beethoven symphonies recorded as a unique series and on the Chesky Records label with acclaimed American pianist Earl Wild.

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, now in its 17th year, 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 more than 600 accomplished young instrumentalists from throughout Central Iowa each week. The Academy's annual Artist Residency program has hosted violinist Midori, composer Andrew Norman, Symphony Concertmaster Jonathan Sturm, among others, and "Maestro Classes" with guest conductors Gerard Schwarz, Christopher Seaman and JoAnn Falletta. The Academy continues to grow and inaugurated its unique Beginning Strings Program called "Project Encore" in collaboration with the Boys & Girls Clubs of Center Iowa. The Academy has continued its outreach by establishing partnership with Waukee, Urbandale, Ankeny and Johnston School districts and West Music to provide on-site and group lesson instruction. In addition, the Des Moines Symphony performs its school-day Youth Concerts for more than 5,000 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 thirty-one 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 Orquestra Sinfonica Brasileira in Rio de Janeiro in the famed Theatro 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 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 26 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 600 students enrolled in private lessons, chamber music, Youth Wind Ensemble 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 24 works for the Des Moines Symphony by renowned composers Augusta Read Thomas, Michael Torke, Lukas Foss, Libby Larsen, Adolphus 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. DVDs of *Symphony In Sculpture* and *Symphony in Sculpture II*, feature a multi-track, five-channel, surround sound recording of these pieces accompanied by the original film created by Blur MediaWorks, plus a behind-the-scenes making-of documentary.

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 contribution 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.

MEET SOME MUSICIANS



Clarence Padilla, Clarinet

Clarence Padilla is a Professor of Music (clarinet) at Drake University in Des Moines, Iowa, where he also serves as the Music Department Chair. Professor Padilla has concertized, conducted and presented master classes across the United States in Iowa, Minnesota, Missouri, Nebraska, California, Tennessee, Illinois, Wisconsin, Nevada, Michigan, Ohio, Kansas and the District of Columbia. International presentations have been given in France, China, Mexico, Germany and Austria.

Clarence Padilla has been a member of the Des Moines Symphony Orchestra since 2000 and served as the Acting Principal Clarinet for the 2010-2011 Concert Season. He has frequently performed as a woodwind musician for Broadway touring shows including *Wicked*, *Mary Poppins*, *Young Frankenstein*, *West Side Story*,

South Pacific, *La Cage Aux Folles* and *42nd Street*. Mr. Padilla previously served as principal clarinet for the Laguna Beach Festival of the Arts Orchestra, the Long Beach Municipal Band (California) and second clarinet with the Cedar Rapids Symphony Orchestra.

Professor Padilla was a featured soloist with the Drake University Wind Symphony at the 2012 (Central Michigan University) and 2008 (University of Nebraska, Omaha) North Central Division Conference of the College Band Director's National Association. In 2005, Padilla was an invited featured performer at The International Congress of Clarinet and Saxophone in Acapulco, Mexico. Subsequently, he was invited to give a solo recital and present master classes at the National Conservatory of Mexico in 2006, and at the National University of Mexico in 2007. Mr. Padilla is also an active chamber musician as the clarinetist with The Drake Trio and The Polaris Wind Quintet.

Mr. Padilla has performed with a highly varied group of artists, including Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Sarah Chang, Midori, Ray Charles, Pat Boone, Marilyn McCoo, Amy Grant, Simon Estes, The Manhattan Transfer, Roger Williams, Patrick Stewart, Lee Greenwood, and conductors Michael Tilson Thomas, Bright Sheng and Lukas Foss. He has also recorded for the Disney Company Entertainment Division and Touchstone Pictures.

Clarence Padilla holds a Bachelor of Music Degree from California State University, Long Beach, a Master of Music Degree in clarinet performance from the University of Southern California and has pursued doctoral studies in clarinet performance at USC where he was a student of Mitchell Lurie and David Shifrin. Mr. Padilla has also studied with Robert Marcellus, David Atkins, Thomas Hill, James Kanter and Virginia Wright.

MEET SOME MUSICIANS



Erin Brooker-Miller, Principal Harp

Erin Brooker-Miller is a Classical and Irish harpist with a passion for orchestral and chamber playing. She joined the Des Moines Symphony as Principal Harpist in 2017. She was featured as a concerto soloist in October 2018 performing the Mozart Flute and Harp Concerto and has appeared on two of the Spotlight at the Temple concerts.

Erin has performed with a variety of orchestras including the Milwaukee Symphony, Asheville Symphony, Akron Symphony, Boise Philharmonic, Evansville Philharmonic, and Kalamazoo Symphony Orchestras, among others, and has participated in the Round Top, Fresh Inc, and Miami Music Festivals.

Happiest when playing music with others, Brooker-Miller has sought out unique chamber ensembles. Her current projects include Trio Affogato, a flute, harp, and viola trio that brings classical music to coffee shops and Goodfoot, a traditional Irish trio with brother Brennan Brooker (fiddle) and husband Andy Miller (bodhran). She was a founding member of the flute, harp, and percussion trio, Archaea Tree Ensemble and a member of the pop harp quartet, HarpCore4.

Representing the United States, Erin has won numerous awards in traditional Irish music competitions in solo harp, duo, trio, and Grúpaí Cheoil categories at regional and All-Ireland Fleadh Cheoils. Most notably, she was a member of the Grand Prize winning Grúpaí Cheoil in 2002, the first time since 1957 that an ensemble from outside Ireland won that category, and won 3rd place in solo harp in 2007. Erin was named an Aternate for a prestigious Fulbright Grant to Ireland in 2014.

An accomplished arts administrator, Erin is the Executive Director of the USA International Harp Competition. Under her direction, the 10th (2016) and 11th (2019) Competitions have received the highest praise in the organization's history.



Jennifer Wohlenhaus, Principal Oboe

Dr. Jennifer Wohlenhaus is the Principal Oboist of the Des Moines Symphony and oboist with the Polaris Wind Quintet. She performs frequently as a freelance oboist in the Des Moines/Central Iowa area.

In addition to performing, Dr. Wohlenhaus serves on the music faculty at both Drake University and Grinnell College. She is a Teaching Associate at Drake University, where she teaches oboe, bassoon, music theory and aural skills. She is an Applied Music Associate at Grinnell College, where she teaches oboe and bassoon.

Dr. Wohlenhaus also maintains an active private studio of oboe, bassoon and piano students.

Dr. Wohlenhaus holds a D.M.A. from the University of Iowa, an M.M. from the San Francisco Conservatory of Music and a B.M. in Applied Music and Music with Elective Studies in Business from Drake University. Her teachers have included Mark Weiger, Jay Light and John de Lancie.

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 Nicola 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 NATIONAL CORE MUSIC STANDARDS

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

www.nafme.org/wp-content/files/2014/11/2014-Music-Standards-PK-8-Strand.pdf

CREATING

PERFORMING

RESPONDING

CONNECTING

In November 2017, the **State of Iowa Department of Education** adopted recommended **Fine Arts Standards**. Learn more about these new standards by visiting

www.educateiowa.gov/pk-12/content-areas/fine-arts

Many of these core music standards are accommodated through the use of these pre-concert materials and by attendance at our Youth Concerts.

CONCERT SPONSORS

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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?

Grade: _____

[illegible]