



DES MOINES SYMPHONY

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

2025 YOUTH CONCERTS

Supported by Douglas B. Dorner, M.D. & Carole Villeneuve

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

2025 Youth Concerts

Tuesday, March 4 at 10:00am & 11:45am
Wednesday, March 5 at 10:00am & 11:45am
Des Moines Civic Center

Joseph Giunta, *conducting*
Harrison Orngard, *cello*
Caleb Byrnes, *horn*

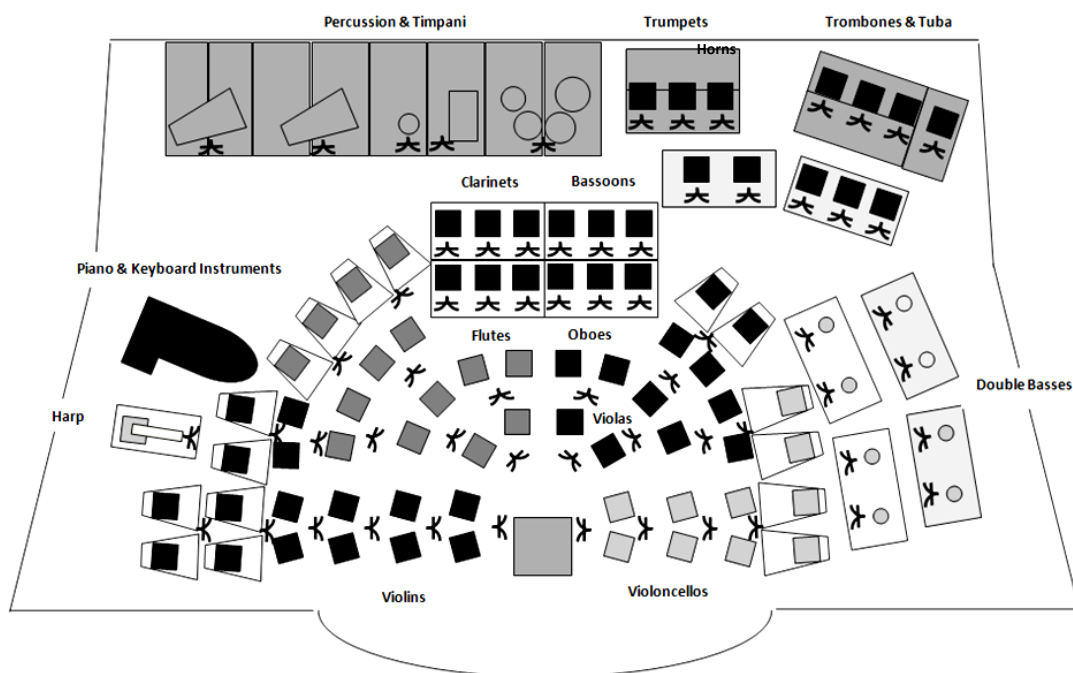
ROSSINI	Overture to <i>William Tell</i> (1829) Finale
LALO	Cello Concerto in D Minor (1876) I. Prelude, lento – Allegro maestoso Harrison Orngard
R. STRAUSS	Horn Concerto No. 1 in E-flat Major, Op. 11 (1883) I. Allegro Caleb Byrnes
Peter HAMLIN	Symphony On A Stick (2015) I. Sunrise III. Nothing Grooves Like a Deere V. Big Boar (and Friends) VI. The Midway X. Sunset and Fireworks
John WILLIAMS	Harry's Wondrous World from <i>Harry Potter and the Sorcerer's Stone</i> (2001)

Caleb Byrnes will perform Richard Strauss's Horn Concerto No. 1 at the 10:00am performances on Tue Mar 4 and Wed Mar 5.
Harrison Orngard will perform Lalo's Cello Concerto at the 11:45am performances on Tue Mar 4 and Wed Mar 5.

The Des Moines Symphony Youth Symphony will perform side-by-side with the Des Moines Symphony Orchestra for portions of these concerts (Tue Mar 4 only).

MEET THE ORCHESTRA

Below, please find a diagram of the Des Moines Symphony's standard seating plan. Take a moment to share this orchestra seating chart with your students and explain the makeup of the different orchestral families. We encourage you to use the instrument demonstration videos created by Des Moines Symphony musicians to supplement this discussion.



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

STRING FAMILY

First Violins— 16
Second Violins— 14
Violas— 12
Violoncellos— 10
Double Basses— 8
Harp— 1

WOODWIND FAMILY

Flutes— 2
Piccolo— 1
Oboes— 2
English Horn— 1
Clarinets— 2
Bass Clarinet— 1
Bassoons— 2
Contrabassoon— 1

BRASS FAMILY

Horns— 5
Trumpets— 3
Trombones— 3
Tuba— 1

PERCUSSION & KEYBOARDS

Timpani— 1
Percussion— 3
Piano— 1

Facilitate a classroom discussion using the following prompts:

1. Which orchestra family has the greatest number of instruments?
2. What help you determine your answer?
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 similarities and differences can you find between this setup and what you viewed on the videos?

MEET THE COMPOSERS AND THEIR MUSIC



Peter Hamlin

Born: 1950 in Franklin Lakes, New Jersey, USA

Musical Period: 20th and 21st Century

Peter Hamlin, born in 1950 and raised in Franklin Lakes, New Jersey, attended Middlebury College in Vermont as a composition student of George Todd. He spent his junior year at the Instituut voor Sonologie in Utrecht, Holland, studying electronic and computer music, linguistics, acoustics and electronics.

In 1974, Hamlin began graduate studies in broadcasting at San Diego State University, where he became associated with the remarkable

composer-philosopher-instrument inventor Harry Partch, performing for seven years in an ensemble dedicated to spreading Partch's iconoclastic works through West Coast and international tours. After working as a radio producer/host at KPBS-FM in San Diego from 1974 to 1980, Hamlin became senior Fine Arts Producer at public radio stations KUNI/KHKE in Cedar Falls-Waterloo, Iowa and established himself as one of the region's leading radio personalities. In 1982, he won national honors from Public Broadcasting for his science fiction spoof for children, *Tuba Wars*, and again in 1984 for *Christmas with Mr. Grump*. Hamlin was also seen frequently as host for various cultural events on Iowa Public Television and as narrator in Prokofiev's *Peter and the Wolf* and in his own works.

He completed his master's degree in composition at the University of Northern Iowa with Peter Michaelides and his doctorate at the Eastman School of Music as a student of Joseph Schwanter and Samuel Adler. Hamlin taught at St. Olaf College in Northfield, Minnesota from 1992 to 2004, and has since been the Christian A. Johnson Professor of Music at his alma mater, Middlebury College. He has composed music for large and chamber orchestra, wind band, chamber ensembles, choir, voice and electronic media, as well as several film scores (including a string quartet used in a documentary by the San Diego Museum of Man) and an opera (*Masque of the Red Death*). Of his creative personality, Hamlin said, "I'm attracted to a wide range of music, but I'd mostly describe myself as 'neo-traditional.' I like a lot of new sounds that have entered the landscape in the 20th and 21st centuries, but I also love traditional techniques and forms."

Hamlin wrote of *Symphony On A Stick*, "Soon after starting my classical music radio show in Iowa in 1980, I started to do occasional work for Iowa Public Television as host of their fine arts broadcasts. In the summer, I joined IPTV's coverage of the Iowa State Fair as a field reporter. I did this for almost thirty years, and have always wanted to write an orchestral piece that captures some of my favorite characteristics of this wonderful event. I proposed the idea to Joseph Giunta and the Des Moines Symphony, they took it on, and here we are! I suppose *Symphony On A Stick* counts as a 'novelty piece,' but I tried to capture the eccentricity, exuberance and just plain fun of the Iowa State Fair.

"I. *Sunrise*. I love the view of the rising sun on the fairgrounds from the sky ride — you can see the fairgrounds, miles of cornfields beyond, and the gleaming gold state capitol building a mile or two to the west.

"III. *Nothing Grooves Like a Deere*: One of my favorite exhibits is the antique farm motors, and the driving rhythm of this movement was inspired by a wonderful old John Deere engine. John Deere (1804-1886) is associated with the Midwest, but he was born in Vermont, and apprenticed and worked as a blacksmith in Middlebury in the early part of his career. He also attended Middlebury College, where I now teach, although he didn't complete a degree. When I lived in Iowa, our first house was walking distance of the John Deere Foundry in Waterloo. Now we live within walking distance of the site of his blacksmith shop in Middlebury. It's a fun connection for us between Iowa and Vermont.

MEET THE COMPOSERS AND THEIR MUSIC

“V. *Big Boar (and Friends)*: People love the large animal exhibits. These huge animals don’t move much, and I was flummoxed at first about how to portray them. But I was inspired by a video of the Big Boar kind of swaggering along, huge and in charge! In the spirit of Saint-Saëns’ slowed-down version of Offenbach’s *Can-Can* to represent the tortoise in *The Carnival of the Animals*, I used my own slowed-down version of a Renaissance dance called *Branle de Bourgogne*, which perfectly fit the attitude of that boar! (It’s the *Branle de Bourgogne No. 4* by Adrian Le Roy, from 1551.)

“VI. *The Midway*: here I used a circus polka style to represent one of the spinning rides, going faster and faster, getting to the breaking point, then finally ending with a little bit of wooziness.

“X. *Sunset and Fireworks: Symphony On A Stick* ends with sunset over the fairgrounds and the nightly fireworks display.”



Gioachino Rossini

Born: 1792 in Pesaro, Italy

Died: 1868 in Paris, France

Musical Period: Classical/Romantic

Born into a musical family, Rossini grew up in a house filled with music. His first musical experiences were as a member of the church choir and town band, where he was a percussionist. Rossini entered the music conservatory in Bologna at the young age of 14 where he learned to play the violin, horn and harpsichord.

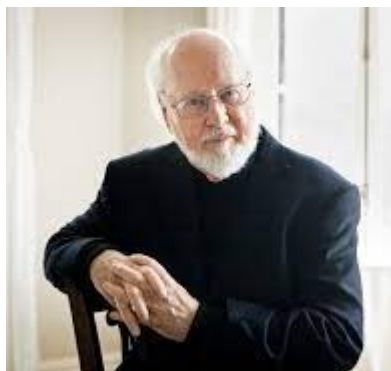
He discovered an interest in comic opera, which would become the focus of his compositional output. His first full opera, *The Bill of Marriage*, was completed in 1811 and he went on to complete 39 operas by the time he retired from composing at 37 years old. His most well-known operas include *The Italian Girl in*

Algiers, *Cinderella*, *The Barber of Seville* and *William Tell*.

William Tell was Rossini’s very last opera and is the tale of the Swiss folk hero’s rebellion against Austrian rule. In this story, William Tell is forced to use a bow and arrow to shoot an apple off his son’s head to show his skill and prove his loyalty to the Swiss people.

The overture’s finale features the ‘March of the Swiss Soldiers’ and musically depicts the galloping horses in a cavalry charge, most noted for the fanfare of horns and trumpets that begin this section of the overture.

MEET THE COMPOSERS AND THEIR MUSIC



Composer: John Williams

Born: 1932 in Flushings, Queens, New York City, USA

Musical Period: 20th and 21st Century

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of the Boston Pops Orchestra and maintains thriving artistic relationships with the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Mr. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards,

Grammy Awards, Emmy Awards and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films, including *Schindler's List*, *E.T.: The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I.: Artificial Intelligence*, *Empire of the Sun*, *War Horse*, *Star Wars*, *Harry Potter*, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, and *Home Alone* among many others.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne.

In addition to his activity in film and television, Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994.

In January 1980, Mr. Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

Information from the composer's website (Gorfaine/Schwartz Agency)

UPCOMING DES MOINES SYMPHONY MASTERWORKS CONCERTS

Sat Mar 8 & Sun Mar 9, 2025

***From The New World*
Joseph Giunta, *conducting*
Sterling Elliott, *cello***

Sat Apr 5 & Sun Apr 6, 2025

***O Fortuna*
Joseph Giunta, *conducting*
Des Moines Choral Society
Heartland Youth Choir**

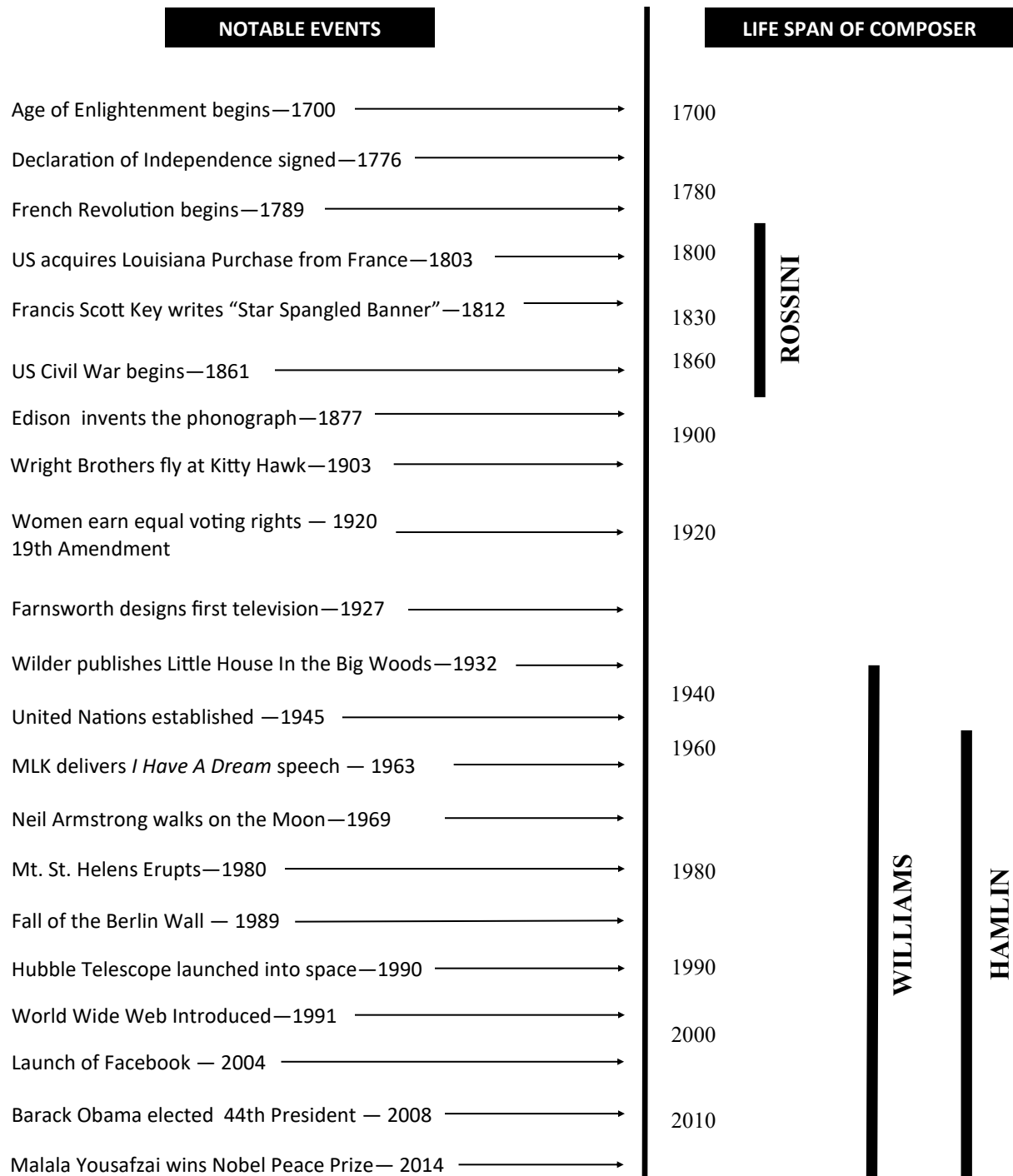
Sat May 17 & Sun May 18, 2025

**Season Finale: *Pines of Rome*
Joseph Giunta, *conducting*
George Li, *piano***

Des Moines Symphony Masterworks Concerts are presented
Saturdays at 7:30pm & Sundays at 2:30pm, Des Moines Civic Center
Concert Prelude Talks begin 45 minutes prior to each Masterworks concert

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 have been in 2025.



ENJOYING YOUR CONCERT EXPERIENCE—CONCERT ETIQUETTE

Share the following tips on how students can get the most out of their upcoming symphony concert experience.

WHEN TO APPLAUD

Clap when the concertmaster walks onstage to tune the orchestra

Clap when the conductor enters and bows to the audience

It is not customary to clap between movements of a longer piece. Clap only at the end of a piece when the conductor drops both hands and turns towards the audience

Applause is a way audiences indicate their appreciation for the music; this is especially

HOW A CONCERT BEGINS

When the house lights dim, the concert is about to start

Before the conductor enters, the concertmaster will stand and ask their fellow musicians to tune their instruments

YOUR ROLE AS AN AUDIENCE MEMBER

Listen using both your ears and your mind

Concentrate on how the music makes you feel and what images and thoughts come to mind while you listen.

Applaud at the end of a piece as a way to say thank you to the orchestra for sharing their music with you.

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

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

ABOUT THE DES MOINES SYMPHONY



The Des Moines Symphony Orchestra, celebrating its 87th season in 2024-2025, is one of the Midwest's premiere arts institutions. Led by Music Director Joseph Giunta since 1989, the Orchestra has established an outstanding national reputation as one of the country's leading regional orchestras. The Orchestra performs a regular series of Masterworks, Pops, special events and Education Concerts. In 2003, the Des Moines Symphony Academy was established, making the organization one of only five American orchestras to sponsor an Academy of Music.

In 1942, the Symphony became a founding member of the League of American Orchestras (LAO). During the 2023-2024 season, the Orchestra was selected to participate in the LAO's Virginia B. Toulmin Foundation Orchestral Commissions Program, (a national consortium ensuring that new works by women and nonbinary composers receive multiple performances throughout the country) and performed the Midwest Premiere of Wang Lu's *Surge*. Now the principal resident company of the acoustically acclaimed 2,662-seat Des Moines Civic Center, the Orchestra performs seven pairs of Masterworks concerts there each season. These performances include the major works of the orchestral repertoire and feature many of the music world's most prominent soloists, including John Browning, Van Cliburn, Alicia De Larrocha, Simon Estes, Sherrill Milnes, Itzhak Perlman, Yo-Yo Ma and the Martha Graham Dance Company in a special Des Moines Performing Arts presentation.

The Orchestra also performs a Pops series, including its annual New Year's Eve Pops. Throughout its history, leading popular artists of the day, including Ella Fitzgerald, Roger Williams, Audra McDonald, Kristin Chenoweth and Leslie Odom, Jr., among others, have taken the stage with the Orchestra. In July 2019, the Symphony launched Water Works Pops, a free summer concert series at the Lauridsen Amphitheater at Water Works Park. The Des Moines Symphony's Yankee Doodle Pops concert, held each July, is one of Iowa's favorite Independence Day traditions and the largest single-day concert even in the state, often attracting more than 100,000 listeners.

Under the leadership of Joseph Giunta, the Orchestra received numerous , including the Bravo Greater Des Moines Encore Award and the League of American Orchestras' prestigious ASCAP Award for Adventurous Programming. Both awards are a testament to the highly creative and diverse mix of programming presented by the Des Moines Symphony, which includes 26 new works during the last 30 years.

The most recent commissions include:

Symphony in Sculpture I, II, & III, by Emmy Award-winning composer Steve Heitzeg, were inspired by the John and Mary Pappajohn Sculpture Park. DVDs featuring original films created by Blur MediaWorks, plus a behind-the-scenes making-of documentary, were released in 2013, 2016 and 2020, respectively.

Symphony On A Stick was composed by Peter Hamlin and premiered on September 26 & 27, 2015, at the Civic Center. The following year it was performed on the opening night of the Iowa State Fair at the invitation of the Iowa State Blue Ribbon Foundation

Heartland Canons, by living American composer Kevin Puts, premiered on September 22 & 23, 2022, at the Civic Center. A very generous gift from the Harriet S. and J. Locke Macomber Des Moines Symphony Fund made the commission possible.

All Masterworks programs are broadcast statewide on Iowa Public Radio Classical, the Radio Home of the Des Moines Symphony. Several CDs, including a unique collection of all nine Beethoven symphonies and a Chesky Records recording with acclaimed American pianist Earl Wild, feature the Orchestra with Joseph Giunta conducting.

The mission of the Des Moines Symphony Orchestra & Academy is to create extraordinary , live musical experiences and outstanding educational opportunities for our community. In addition to the Civic Center and community performances, the organization is dedicated to providing music education opportunities to students of all ages. The Des Moines Symphony Academy, a year-round institution dedicated to providing outstanding music education opportunities for students ages three to adult attract nearly 500 accomplished young musicians to the historic and beautifully restored The Temple for Performing Arts each week. Private lessons, group lessons, chamber music and six ensembles, including Preludio Strings, Youth Sinfonia, Youth Philharmonic, Youth Symphony, Youth Jazz Orchestra and Youth Wind Ensemble are among the Academy's many offerings.

Over the years, violinist Midori, composer Andrew Norman and Symphony Concertmaster Jonathan Sturm, among others, have worked with area students in special programs. Our 2022-2023 season marked the first Fred & Charlotte Hubbell Visiting Artist in Residence program. In its inaugural year, violinist Kevin Zhu worked with six local schools and twelve different ensembles. "Maestro Classes" take place almost every year and have included Lauridsen Guest Conductors Jahja Ling, Peter Oundjian, Gerard Schwarz, Christopher Seaman and JoAnn Falletta, Carl St. Clair, Keith Lockhart and others. 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 since 1989 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. 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 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 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 30 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, a Youth Wind Ensemble, a Youth Jazz Orchestra 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 26 works for the Des Moines Symphony by renowned composers Augusta Read Thomas, Michael Torke, Lukas Foss, Libby Larsen, Adolphus Hailstork, David Ott, Kevin Puts and many others. Recently, he and the Des Moines Symphony commissioned *Symphony in Sculpture I, II & III*, works 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 I, II and III*, 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.

CONCERT SPONSORS

The Des Moines Symphony's Youth Concerts are made possible by many generous individuals and organizations, including major support from

Douglas B. Dorner, M.D. & Carole Villeneuve



CORTEVATM
agriscience



Meier Bernstein Foundation

Additional support is provided by the National Endowment for the Arts and the Iowa Arts Council, which exists within the Iowa Economic Development Authority.



NATIONAL ASSOCIATION FOR MUSIC EDUCATION CORE MUSIC STANDARDS

National Association for Music Education (NAFME) 2014 National Education Core Music Standards

www.nafme.org/overview-of-2014-music-standards/

CREATING

PERFORMING

RESPONDING

Learn more about the **State of Iowa Department of Education's
Recommended Fine Arts Standards.**

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 participating in our Youth Concerts.

1. Which piece used the largest number of musicians in the orchestra?
2. How did this concert look or sound different to other concerts you have attended in the past?
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 composers.

Grade: _____

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