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

DES MOINES SYMPHONY YOUTH CONCERTS
TUE MAR 12 & WED MAR 13, 2019
DES MOINES CIVIC CENTER

TEACHER’S RESOURCE GUIDE
2019 Youth Concerts
Tuesday, March 12, 2019 at 10:00 & 11:30am
Wednesday, March 13, 2019 at 10:30am & 12:00pm
Des Moines Civic Center

Joseph Giunta, conducting
Katy Merriman, Roger Mueller, Jill Mueller, actors

BERNSTEIN
Overture to Candide (1956)

TRADITIONAL
My Country, ‘Tis of Thee

IVES/Orch. Schuman
Variations on “America” (1891)

Peter BOYER
Suite from Ellis Island: The Dream of America for Actors & Orchestra (2002)
Prologue
Words of Helen Cohen (Poland); Ms. Merriman
Words of James Apanomith (Greece); Mr. Mueller
Words of Katherine Beychok (Russia); Ms. Mueller
Epilogue “The New Colossus” (Emma Lazarus, 1883)

DVOŘÁK
Symphony No. 9 in E Minor, “From the New World”, Op. 95 (1893)
IV. Allegro con fuoco

The Des Moines Symphony Youth Symphony will perform side-by-side with the Des Moines Symphony Orchestra for portions of these concerts (Tue Mar 12 only).

This concert will also feature winners of our Youth Symphony’s annual Concerto Competition, which will take place in January 2019. Information about our featured student performer(s) will be sent closer to the performance.
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>
<td></td>
<td></td>
</tr>
</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?
Leonard Bernstein
Born: 1918 in Lawrence, Massachusetts
Died: 1990 in New York City, New York
20th Century

Leonard Bernstein was an American-born conductor, pianist, composer and educator who achieved world-wide fame conducting orchestras throughout the world and composing operas, symphonies, ballets and musicals, including *West Side Story*. The son of Ukrainian immigrants, Bernstein studied music at Harvard and the Curtis Institute and made his conducting debut at the age of 25 with the New York Philharmonic, substituting at the last minute for a conductor who became ill.

*Notes by Dr. Richard E. Rodda*

Lillian Hellman conceived a theater piece based on Voltaire’s *Candide* as early as 1950, but it was not until 1956 that the project materialized. She originally intended the work to be a play with incidental music, which she asked Leonard Bernstein to compose, but his enthusiasm for the subject was so great after re-reading Voltaire’s novel that the venture swelled into a full-blown comic operetta; Tyrone Guthrie was enlisted as director and Richard Wilbur wrote most of the song lyrics. *Candide* was first seen in a pre-Broadway tryout at Boston’s Colonial Theatre on October 29, 1956 and opened at the Martin Beck Theatre in New York on December 1st.

The Overture to *Candide* was taken almost immediately into the concert hall — Bernstein conducted it with the New York Philharmonic only six weeks after the musical opened on Broadway — and it has remained one of the most popular curtain-raisers in the orchestral repertory. Its music, largely drawn from the show, captures perfectly the wit, brilliance and slapstick tumult of Voltaire’s novel. The group of first themes a boisterous fanfare, a quicksilver galop and a brass proclamation, used later in the show to accompany the destruction of Westphalia, the hero’s home.

Lyrical contrast is provided by a broad melody from the duet of Candide and his beloved Cunegonde, *Oh, Happy We*. These musical events are recounted, and the Overture ends with a whirling strain from Cunegonde’s spectacular coloratura aria, *Glitter and Be Gay*. 

Opening page of autograph score
Antonin Dvořák  
Born: 1841 in Nelahozeves, Czech Republic  
Died: 1904 in Prague, Czech Republic  
Romantic Period

Born in Nelahozeves (now part of the Czech Republic), Dvořák was the first Bohemian composer to gain international recognition. Not an immediate success as a composer, his eventual notoriety was greatly helped with the assistance of two noted composers: Johannes Brahms and Peter Tchaikovsky. He traveled to America in 1892 to serve as the Director of the newly created National Conservatory of Music. Homesick for his homeland, Dvořák spent time in Spillville, Iowa where there was an established Czech community.

Notes by Dr. Richard E. Rodda
When Antonín Dvořák arrived in New York to direct the new National Conservatory of Music, both he and the institution’s founder, Mrs. Jeanette Thurber, expected that he would help to foster an American school of composition. He was clear and specific in his assessment: “I am convinced that the future music of this country must be founded on what are called Negro melodies. They can be the foundation of a serious and original school of composition to be developed in the United States.... There is nothing in the whole range of composition that cannot find a thematic source here.” The “New World” Symphony was not only Dvořák’s way of pointing toward a truly American musical idiom but also a reflection of his own feelings about the country. “I should never have written the Symphony as I have,” he said, “if I hadn’t seen America.”

The “New World” Symphony is unified by the use of a motto theme that occurs in all four movements. The finale employs a sturdy motive introduced by the horns and trumpets after a few introductory measures in the strings.

Theme from the 4th Movement
MEET THE COMPOSERS AND THEIR MUSIC

Charles Ives
Born: 1874 in Danbury, Connecticut
Died: 1954 in New York City, New York
20th Century

Charles Ives was considered a modernist or experimental composer during his lifetime for his desire to stretch the established boundaries of traditional composition technique in terms of form, tonality, rhythm and harmony. It has been noted that, as a child, Ives was often asked by his father to sing a tune in one key/tonality while his father accompanied him on the piano in a completely unrelated key/tonality. His choice in source materials for his compositions often included hymn tunes, folk and patriotic songs, fiddle melodies and quotes from other composer’s works.

Although he studied music with the American composer Horatio Parker while attending Yale University, Ives decided to make a career the insurance business. Becoming a wealthy executive, Ives regularly provided financial support to younger composers and dedicated the royalties earned from the performances of his compositions to establish a prize for composition. It is considered by many that the adventurous approach Ives held for the music he created was as result of his lack of need to make a living as a composer.

Based on the tune My Country, 'Tis of Thee, Ives’s Variations on America is a theme and variations, which is a compositional form where a presented musical idea (in this case the tune) is altered through changes in melody, harmony, rhythm and instrumentation.

Composed in 1892 when Ives was only 17 years old, Variations on America was originally written for organ for an Independence Day celebration and was later arranged for orchestra by the American composer William Schuman.

My Country, 'Tis of Thee

\[ \text{My country, 'tis of thee, Sweet land of liberty,} \]
\[ \text{Of thee I sing: Land where my fathers died, Land of the} \]
\[ \text{pilgrims' pride. From every mountain-side Let freedom ring!} \]
Peter Boyer
Born: 1970 in Providence, Rhode Island
20th/21st Century

Notes by Dr. Richard E. Rodda
American composer, conductor and teacher Peter Boyer, born in Providence, Rhode Island in 1970, received his undergraduate training at Rhode Island College and his master’s and doctoral degrees from the Hartt School of Music at the University of Hartford. He also studied privately with John Corigliano in New York, and completed the Film Scoring Program at the USC School of Music, working with the late Oscar-winning composer Elmer Bernstein. Since 1996, Boyer has been on the faculty of Claremont Graduate University in Claremont, California, where he holds the Helen H. Smith Chair in Music; he has also taught at the Henry Mancini Institute and the Conductors Institute at Bard College.

Among his many distinctions are residencies with the Fort Worth Symphony Orchestra and Pasadena Symphony, two BMI Student Awards, the First Music Carnegie Hall Commission, Lancaster Symphony Composer’s Award, Heckscher Prize from Ithaca College, and a Grammy Award nomination for Best Classical Contemporary Composition for the 2005 Naxos recording of Ellis Island. In addition to his work for the concert hall, Peter Boyer is also active in film and television as a composer and orchestrator, with credits including the History Channel, Jurassic World, Inside Out, Star Trek, The Hunger Games, Minions, Cars 2, The Amazing Spider-Man, Fantastic Beasts and Where to Find Them, and the Oscar-winning Up.

Boyer’s Ellis Island: The Dream of America for actors and orchestra was commissioned by the Bushnell Performing Arts Center in Hartford and broadcast on National Public Radio’s SymphonyCast. It has been performed over 160 times by more than 70 orchestras and recorded on Naxos with a cast of renowned actors featuring Olympia Dukakis, Eli Wallach, Bebe Neuwirth and Barry Bostwick.

The composer wrote, “Ellis Island: The Dream of America is conceived for performance employing a large orchestra in the concert hall, but its nature renders it closer to a piece of theater than to a purely symphonic work. As an American composer who is fascinated by the relationship between historical events and music, I was drawn to the idea of creating a symphonic work that would be based on the American immigrant experience. This concept drew me naturally to Ellis Island, the now-legendary immigrant processing station that was the gateway to America for literally millions of people. In the years of its operation, more than 12 million immigrants, or over 70% of all immigrants to the United States, passed through the halls of this facility.

Today, more than 40% of the U.S. population, over 100 million Americans, can trace their roots to an ancestor who came through Ellis Island. Thus, this is a theme of great relevance to all Americans.
MEET THE COMPOSERS AND THEIR MUSIC

Peter Boyer’s Ellis Island notes continued

“In researching the subject of Ellis Island, I learned of the existence of something that would define the nature of the piece: the Ellis Island Oral History Project. This is a collection of interviews, housed at the Ellis Island Immigration Museum, with immigrants who were processed at Ellis Island during the years of its operation. Begun in 1973, the Ellis Island Oral History Project now contains nearly 2,000 interviews. Employing texts from the Ellis Island Oral History Project required that those words be properly presented. Whereas the few pieces in the symphonic repertoire that employ spoken word call for ‘narrator’ or ‘speaker,’ what this work demands is true actors who can embody the spirits of the individual immigrants themselves. For the piece to succeed, it is crucial the audience accept that the words they are hearing are being spoken in the first person.

“The creation of the script — around which I composed the music — involved the selection, arrangement and editing of texts from the Ellis Island Oral History Project into a sort of dramatic narrative. This proved to be a huge task, not least because of the staggering amount of material that exists (much more than I could ever realistically canvas). Because Ellis Island welcomed (or rejected) immigrants from a great many countries over a span of more than sixty years, I wanted the immigrants’ stories chosen for inclusion to be widely representative of both geography and historical period. And of course, I wanted to use stories that would say something important about the American immigrant experience, stories that were poignant, gripping or even humorous. In fact, it seems the whole range of human experience is contained in the Project, and the most difficult task was deciding what material to omit. I examined over 100 interviews, and found many more stories than could be included in a single piece. Ultimately I settled on a structure that includes the stories of immigrants who came through Ellis Island from different countries between 1910 and 1940. “For the final text in the work, I knew from the beginning that I could not create a work about Ellis Island without making reference to the poem by Emma Lazarus, “The New Colossus,” which is inscribed at the base of the Statue of Liberty. This poem is synonymous with the Statue, Ellis Island and American immigration in the minds of many Americans.

“The orchestral music in Ellis Island: The Dream of America is continuous, framing, commenting on and (hopefully) amplifying the words. Work on this piece was begun in the months before September 11, 2001, and completed in the months that followed. During my research trips to Ellis Island in the summer of 2001, many times I had imagined what it was like to be an immigrant sailing into New York Harbor, and seeing the skyline of lower Manhattan. As the world mourned those devastating events, I often reflected on how that skyline had tragically changed. After September 11, the Statue of Liberty National Monument and Ellis Island Immigration Museum, which draw millions of visitors each year, were closed to the public for over three months; the Statue itself did not welcome visitors again until August 2004. The reopening of these American icons reminds us of the endurance of the freedoms which have drawn generations of immigrants from around the world.”
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 2019.
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 81st season in 2018-2019, is Central Iowa’s and the Midwest’s premiere arts institutions.

Led by Music Director Joseph Giunta for the past 30 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 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 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.

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. 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 16th 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.
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 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, and 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 25 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 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 23 works for the Des Moines Symphony by renowned composers Augusta Read Thomas, Michael Torke, Lukas Foss, Libby Larsen, Adolphis 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.

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.
Michael Geary, Principal Timpani

Michael is a native of Mason City and became an extra percussionist with the Quad City Symphony Orchestra (QCSO, Tri City at the time) as a college freshman and was appointed Timpanist three years later. The same year he became Resident Percussionist with the University of Iowa Center for New Music, beginning a 14-year association with that ensemble and ultimately developing a reputation as a skilled interpreter of challenging 20th-century repertoire. He has premiered numerous solo and collaborative works often working directly with composers and performing from coast to coast and Alaska at conferences and universities.

While at the University of Iowa, Geary was a member instructor and composer for the Hawkeye Marching Band over the course of ten seasons. Geary is also a Percussionist with the Cedar Rapids Symphony as well as the Cedar Rapids Opera Theatre. He has performed often in Hancher Auditorium and other area venues. He champions Australian composers, whom include Carl Vine, presenting the premiere of the orchestrated version of his *Percussion Concerto* in Des Moines and the North American Premiere of the Percussion Symphony with colleagues from the QCSO. In 1992, he joined the orchestra of the Spoleto Festival, performing during ten seasons in Italy and Charleston, South Carolina. He took part in such projects as Prokofiev’s *War & Peace*, Berg’s *Wozzeck*, Strauss’ *Der Rosenkavalier* and *Elektra*, Shostakovich’s *The Nose* and diverse works of festival founder Gian Carlo Menotti.

He was also featured in Milhaud’s *Creation du Monde*, Crumb’s *Madrigals* and the American Premiere of Mauricio Kagel’s *Oral Treason*. He performed there with renowned artists including Luciano Pavarotti, Renee Fleming, Placido Domingo, Renata Scotto, Jean-Yves Thibaudet, and conductors Richard Hickox, James Conlon, Steven Mercurio, Christopher Keane and Spiros Argiris. Geary’s contemporary projects include performances and recordings with David Gompper, Lewis Nielson, John D. White and cellist Craig Hultgren. He is heard on numerous Spoleto Festival recordings on the Chandos label as well as CRI, Music & Arts, aca, and Innova.

Geary holds degrees from the University of Iowa and has also taught at Iowa State University. He studied with Thomas L. Davis at the UI, Steven Schick (his predecessor at the CNM) and Cloyd Duff, the long-time Timpanist of the Cleveland Orchestra.

He is currently on the faculty of Luther College, Decorah Iowa. He currently resides in his hometown of Mason City.

*Member of the Orchestra since: 1987*
MEET SOME MUSICIANS

Ravil “Bo” Atlas, Principal Tuba

Bo served as Principal Tubist with the Topeka Symphony Orchestra for three seasons while finishing his Bachelor of Music degree at the University of Kansas. He has also been active as a freelance musician performing with groups such as the Lincoln Symphony, Kansas City Symphony, Kansas Brass Quintet, Blackhouse Improviser’s Collective, Kansas City Brassworks, and the Fountain City Brass Band.

An avid supporter of new music, Mr. Atlas commissioned a new work “Hybrid Entities” by composer Ben McMillan, and has been a member of the North American Tuba Repertoire Initiative for multiple years. Mr. Atlas, himself a burgeoning composer, has had multiple performances of his tuba ensemble works “Remembrance,” “Finding the Silver Lining,” and the Bass Trombone solo “Soliloquy.”

Bo is a much sought after soloist and has received many accolades for his solo work including Semi-finalist at the International Tuba Euphonium Conference in 2010, Finalist at the Arapahoe Philharmonic Concerto Competition in 2011, winner of the University of Kansas Symphony Concerto Competition in 2012, winner of the Great Plains Regional Tuba Conference solo competition in 2009, and winner of the US Army Band Mock Audition in 2012.

Bo has studied tuba with Craig Fuller, Scott Watson, Patrick Stuckemeyer, Tony Clements, Peter Warhaftig, Sam Pilafian, and Christian Carichner.

Member of the Orchestra since: 2011

UPCOMING DES MOINES SYMPHONY 2018-2019 MASTERWORKS CONCERTS

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<th>Date</th>
<th>Concert Details</th>
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| Sat Mar 16 & Sun Mar 17 | Ellis Island/The New World  
Joseph Giunta, conducting  
Anne-Marie McDermott, piano |
| Sat Apr 27 & Sun Apr 28 | Simon Sing Porgy & Bess  
Joseph Giunta, conducting  
Simon Estes, bass-baritone  
Luther College Nordic Choir  
Andrew Last, Director |
| Sat May 18 & Sun May 19 | Season Finale: West Side Story  
Joseph Giunta, conducting  
Phillippe Quint, violin |

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

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

Kevin Judge, Principal Bassoon

Kevin Judge is a bassoonist committed to bringing a variety of experiences to artistically engaged audiences. Mr. Judge’s work as a performer and teacher has led him to establish an international presence; his orchestral experience has given him the opportunity to perform in Carnegie Hall, Brazil, and France. In addition, he has performed with various orchestras across the country under the direction of Lorin Maazel, Leonard Slatkin, and Larry Rachleff. He is the principal bassoonist of the Des Moines Symphony and performs regularly with the Quad Cities Symphony, Orchestra Iowa, and the Waterloo Cedar Falls Symphony. He has attended distinguished classical music summer programs, including Music Academy of the West, Castleton, and the Sarasota Music Festival.

Mr. Judge’s passion for teaching has led him to serve on the faculty at Iowa State University. Prior to his appointment at Iowa State, he was awarded the William Akers Endowed Scholarship to pursue a Master of Music degree at Rice University under the tutelage of Benjamin Kamins. While attending the Shepherd School of Music at Rice University, he was the Education Outreach Coordinator for the music program, helping elementary students in the Greater Houston Area to better understand classical music in an interactive environment. In 2008, Mr. Judge won first prize in the Iowa Center for the Arts Scholarship Competition at the University of Iowa, where he graduated with a Bachelor of Music Degree under the instruction of Benjamin Coelho.

Member of the Orchestra since: 2013

Mary Pshonik, Cello

Mary Pshonik has been a member of the Des Moines Symphony since 1993 and earned her Bachelor of Music in Cello Performance from Iowa State University. She teaches private lessons and coaches chamber music at the Des Moines Symphony Academy and freelances in the Des Moines area.

Member of the Orchestra since: 1993
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 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

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

- Wells Fargo
- Corteva Agriscience
- John Deere
- Prairie Meadows
- Bravo Greater Des Moines
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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Return to:
Des Moines Symphony
The Temple for Performing Arts
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Des Moines, IA 50309