

BAMBERG SYMPHONY



STATE THEATRE
NEW JERSEY

KEYNOTES

WELCOME!

State Theatre New Jersey is delighted to welcome our Symphony Scholars to the performance of the Bamberg Symphony. The young musicians in this exciting program have been preparing for the big event by studying and listening to the music, exploring the composers and the works on the program, and learning about what to expect at a live symphony concert.

These *Keynotes* provide helpful information and some fun details to make the concert a memorable experience—one that we hope will be the start of a lifelong love of classical music.



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MEET THE ORCHESTRA



THE BAMBERG SYMPHONY was founded in 1946, mainly with German musicians who had been expelled from Czechoslovakia during World War II. In its 70-year history, the orchestra has played over 7,000 concerts in more than 500 cities in more than 60 countries. The major cities in which they have performed include Paris, Madrid, Brussels, Luxemburg, London, Vienna, and Berlin; they have also given concerts in Japan, China, South Korea, Oman, and South America. This is their ninth tour to the U.S. The Bamberg Symphony has made many recordings. They also sponsor a major conducting competition, named after the composer Gustav Mahler.

BAMBERG



Bamberg, in southern Germany, is home to roughly 70,000 people. The town celebrated its 1,000th birthday in 1973. It is built upon seven hills, each one crowned with a beautiful church; the most famous is Bamberg Imperial Cathedral, founded in 1004. Because of its many beautiful and historic buildings, a large area of Bamberg has been named a World Heritage site by the United Nations Educational, Scientific, and Cultural Organization (UNESCO).



Bamberg Cathedral



The Old Town Hall is on the Regnitz River, which flows through the center of Bamberg.

MEET THE CONDUCTOR

CHRISTOPH ESCHENBACH had a long and difficult journey on his way to becoming one of the greatest pianists and conductors of our time. He was born in Germany in 1940, where his mother died giving birth to him. His father, a musicologist, spoke out against the Nazi government and was killed while serving in a prison battalion during World War II. After the war, when Christoph was just six years old, his mother's cousin found him living in a refugee camp. He was ill and covered with lice. The experience was so terrible that he did not speak for an entire year.

The cousin who rescued Christoph from the refugee camp became his foster mother. She was a piano teacher; at night, she would play music while he drifted off to sleep. One day, she asked him if he would like to learn to play the piano. He spoke his first word: "Yes."

"Music gave me the door, or the key to open the door of expression, to express myself and to free myself."

It didn't take Christoph long to become a great pianist. When he was only 11 years old, he won First Prize in the Steinway Young Pianist Competition in Germany. By his early 20s, he was playing concerts around the world, making recordings, and winning more prizes. He played his first concert in the U.S. in 1969.

Christoph Eschenbach heard a symphony orchestra for the first time when he was 11. "To this day I can still hear almost every note they played," he says. He was fascinated by the way the conductor led the orchestra to make such wonderful music. He knew right away he wanted to become a conductor himself. In music school, he studied conducting, along with piano and violin. He made his conducting debut in 1972. Since then, he has conducted many of the world's great orchestras.

He has served as Music Director of the Orchestre de Paris, The Philadelphia Orchestra, and the Houston Symphony Orchestra. Currently, he is music director of both the National Symphony Orchestra and the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Christoph Eschenbach has made more than 80 recordings as a piano soloist, conductor, or both, and has appeared in several television documentaries. He is known for supporting young musicians who are at the beginning of their careers.

Watch Christoph Eschenbach conduct Mahler's Fifth Symphony:

www.youtube.com/watch?v=aZ6Q_z43IIA



Christoph Eschenbach became famous as a pianist before he began his conducting career. Here he is as a young boy practicing. He has made many recordings of piano music.



When Christoph first became interested in becoming an orchestra conductor, his foster mother told him he first had to learn to play an orchestral instrument. He played both the violin and viola.

RAY CHEN was born in Taiwan in 1989 and raised in Australia. He began learning to play the violin when he was four years old. When he was only eight, he played at the opening celebration concert of the 1998 Winter Olympics in Nagano, Japan.

At age 15, he was accepted at the Curtis Institute of Music in Philadelphia, PA to study violin. By the time he reached the age of 20, he had already won several major music competitions. In 2012 he became the youngest soloist ever to perform in the televised Nobel Prize Concert. Ray has performed with major orchestras all over the world, including Europe, China, and the U.S. One of his concerts in France had an audience of over 800,000 people! He has also recorded three albums.

Ray Chen has dedicated himself to expanding the classical music audience by reaching out to the younger generation. He connects with young listeners using all social media platforms. He has made a series of funny, informative, extremely popular online videos, and has over 2 million followers on SoundCloud. He also writes a regular blog about his life as a touring classical musician. Believing that there should be no barriers between classical music, fashion, and pop culture, Ray is supported by designer Giorgio Armani and was recently featured in *Vogue* magazine.

Watch Ray play Mendelssohn's Violin Concerto:

www.youtube.com/watch?v=I03Hs6dwj7E



RAY'S VIOLIN

Ray Chen plays a Stradivarius violin that was built in 1715 by Antonio Stradivari (1644-1737), who is considered the finest maker of string instruments in history. It's pretty amazing that so many of his instruments have survived, are still played today, and still sound incredible!

Many instruments made by Stradivari have been given nicknames. Ray's Stradivarius is called the "Joachim," because it was once owned and played by the famous Hungarian violinist, Joseph Joachim (1831-1907). It is now owned by the Nippon Music Foundation in Japan. They have loaned it to Ray so that audiences can continue to enjoy the beautiful instrument.



Joseph Joachim

ASK RAY CHEN

What are three pieces of music you love?

- Brahms Violin Concerto in D Major
- Theme from *Schindler's List*
- "Ain't No Mountain High Enough" – Marvin Gaye & Tammi Terrell

Who are three of your musical heroes?

- Beethoven
- Tchaikovsky
- David Oistrakh (violinist)

What was your most embarrassing or awkward moment?

When I was eight or nine, I fell off the stage during my concertmaster entrance at an all-state youth orchestra concert. Luckily nobody was harmed, including my violin.

What do you do to relax?

I love going on week-long cruises in the Caribbean. And I leave my violin at home!

What are three of your guilty pleasures?

- Playing video games
- Watching action movies
- Reading manga

Who are three living people you would most like to meet?

- Elon Musk
- The Dalai Lama
- J. K. Rowling

What are your favorite foods?

- Japanese and Italian cuisines are my favorite!
- Top Japanese dish: assorted sashimi and sushi
- Top Italian dish: Spaghetti Frutti di Mare

If you weren't a violinist, what job would you want?

I would have liked to be a surgeon. I have very steady hands!



UNDERSTANDING THE PROGRAM PAGE

The program book (or playbill) contains helpful information about the performance. It lists the pieces the orchestra will play in the order they will play them. It tells you the name of each piece, the name of the composer, and the movement headings. If you're not familiar with a piece, the program will help you keep track of what's going on and know when the piece is finished. The program page for the Bamberg Symphony's concert looks like this:

TUE, FEBRUARY 4, 2017 AT 8PM

BAMBERG SYMPHONY

CHRISTOPH ESCHENBACH, *Honorary Conductor for Life*
RAY CHEN, *violin soloist*

Wolfgang Amadeus Mozart *Don Giovanni Overture*

 **COMPOSER**

Felix Mendelssohn *Violin Concerto in E minor, Op. 64*

MOVEMENTS

I. Allegro molto appassionato *Fast, very passionately*

II. Andante *A little slow*

III. Allegretto non troppo – Allegro molto vivace *Not too fast – Fast, very lively*

 **OPUS NUMBER**

—Intermission—

Gustav Mahler *Symphony No. 5 in C-sharp minor*

NUMBER **WHAT KEY IT'S IN**

Part I

1: Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt *Funeral march. Slow. Strong. Like a funeral procession*

2: Stürmisch bewegt, mit größter Vehemenz *Moving stormily, with great force*

Part II

3: Scherzo. Kräftig, nicht zu schnell *(A scherzo is written in A-B-A form.) Powerfully, not too fast*

Part III

4: Adagietto. Sehr langsam *Slow. Very slow*

5: Rondo-Finale. Allegro – Allegro giocoso. Frisch *(A rondo is written in A-B-A-C-A form.) Fast –Fast and happy. Energetically*



PROGRAM SUBJECT TO CHANGE

FUNDING CREDITS: *State Theatre New Jersey is a not-for-profit organization; acknowledging donors and sponsors is an important part of staying in business.*

UNDERWRITTEN BY

 The Blanche and Irving Laurie Foundation

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MOVEMENT - a section within a musical piece, like a chapter in a book. Movements are usually referred to by the tempo marking that the composer has written at the beginning of the section. At the concert, it is considered polite not to applaud between the movements—wait until the entire piece is finished.

 = It's okay to applaud here.

KEY - the group of notes (called a scale) that are used in a piece of music. The name of the key tells you which note is the most important note in the scale. Scales can be major or minor, depending on what other notes are in the scale.

NUMBER - When a composer writes two or more works of the same type (for example, a symphony), each one is given a number. Looking at the program page for this concert, we know that we will be hearing the fifth symphony that Mahler wrote.

OPUS NUMBER - Opus means an artistic work. Lists of all the works by a composer are usually put in order according to when each piece was published—not when it was written. So, the lower the opus number, the earlier a piece of the composer's music was published.



Overture to *Don Giovanni*

Wolfgang Amadeus Mozart (Austrian; 1756-1791)

Mozart wrote more masterpieces in more forms of music than any other composer. He wrote symphonies, concertos, sonatas, church music, chamber music (music for small groups of instruments), songs, dance music, and more. He was also an amazing opera composer.

In this concert, you will hear the overture to one of his operas, *Don Giovanni* (**don jo-VON-ee**). An overture is music the orchestra plays at the beginning of an

opera, before the singing starts. This musical introduction helps set the mood.

Don Giovanni tells the story of Don Juan, who was famous for loving a LOT of women! In the opera, he kills a father who was fighting to keep Don Giovanni away from his daughter. At the end of the opera, a statue of the father comes to life and drags Don Giovanni down into Hell. The overture begins with the entire orchestra playing loud, mysterious chords in a minor key. Then they play scales that go higher and higher, creating a lot of suspense. This music represents the part of the opera where Don Giovanni is being pulled into the flames of Hell. Then the music switches to a major key and a much lighter mood.



Violin Concerto in E minor, Op. 64

Felix Mendelssohn (German; 1809-1847)

Mendelssohn wrote this violin concerto for his good friend, the violinist and composer Ferdinand David. It took him six years to finish, but his hard work paid off; it became one of the most popular violin concertos ever written!

In some ways, the Violin Concerto in E minor is like many concertos. It has three movements: fast—slow—fast. But is also different. For one thing, there is no pause between the movements. Mendelssohn did this

so the audience wouldn't applaud until the very end of the concerto. Another thing that makes this piece different is that the violinist starts playing right at the beginning of the piece; in most concertos the orchestra plays a long introduction before the soloist begins to play.

Mendelssohn's Violin Concerto gives the soloist a chance to really show off different skills. There is a beautiful, slow melody in the first movement that lets the violinist express a lot of emotion through the music. In the last movement, the soloist has to play lots of notes so fast that you won't believe it!

GET TO KNOW MOZART

Mozart was a child prodigy, meaning he showed incredible talent when he was very young. He was an excellent pianist by the time he was four years old, and wrote his first symphony when he was eight.

Mozart had a sister nicknamed "Nannerl," who was a musical prodigy, just like her brother.

Mozart died when he was only 35. Nobody knows exactly what he died from. Even though he had such a short life, he composed over 600 works!

Mozart often put off getting things done until the very last minute. He wrote the overture for *Don Giovanni* less than 24 hours before the first performance of the opera!

GET TO KNOW MENDELSSOHN

Like Mozart, Mendelssohn was a child prodigy. At a young age, he was already a great composer, and also an excellent pianist, painter, poet, and athlete.

Also like Mozart, Mendelssohn had a talented sister. Her name was Fanny, and she was a composer and pianist.

Still another thing Mendelssohn had in common with Mozart was that he died very young—he was only 38.

Mendelssohn loved to travel. Some of his most famous pieces were inspired by places he visited, including his "Italian" and "Scottish" symphonies.

Mendelssohn was one of the first people to use a baton while conducting.



**Symphony No. 5 in C-sharp minor
Gustav Mahler (Austria; 1860-1911)**

Gustav Mahler wrote his Fifth Symphony during the summers of 1901 and 1902, during his annual vacation from his job as director of the Vienna Court Opera. This symphony is unusual because it has five movements—most symphonies have four.

The first movement is a funeral march. It begins with a trumpet call. At first, the music is slow and sad, then it becomes louder and more wild. The second movement starts out like a fierce storm, but at the

very end becomes quiet and calm.

Mahler marked the third movement “scherzo,” which is an Italian word meaning “joke.” This music is playful and lively, with a lovely solo for the horn. You can picture dancers whirling and twirling to the music. Mahler said about this movement, “The whole thing spins like a comet’s tail.”



Alma Mahler

Many people believe that the beautiful, romantic fourth movement expresses Mahler’s love for his wife, Alma, whom he met and married around the same time as he was writing this symphony. The strings and harp play a slow and gentle melody.

The fifth movement begins without a break. It is fast and cheerful, with the brass instruments playing an important part. Mahler’s Fifth Symphony, which starts out dark and gloomy, ends joyful and triumphant.

“The symphony must be like the world; it must embrace everything.”
—Gustav Mahler

**GET TO KNOW
MAHLER**

Mahler found a piano in his grandmother’s attic when he was six years old. Just four years later, he gave his first public performance.

During his lifetime, Mahler was more famous for being a conductor than a composer. Toward the end of his life, he conducted operas and symphony concerts in New York. The last concert he conducted before he died was at New York’s famous Carnegie Hall.

Mahler’s Symphony No. 3 is one of the longest symphonies ever written. It is about 95 minutes long.

Mahler liked to compose music during the early morning. Later in the day he would swim, go running, or ride his bicycle. He loved the outdoors and hiking in the mountains.

Mahler believed in the “Curse of the Ninth Symphony”—a superstition that says a composer will die after writing his or her ninth symphony. Hoping to avoid the curse, Mahler called his Ninth symphony “Das Lied von der Erde” (“The Song of the Earth”) instead of calling it Symphony No. 9.



This is a page from Mahler’s handwritten score for the fourth movement of his Symphony No. 5. The Morgan Library has the entire score online:

www.themorgan.org/music/manuscript/115214

WHAT TO EXPECT AT THE CONCERT

People who have never been to a symphony concert sometimes get nervous that they won't know where to go or that they'll do something embarrassing. Here are some answers to questions people often ask about attending a concert. Knowing what to expect will help you enjoy the show even more!

Q: What should I wear to the concert?

A: Most people who go to an orchestra concert like to dress up. Treat the concert like a special occasion. If you're not sure what to wear, your school uniform will be fine.

Q: How early should I get to the theater?

A: You should arrive at least 30 minutes before the show starts.

Q: What if I show up late?

A: If you get to the theater after the concert has started, you will probably have to wait in the lobby until a piece has ended. The usher will tell you when you can go in.

Q: How will I know where to go when I get to the theater?

A: Your ticket shows where you are sitting. First it shows the section: the orchestra level is downstairs, and upstairs is the balcony. Once you find your section, look for your row (which will have a letter) and your seat number. If this sounds complicated, don't worry! The ushers are there to help you find your seat.

Q: Where do I get a program book (also called a playbill)?

A: An usher will give you a program when you go to your seat.

Q: Can I bring food or beverages into the theater?

A: You can purchase drinks and snacks in the theater lobby, but you can't eat or drink inside the audience chamber. You shouldn't chew gum in the theater, either.

Q: Can I take pictures or video of the performance?

A: It is not permitted to take pictures or make a video of the concert.



The State Theatre has a specially-designed acoustical shell just for classical music concerts, which don't use microphones. The shell's wooden walls and ceiling help carry the sound out into the audience.

Q: Is it okay to talk during the concert?

A: Absolutely not! Any noise will disturb the other people in the audience. Also, make sure to turn off your cell phone before the concert begins. If you turn it back on during intermission, don't forget to turn it off again before the second half of the show starts.

Q: What if I need to use the bathroom?

A: Make sure to visit the restroom before the concert begins. There are bathrooms upstairs and downstairs in the theater. It's bad manners to leave your seat during the performance at a symphony concert. Unless it's an emergency, wait until intermission.

Q: How will I know when to applaud?

A: You can applaud at the end of each piece on the program. If a piece has more than one movement, don't applaud between movements—wait until the end of the last movement. The program book can help you keep track of when a piece is finished.

Q: I was invited to attend a special reception after the show. Where do I go, and what do I do?

A: The reception is in the upstairs lobby of the theater. You can go there right after the show ends. If you came with a family member, they can go to the reception, too. There will be food served. Keep in mind the food is for everyone; don't take more than your share.

The reception is a great place to meet new people and practice your social skills; don't be shy about making conversation with the other guests. They would love to hear about you and how you liked the concert!