WELCOME!

State Theatre New Jersey is delighted to welcome our Symphony Scholars to the performance of the Royal Philharmonic Orchestra. The young musicians in this exciting program have been preparing for the big event by studying and listening to the music, exploring the composer, the performers, 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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State Theatre New Jersey’s Symphony Scholars program introduces students to classical music through a special course of study built around a full-length public concert by one of the world-class orchestras on the State Theatre’s Symphony Series. The free program brings together students, educators, and families through the shared experience of live classical music. Part of an ongoing partnership between State Theatre New Jersey, the New Brunswick Public School District, Symphony Scholars reaches close to 200 people each year: middle school students enrolled in the district’s orchestra string program and their families.

To prepare the students for the concert, the State Theatre sends a teaching artist into the classroom to introduce basic classical music concepts, background and key themes from the specific works they will be hearing, and proper concert etiquette. These lessons are supplemented with a study guide and downloadable recordings of the music they will hear at the performance. Our teaching artist returns to the classroom after the concert to lead students in discussion and analysis of the experience.

Families are encouraged to participate in Symphony Scholars by listening to the music and reviewing the study guide at home with their child. Every student is invited to bring one adult to the concert as a guest of the State Theatre. The Symphony Scholars and their families are invited to a post-performance reception, where they can meet the concert’s conductor and soloist—a thrilling experience that helps students make a personal connection to the performance.

In the 2019-2020 season, State Theatre New Jersey welcomes a new Symphony Scholars partner: THE CENTER FOR MUSICAL EXCELLENCE, a non-profit organization that nurtures and supports gifted young musicians who wish to pursue their advanced education and life in music in the United States. Working as Symphony Scholars Teaching Artists, CME’s Young Artists gain valuable experience as they introduce young students to classical music.

Pianist Patricio Molina, a native of Chile, is a Center for Musical Excellence Young Artist. He has performed around the world, including in New York, Chile, Germany, and the Middle East. Patricio began playing the piano at age two, and went to study music at the University of Chile when he was only 4. When he was 13, he moved to New Jersey with his mother to study at the Manhattan School of Music. Patricio is also a composer. He has written piano, choral, and chamber music, a ballet, and a full-length opera. He is the co-founder and president of Notes for Growth Inc., a non-profit foundation that provides musical instruments for underprivileged children.

In high school, Patricio appeared on From the Top, a show featuring young classical musicians. Check out the video: www.pbs.org/wgbh/fromthetop/video/season-2/205.php

Spanish pianist Enriqueta Somarriba is a Center for Musical Excellence Young Artist. She studied piano at the Royal Conservatory of Madrid, the Manhattan School of Music, and the Chicago College of Performing Arts. She has performed in New York and New Jersey, as well as in Spain, Belgium, and Italy—including a performance for Queen Sofia of Spain. She has won several prizes in national and international piano competitions. Enriqueta performs music ranging from the Baroque to brand-new works, but is especially dedicated to promoting contemporary music and music by Spanish and Latin American composers. Enriqueta is also committed to education; she gives concerts, lectures, and masterclasses at music conservatories, universities, and other places.

Watch Enriqueta play El Fandango de Candil, by Spanish composer Enrique Granados: www.youtube.com/watch?v=scl1KastEu4
**MEET THE ARTISTS**

**THE ROYAL PHILHARMONIC ORCHESTRA**

The Royal Philharmonic Orchestra (RPO) has been one of the major orchestras in the United Kingdom for more than 70 years. The Orchestra performs at its main home in London as well as across the UK and around the world.

The Orchestra has a community and education program that takes music to many different groups, including young people, the homeless, and recovering stroke patients. Besides giving classical music concerts, the RPO has performed with pop stars and on video game, film, and television soundtracks.

The Orchestra invites audiences to connect with them on Facebook and Twitter (@rpoonline) and to enjoy behind-the-scenes insights on the RPO website (www.rpo.co.uk), YouTube (RPOOnline) and Instagram (@RPOOnline).

**MARK WIGGLESWORTH, CONDUCTOR**

Mark Wigglesworth was born in Sussex, England on July 19, 1964. He studied at Manchester University and the Royal Academy of Music in London. While still a student, he created an orchestra committed to performing a new piece in every program. He now conducts operas and orchestra concerts with many of the most famous companies in the world. He has made a number of recordings of both opera and symphonic music, and published a book, *The Silent Musician: Why Conducting Matters*.

Mark Wigglesworth is married to the archaeologist Annemieke Milks. The couple have a daughter and live in Sussex, England.
Khatia Buniatishvili was born June 21, 1987 in Batumi, in the country of Georgia. She and her older sister Gvantsa began studying piano with their mother when they were very young. (Khatia and Gvantsa still love to play four-handed piano pieces together.) Khatia gave her first orchestra concert at age six. She was performing around the world by the time she was 10. Since then, she has played at Carnegie Hall in New York, as well as concert halls in London, Vienna, Amsterdam, Berlin, Paris, Venice, Barcelona, Shanghai, Beijing, Tokyo, and Singapore.

Khatia has participated in social-justice projects, including the “To Russia with Love” concert in Berlin protesting human rights violations in Russia; “Charity Concert in Kiev” for people wounded in the Anti-Terrorist Operation Zone; and the United Nations’ 70th Anniversary Humanitarian Concert in Geneva, which benefited Syrian refugees.

Khatia has recorded seven albums, both solo and with orchestra. She is also featured in the song “Kaleidoscope” on the Coldplay album, A Head Full of Dreams.

Khatia is fluent in five languages (Georgian, Russian, German, French, and English). She makes her home in Paris.

Watch a young Khatia Buniatishvili (ages 11-15) taking piano lessons with Michel Sogny.

www.youtube.com/watch?v=CUobAbC9dRs

“If you take little children and put them in the water, they love it, and they can swim... An orchestra to me is like an ocean in which I can swim.”

—Khatia Buniatishvili
The program book (also called a playbill) contains helpful information about the performance. It lists the pieces the orchestra will play in the order they will play them. 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 Royal Philharmonic Orchestra’s concert looks like this:

**ROYAL PHILHARMONIC ORCHESTRA**

SAT, JANUARY 11, 2020 AT 8PM

MARK WIGGLESWORTH, conductor

KHATIA BUNIATISHVILI, pianist

**PROGRAM**

*Portsmouth Point Overture*

*Piano Concerto No. 2 in A Major*

I. Adagio sostenuto assai – Allegro agitato assai
II. Tempo del andante – Allegro moderato
III. Allegro deciso
IV. Marziale, un poco meno allegro
V. Un poco meno mosso
VI. Allegro animato

Khatia Buniatishvili, piano soloist

*Symphony No. 2 in D Major, Op. 43*

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo
IV. Allegro moderato

Jean Sibelius

There are no pauses between the sections in this concerto.

There is no pause between the last two movements in this symphony.

**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 the other notes 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, we know that we will hear the second piano concerto that Liszt wrote and second symphony that Sibelius wrote.

**OPUS NUMBER**

- A list of all a composer’s works is numbered in the order each piece was published—not the order in which it was written. The lower the opus number, the earlier the piece of music was published.

**FUNDING CREDITS:**

State Theatre New Jersey is a non-profit organization; our donors and sponsors make it possible for us to stay in business.

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WALTON: PORTSMOUTH POINT OVERTURE

HOW LONG IS IT? - about six minutes

William Walton composed Portsmouth Point Overture in 1925, while he was still in his early 20s. He got the idea and title for the piece from an 1814 artwork (shown above) by Thomas Rowlandson. Rowlandson’s picture shows the busy seaport of Portsmouth Point, on the southern coast of England. It shows a crowded jumble of ships, sailors, taverns, drunken partiers, a peg-legged fiddler, navy officers saying goodbye to their families before setting sail, and some couples kissing.

Walton doesn’t try to make the music sound exactly like what’s going on in the picture; instead, he tries to create the feeling you get from the picture. The music is fast and full of energy. The rhythm keeps changing, giving the feeling of lots of different things going on at the same time—just like the picture.

WHAT’S AN OVERTURE?
The word ‘overture’ comes from a Latin word that means ‘opening.’ In music, overtures are most often written for an opera or musical, and are played at the start to ‘open’ the show.

Portsmouth Point Overture is not connected to a play or opera, but it is often played as the first piece at orchestra concerts to ‘open’ (begin) the performance.

HOW DO YOU SAY IT?
PORTS-muth

WILLIAM WALTON
• He was born March 29, 1902 in Oldham, England. He died, just before his 81st birthday, on March 8, 1983 in Ischia, Italy.
• Even though he came from a family of musicians and took piano and violin lessons at an early age, he never really learned to play a musical instrument.
• At college, he spent so much of his time studying music that he failed his tests in other subjects and never graduated.
• He wrote many different types of music, including symphonies, concertos, opera, ballet music, and choral music. He also composed music for movies.
• He was good friends with several poets. He dedicated Portsmouth Point Overture to one of them, Siegfried Sassoon.
LISZT: PIANO CONCERTO NO. 2

WHAT’S A CONCERTO?
A concerto is a piece of music written for a solo instrument with an orchestra. It usually has three movements. In a concerto, the soloist and orchestra have a ‘conversation,’ interacting in different ways: the soloist can play alone, the orchestra can play alone, the orchestra can play something to support the soloist, or the soloist can join in like a member of the orchestra.

HOW LONG IS IT? - about 25 minutes

Franz Liszt started writing his Second Piano Concerto in 1839, but he kept changing and rewriting it. The concerto wasn’t performed until 18 years after he started writing it. After that, Liszt went back and spent four more years making even more changes, until he finally decided it was done.

It is a very unusual concerto. Most concertos up to that time were written in three movements, with a short pause between the movements. Liszt’s Piano Concerto No. 2 has only one movement, which is divided into six sections. The sections are played one after the other, with no pauses in between.

The concerto has several musical themes; the main one comes at the beginning, played by the clarinet. Liszt plays around with the themes and uses them in all kinds of different ways.

THE SECTIONS
I. Adagio sostenuto assai – Allegro agitato assai
slow, sustained (holding the notes a little longer) — fast, very agitated
II. Tempo del andante – Allegro moderato
somewhat slow—somewhat fast
III. Allegro deciso
fast, strong
IV. Marziale, un poco meno allegro
in a military style, a little less fast
V. Un poco meno mosso
a little less movement (slower)
VI. Allegro animato
fast and lively

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HOW DO YOU SAY IT?
con-CHAIR-toe

FRANZ LISZT
• He was born on October 22, 1811 in Doborján, Hungary. He died at age 74, on July 31, 1886 in Bayreuth, Germany.
• By age six it was clear he had amazing musical talent, and by age nine he was performing concerts in public.
• He was the first musician to give solo concerts, and even invented the word for it: ‘recital.’
• He invented difficult new playing techniques and wrote music that showed off his incredible skills.
• He was such a superstar that people would become hysterical and fall down in a faint when they saw him. Fans fought over his handkerchiefs, gloves, and even his broken piano strings!
• When he was 36, he stopped giving public concerts so he could concentrate on composing and teaching.
• He never married, but had some long-term relationships, lots of affairs, and three children.
• He gave away a lot of his money to charity and humanitarian causes.
• He became a Catholic minister when he was 54.
SIBELIUS: SYMPHONY NO. 2

HOW LONG IS IT? - about 45 minutes

Jean Sibelius' Symphony No. 2 was first performed in 1902. It is sometimes called the "Symphony of Independence," because to the people of Finland, the music sounded like a national anthem—an expression of pride and patriotism as Finland struggled for freedom from Russia.

The symphony is in four movements. In the first movement, Sibelius introduces a three-note motif (a short tune or rhythm that keeps coming back). This motif is heard in all four movements.

The second movement is slower and more serious. It begins quietly, with low drumrolls in the timpani and the strings playing pizzicato (plucking the strings).

The third movement is a lightning fast and suspenseful, except for a slow, sad section in the middle. The third movement flows right into the fourth movement without a pause in between. The fourth movement is grand and heroic, slowly building to a powerful finish.

THE MOVEMENTS

I. Allegretto
   a little fast

II. Tempo andante, ma rubato
   somewhat slow, but with a flexible tempo

III. Vivacissimo
   very lively

IV. Allegro moderato
   somewhat fast

WHAT'S A THEME?

In music, the theme (also called a motif) is a melody or rhythm pattern that's the main 'idea' in the piece. Composers take the 'idea' and come up with different ways to use it. They can use just a part of the idea or have different instruments play it; they can change the tempo (speed), dynamics (how loud or soft), rhythm, or key. With all these possibilities, a composer can make one theme express many different ideas and emotions.

A musical theme is like the main idea in a story or article.

JEAN SIBELIUS

• He was born Johan Sibelius on December 8, 1865 in Hämeenlinna, Finland. He died at age 82 on September 20, 1957 in Järvenpää, Finland.

• He wanted to be a famous violinist, but he wasn't quite good enough. Luckily for music lovers, he became a composer instead!

• He composed eight symphonies, as well as chamber music, songs, piano pieces, and choral music. He is especially known for his 'symphonic poems,' music without words that tells a story or paints a picture in the listener's imagination.

• He was considered a national hero in Finland. One of his compositions, Finlandia, became the country's unofficial national anthem.

• He loved nature. Some of his music was inspired by his walks through the Finnish countryside.

• He built a home that he named Ainola, after his wife, Aino.

• He had surgery for throat cancer when he was 41. The surgery was successful, and he lived for another 41 years.

HOW DO YOU SAY IT?

Zhon see-BAY-lyuss
WHERE IN THE WORLD?

Here are the hometowns of the three composers whose music you will hear at the concert. While they are all from Europe, they come from very different musical traditions.
GOING TO THE CONCERT

RULES TO REMEMBER!

Arrive on time. If you get to the theater after the concert has started, you might have to wait in the lobby until the end of a piece. The usher will tell you when you can go in and find your seat.

Turn off your phone during the concert. If you turn it back on at intermission, make sure to turn it off again before the second half of the concert starts.

Don’t talk while the music is playing.

Don’t eat or drink inside the audience chamber. You can purchase snacks and beverages at the theater to eat or drink in the lobby, but you will have to finish them before you go to your seat.

Use the bathroom before the show starts or at intermission. You are being rude to the rest of the audience if you leave your seat while the music is playing. If you do, you won’t be able to go back to your seat until the piece is over.

Don’t take pictures or make a recording during the concert. You can take pictures—except when the orchestra is playing.

WHAT DO I DO?

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: A lot of people like to dress up to go to an orchestra concert. 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: Where do I get my ticket?
A: When you walk in the front door, there will be someone from the State Theatre or your teacher in the lobby to give you your ticket. Do not go to the ticket window.

Q: How will I know where to go when I get inside the theater?
A: Your ticket shows where you are sitting. It shows the section (the orchestra level is downstairs, and upstairs is the balcony), the number of the door you should go through to enter, the 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: I was invited to attend a special reception after the show. Where do I go, and what do I do?
A: The reception is upstairs. You can go there right after the show ends. If you came with a family member, they can go, 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!