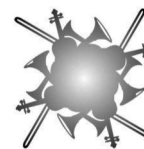




SAN FRANCISCO
SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR

MUSIC *for* FAMILIES



Concert Guidebook

What does it take to
create a story with music?
Find out as the Symphony
tells a fantastic tale!

Conducted by Edwin Outwater

LET'S IMAGINE!

APRIL 11 • 2PM



Music gives a soul to the universe, wings to
the mind, flight to the imagination, and life to
everything.

- Plato

Let's Imagine!

Hello! My name is HARMONIA 3000.

I'm the resident computer at Davies Symphony Hall.

Conductor Edwin Outwater, the musicians of the San Francisco Symphony, and I can't wait to perform for you here at Davies Symphony Hall on April 11th! I hope you are ready for an incredible musical adventure.

Let's Imagine will show you the amazing power of music to create entire worlds in our minds. Music has always helped people tell stories and express emotions, but did you know it can also introduce characters or create an exciting chase scene, or even tell a joke?

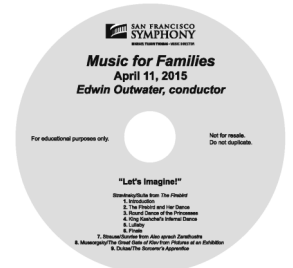
This book you are holding is your Concert Guidebook. It has tons of information about the music you'll hear as well as fun activities for you and your family and friends. Sometimes the more you know about the music you will hear, the more fun it is to listen to!

Your Program

Benjamin Britten March from *Matinées Musicales*
Wolfgang Amadeus Mozart Allegro from *Eine kleine Nachtmusik*
Francis Poulenc Excerpt from Organ Concerto in G minor
Igor Stravinsky Andante from Suite No. 1 for Small Orchestra
Maurice Ravel Menuet from *Le Tombeau de Couperin*
Igor Stravinsky Variation of the Firebird from *The Firebird Suite*
Aaron Copland Burlesque from *Music for the Theatre*
Igor Stravinsky Napolitano from Suite No. 1 for Small Orchestra
Carl Ruggles Marching Mountains from *Men and Mountains*
Igor Stravinsky Lullaby and Finale from *The Firebird Suite*
Georges Bizet Les Toréadors from *Carmen* Suite No. 1

Your Fun Surprise:

Throughout music history, composers have been inspired by stories. Your special "Let's Imagine!" CD has five amazing examples of music that has a plot, creates characters and even sets a scene. Pages 12 through 21 in this Concert Guidebook tell you all about these stories, and also give you the story of the composer who wrote them!



There's More!

Since this is your final Music for Families concert this season, we have also included an extra surprise so you can keep learning and listening all summer long.



Simply Fantastic is a book with a special CD all about music inspired by some of the best stories out there - fairy tales. As you listen to each piece, you can read the story that the composer wanted to tell through music. It's our gift to you to help your musical imagination soar until you come back and see us next year!

If you were a composer, what fairytale would you want to tell with music?

Imagination and Music...

An **imagination** is one of the most uniquely human qualities you can possess. Your imagination can take you to incredible far-off worlds, dream of wonderful ideas, and take you on exciting adventures by just closing your eyes! Music is one of the most amazing things that can spark your imagination. Music can make you laugh, make you cry, paint pictures of lovely scenes or exciting adventures - all without using a single word.

As a computer, I am still trying to understand how to "imagine." As you read about your concert on April 11th, look for my ***imagination questions*** and write your answers! You can also tell your answer to a family member or friend, and then ask them what they think. My sensors indicate that this will lead to some interesting conversations and that everyone will have different answers, because everyone has their own unique imagination!

Imagination Warm-Up

Write a short poem that answers this question:

What is Music?

How can music tell a story... with no words?

Music has always been used to tell stories and describe the world around us. From folk songs to wedding marches, music can create moods, describe characters, and set scenes just by using sounds.

The music chosen for your **Music for Families** performance demonstrates the ability of a symphony orchestra to do just these things. You will hear three different types of music:

Program Music

In Western classical music, a piece that a composer intended to describe something beyond the music, like a scene or an event, is called **program music**.

Ruggles' *Marching Mountains* is an example of program music.

Dramatic Music

A piece that was created to accompany the story of a ballet or opera can be thought of as dramatic music.

Stravinsky's *The Firebird Suite* is music from a ballet that tells the story of *The Firebird*.

Absolute Music

A piece that is not "about" anything at all is called **absolute music**.

Ravel's Menuet from *Le Tombeau de Couperin* is a piece of absolute music.

All of these types of music can make us think of a story or feel emotions; the only difference is what the composer *intended* them to do. It is always fun and interesting to know what a composer had in mind when he or she wrote a piece, but always remember: you can imagine any story or feel any emotion while listening to music.

This music belongs to all of us. There are no wrong answers!

What does the inside of a composer's mind look like when he or she has a musical idea?

THE ORGAN

The organ is a very old instrument, dating back many centuries. It is also a mysterious and amazing instrument. It is a member of the keyboard family (like the piano), and its sound is produced by air that passes through metal and wooden pipes when keys are pressed. On the modern organ, the air is generated by a hidden electric blower.



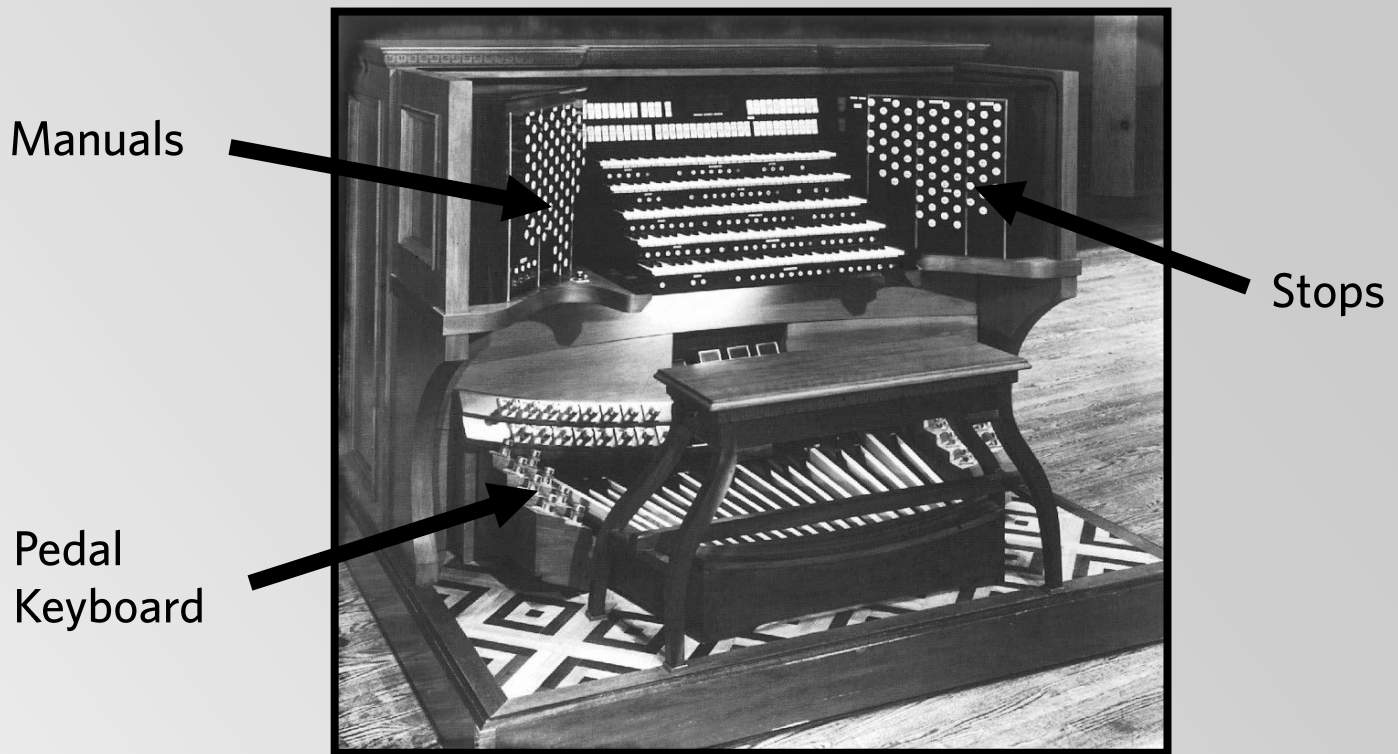
Our Organ

The Davies Symphony Hall Organ, built in 1983 in Italy, is the largest concert hall organ in North America!

The façade (the part you can see in the hall) is 40 feet tall and 40 feet wide. It contains 192 pipes, including 61 brass trumpets placed horizontally coming out of the wall. The rest of the pipes are housed in a three-story structure built behind the auditorium wall.

In total, there are 8,264 pipes that line the back of the hall. The smallest pipe is the size of a pencil, the largest pipe is the size of a tree.

Wow.



Organs like the one at Davies Symphony Hall are so complex, because they can create thousands of different kinds of sounds. An organ has between one and seven keyboards or **manuals**, arranged in tiers one above the other, that you play with your fingers, and a **pedal keyboard** you play with your feet. Each manual is capable of controlling a number of **ranks**, or sets of pipes.

These pipes can often play the same notes, but each one has a different color of sound. There are also knobs called **stops** an organist can pull on the keyboard that sends the air through special pipes that create even more types of sound, and allow the notes to be softer or louder. By doing this, an organ can produce sounds that imitate those of instruments in the orchestra. An organ can have trumpet stops, flute stops, even string stops! When an organist uses all of the pipes, the sound will be as loud as when the full orchestra is playing.

If you could choose one instrument to play you a song every night before your fell asleep, what would it be?

What instrument would you want to wake you up every morning?

Imagination Game!

Listen to any piece of music that has no words. It can be from your "Let's Imagine!" CD, from the "Simply Fantastic" CD, or any other music you can find!

As you listen to the music, draw a picture in the space below. You might want to find markers or colored pencils or crayons with many different colors to choose from. People often describe the different sounds an orchestra can make as the "colors" of the music. Your drawing can be of a scene or person the music makes you imagine, or just a collection of colors and shapes. Remember, there are no wrong answers!

Your Concert

The Stories of the Composers and their Music

Benjamin Britten (1913-1976)

March from *Matinées Musicales*

Benjamin Britten was born in England in 1913, and he died there in 1976. He began composing simple pieces at age five, and at eleven he started taking composition lessons. Britten wrote many different types of music for both instruments and voices, and sometimes the two combined. He composed symphonies, operas, ballets, and vocal music, some of which was written specially for children to perform!

Matinées Musicales means "music to be performed in the morning or daytime." It is a collection of five short pieces that Britten composed in 1941 as part of a ballet. Sometimes composers will take pieces other composers have written and add to them to create a new piece. They may add different notes and rhythms, or change the instrumentation of a piece. *Matinées Musicales* is based on some pieces written about one hundred years earlier by the Italian composer Gioachino Rossini (1792-1868). The joyous March which Britten uses to begin *Matinées Musicales* was originally a dance from Rossini's opera *William Tell*, and in the opera, the music was played to accompany Swiss villagers celebrating a Shepherd's Festival. Since it's a "morning" march, the opening chords are loud and forceful, making sure no one is still asleep! You will notice that the entire orchestra does not always play at the same time throughout the piece, but that parts of the music are played by different sections at different times. This creates ever-changing combinations of sound, which add variety and color to the music. Listen for a melody played by two trumpets midway through the March, followed by a tune for the high-sounding flute and piccolo. This delightful section may remind you of toy soldiers marching and playing toy instruments.

Wolfgang Amadeus Mozart (1756-1791)

Allegro from *Eine kleine Nachtmusik*

Wolfgang Amadeus Mozart is one of the most famous composers of all time. He was a child prodigy, which means he had advanced musical abilities when he was very young. Mozart was performing simple pieces by age four, and composed his first pieces by age five.

Mozart's father, Leopold Mozart, worked in Salzburg as a violinist and composer. He wanted as many people as possible to hear his son's music, so in 1762, Wolfgang Mozart and his younger sister Nannerl set out with their father on the first of many journeys throughout Europe. They performed for royalty and nobility all over Europe. Mozart's travels continued for almost twenty more years before he settled in Vienna, Austria.

Mozart wrote music for every occasion, from very formal indoor concerts to music intended for casual performances outdoors in gardens or courtyards. In the German language, *Eine kleine Nachtmusik* (EYE-na KLI-na NAKT- music) means "a little night music." But there's nothing dark and scary about this bright and breezy music, because it's actually about a fun and festive evening party. It was composed for strings alone.

My sensors indicate you will recognize this music!

Francis Poulenc (1899-1963)

Excerpt from Organ Concerto in G minor

Francis Poulenc's father did not want his son to study music, so he did not have a very good musical education growing up. But Poulenc pursued his own dream, and by the age of twenty-one, he had developed into an accomplished pianist and composer. He did eventually take music lessons, but he never lost the innocence or pure pleasure in his approach to music.

Poulenc wrote music of many different moods: happy and sad, spirited and dreamy, funny and serious, forceful and gentle. In fact, he often included all of these characteristics in the same piece, sometimes switching between them quite rapidly. The Concerto for Organ, Strings, and Timpani—which you'll hear at the concert, and which we have included to highlight the Davies Symphony Hall organ—is a work which demonstrates how the character or mood of a piece of music can change. The excerpt begins with the organ and strings playing very lively music that may remind you of a merry-go-round. But the merry-go-round seems to go faster and faster as the music becomes louder, and the music may start to sound a bit frightening—as though the merry-go-round has gone crazy! Then, suddenly, the mood changes as the organ begins to play alone. When the strings join the organ again, the music becomes slow, sweet, and gentle. The end of the piece is startlingly loud once more, and the final note—a tremendous crash played by the organ and the orchestra—is even louder.

Go to page 4 for more information about the fascinating organ!

Maurice Ravel (1875-1937)

Menuet from *Le Tombeau de Couperin*

Maurice Ravel began piano lessons at age twelve, and made a name for himself as a pianist and composer as a young man. In 1928, after Ravel had become famous around the world, he toured the United States, which included a stop in San Francisco to conduct the San Francisco Symphony!

Maurice Ravel is a composer best known for his beautiful melodies and wonderful orchestrations. “Orchestration” is how a composer decides which instruments play which parts of the music. This is a big decision! Think about it—not only do composers write all of the notes and melodies, but then they have to decide when the instruments will play loud or soft, and how fast they’ll play, and THEN they have to decide which instruments in the orchestra will play when!

Ravel originally wrote *Le Tombeau de Couperin* for piano, and then re-wrote it for an orchestra. One of the most exciting parts of listening to an orchestra is hearing the many different kinds of sounds all the instruments make, and how they combine in new and interesting ways. Notice how the melody flows throughout the orchestra—from the oboe to the flute, then to the strings and even to the trumpet!

Aaron Copland (1900-1990)

Burlesque from *Music for the Theatre*

Aaron Copland was born in New York City. He studied a lot of European music, and decided he wanted to create an “American” style of classical music that everyone would like. His music was often simple and used folk songs and other styles of popular American music, like jazz and blues. Both these styles have fun and “swinging” rhythms that people hadn’t heard a symphony orchestra play before. When he used them in *Music for the Theater*, audiences were shocked! *Music for the Theater* wasn’t meant to be performed with any play or while people dance. Instead, it sounds like the music you would hear at the theater.

If you were a composer, what kind of music would you want to write?

Carl Ruggles (1876-1971)

Marching Mountains from Men and Mountains

Although American Composer Carl Ruggles lived to be 95 years old, he composed only ten pieces in his whole life! He wrote music very slowly, putting a lot of thought into each note and rhythm. He was determined to write modern music that was “avant-garde.” A person who is avant-garde is someone with a great imagination and creates things no one has done before, especially in the arts. Michael Tilson Thomas, the Music Director of the San Francisco Symphony, loves Ruggles’ music!

One of the ten pieces Ruggles wrote is called *Men and Mountains*. *Marching Mountains* is the final part of this magnificent work for orchestra. The music is big and intense! In *Marching Mountains*, he uses huge masses of sound to paint the musical picture of the majesty of mountains. The music moves along at a slow and measured pace. Many different instruments play at the same time, which makes the music feel very heavy.

***What do you imagine when you think of marching mountains?
Draw it in the space below!***

***“Men and Mountains” was inspired by a
quote from poet William Blake:***

***“Great things are done when men
and mountains meet.”***

What do you think that means?

My Marching Mountains

Igor Stravinsky (1882-1971)

Andante and Napolitano from Suite No. 1 for Small Orchestra Variation, Lullaby and Finale from *The Firebird* Suite

You can read all about Stravinsky and *The Firebird* on page 13 in the “Let’s Imagine CD” notes. Unlike *The Firebird*, Stravinsky didn’t write the Suite No. 1 for Small Orchestra with any special story in mind. He based the suites (which means a collection of musical pieces) off of piano pieces he wrote for children learning piano. You will hear two short movements: Andante and Napolitano, a word which describes someone from Naples, Italy.

Georges Bizet (1838-1875)

Les Toréadors from *Carmen* Suite No. 1

Georges Bizet (bee-ZEY), a French composer, was surrounded by music as a child. His parents and other close relatives were performers, so it’s no surprise that he became a talented musician at a young age. He entered the Paris Conservatory at nine years old, wrote a symphony at seventeen, and won the famous Rome Prize when he was nineteen. He wrote many different kinds of music, but was drawn to operas. He is still celebrated for the music for these operas, especially *Carmen*. People were very surprised when they saw *Carmen*, because it was different from other operas. It was more realistic and full of emotion. Many people didn’t like it when it was first performed, but it has become one of the most popular operas in history!

Often music from operas is arranged for orchestras to play without singers. The piece you will hear, *Les Toreadors*, is from one of these arrangements from *Carmen*. It describes the march to the bullring in Spain. A toreador is a bullfighter. It sounds like a real Spanish word, but in fact, bullfighters are called “toreros” in Spanish. Bizet changed the word to “toreador” so that it fit better into the song! This exciting music begins with the brilliant crash of the cymbals as the rest of the orchestra plays thrilling, rhythmic melodies. The violins then take over a beautiful melody, until we end with a rousing finale that will be sure to get you clapping along!

***If somebody wrote an opera about a special time in your life,
what time would it be?***

Let's Imagine

CD

Stravinsky Suite from *The Firebird*

1. Introduction
2. The Firebird and Her Dance
3. Round Dance of the Princesses
4. King Kashchei's Infernal Dance
5. Lullaby
6. Finale
7. Strauss *Sunrise* from *Also sprach Zarathustra*
8. Mussorgsky *The Great Gate of Kiev* from *Pictures at an Exhibition*
9. Dukas *The Sorcerer's Apprentice*

TRACKS 1-6

Igor Stravinsky/ Suite from *The Firebird*

b. Saint Petersburg, Russia, 1882

d. New York, 1971

Igor Stravinsky spent his childhood summers in the Russian countryside, where he heard native folk music and where he learned his country's traditional folk tales. Stravinsky began piano lessons at age nine, and he tried his hand at composing as a teenager. His parents wanted him to become a lawyer, and although Stravinsky enrolled at Saint Petersburg University to take law courses, he soon realized that he really wanted to be a composer.

Stravinsky's interest in his native folklore served him well as a young composer. His first three major successes—the ballets *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913)—are based on characters and stories from Russian folk legends. Stravinsky eventually left Russia to live in Paris, and in 1939, he moved permanently to America and settled in Hollywood the following year. He lived in Hollywood for nearly thirty years, spending all but the last two years of his life there. Stravinsky first conducted the San Francisco Symphony in 1937, while he was visiting America on a concert tour. When he moved to Southern California, he became a frequent guest in San Francisco, and he conducted the San Francisco Symphony many times up until 1966.

THE STORY

The Firebird is the story of Ivan, a Russian prince, who, wandering at night in a forest, finds himself in an enchanted garden where golden apples are growing on silver trees. He sees a lovely, glittering creature picking the apples, and he captures her. The creature is the Firebird—a magical being covered with dazzling, brilliant red feathers that flicker and glow like the flames of a fire, who roams the forest performing good deeds. The Firebird begs Prince Ivan to release her, and when he does, she gives him in return one of her feathers, telling him that the feather's magic will protect him from harm. Prince Ivan accepts the feather, and the Firebird flies away. As dawn approaches, Prince Ivan discovers that he is in the park of an ancient castle, and presently, thirteen beautiful princesses enter the park from the castle and begin to play with the golden apples. Ivan gently approaches the princesses, and they dance for him. At daybreak, however, they hurry back to the castle.

Ivan realizes that he is in the domain of an evil sorcerer, Kashchei, and that Kashchei is holding the princesses captive in his castle. He decides to try to free the beautiful maidens, even though he realizes that he will be turned to stone if the evil sorcerer catches him. Prince Ivan breaks into the castle, setting off an alarm of great, pealing bells. Ugly monsters rush from all sides, capturing the Prince, and Kashchei himself appears. Just as Kashchei is about to turn Ivan to stone, Ivan remembers that he has one of the Firebird's magic feathers. He waves the feather, and the Firebird herself appears. Her magic, stronger than the evil sorcerer's, causes Kashchei and his monsters to dance about madly until they are exhausted. Then, to the sweet strains of a lullaby, she puts the evil warriors and the monstrous sorcerer into a deep sleep.

The Firebird then reveals Kashchei's secret to Ivan: Kashchei's evil soul is kept in a giant egg, hidden in the castle. She leads Ivan to the egg, and with a mighty blow he smashes it, causing Kashchei, his army of monsters, and the castle to vanish.

The evil spell has been broken—the beautiful princesses are released, and all those that Kashchei had turned to stone are restored to human form. The story ends with everyone rejoicing in the triumph of good over evil.

The Finale takes us to the very end of the story, after Kashchei's evil magic has been overcome. Prince Ivan, the princesses who have now been freed, and the stone figures who have been magically transformed back into humans, all gaze in silent wonderment at the dazzling Firebird's mystical radiance and her magical goodness.

Stravinsky captures the mood of this magical moment by having a single French horn play a sweet, singing melody that transfixes us as it floats through the air. The mood gradually changes— from wonder to triumph to jubilation—through Stravinsky's steadily mounting music: the horn melody is transferred to the violins, then to the flute; finally, it is played in full, rich tones by the entire orchestra. The music makes its final surge when the orchestra begins to play the melody at a fast tempo, with trumpets and trombones ringing forth brilliantly. You will know at that moment that Ivan, the princesses, and the others who have been released from the evil spell have suddenly begun to dance for joy! The concluding majestic chords are the music's way of saying "... and they lived happily ever after."

Listen for these parts of the story!

Track 1 *Introduction*

We are plunged into the supernatural world of a fairy tale. Prince Ivan is wandering through the forest at night. The music is hushed and mysterious.

Track 2 *The Firebird and Her Dance*

This is highly decorative and colorful music. You can imagine the Firebird darting about, her brilliant feathers flashing and sparkling with light.

Track 3 *Round Dance of the Princesses*

The thirteen captive princesses dance for Prince Ivan in the garden of the castle. They arrange themselves into a circle and begin their gentle steps.

Track 4 *King Kashchei's Infernal Dance*

This music happens at one of the most exciting parts of the story! It comes right after the Firebird has reappeared to save Ivan from the evil King Kashchei. The Firebird's magic spell makes Kashchei and his army of monsters dance about wildly. You can imagine the monsters thrashing about to frenzied movements!

Track 5 *Lullaby*

The Firebird lulls Kashchei and his monsters to sleep, to the strains of this lovely Lullaby.

Track 6 *Finale*

This music comes at the end of the story, after Ivan has conquered the evil King and rescued the Princesses. Ivan, the Princesses, and all of the other captives who have now been set free, gaze in wonder at the dazzling Firebird. Through the Firebird's magic, goodness has triumphed over evil! The mood changes from wonder to jubilation, and the final chords are the music's way of saying "...and they lived happily ever after."

TRACK 7

Richard Strauss/ *Sunrise from Also sprach Zarathustra*

b. Munich, Germany, 1864

d. Garmisch, Germany, 1949

Richard Strauss is best known for his operas, songs, and symphonic poems. Symphonic poems—or tone poems—are orchestral pieces that are based on a poem or story. Tone poems don't have any words; it's the music that tells the whole story. So a composer needs to be able to translate all sorts of sounds into music. Strauss knew how good he was. He once told a colleague that he could even describe an everyday act like moving silverware from one side of the plate to the other through his music!

In 1896 Strauss read a book on philosophy called *Also sprach Zarathustra* (which translates as “Thus spoke Zarathustra”), written by the German philosopher Friedrich Nietzsche. The book tells the story of Zarathustra, a wise and holy man from centuries ago. In the story, Zarathustra has spent ten years, all alone, on the top of a mountain communing with nature. While on the mountain, he has received special powers and has gained great knowledge and wisdom. Watching a simple sunrise one morning, he is overcome by its magnificence and he makes a monumental decision to return to society, where he will use his new wisdom and power to help make the world better.

Strauss liked Zarathustra's ideas as told in Nietzsche's book. As a composer, Strauss knew the best way for him to communicate these ideas was through his music, so he wrote a tone poem based on the book and gave it the same title as the book— *Also sprach Zarathustra*. Strauss begins his great tone poem with a glorious musical sunrise, which is what you will hear on the CD. This musical sunrise is truly thrilling!

Listen for these parts of the story!

0:00 It's night. Imagine yourself sitting on a mountaintop in darkness, waiting for the sun. Everything is quiet. To depict the stillness and darkness of night, the orchestra plays a single low note, held for a long time.

0:20 The trumpet describes the first ray of the sun as it peeks over the distant horizon. The trumpet's notes rise upward, like a beam of light getting brighter, followed by the majestic notes of the timpani.

0:40 The sun continues to rise. It glows with energy, becoming more radiant and fiery.

1:32 The sun is fully risen, and a new day is here. The sun shines forth powerfully, lighting the world with its brilliant rays, illuminated by the organ playing alone at the very end.

TRACK 8

Modest Mussorgsky/ *The Great Gate of Kiev* from *Pictures at an Exhibition*

(Mussorgsky = moo- SOORG-skee)

b. Karevo, Russia, 1839

d. Saint Petersburg, Russia, 1881

The composer Modest Mussorgsky's *Pictures at an Exhibition* is a musical illustration of artworks in a gallery. Mussorgsky had a friend, Victor Hartmann, who was a painter. Shortly after Hartmann's death, an exhibition of his drawings and watercolors was arranged at the Saint Petersburg Academy of Arts. Mussorgsky saw the exhibition and decided to pay tribute to his friend by writing a piano suite based on ten of the artist's works. Mussorgsky completed his piano suite in 1874, and the work was orchestrated (adapted for orchestra) in 1922 by the French composer Maurice Ravel (see more information about Ravel on page 9!).

The piece on the CD is called *The Great Gate of Kiev*. Kiev is a large city in the Ukraine, formerly a part of Russia. Hartmann drew an architectural design for an elaborate entryway—a “great gate”—to the city. He planned a massive structure with elaborate columns, arches, and domes. The gateway included a bell-tower with three gigantic bells.

As you can imagine, Mussorgsky's musical representation of this magnificent entryway to Kiev is spectacular and dramatic. When one thinks of a gate or entryway, one often thinks of people passing through. Mussorgsky felt that a grand ceremonial procession should pass through his musical gateway, so in addition to evoking the grandeur of Hartmann's architectural structure, Mussorgsky's music also paints a picture of a triumphant procession. The music sounds like a solemn hymn, and as the piece progresses, the chords get louder and more drawn out. At the climactic close of the work, the bells in the orchestra begin to sound, imitating the joyful pealing of the mighty bells of the Great Gate.

Listen for these parts of the story!

0:00 The music begins. You see the Great Gate in all of its pomp and splendor, lead by the brass section

0:55 A quiet section which sounds like a hymn. You can imagine the crowd almost speechless, as it gazes upward at the Great Gate.

1:57 Another quiet section. The crowd looks on with awe and wonder.

2:25 The orchestra imitates the deep tolling of a huge bell in the gate tower.

2:50 A magnificent procession begins to move through the Great Gate, while more bells ring out to mark the celebration.

TRACK 9

Paul Dukas/ *The Sorcerer's Apprentice*

b. Paris, France, 1865

d. Paris, France, 1935

The French composer Paul Dukas' most famous piece is *The Sorcerer's Apprentice*, which he wrote in 1897. If you have ever seen Walt Disney's film *Fantasia*, you know the story and you've heard Dukas' music. It's the episode in the film that features Mickey Mouse, who plays the role of the Sorcerer's Apprentice, or in other words, the job of being the magician's young helper. Apprentice is another word for student. When the old magician goes away on a trip, the assistant—in the film, Mickey—tries to repeat one of the magician's spells that will cause the broom in the corner of the room to come to life to do some of Mickey's chores.

The story is much older than the film—in fact, the story existed about two hundred years ago, while the film is only seventy years old. Fond of reading, Dukas came across this story in a book of poetry. He was so amused and delighted by the tale that he set it to music, capturing every detail of the student-magician's adventures. In the poem that Dukas read and used as the basis of his music, the story is related by the young sorcerer's apprentice himself.

Instrument Profile

The Bassoon



Quick Facts:

- The bassoon is the largest and deepest instrument in the woodwind family.
- The bassoon uses a double reed to create sound. This means two thin pieces of wood are tied together, and when a bassoonist blows air through them, they create a vibration.
- The bassoon has almost 8 feet of tubing, but it is bent so that a player can reach all of the keys.

Music that features the Bassoon:

- Prokofiev's *Peter and the Wolf*, as the Grandfather
- The opening solo in Stravinsky's *The Rite of Spring*
- Dukas' *The Sorcerer's Apprentice*

The Story of the Sorcerer's Apprentice

(as told by the Sorcerer's Apprentice himself!)

"At last, the old master magician is gone. This is my big chance to see if I can conjure up magic spirits like he does. I've observed his actions and words. I've memorized the secret formula. With the aid of magic, I'll be able to perform miracles.

Hmmm. What shall I use the magic for? I know! I'll use it to perform the task I dislike the most—filling up the big tub with pails and pails of water from the river below.

'And now, broom, I command you to come forth! You have stood in the corner long enough. Today, you must carry out my will. Stand on two legs, with a head above, and run quickly to draw water from the river!'

Excellent! The broom is going down to the river. It's already there, and now, in a flash, it's already back here with the pail of water, pouring it into the tub. And already a second time, each pail filled to the brim.

'Stop, stop! That's enough for now.' Uh-oh...I think I've forgotten the words to stop the spell! What are the words that will change the broom back into what it was? The broom is still running, splashing water. 'Turn yourself back into an old broom!' Well, that didn't work—the broom is still carrying more and more pails of water. And now, the tub is overflowing and water is streaming all over the floor.

I can't stand this any longer. I'll try to grab the broom. But it won't let me. I can't catch it! What a mean look it gives me. What am I to do? Soon the entire place will be submerged in water! Torrents of water are already pouring through each doorway. And the stupid broom is pretending not to hear me.

You dumb piece of wood, you stupid log, please calm down. If you don't stop, I'm going to split you in two with this ax! Aha, I've trapped you! Now, take this!'

Good! I've managed to split the broom in two. Let's hope that will stop it.

Oh no! The two separate pieces of the broom are coming back to life. And now, they are both fetching more water. What am I going to do? The entire place is being flooded. Help! Help!

'Oh Sorcerer, oh Master Magician, can you hear me, wherever you are? Please hear me and help me! Your poor apprentice needs you and your superior magic.'

Ah, here comes the Master Magician! 'Master, I am in great danger. I tried to use your magic and now I cannot stop it. I cannot get rid of the magic spirits I called forth.

And the Sorcerer stepped forth and said, calmly, 'Back to the corner, broom, broom. For only the old Master animates you, and for his purposes alone.'

—The End

Listen for these parts of the story!

0:00 The music sets the magical scene where the story takes place: the Sorcerer's workshop.

1:14 This happy and cheerful music describes the Apprentice.

1:50 The Apprentice casts the spell. Listen to the brass (French horns and trumpets).

2:18 The spell starts to work! The broom slowly comes to life. (The broom's melody is played by the bassoon.)

2:34 The broom goes down to the river to fill the pail with water and brings the water back to the workshop.

3:20 The broom pours the water into the tub, and goes back to get more water.

5:58 The tub starts to overflow, spilling water onto the floor!

6:13 The Apprentice realizes he must stop the broom.

7:05 The Apprentice tries to remember the spell to stop the broom., but the spell doesn't work!

7:11 At a dramatic moment, the Apprentice tries to stop the broom with an ax. He chops until the broom breaks in two.

7:32 Uh-oh! One half of the broom starts to move again; it grows into a full broom. (Listen to the low sounding contrabassoon.)

7:38 Then, the second half of the broom moves as well, and grows into a second broom! (Listen for the clarinet, which now plays along with the contrabassoon.)

7:27 Both brooms are carrying pails and emptying the water into the overflowing tub.

8:48 There's so much water! It's spilling everywhere, streaming across the floor and through the doorways!

10:01 The Sorcerer returns and gives the correct spell!

10:13 The brooms stop and become just ordinary brooms, the workshop is restored to normal.

11:19 This is the very end: four fast notes. Even though the Apprentice is in big trouble with the Sorcerer, the four notes tell us that the story still ends happily.

See you at the concert!

April 11, 2:00pm at

Davies Symphony Hall

Let's Imagine! CD Discography

Excerpts from *The Firebird Suite*

From the album STRAVINSKY: FIREBIRD (THE) / FALLA: THREE-CORNERED HAT (THE) (Naxos 8.553274), Belgian Radio and Television Philharmonic Orchestra; Alexander Rahbari, conductor. Music by IGOR STRAVINSKY (1882-1971).

Sunrise from Also sprach Zarathustra,


From the album STRAUSS, R.: ALSO SPRACH ZARATHUSTRA / SALOME'S DANCE / DER ROSENKLAVIER: WALTZ SEQUENCE (Naxos 8.550182), Slovak Philharmonic Orchestra; Zdenek Kosler, conductor. Music by RICHARD STRAUSS (1864-1949).

The Great Gate of Kiev from Pictures at an Exhibition

From the album MUSSORGSKY: PICTURES AT AN EXHIBITION (Naxos 8.555924), Ukraine National Symphony Orchestra; Theodore Kuchar, conductor. Music by MODEST PETROVICH MUSSORGSKY (1839-1881).

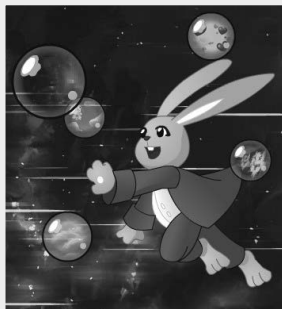
The Sorcerer's Apprentice

From the album SORCERER'S APPRENTICE AND OTHER ORCHESTRAL FAVORITES (Naxos 8.554066), Slovak Radio Symphony Orchestra; Kenneth Jean, conductor. Music by PAUL DUKAS (1865-1935).

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