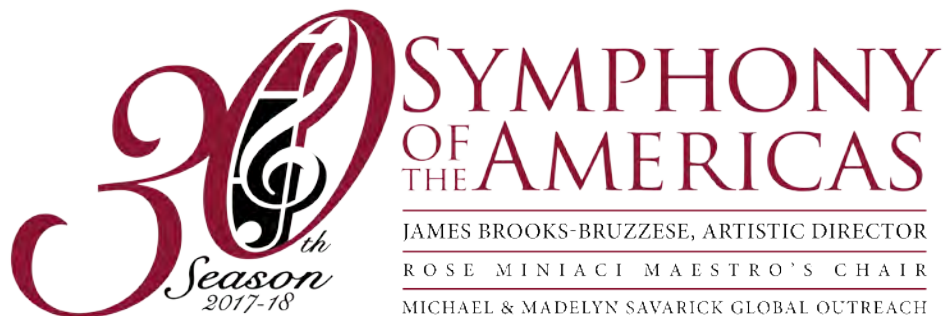


Study Guide

FROM SEA TO SHINING SEA



January 12, 2018
10 am & 11:30 am

Broward Center for the Performing Arts – Amaturo Theater
Rose Miniaci Education Concert Series
SEAS Program, Broward County Schools



James Brooks-Bruzzese

ARTISTIC DIRECTOR

ROSE MINIACI MAESTRO'S CHAIR

Maestro of South Florida's acclaimed Symphony of the Americas, Dr. James Brooks-Bruzzese, was born in Panama in a bilingual home — his mother born in Colombia and his late father a member of the United States Armed Forces. He received his doctorate in

Opera Conducting and Musicology from Washington University in St. Louis. Maestro coached in a master class on the music of Bach under the baton of the great Pablo Casals. Additional studies were with eminent conductors Leonard Slatkin, of St. Louis Symphony and the National Symphony Orchestra; Ignace Strassfogel of New York's Metropolitan Opera and Richard Karp of Pittsburgh Opera. Their mentorship is evident in Maestro's founding of the Augusta Opera with singers from the Metropolitan Opera, Chicago Opera and London's Covent Garden, receiving critical acclaim from Pittsburgh Post and Opera News Magazine. His musicianship is acclaimed as "Dynamic...exciting...and remarkably controlled, but simultaneously free spirited."

Maestro founded the Florida Music Festival and Symphony's Summerfest, now in its 26th summer season, bringing the fine artistic reputation of the Symphony to diverse audiences in great cultural capitals of the world as well as to rural areas, schools and conservatories to young people at home and abroad. This major music festival takes place in Europe, the eastern seaboard of the United States, and the Americas. Summerfest outreach performances have taken place in every country of Central America, four countries of South America and five islands of the Caribbean.

The Berlin Symphony; Budapest's famed Vigado Theater; the magnificent Concertgebouw in Amsterdam; Capetown Opera Company of South Africa; Teatro Colon in Buenos Aires; Teatro Circulo and Salon Piazzolla in Argentina, and throughout the Soviet Union under the auspices of Gosconcert — it is in these "arenas" that Maestro Brooks performs his artistic mastery stirring audiences worldwide. "A remarkable performance! Well balanced and of outstanding quality... which resulted in three standing ovations!" (*NRD-Handelsbad, Concertgebouw, Amsterdam*)

Applause highlighting his work with orchestras and festivals on five continents has marked Maestro an outstanding conductor of the US. He has appeared with major orchestras in Panama, Nicaragua, Romania, Germany, Poland, Italy, Mexico, Switzerland, Argentina, Russia, Austria, South Africa, Guatemala, Uruguay, Brazil, Bulgaria, Costa Rica, Venezuela, Dominican Republic, Czech Republic, Slovak Republic, Spain, Aruba, Turkey, Taiwan, Korea, Hungary and Malaysia's Mozart Festival. Maestro has served as Principal Guest Conductor of Mexico's National Symphony of Xalapa. He is the first American to conduct the National Orchestra of Pleven, Bulgaria, receiving the official medal of the city.

In 2005, Maestro was honored at Washington's Kennedy Center with the Hispanic Heritage Foundation's Award for the Arts in recognition of his lifelong work as a world-renowned conductor and his dedication to promoting classical music to youth around the world. Maestro received the Critics Choice Award at Brazil's famed Villa Lobos Festival in Rio. He has been recognized by heads of state and dignitaries all over the world; US President Ronald Reagan praised Maestro as an "Ambassador to Latin America for his exceptional musical talents and diplomatic skills."

Brooks-Bruzzese's twenty-nine compact disc recordings are with Pickwick Records in London under the Hallmark and Orchid labels as well as the Symphony of the Americas own label. His recordings and broadcasts include legendary orchestras as the Hungarian Virtuosi, Budapest Chamber Orchestra, Natal Philharmonic and the Xalapa Symphony. His recordings feature a diversity of works from *Crazy for Gershwin* and *Hollywood Favourites*, to Piazzolla tangos, and an extensive choice of inspiring string chamber music.



About The Symphony of the Americas

Broward's own professional orchestra, the Symphony of the Americas, celebrates a major milestone of 30 years! Founded in 1987 with its concerts at the Second Presbyterian Church, the orchestra has experienced continuous growth, bringing the best of classical music to the multi-cultural population of South Florida. The Symphony has presented its International Guest Artist Series in its performance home at the Broward Center for the Performing Arts since performing the Broward Center's Gala Opening Concert of the Amaturio Theater in 1991.

"For nearly two decades, James Brooks-Bruzzese's Symphony of the Americas has maintained a niche in Broward's cultural landscape. With its loyal audiences, savvy marketing and artful political outreach, the organization makes many larger groups look like rank amateurs." (Larry Johnson, *Sun-Sentinel*)

In this 30th Anniversary Season, the Symphony continues to present its Guest Artist Subscription Series and outreach concerts during the regular season; a myriad of educational programs with ensembles and full orchestra; and the internationally renowned Summerfest, hosting an internationally acclaimed chamber orchestra each summer joined by selected members of the Symphony of the Americas for concerts throughout Florida and the Americas under Maestro Brooks-Bruzzese's baton. The Symphony takes a leadership role in fostering cultural relations with the Americas, initiating musical exchanges throughout Europe, the US, and Central and South America.

The Symphony remains dedicated to improving the lives of children through the magic of musical investigations, both in South Florida and the Americas. Young children and families learn about musical instruments in programs such as "Patriotic Portrait," "Peanut Butter 'N' Jamboree" or all-encompassing "Jack O'Lantern JamBoree" family concerts which are experienced by Maestro, musicians and audience in costume. The Symphony is proud of its partnerships to expose young at-risk students to the arts, architecture, and environment, as exemplified by its continuing programs with the Bonnet House. Learning experiences such as instrument workshops and open rehearsals for school age and older students, and master classes with international guest artists, all offer a wide range of experiences to stretch growing minds and senses. Educational and outreach programs reach over 35,000 people.

As a collaborator with community organizations and various South Florida cities, the Symphony performs outreach concert series throughout Palm Beach County, as well as in Weston, Boca Raton, Deerfield Beach, Pembroke Pines, Hollywood, and Miami — all woven into the fabric of our community in parks, community centers, museums and libraries. Presentations of the Symphony are not done and forgotten. Summerfest and other concerts are captured on PBS and compact disc recordings, which are distributed nationally and internationally.

Continuing into its next decade, the Symphony will keep its focus of enriching the lives of all who it touches through the wonderful power of music, taking pride in the contribution it makes to the cultural environment of South Florida.

Program

National Emblem March Edwin Eugene Bagley

On the Trail Ferde Grofé
from *Grand Canyon Suite*

Symphony No. 5 in D, Op. 107 Felix Mendelssohn
4th movement

Symphony No. 6 in F, Op. 68 Ludwig van Beethoven

Bohemia's Woods and Fields Bedrich Smetana
from *Ma Vlast*

Polonaise Pyotr Ilyich Tchaikovsky
from *Eugene Onegin*

From Sea to Shining Sea Samuel Ward

Maestro James Brooks-Bruzzese, Conductor

PROGRAM NOTES

By Lawrence Budmen

National Emblem March Edwin Eugene Bagley (1857–1922)

Edwin Eugene Bagley was a multi-talented New England-born musician. His versatility extended to playing both the clarinet and trombone in numerous touring bands and orchestral ensembles, leading his own band and other groups and writing marches and patriotic music for wind ensemble.

The “National Emblem March” is Bagley’s most famous piece. Written in 1902, it was greatly admired by America’s March King John Philip Sousa (composer of “The Stars and Stripes Forever”) who frequently programmed and conducted Bagley’s march at concerts. The United States Armed Forces utilizes the march’s trio section for the presentation and retiring of the colors.

On the Trail from *Grand Canyon Suite* Ferde Grofé (1892–1972)

Ferde Grofé was one of America’s most brilliant and acclaimed composers and arrangers. A pioneer in jazz orchestration, he was chief arranger for the legendary Paul Whiteman Band.

Perhaps Grofé’s best known composition is his *Grand Canyon Suite*. Over the course of five movements or sections, Grofé builds a musical portrait of the Grand Canyon from sunrise to sunset. He paints a tonal picture of the national park’s famed painted desert and a cloudburst, triggering a fierce storm over the canyon. The most famous section of this 1931 American classic is “On the Trail.” Here the music describes a trip through the canyon on a donkey. We hear the donkey bray at the beginning and end. The ride is, at first leisurely; at the end the donkey speeds up. A melody that has long become associated, in movies and television, with the American West is heard to the clop, clop of the burrow’s feet. Grofé’s score is one of the most inventive and innovative, in terms of color and special musical effects, in the entire American symphonic literature.

Symphony No. 5 in D, Op. 107 4th movement Felix Mendelssohn (1808–1847)

Next to Wolfgang Amadeus Mozart, Felix Mendelssohn may have been one of the greatest prodigies in the history of music. While still in his teens, he wrote twelve symphonies for strings, a concerto for violin and piano and the Overture to *A Midsummer Night’s Dream* - all works that continue to played and recorded today. He would go on to a distinguished conducting and teaching career but continued to compose prolifically.

His *Symphony No. 5* was actually the second of his five symphonies for full orchestra. It was commissioned for the 30th anniversary of the Augsburg Confession, the defining document of the Lutheran Protestant Reformation. The fourth and final movement opens with the solo flute intoning the Lutheran hymn *Ein feste Burg ist unser Gott* (“A Mighty Fortress is Our God”). This is followed by a fast section, partially a set of variations on the hymnal melody. The orchestra’s winds and strings are prominently displayed in Mendelssohn’s orchestration. A final statement by the full orchestra of the Lutheran theme brings the movement to a triumphant conclusion.

Symphony No. 6 in F, Op. 68 Ludwig van Beethoven (1770–1827)

Ludwig van Beethoven’s life was a story of tragedy and triumph. A remarkably gifted pianist, conductor and composer, Beethoven gradually lost his hearing, eventually becoming near totally deaf. The onset of his hearing loss occurred just as audiences in Vienna acclaimed his early symphonies and piano concertos. In an extraordinary document in which Beethoven wrote of his agony, he revealed that he considered suicide. Casting aside such thoughts, Beethoven continued to compose, creating a body of works that changed music history. When he died in 1827, Beethoven’s funeral was attended by a crowd of twenty thousand people. He had become a genuine celebrity. Although much of his later music was initially poorly received and misunderstood, his works have been continuously performed. In the concert halls of the 21st century, Beethoven continues to be the most

popular and frequently heard composer.

Although much of Beethoven's music, particularly the later works, tends toward titanic, monumental pronouncements, he had a gentler, even charming side as well. The *Symphony No. 6* is a joyous work. Written in 1808, it is the only one of Beethoven's nine symphony that is programmatic or descriptive. The entire score depicts the countryside where Beethoven often took long walks and spent time writing and conceiving new scores, away from the musical bustle of Vienna. The third movement is titled "Merry gathering of the country folk" and depicts rustic festivities and dances by the country peasants. The principal theme is a lively dance tune which is repeated throughout the movement. At the end, Beethoven speeds up the dance melody as the revelries become ever more exuberant.

Bohemia's Woods and Fields

from *Ma Vlast*

Bedrich Smetana

(1824–1884)

Long before there was a Czech nation, the composer Bedrich Smetana was a Czech nationalist. His operas and orchestral works reflected Czech themes, both in subject matter and folk infused musical content which mirrored his people's aspirations for national statehood. His opera *The Bartered Bride* is considered the Czech National Opera. Like Beethoven, Smetana's later life was plagued by hearing loss. Already a successful composer and director of the Prague opera, Smetana created his greatest and most popular work after his deafness. His symphonic cycle *Ma Vlast* (My Country) is a series of six tone poems. Each has a distinctive program, depicting folk tales, historical battles or warfare and the natural wonders of the Czech landscape.

"Bohemia's Woods and Fields" is a pictorial soundscape of the meadows and forests that Smetana loved and that gave him musical inspiration. After a busy, whirling musical opening, a Czech nationalist theme rises in the orchestra; finally repeated at full force by the entire ensemble. This is followed by a vivacious dance-like section which leads to a final climactic flourish with the initial Czech melody returning. The entire *Ma Vlast* cycle is one of the monumental achievements in the history of descriptive program music.

Polonaise

from *Eugene Onegin*

Pyotr Ilyich Tchaikovsky

(1840–1893)

Pyotr Ilyich Tchaikovsky was a dominant musical force in late 19th century Russia. The composer of numerous operas, ballets, symphonies, orchestral tone poems, chamber music and solo instrumental works, Tchaikovsky was an inspired creator of memorable melodies and musical fantasy. Even people who know little about music have heard Tchaikovsky's tunes. What would our Christmas festivities be like without Tchaikovsky's immortal ballet *The Nutcracker*? That work has enchanted children of all ages for generations.

The opera *Eugene Onegin* was written and premiered in 1879. It is a dramatic story of the unrequited love between a young country girl and a cold, cynical aristocrat but the Polonaise forms one of the opera's lighter moments. A polonaise is a Polish dance that is highly formal in nature. This is the music of the ballroom rather than the countryside or the local dance hall. In Act III of Tchaikovsky opera, the Polonaise is danced at an Imperial ball at the home of a war hero, now a decorated prince. The main melody is rousing and properly noble with a contrasting secondary theme in the woodwinds.

From Sea to Shining Sea

Samuel Ward

(1847–1903)

A composer, organist and choral director, Samuel Ward intended for his song "Materna," published in 1892, to be set to the words of the hymn "O Mother Jerusalem." Following Ward's death, more than ten years later, his publisher put Ward's music together with the poem "America" by Katherine Lee Bates. The song "America the Beautiful" has become one of our nation's greatest patriotic anthems. Ward's music and Bates' inspiration verse are a paean to the nation's natural beauty and ideals.

Activities

Sunshine State Standards
Symphony of the Americas

Music

Standard – The student understands music in relationship to culture and history

Standard – The student listens to, analyzes, and describes music

Standard – The student understands the relationship between music and disciplines outside of the arts

Standard – The student understands the relationship between music and the world beyond school setting

MU.C.1.2.1 – the student knows music and composers that represent various historical periods/cultures

MU.C.1.2.3 – the student understands the role that historical contexts have in generating music

MU.D.1.2.2 – the student identifies instruments and their “families”

MU.E.1.2.2 – the student understands the relationship between music and other subjects

MU.E.2.2.2 – the student knows and applies appropriate audience behavior

MU.E.2.2.3 – the student understands that music preferences reflect one’s own personal experiences

MU.E.2.2.4 – the student recognizes the role of musicians and their importance in various musical settings and cultures

Language Arts

Standard – The student uses viewing strategies effectively

Standard – The student understands the power of language

LA.B.1.2.3 – the student uses a variety of spelling strategies

LA.C.2.2.1 – the student determines main concept and supporting details in a nonprint media message

LA.C.2.2.2 – the student recognizes and responds to nonverbal cues in nonprint media

LA.D.2.2.3 – the student recognizes different techniques used in media messages and their purposes

Social Studies

Standard – Time, Continuity, and Change (History)

SS.A.1.2.1 – the student understands how individuals, ideas, decisions and events can influence history

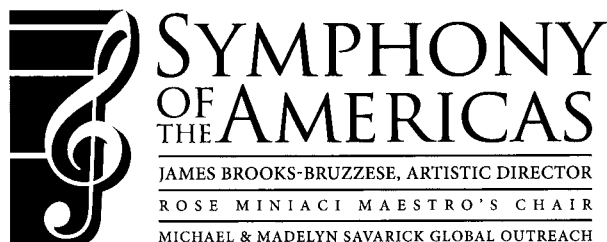
SS.A.2.2.4 – the student understands the emergence of different laws and systems of government

SS.A.3.2.2 – the student knows developments in the humanities and major movements in the arts

SS.A.4.2.3 – the student knows significant political events that led to and characterized the American Revolution

Science

SC.B.1.2.2 – the student recognizes sound as a form of energy





Don't forget: The best way to get to Carnegie Hall is ... to practice!

Marvelous Music

Matching Game

Parts of a Musical Instrument

Match the instruments in the left column with a specific part that you would find on that instrument in the right column.

Instrument	Part of Instrument
Drum •	• Single Reed
Violin •	• Pedals
Oboe •	• Slide
Saxophone •	• Head
Trombone •	• Double Reed
Voice •	• Metal Jingles
Tambourine •	• Vocal Chords
Piano •	• Strings

Musical Terms

Match these musical terms in the left column with their definition or translation in the right column.

Term	Definition / Translation
Allegro •	• One or more singers performing without any other instruments
Forte •	• An instruction to play softly
A cappella •	• An instruction to play at a walking pace
March •	• An instruction to play with force, loud
Duet •	• An introduction to a musical or an opera
Concert master •	• A musician who is extremely skilled technically
Tutti •	• A form of music originally written for military parades
Overture •	• Indicates a section played by the whole orchestra
Virtuoso •	• An instruction to play fast and lively
Andante •	• A piece of music written for two instrumentalists
Piano •	• The first chair violin player



Name _____

Music Worksheet

Instruments Word Scramble

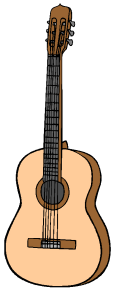
Look at each musical instrument and unscramble the letters and write the name of the instrument on the line.



nipoa



murds



utiarg



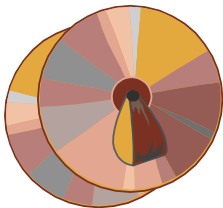
buta



prah



oliniv

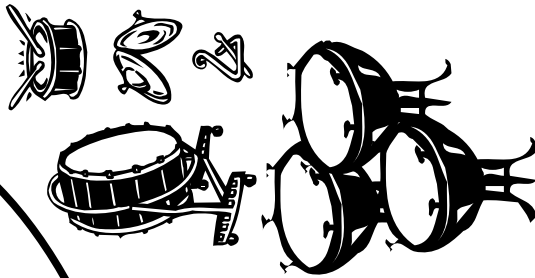


clabmys

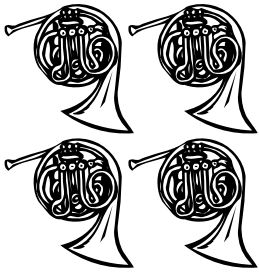


soonbas

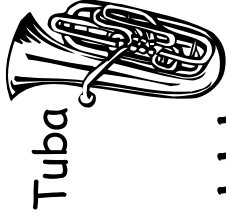
Orchestra Seating Chart



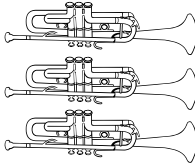
Percussion



French Horns

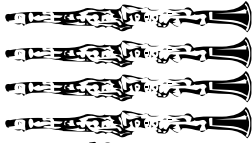
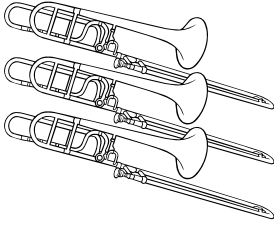


Tuba

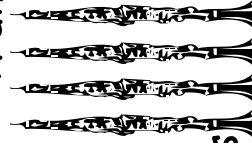


Trumpets

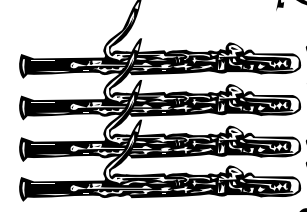
Trombones



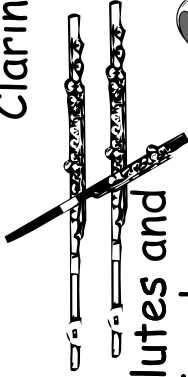
Clarinets



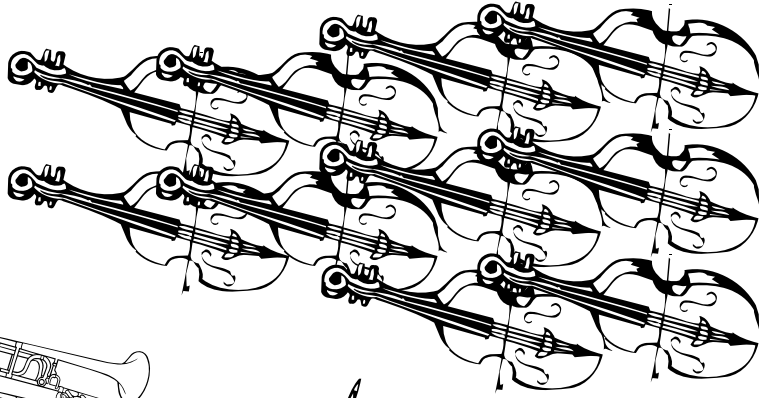
Oboes



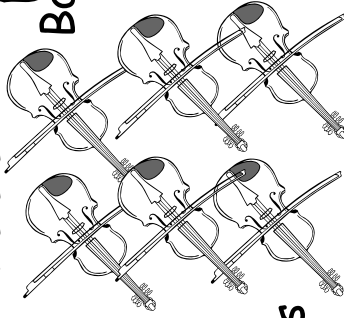
Bassoons



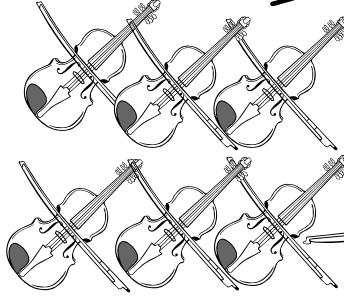
Flutes and Piccolo



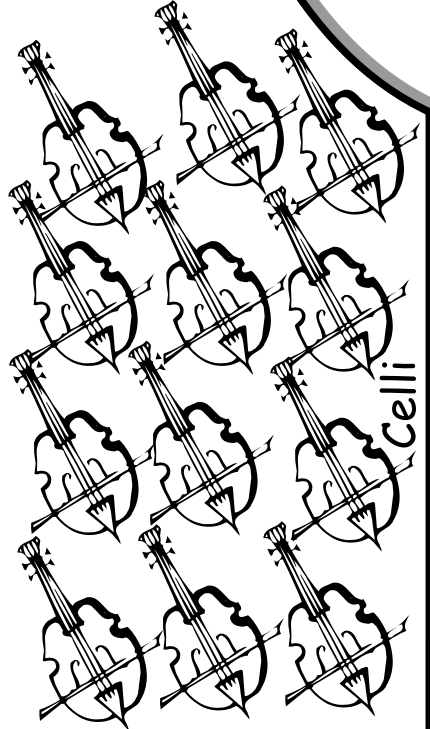
Double Bases



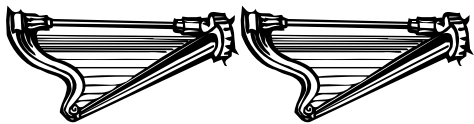
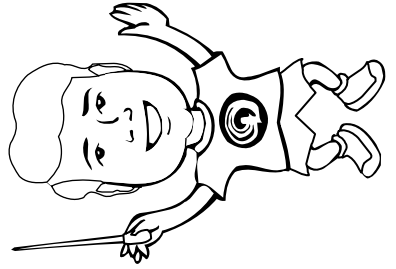
Violas



Violins



Celli



Harps

Music Word Search

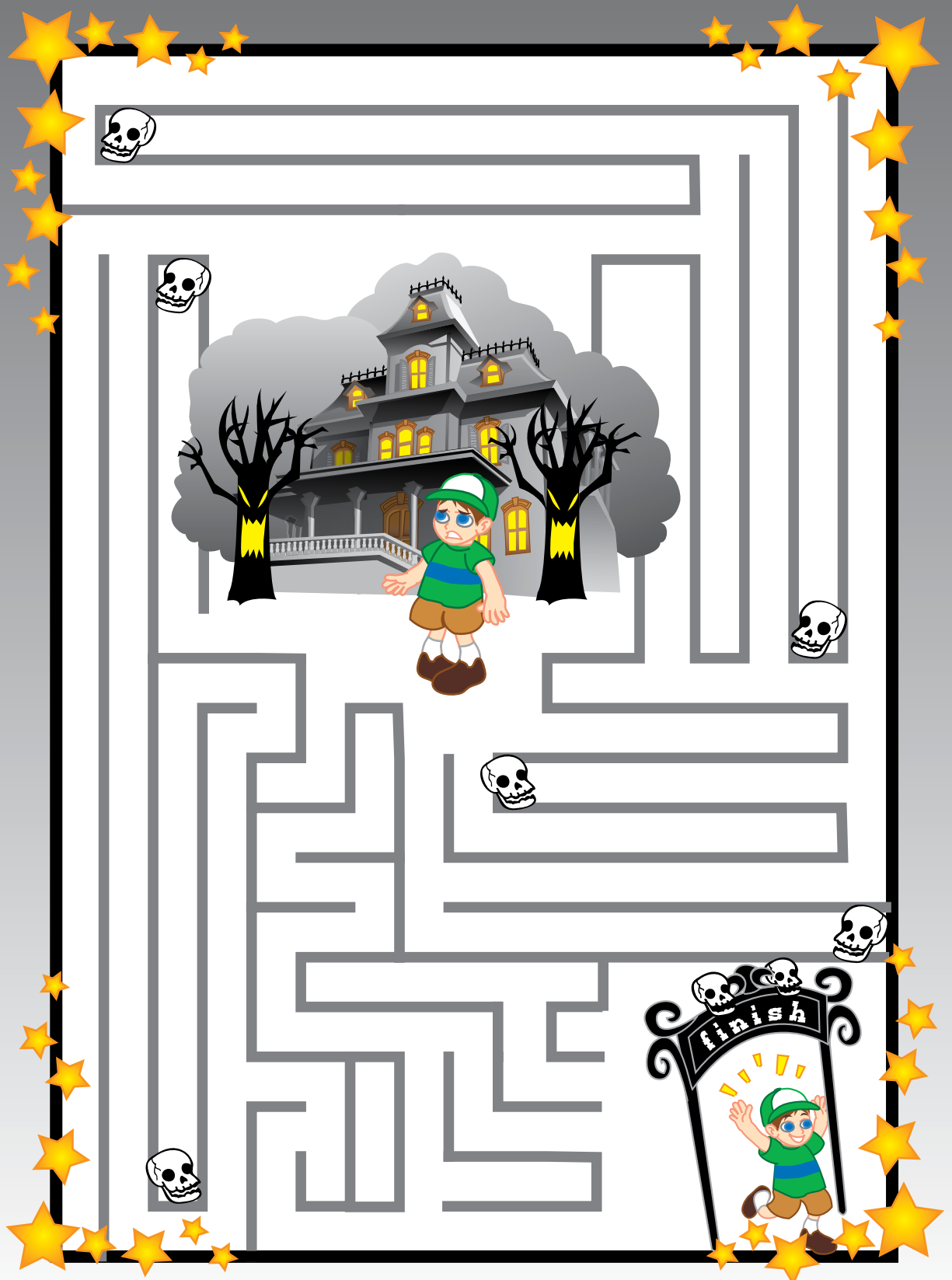
Can you find the music terms and instruments listed below? When you finish, be sure to toot your own horn!

MARTHOBFDQPORKSYMPHONYSHBI
 OTVHBPOIUQWERLESRTYOBKDQPP
 GHTYUPOIBHTNMFJVUIWAF LUTEX
 RISUDIBHVCMRDAVIIGRSUROBNU
 BQOUBVHCISUHUHOPBOTHOIDHVC
 BHDSAAEBOIBJBMOICJLMRIOQTY
 CDTORCONBTBNEKPCMELIPBDCDF
 QINTOCNBMONYP IAE OBCBNQR OTU
 ASCLARINETETRD AETVTTVEQNDP
 HYBEQROMONPORLBSHBRWQDIDJX
 OTVHBPOIUQWHBEPQEKOLLICUPP
 RHTYUPOIBHCNMFJRUI MAERXCHE
 CISBDIBHVCMRDAVICGBSUROTNNU
 HQOMELODYCUHRHOPBUOHOIDOV C
 EHDSAVEBOIBEUPBICJNPICKRDF
 SINTOCNBMONYMIAQOBEBAQRSTU
 TSJGNVUROWIVSTVBQEDPOSIUBM
 RUTWDVMARCHHDOVAOUSTROMBCO
 AHESTREPOVOCCQANDQRECI PXLZ
 MCP IANOLFITVHIPDSALCKVOEED
 HEBRSDPVIROCVIPOK L HARMONY S



MARCH	DRUMS	BAND
CLARINET	TUBA	PIANO
TRUMPET	TROMBONE	CONDUCTOR
ORCHESTRA	MELODY	VIOLIN
SYMPHONY	HARMONY	FLUTE

"Help me out of the spooky woods," the little boy said with a cry.
See if you can get him out of the maze on your very first try!



© FamilyFun

Rose Miniaci Education Concert Series



**BROWARD
CENTER**
— *for the* —
PERFORMING ARTS



**BROWARD COUNTY
PUBLIC SCHOOLS**



**NATIONAL
ENDOWMENT
FOR THE ARTS**

Funding for this organization is provided in part by the Broward County Board of County Commissioners as recommended by the Broward Cultural Council.

Funding for this Program

also provided by:

Amaturo Family Foundation

Community Foundation of Broward

Alfred & Rose Miniaci Foundation

Norman and Bettina Roberts Foundation



JAMES BROOKS-BRUZZESE, ARTISTIC DIRECTOR
ROSE MINIACI MAESTRO'S CHAIR
MICHAEL & MADELYN SAVARICK GLOBAL OUTREACH