

# THE BEAT

A Guide to the Chicago Symphony  
Orchestra School Concerts

FEBRUARY 12, 2015

## THE CONCERT PROGRAM

Chicago Symphony Orchestra  
Edwin Outwater *conductor*  
Chicago Shakespeare Theater  
*guest artists*

## PROGRAM TO INCLUDE SELECTIONS FROM

### BERLIOZ

*Romeo and Juliet*,  
Op. 17

### BERNSTEIN

*West Side Story*

### PROKOFIEV

*Romeo and Juliet*

### TCHAIKOVSKY

*Romeo and Juliet*

# Romeo and Juliet

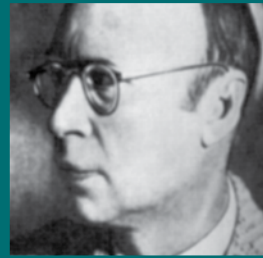
CHOICE AND  
CONSEQUENCE

Welcome to *The Beat*, a guide to the Chicago Symphony Orchestra School Concerts, created just for you. This concert, featuring the Chicago Symphony Orchestra, will focus on music composed by Tchaikovsky, Prokofiev and Bernstein, all of whom were inspired by Shakespeare's play *Romeo and Juliet*. As you read this issue of *The Beat*, consider the overarching theme of **choice and consequence**. Think about the characters in *Romeo and Juliet* and the choices they made which led to their untimely death, and what you might call "the ultimate **consequence**." Additionally, familiarize yourself with the musical **choices** that each composer made to guide listeners through an auditory exploration of the famous tragedy.









## Act 3

Sergei Prokofiev strongly believed that music was meant to “beautify human life” and “to point the way to a radiant future.” He **chose** to compose music that his audiences would appreciate and **consequently** remember.

Prokofiev’s *Romeo and Juliet* has become one of the greatest compositions for the ballet stage. However, prior to its premiere, it was rejected by two ballet companies as a **consequence** for being “impossible to dance to” and containing a “happy ending” that Prokofiev initially **chose** to write, despite how the play really ends. By the time the ballet premiered in 1938, Prokofiev rewrote this piece to express the tragic ending of the original story with music that beautifully captures the saga, combining the lightness of the love story with the violence that ensues. Prokofiev’s *Romeo and Juliet* expertly evokes the emotion of the drama through the musical choices he made for this ballet.

Prokofiev’s *Romeo and Juliet* differs from Tchaikovsky’s *Fantasy Overture* in that the music tells the complete story. The beginning of the section titled *Montagues and the Capulets* expresses the tension felt by the warring families and quietly foreshadows the impending deaths of Romeo and Juliet. Notice the choice Prokofiev made to compose long, low notes for the string bass in this piece. Can you hear how each family is striding back and forth, stewing in its anger, trying to calculate what each family’s next move might be?

In the *Death of Tybalt*, the music starts out playfully, as does this scene in the play. Tybalt, Juliet’s cousin, is still angry that Romeo went to the Capulet’s masquerade party. Tybalt challenges Romeo to a duel, but Romeo declines because he does not want to fight his kin by marriage.

### TRACK #5

Listen to Track # 5. What other musical choices did Prokofiev make to illustrate the two families at war with each other? Discuss which musical elements in *The Montagues and the Capulets* captures the feelings of the families.

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**FUN FACT!** In January 1937, Sergei Prokofiev led the Chicago Symphony Orchestra in selections from his new, still-unstaged ballet, *Romeo and Juliet*. Chicago was the first American city to hear this new music.

Listen to Track #6, *The Death of Tybalt*. What musical choices did Prokofiev use to make this music sound like playful fighting?

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Romeo’s best friend Mercutio is disgusted that Romeo won’t fight Tybalt, so Mercutio accepts Tybalt’s challenge instead. Romeo attempts to block the fight, but Tybalt manages to stab Mercutio under Romeo’s arm and kills him. Romeo, irate over his best friend’s death, picks up the sword and in turn kills Tybalt.

Listen to Track # 6 again. Notice how Prokofiev chose to have the string musicians hit the strings with the stick of the bow. What do you think Prokofiev is portraying by using this musical technique?

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Track #7, *The Death of Tybalt*. As you listen to the rest of this piece, describe how the music changes to sound like a more serious and dangerous fight. What musical choices did Prokofiev make to create music that sounds ominous?

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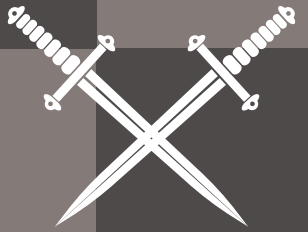
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Here is what Arthur Laurents recalled after hearing Bernstein’s music at the very first run-through of the musical:

“It was the best theater music that’s ever been written. He didn’t think. The music just poured out of him. He had that rare quality of being able to feel each character; he was a musical dramatist.”

### TRACK #6



## Act 4

Leonard Bernstein was a world-renowned conductor

and the music director of the New York Philharmonic, as well as an extremely gifted composer. In the 1950s, Bernstein, Arthur Laurents, Stephen Sondheim and Jerome Robbins created a modern-day version of William Shakespeare’s *Romeo and Juliet* called *West Side Story*. Leonard Bernstein was influenced by many different musical styles: classical, pop, Latin and jazz, and was **consequently** able to pick and **choose** from each of these styles when writing the music for this production.

*West Side Story* is set in the Upper West Side neighborhood of New York City and portrays the rivalry between the Sharks, a gang of Puerto Rican youth, and the Jets, a white gang that likes to antagonize the Sharks.

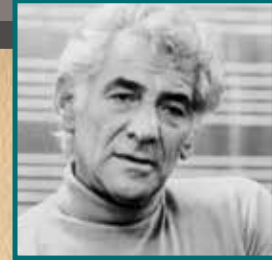
Tony (Romeo) used to lead the Jets. Maria’s (Juliet’s) brother is the leader of the Sharks. Tony and Maria fall in love at the school dance when they spot each other across the crowded gymnasium. Their love for each other threatens the rival gangs, which causes the groups to fight. Despite his **choice** to call for peace, Tony ends up fighting and accidentally killing Maria’s brother. This act **consequently** leads to Tony’s death and Maria’s hardened heart toward everyone involved.

Leonard Bernstein **chose** to start the Rumble in a very dramatic way with the timpani signaling the danger at hand. Following the loud bang on the timpani is a fanfare played by the brass, announcing that the fight has begun.

### TRACK #6



### TRACK #7





The choreography notes, written by Jerome Robbins and found with Bernstein's musical sketches for *Rumble*, influenced the musical choices Bernstein made when writing this music. One section Bernstein titled "cat-play" is a description of how the dancers would move to the music.



Listen to Track #8, *Rumble*. What other musical elements did Bernstein choose to incorporate to make this piece sound like a fight between two rival gangs?

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How is this music similar to or different from the fight music written by Tchaikovsky and Prokofiev?

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Listen to tracks 4, 7 and 8 again. Which composer best illustrated a fight? Explain your answer.

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When writing *Somewhere* for *West Side Story*, Bernstein **chose** to pay homage to Beethoven and Tchaikovsky by using a phrase from Beethoven's *Emperor* Piano Concerto and a phrase from Tchaikovsky's *Swan Lake* to create the slow, somber melody of this song.



Listen to Track # 9 *Somewhere*. What emotions does this music evoke? What musical elements did Bernstein choose to use that contribute most to making you feel this way?



HAPPY



CALM



SAD



EXCITING

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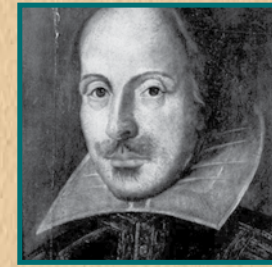


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## Epilogue



We are all faced with **choices** every day. Just like the characters in the play, sometimes we consider the **consequences** of our **choices** and sometimes we don't. Usually the price we pay is not as dire as the price paid by the two star-crossed lovers. One could argue that young people, like Romeo and Juliet, do not have enough life experience to realize that their individual actions can lead to their own success or demise. One could also argue that some individuals never pay attention to the **choices** they make and never realize that for every action and inaction in life there is a **consequence**. What we do know is that William Shakespeare conveyed life's tragic **consequences** in a way that continues to captivate readers, connecting with their own feelings and experiences. That is why we still read his plays and why composers are inspired to write music based on his stories 400 years after his death.



## AT THE CONCERT



### The Conductor

**Edwin Outwater** is Music Director of Ontario's Kitchener-Waterloo Symphony (KWS), Director of Summer Concerts at the San Francisco Symphony and regularly guest conducts the Chicago Symphony Orchestra and the New World Symphony. Edwin has also conducted the New York Philharmonic, Los

Angeles Philharmonic and Seattle Symphony, among many others. Edwin Outwater's work in music education and community outreach has been widely acclaimed. In 2004 his education programs were given the Leonard Bernstein Award for excellence in educational programming, and his Chinese New Year Program was given the MetLife Award for community outreach.

### The Chicago Shakespeare Theater

**Chicago Shakespeare Theater** (CST) is a leading international theater company and the recipient of the Regional Theatre Tony Award®. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to creating extraordinary production of classics, new works and family programming; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series. CST attracts 225,000 audience members annually and is proud to take an active role in empowering the next generation of literate, engaged cultural champions and creative minds.

**David Bell** has written the script and directed this production of *Romeo and Juliet*. His work as a director, choreographer and writer in Chicago has earned him eleven Jeff Awards and forty-five nominations.

### The Orchestra

Founded in 1891, the **Chicago Symphony Orchestra** is considered one of the greatest orchestras in the world. In collaboration with the best conductors and guest artists from around the world, the CSO performs well over 100 concerts each year at its downtown home, Symphony Center, and at the Ravinia Festival on Chicago's North Shore, where it is in residence each summer. Through the Negaunee Music Institute, the CSO engages nearly 200,000 Chicago-area residents annually. Music lovers outside Chicago enjoy the sounds of the Chicago Symphony Orchestra not only through its Chicago Symphony Orchestra Radio Broadcast Series and best-selling recordings on its highly acclaimed record label CSO Resound, but also through frequent sold-out tour performances across the United States and around the globe.

# LISTENING TOOL

As you listen to each of the selections inside, consider how each musical element evokes the ideas being portrayed in each piece of music. In some cases, more than one word may be chosen for each element.

Musical Element	Description
<b>Instrumentation</b> <i>What instruments of the orchestra are featured?</i>	<b>STRINGS</b> (violin, viola, cello, bass) <b>WOODWINDS</b> (flute, clarinet, oboe, bassoon, etc.) <b>BRASS</b> (tuba, trombone, french horn, trumpet, etc.) <b>PERCUSSION</b> (timpani, xylophone, cymbals, etc.) <b>OTHER</b> (e.g., synthesizer or electronic instruments, “found” percussion, etc.)
<b>Tempo</b> <i>How fast or slow does the music go?</i>	<b>PRESTO</b> (very fast) <b>ALLEGRO</b> (fast) <b>ANDANTE</b> (moderate, walking tempo) <b>LARGO</b> (slow)
<b>Dynamics</b> <i>How loud or soft is the music played?</i>	<b>PIANISSIMO</b> (very quiet) <b>PIANO</b> (quiet) <b>MEZZOFORTE</b> (medium-loud) <b>FORTE</b> (loud) <b>FORTISSIMO</b> (very loud)
<b>Articulation/Expression</b> <i>How are the notes played?</i>	<b>LEGATO</b> (smooth and connected) <b>STACCATO</b> (short and percussive) <b>RUBATO</b> (give and take with tempo and rhythm) <b>ACCELERANDO</b> (getting gradually faster and faster) <b>RITARDANDO</b> (getting gradually slower and slower)
<b>Form/Structure</b> <i>How did the composer organize the music?</i>	<b>REPETITIVE</b> (the exact same musical idea occurs again and again) <b>PREDICTABLE</b> (sections of the piece recur in an expected way) <b>THEMATIC</b> (the same general musical idea is restated, though not exactly the same way each time) <b>CONTRASTING</b> (sections sound very different from one another)



Each year, the Chicago Symphony Orchestra invests in innovative learning and training programs that engage more than 200,000 children and adults. These programs would not be possible without the generous support of the following donors.

## DONOR SPOTLIGHT

The Crain-Maling Foundation is proud to sponsor the CSO Youth Auditions, a competition that shines the spotlight on many of the young musicians who will delight the world through their future musical performances. The Foundation’s mission is to help make ours a better world.

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