

STOCKTON SYMPHONY

PETER JAFFE, MUSIC DIRECTOR AND CONDUCTOR

presents

Steppin' Out Times

VOLUME 26 • JANUARY/FEBRUARY 2024

CONCERT PROGRAM

Tuesday & Wednesday

Jan. 30, 31, 2024

10:15, 11:45 am

Atherton Auditorium, Stockton

Thursday, Feb. 1, 2024

9:15, 10:45 am

Hutchins Street
Square, Lodi

Smith/Key

The Star-Spangled
Banner

J. Strauss II

Thunder and Lightning Polka

Bizet

Danse bohème from *Carmen*

Prokofiev

March from *The Love for
Three Oranges*

Schifrin

Theme from
Mission: Impossible

Tchaikovsky

Tarantella Finale from
Capriccio italien

Dave Brubeck
arr. **Chris Brubeck**

Unsquare Dance

Wagner

Ride of the Valkyries
from *Die Walküre*



IT'S ABOUT TIME!

Welcome from Maestro Jaffe

Have you noticed how a song with fast, driving rhythms makes us respond much differently from one with a gentle flow? Sure, the styles might be completely different—the two songs could even come from different centuries. But we can also compare pieces by noticing how musical time is organized—in different meters, also called time signatures.

This year we present a fantastic tour of ever-increasing time signatures: Johann Strauss II's rollicking **Thunder and Lightning Polka** in 2/4 time, Bizet's **Danse bohème** in 3/4, Prokofiev's witty **Love for Three Oranges March** in 4/4, Lalo Shifrin's iconic **Mission: Impossible Theme** in unusual 5/4 time, Tchaikovsky's whirlwind tarantella finale from **Capriccio italien** in 6/8, Brubeck's catchy **Unsquare Dance** in a most innovative 7/4 meter, and Wagner's **Ride of the Valkyries** in 9/8.

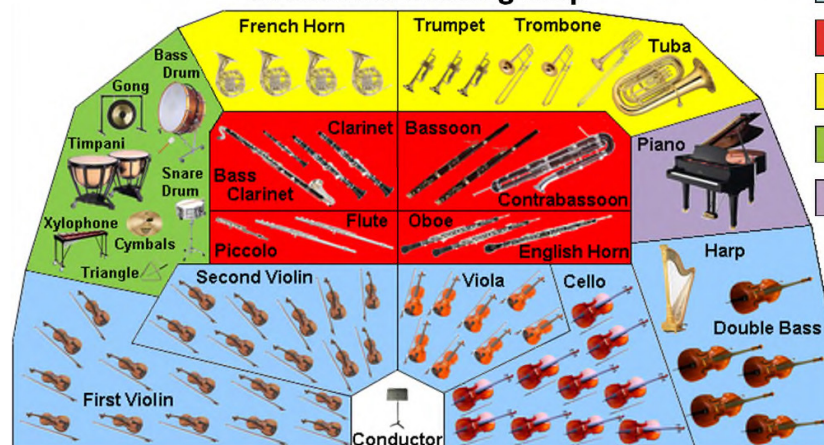
Besides getting the "feel" of each meter, notice how composers create fascinating effects with catchy rhythms, bright sound colors, and imaginative combinations of instruments. You can read here about the composers and their pieces. Your teacher also has a recording—listen how each composer uses time in a unique style.

We also hope you'll join us in singing our national anthem, "The Star-Spangled Banner." The words are printed here (page 2), the music is on the recording, and we're looking forward to your participation!

You are preparing for a special event that requires you to be at your very best. We want you to be a great audience member—because hearing and seeing music performed by a live orchestra is an unforgettable experience. We'll see you in the concert hall!



Orchestra Seating Map



- = Strings
- = Woodwinds
- = Brass
- = Percussion
- = Keyboard*

*Piano is technically percussion because its sound is made by hammers striking strings when keys are pressed.

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GET READY TO SING WITH US!

THE STAR-SPANGLED BANNER

Oh, say, can you see,
by the dawn's early light,
What so proudly we hailed
at the twilight's last gleaming?
Whose broad stripes and bright stars
through the perilous fight,
O'er the ramparts we watched
were so gallantly streaming?
And the rockets' red glare,
the bombs bursting in air,
Gave proof through the night
that our flag was still there.
Oh, say, does that star-spangled
banner yet wave
O'er the land of the free,
and the home of the brave?

Words by Francis Scott Key
Music by John Stafford Smith

MEET THE CONDUCTOR

Peter Jaffe—or “Maestro (MY-stroh) Jaffe,” as an orchestra’s conductor is sometimes called—has been the music director and conductor of the Stockton Symphony since 1995. He also conducts the Folsom Lake Symphony and guest-conducts Symphony San Jose. In addition to conducting, he frequently arranges music for orchestras, and he plays piano, violin, and viola.



PETER JAFFE

Mr. Jaffe has conducted many orchestras across the country. He received a Special Friend of Education award for his Steppin’ Out concerts, as well as the Goodwill Helping Hands award. He also received the Stockton Arts Commission’s STAR Award—Stockton’s highest honor for anyone in the arts. Check out Maestro Jaffe at any of the Stockton Symphony’s concerts—bring your family and friends!

IN THE KNOW

FOR NAMES OF INSTRUMENTS DEFINED BY PICTURES, SEE ORCHESTRA SEATING MAP, PAGE 1.

BEAT A pulse or metrical division in music

CAPRICCIO A composition in a free, fanciful style

EIGHTH NOTE Rhythmic unit one eighth the value of a whole note

MEASURE The music between two bar lines; also called a bar

METER Pattern in which rhythmic pulses are organized

OPERA A play that is sung and has orchestral accompaniment

POLKA Fast dance in 2/4 meter

QUARTER NOTE Rhythmic unit one quarter the value of a whole note

SCORE The written-out notation of a piece of music

TARANTELLA Fast folk dance in 6/8 meter, from Southern Italy



BEING A GOOD LISTENER

You don’t have to guess! Here are just a few simple guidelines:



WHEN DO I APPLAUD?

- When the concertmaster walks on stage.** The concertmaster, who is the leader of the first violins, will come out to tune the orchestra. Welcome this musician to the stage by applauding. The whole orchestra will tune to the note “A,” starting with the oboe.
- When Maestro Jaffe walks on stage.** Maestro Jaffe is the conductor who will be leading the orchestra. Welcome him with applause as he takes his place on the podium and bows.
- When the music is over and Maestro Jaffe puts down his arms.** Sometimes when the orchestra stops, the piece isn’t really over. You will know for sure when the conductor puts down his arms.

WHEN AM I QUIET?

- While the orchestra tunes.** It is important to be quiet so that the players can hear one another.
- When Maestro Jaffe turns around to face the orchestra.** This means they are about to start the first piece.
- After the applause is over.** The audience should become quiet again right away so the orchestra can begin the next piece.

That’s all you need to know! And just remember to have fun!



THE COMPOSERS AND THEIR MUSIC



JOHANN STRAUSS II
(1825–1899)

THUNDER AND LIGHTNING POLKA

At age nineteen, Austrian composer Johann Strauss II began to write such great waltzes that he became known as “the waltz king.” He also wrote polkas, marches, and operettas (light operas), which together with his waltzes totaled almost 500 works.

Thunder and Lightning is one of his most famous polkas. He makes the sound of thunder with **timpani** and **bass-drum** rolls and cymbal crashes. (Find these instruments on page 1.) A **polka** is a fast dance from Bohemia (now part of the Czech Republic) that sprung up about 1830 and became extremely popular in Europe and America. Polkas typically are written in 2/4 meter (two beats to every measure, with a quarter note as the unit of beat).

PRONUNCIATION GUIDE Johann Strauss: YO-hahn strouss (ou as in out)



GEORGES BIZET
(1838–1875)

DANSE BOHÈME FROM CARMEN

French composer Georges Bizet wrote his *Danse bohème* (Gypsy Dance) as part of his famous opera *Carmen*. Unfortunately, Bizet died on the night of its thirty-third performance, so he never got to know that it became one of the world’s most popular operas.

The *Danse bohème* opens Act II in a tavern. The main character, Carmen, and her two girlfriends sing and dance to a Gypsy song with a captivating rhythm. Starting daintily with a **flute** duet, the music gradually speeds up, becoming wilder and wilder. Slow or fast, Bizet keeps three beats to the measure in 3/4 meter.



PRONUNCIATION GUIDE Danse bohème: dah(n)ss boh-EM
Georges Bizet: zhorzh (“zh” sounds like the “s” in pleasure) bee-ZAY

MARCH FROM THE LOVE FOR THREE ORANGES, OP. 33

Russian composer Sergei Prokofiev composed his first opera at the age of nine, and all his life he remained especially interested in composing music for the theater, including opera, ballet, music for plays, and film music. He was also a brilliant pianist, known for his fiery, intense playing.

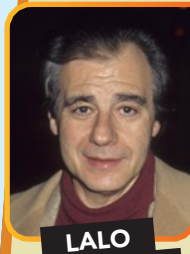
Prokofiev composed his opera *The Love for Three Oranges* in 1919 while he was giving concerts in the U.S. The opera is a crazy comedy about a prince who imagines he is ill, and who can be cured only by being made to laugh. After a witch curses him with a deadly passion for three oranges, he goes on a quest for these oranges. Each reveals a princess when split open. The third princess is the one the Prince will eventually marry, but not before she is turned into a rat and back again.

The famous March is heard many times in the opera, first when one of the comedians announces various entertainments to get the Prince to laugh. The meter is 4/4, which means four beats to a bar.

PRONUNCIATION GUIDE Sergei Prokofiev: SAIR-gay proh-KOF-yev



SERGEI PROKOFIEV
(1891–1953)



LALO SCHIFRIN
(b. 1932)

THEME FROM MISSION: IMPOSSIBLE

Argentine-American composer and arranger Lalo Schifrin is best known for his more than 100 scores for movies and television. His most well-known music is the theme for *Mission: Impossible*, written for the TV series and used in the movies starring Tom Cruise. More recently he wrote the music for the *Rush Hour* series and *Abominable*.

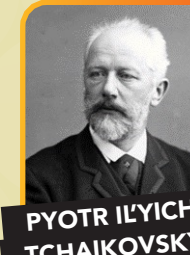
The Theme from *Mission: Impossible* uses the catchy irregular meter of 5/4 (five beats to a measure). Unusual meters had been

around for a long time, but they were popularized by the famous jazz legend Dave Brubeck (see *Unsquare Dance*).



PRONUNCIATION GUIDE

Lalo Schifrin: LAH-lo SHIFF-rin



PYOTR IL'YICH TCHAIKOVSKY
(1840–1893)

TARANTELLA FINALE FROM CAPRICCIO ITALIEN

Tchaikovsky became famous in Russia for his operas, but in the U.S. he is better known for his instrumental music. Audiences especially love his Fourth, Fifth, and Sixth Symphonies and his ballets, of which *The Nutcracker* has become the most popular.

In the winter of 1879–80 Tchaikovsky visited Rome, Italy, where he was inspired to write a piece based on tunes he heard there in the streets. Back in Russia he titled the piece *Capriccio italien*. (*Capriccio* refers to a lighthearted piece in free form.) Today we hear the lively final section, a **tarantella** (fast Italian dance) in 6/8 meter (six beats to a bar, with an eighth note as the unit of beat).



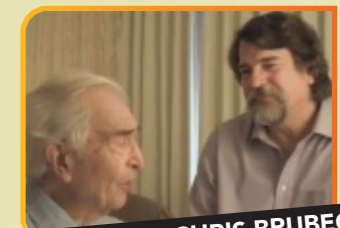
PRONUNCIATION GUIDE

Tarantella: tair-an-TELL-uh
Capriccio italien: kuh-PREE-choy ee-tal-YEN
Pyotr Il'yich Tchaikovsky: pee-OH-ter IL-yich chai-KOFF-skee

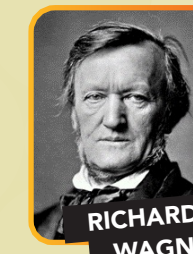
UN SQUARE DANCE

Jazz legend Dave Brubeck was connected with Stockton since his student days at the University of the Pacific. He often performed here and wrote several pieces for the Stockton Symphony. His new approach to jazz, especially the use of unusual meters, produced such classics as *Take Five* and *Blue Rondo à la Turk*.

Unsquare Dance is a famous example of an unusual meter—7/4 (seven beats to a bar). It swings along merrily in a rhythm best counted as “1-2, 1-2, 1-2-3.” This energetic piece was arranged for orchestra by Dave’s son Chris, who is also a talented composer and performer of both jazz and classical music.



DAVE & CHRIS BRUBECK
(1920–1992 / b. 1952)



RICHARD WAGNER
(1813–1883)

RIDE OF THE VALKYRIES FROM DIE WALKÜRE

German composer Richard Wagner composed four huge operas based on ancient German/Norse myths. They are known together as the *Ring Cycle*. The second of these, *Die Walküre* (The Valkyries) was composed in 1856, but it was not performed until 1870.

This part of the story includes a race of women warriors whose duty is to protect Valhalla, the majestic hall of the gods. With wildly active music, the sister warriors arrive at the beginning of Act III. Brünnhilde, their leader, comes last, rescuing another important character in the opera. *The Ride of the Valkyries*, based on her war cry, has a galloping rhythm that gives the music great momentum. The meter is 9/8, which means nine beats per measure, with the eighth note as the unit of beat.



PRONUNCIATION GUIDE

Valkyries: VAHL-keer-ees
Richard Wagner: REE-kard VAHG-ner
Brünnhilde: BROON-hill-duh

STEPPIN' OUT WORD SEARCH

Circle the words from the word bank in the grid. They may appear horizontally, vertically, or diagonally, and they may appear backwards.

BEAT	MARCH	SCHIFRIN
BIZET	MEASURE	SCORE
BRUBECK	METER	TARANTELLA
CAPRICCIO	OBOE	TCHAIKOVSKY
CONCERTMASTER	OPERA	TIME SIGNATURE
EIGHTH NOTE	POLKA	WAGNER
FLUTE	PROKOFIEV	
J STRAUSS II	QUARTER NOTE	

For more fun, look back through your Steppin' Out Times and circle these words where they appear in the articles.

E K T J F R F R N E G P T Y C
 R T F A D L E T T R R N F K A
 U Q O Q R N U O X O Q W C S P
 S A W N G A N T K X L O J V R
 A W K A R H N O E O N B I O I
 E T W L T E F T J C B I D K C
 M Q P H O I T K E O W T I I C
 D T G M E P M R C L A Z N A I
 L I Z V M P T J A E L X P H O
 E W O E U M B P B U B A M C E
 J S T R A U S S I I Q U A T R
 I E T S N I R F I H C S R M O
 R M T N X A B I Z E T A C B C
 I E A R E P O B O E H V H B S
 R E R U T A N G I S E M I T F

FRACTIONS IN MUSIC: TIME SIGNATURES

Musical rhythm is based on the same concept as mathematical fractions. Many composers organize their music according to meter, which dictates how many beats per measure and what kind of note is being counted. The most common meter is 4/4 time. The top number, in what is called the time signature, tells how the pie is sliced up (four slices/beats). The bottom number tells what kind of note, based on a system of whole notes, half notes, quarter notes, eighth notes, and so on (here, a quarter note ♩). 3/4 is another meter that is commonly found in dances. Again, each piece of the pie is a quarter note (bottom number), but there are only three slices/beats present (top number). Below are pies that show 4/4 and 3/4 meter. Draw what the pie would look like for 2/4 meter, 5/4 meter, 6/8 meter, 7/4 meter, and 9/8 meter—just like the pieces on the concert. Remember to draw a quarter note in each pie piece when the bottom number is 4 and an eighth note ♩ when the bottom number is 8.

4/4 METER:
PROKOFIEV



3/4 METER:
BIZET



2/4 METER:
J. STRAUSS II



5/4 METER:
SCHIFRIN



6/8 METER:
TCHAIKOVSKY



7/4 METER:
BRUBECK



9/8 METER:
WAGNER



We Love to
hear from you!

EXCERPTS WE LOVED
FROM YOUR LETTERS:

Let us know your thoughts about the concert. You can send your letters and pictures to:

Stockton Symphony
4629 Quail Lakes Dr.
Stockton, CA 95207

Or email us at: boxoffice@stocktonsymphony.org

Thank you for giving me such a thrilling experience! . . . The music made me feel so many emotions at once. I just wanted to get up and dance. I learned so much about the history of the music you played. I wish it would last forever and ever.
—Aulani

I like that the conductor was funny and everybody was good at playing instruments. . . . It was the best place I've been to. It's better than Disneyland! —Kali

Thanks for the coolest music I've ever heard. My favorite was Mission Impossible. I cried a little because the music was too cool. —Daelyn



BY ANDREA

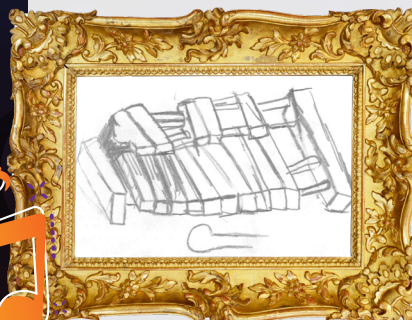


BY DAYANA

After the field trip something weird happened. I watched a movie and something made me listen to the music. It had like flute and cello playing. So listening to your music made me listen to others more carefully. —Sid

I love your conducting! That was so magnificent. You inspired me to keep playing my flute forever! I can't wait to see other concerts!
—Abraham

It made my imagination go wild, and my favorite was called "Unsquare Dance." That song really surprised me. My favorite instrument was the xylophone.
—Alan



BY ALAN