Saturday 22 October, 7.30pm

Masters of Reinvention

Nielsen Maskarade – overture (5 mins)
Davies Trumpet Concerto (30 mins)

Interval: 20 mins

Shostakovich Symphony No. 10 in E minor (53 mins)

Håkan Hardenberger trumpet
BBC Philharmonic
John Storgårds conductor
Our Journey Through Music scheme at Manchester’s Bridgewater Hall is an affordable and enjoyable introduction to the world of concert-going and classical music. For young people and children from the age of 8, our special scheme is aimed at making our concerts easily accessible for families and anybody who wants to discover orchestral music or to explore it further.

**Ready to begin?**
Join us on this musical journey and discover the unforgettable world of classical music. Three performances will feature a pre-concert session suitable for all ages – but every concert in the 2016/17 season is available at a special family-ticket price. Plus – choose your seat anywhere in the house for the same price:
- £7 for children aged 16 and under
- £12 for accompanying adults
- £35 family ticket, for 4 people (maximum of 2 adults)

These prices include a £2 booking fee so you know there’s no extra costs when you book – just be sure to book in advance as these are not available on the day.

*Share your experience using the hashtag #MyJTM*
AN INTRODUCTION TO THE ORCHESTRA

WHAT IS AN ORCHESTRA?

An orchestra is a group of instrumental players who perform together, usually led by a conductor:

The modern symphony orchestra usually has somewhere between 60 and 90 players: around 30 violins, 12 violas, 10 cellos, eight double basses; two or three each of flutes, oboes, clarinets and bassoons; four horns, three trumpets, three trombones, a tuba, a harp and an assortment of percussion instruments. You can find out more about the instruments, and where they sit, on the next two pages after this.

THE CONDUCTOR

The person in charge is usually the conductor, who stands at the front and directs the orchestra from a podium, keeping time either by waving a short stick, called a baton, or sometimes just with his or her hands. One of the earliest conductors, the Italian-born Frenchman Jean-Baptiste Lully (1632–87), kept his orchestra together by banging a big stick on the floor, but one day he accidentally stabbed his foot and soon afterwards died of gangrene. It’s not as dangerous these days!

Part of the conductor’s job is to show the beat (or pulse) of the music so that all the musicians play together in time. He or she also signals when individual musicians or groups have to start or stop playing. All the time conductors are listening to the overall sound-balance, and altering it, to make sure that the important instruments don’t get drowned out by less important ones. Otherwise, like lots of people talking loudly at the same time, the result would be chaos!

But there’s more to it than this. The conductor can also help to reveal the changing moods of the music. If they can create a strong musical image for the listener, the effect can make us feel all sorts of emotions: happiness, sadness, fear, pride and everything in between. The music might energise you, or it might make you feel you’ve fallen into a dream.
THE ORCHESTRA
ON STAGE

Most orchestras have a similar seating plan, with the strings at the front, the woodwind behind them and the brass and percussion further back still.

BRASS
Like the strings and woodwind, the brass family has four groups. There are French horns (usually four), instruments once associated with hunting, while the trumpets came from military bands, and often have fanfare-like parts. Trombones are played with a movable slide but, in spite of their size, they can play amazingly fast notes; and finally the enormous tuba makes the deepest notes of all.

STRINGS
String players sit at the front in a semi-circle, usually with the violins on the left and the cellos on the right. Each of the string sections (and also the woodwind, brass and percussion sections) has a principal, who leads the section. The strings divide into four sections: violins, violas, cellos and double basses. The violins are subdivided into first violins and second violins, with the Firsts generally having a slightly more difficult and brilliant part. Violas are bigger than violins, with a deeper, mellower sound. The cellos have a rounded, bass sound. The huge double basses (which are played standing up, or perched on a high stool) add depth to the string sound. The harp is played with fingers instead of a bow, and it has a series of complicated pedals that change its pitch (or notes).

WOODWIND
The woodwind section sits behind the strings, often in two rows. There are four different instruments, usually in pairs, but in bigger orchestras there can be up to three or four players of each instrument. The metal flutes produce a high, bright, silvery sound. The piccolo is like a small flute and plays very high up. Oboes are black wooden instruments with a detachable reed, which gives them a distinctive sharp-edged sound. Before a concert starts, the whole orchestra tunes up to the note ‘A’ sounded by the Principal Oboe. A bigger, lower version of the oboe is the cor anglais, or ‘English horn’. Clarinets have a more hollow, woody sound. The lowest-sounding member of its family is the bass clarinet. The lowest woodwind instrument is the bassoon, which is long and heavy and has to be supported by a sling round the player’s neck. The contra-bassoon is so long that it’s bent double. Occasionally a piece will need extra instruments, such as the saxophone, which is more usually found in a jazz band.

PERCUSSION
The percussion section sits at the back of the orchestra and centres around the timpani, or kettledrums – between two and four copper drums. They have pedals, which alter their pitch (or notes). The bass drum is hit with just one stick; while the metal cymbals are clashed together; often when the music gets very loud. The side-drum is a small military drum that can play very quietly or very loudly indeed. Sometimes composers ask for a variety of other percussion instruments, such as the xylophone, the marimba or even whistles, whips and sirens.
Carl Nielsen (1865–1931)
Maskarade – overture (1906)

An overture simply means an ‘opener’ and it’s usually a short piece that starts an opera or a concert. This is the overture to an opera by the Danish composer Nielsen, who wants you to imagine you’re in the bustling city of Copenhagen, 300 years ago – and you’re going to a party. A masquerade was an occasion where everyone wore disguises, so they were free to enjoy themselves without worrying what people might think. Nielsen’s opera tells a crazy, lively story about people having a good time – so get ready to party …

What to listen for

• Fun: the piece starts very quickly – as if the music is in a mad whirl and isn’t sure what to do first. Which way will it go next?
• Chatter: half the fun of a party is the gossip! Once the music gets going, listen to how the violins (the smallest of the string instruments, to the left of the conductor) seem to be quietly whispering to each other.
• Surprises: anything can happen at a really good party, and it can often get a bit boisterous. Watch the percussion players at the back of the orchestra, and the cymbals (illustrated on the previous page) in particular.

What else could I listen to?
If you’d like quite a bit more of this kind of fun, try Nielsen’s brilliant Second Symphony. It’s called ‘The Four Temperaments’ and he got the idea from a cartoon!
Peter Maxwell Davies (1934–2016)
Trumpet Concerto (1988)

I Adagio – Allegro (slow, then fast) –
I Adagio molto (very slow) –
I Presto (very fast)

Håkan Hardenberger trumpet

Peter Maxwell Davies – ‘Max’ to his friends – was a local lad. He was born just a short distance from our home at Salford Quays, and worked as a school music teacher; but that was just the start. He wrote big pieces and small (over 300 of them) and he loved writing music for young people and for his many friends. He became famous around the world, and eventually he became Master of The Queen’s Music – a big honour for a British musician. He was a great friend to us here at the BBC Philharmonic, and we still miss him. He died in March this year, at the age of 81.

Max never forgot Manchester; but he went to live on Orkney – wild, windswept islands off the northeastern coast of Scotland. He liked the friendliness of the people and the wonderful landscape: rolling hills covered with heather; ancient stone ruins and lots of sheep, with the stormy sea and the wind always crashing and howling around. And because he was a composer, he started to turn the sounds of Orkney into music. He wrote his Trumpet Concerto in 1988. A concerto is a piece in which one solo player shows what they can do in front of a whole orchestra. The solo instrument in this piece is a trumpet, and Max said that he imagined that the trumpet player was Saint Francis – the medieval Italian priest who talked to animals and birds and once tamed a wolf. But instead of Italy, Max imagined Saint Francis had come to the wild and rugged landscape of Orkney.

What to listen for

- Rocks, wind and water: the music begins with dark, deep sounds, which continue throughout the concerto. On Orkney the clouds are often grey: listen to how the brass instruments (at the back of the orchestra) sound gloomy and threatening. Which instruments sound like a glint of light?
- Saint Francis: he’s standing right in front of you, in the form of our trumpet soloist Håkan Hardenberger. What does he have to say? Sometimes he sounds as if he’s praying, and sometimes yelling!
- Seagulls: on Orkney you can hear the cries of seabirds all day. Saint Francis liked to chat with the birds, so listen out for squawks and squeaks that sound a bit like gulls!

What else could I listen to?

Max’s best known piece is An Orkney Wedding, with Sunrise – and that’s just what it sounds like, complete with the unmistakable sound of Scottish bagpipes! To hear Max’s gentler side, try the lovely Farewell to Stromness.

Interval: 20 minutes (time for an ice-cream!)
TONIGHT’S MUSIC

Dmitry Shostakovich (1906–75)
Symphony No. 10 in E minor, Op. 47 (1953)

1. Moderato (At a moderate pace)
2. Allegro (Fast)
3. Allegretto (Moderately fast)
4. Andante – Allegro (Slow, then fast)

In Russia, for over 20 years until 1953, you didn’t get to decide what music you listened to. The country was ruled by a very nasty man called Joseph Stalin and he chose for you. He didn’t know much about music, but he knew what he liked: simple, catchy tunes and loud, cheerful endings. And if composers disagreed, Stalin could have them arrested – or even killed.

That gave composers a big problem. When Dmitry Shostakovich was young, he wrote angry, exciting, modern-sounding music. But once Stalin was in charge, that wasn’t a good idea – and Shostakovich was given some very frightening warnings. But composers use music to tell the world how they feel, and what they think. What if you feel frightened and angry, but you’re not allowed to show it, even in music? Shostakovich and his fellow-composers discovered a kind of code. They wrote pieces like this symphony.

Unlike Maskarade, it doesn’t have a name and Shostakovich never told anyone what the music meant (unlike Max in the Trumpet Concerto). A symphony just means a large piece of music for orchestra that tells a story without using words or characters. Its tunes (or ‘themes’) are its characters. It’s usually made up of four separate but related movements. Shostakovich wrote his 10th Symphony in 1953, and it does all of those things – no-one could complain about that! But what does it mean? The amazing thing about music is that it can mean lots of different things at the same time. There’s a seemingly happy (and very loud) ending, just as Stalin liked. But he wasn’t there to hear it – he’d died a few months earlier. Might that give us a clue too? The best way to find out is to listen …

What to listen for

1. Moderato (At a moderate pace)
   • The symphony begins slowly and quietly with the very deepest, gloomiest-sounding instruments of the orchestra – the cellos and double basses (just to the right of the conductor). It’s not exactly Maskarade! Shostakovich gradually builds up the sound, getting louder and louder until the brass instruments – at the back of the orchestra – are making a really terrifying noise. And then it all fades away again.

2. Allegro (Fast)
   • The string instruments make slashing sounds – and the music races off (maybe as if someone is running away from the police). Listen for the rattle of the side drum, in the percussion section at the very back of the orchestra. What does it sound like? A machine gun in the distance? Listen to the brass instruments again and the clattering wooden xylophone in the percussion section. Thrilling? Terrifying? Or both?
TONIGHT’S MUSIC

3 Allegretto (Moderately fast)
- A jerky, awkward rhythm – a bit like a puppet dancing. Suddenly the sound gets lighter: the bright-sounding triangle and the piccolo (the tiniest of the woodwind instruments, in the middle of the orchestra) play a new tune, like a sort of dance. We know now (but no-one knew then) that in a special musical code, the notes they play spell out Shostakovich’s initials. Why might he do that? In the middle, a horn plays a tune of its own – all alone.

4 Andante – Allegro (Slow, then fast)
- The music is mysterious again, as if deciding what to do next. Listen for the sad song of the oboe (the reedy-sounding woodwind instrument in the middle of the orchestra). What next? Suddenly, the clarinet (sitting just along from the oboe) gives a little jump – and now the music is whizzing along brightly and quickly. All good fun – or maybe just a little bit crazy? Is this a celebration, or someone pretending to be happy? And why does it suddenly sound gentle and sad? See how you feel, and remember that music doesn’t always give you the answer – sometimes it asks questions too.

What else could I listen to?
If you enjoyed this, you’re sure to enjoy many more of Shostakovich’s 15 symphonies. For starters, why not try the Fifth, the Ninth and the Seventh?

Notes © Richard Bratby
This season we have special pre-concert introductions at three concerts. Join us a bit earlier on the concert night to discover more about the orchestra and the music being performed.

Saturday 4 February 2017
Relishing in Revolution
Music by Beethoven, Saint-Saëns & Debussy
Pre-concert session, 6.30pm

Friday 26 May 2017
Concert Fantastique
Music by Arvo Pärt, Berlioz & Mark Simpson
Pre-concert session, 6.30pm