

NEW HAVEN SYMPHONY ORCHESTRA

NHSO | Hear and Now

Featuring Daniel Bernard Roumain, composer & violinist



TEACHER RESOURCE GUIDE

84TH Annual Young People's Concert

William Boughton, Music Director

**WELLS
FARGO**

Thank you for taking the NHSO's musical journey: Hear and Now

Dear teachers,

Many of us were so lucky to have such dedicated and passionate music teachers growing up that we decided to “take the plunge” ourselves and go into the field. In a time when we must prove how essential the arts are to a child’s growth, the NHSO is committed to supporting the dedication, passion, and excitement that you give to your students on a daily basis.

We look forward to traveling down these roads this season with you and your students, and are excited to present the amazing Daniel Bernard Roumain. As a gifted composer and performer who crosses multiple musical genres, DBR inspires audience members with his unique take on Hip Hop, traditional Haitian music, and Classical music. Besides performing with the NHSO, DBR will also visit and work with many different students both in New Haven and in the greater New Haven region.

This resource guide is meant to be a starting point for creation of your own lesson plans that you can tailor directly to the needs of your individual classrooms. The information included in each unit is organized in list form to quickly enable you to pick and choose facts and activities that will benefit your students. Each activity supports one or more of the new NAFME national standards and each of the writing activities support at least one of the CCSS E/LA anchor standards for writing. Other academic subject areas can also be easily connected to this guide.

The NHSO has been performing Young People’s Concerts for 84 seasons in front of students and teachers across the state of Connecticut. Over this incredible span, we have watched hundreds of thousands of students discover the beauty of live orchestras for the first time, and have been involved with their continued musical journeys and subsequent growth afterwards. (What a lucky bunch we are!) But none of this would be possible without the vision and fortitude of you – the teachers who work with them every day. Thank you for partnering with us each season.

Sincerely,
Your New Haven Symphony Orchestra

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Hear and Now Teacher Resource Guide

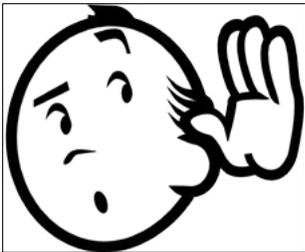
Written by Laura Adam, NHSO Education Director 2012 - 2015

Edited by Caitlin Daly, NHSO Education Director

The NHSO is proud to contribute to the musical education of students across Connecticut. The units of this guide cover biographical, historical, and musical information along with facts about one influential contemporary of each composer.

Hear and Now Teacher Resource Guide explores music from the Baroque period to the modern day. Four types of activities can be found within:

Listening



Playing/Singing

Writing



Exploring



TIPS FOR USE

- Each unit covers the work of one composer and provides flexible activities that can be used in:
 - Music rooms
 - Physical education classes
 - Academic subject classrooms
 - Anywhere! (using a little of your creativity!)
- Information can be easily adapted for elementary and middle school students. Pick and choose the activities and information that you wish to include from each unit.
- Throughout the *Hear and Now* Teacher Resource Guide, hyperlinks are provided for easy use. Perfect for your SMART Board! Links are blue, as seen below. Give it a try:

[NEW HAVEN SYMPHONY ORCHESTRA - HEAR AND NOW](#)

NOTE: Hyperlink boxes will not appear on the page when this guide is printed.

UNIT STRUCTURE

Each unit includes the following sections:

COVER SHEET

- Timeline: List of each composer's dates and composition dates.
- Watch & Listen: YouTube links to each piece.
- The Buzz: Brief description of the style and influence of each composer.

BIOGRAPHY

- Biographical facts are provided in list form. Choose which facts you wish to include.
- List of significant national/international awards.
- List of other notable works.

LISTEN & LEARN

- Listed for each piece:
 - Title
 - Movement titles
 - Form
 - Orchestration
- A brief history of the piece to provide context before listening.

MUSICAL ACTIVITIES

- For the music of each composer, there are 3 activities:
 - Write: prompts for student responses to the concert music
 - Discuss: ideas for class discussion about the concert music
 - Make Music: activities for students to sing and/or play

EXPLORE MORE

- Suggestions for how to find more about each composer and composition, for example:
 - Suggested Recordings
 - Further Reading
 - Watch & Learn

AT THE SAME TIME: HISTORICAL FIGURES

- Learn more about contemporaries of each composer. (Artists, politicians, scientists, etc.)
- Biographical facts are provided in list form. Choose which facts you wish to include.
- List of major contributions and a description of their legacy.
- Notes about any known connection with the unit's composer.

STANDARDS

This guide is designed to support the following NAFME music standards:

MU: Cr.1.1.2-6b	MU: Pr.4.1.3-6a	MU: Re.7.1.3-5a	MU: Cn.10.0.3-6a
Cr.2.1.3-6a	Pr.4.2.3-6a	Re.7.2.3-6a	Cn.11.0.3-6a
Cr.2.1.3-6b	Pr.4.2.3-6b	Re.7.2.3-6b	
Cr.3.1.3-5a	Pr.4.3.3-6a	Re.8.1.3-6a	
Cr.3.2.3-5a	Pr.5.1.3-5b	Re.9.1.3-5a	
	Pr.6.1.3-6a		

And the following CCSS E/LA Anchor Standards:

CCSS.ELA-LITERACY.CCRA.W.3 CCSS.ELA-LITERACY.CCRA.W.4 CCSS.ELA-LITERACY.CCRA.W.10

ADDITIONAL RESOURCES

MUSICAL ELEMENTS WORKSHEET (page 63)

Great for ANY musical example!

- Use this worksheet for any musical example in the Resource Guide or that you play in class.
- Students can create a catalogue of worksheets to consistently review music they listen to.

MAKE-A-MOVE GUIDE (page 64)

Moving to music is a great way to stay healthy!

- Use this guide for ideas to get students moving-to-music.
- Students can create their own steps, too!

TOOLKIT EVALUATIONS & RESPONSES

Your feedback is incredibly valuable!

- Please take a few moments to complete the Teacher Evaluation and Student Response Forms.
- Please feel free to submit anonymous forms if that is more comfortable.
- Please return the completed forms to the New Haven Symphony Orchestra.

Forms located at the back of the Resource Guide. (Print pages 65-68)

CONCERT REPERTOIRE

Click each  to watch and listen.

- | | | |
|---|---|--|
|  | <i>Voodoo Violin Concerto No. 1</i>
<i>I. Filter</i> | Daniel Bernard Roumain
(b. 1971) |
|  | <i>Brandenburg Concerto No. 3 in G Major, BWV 1048</i>
<i>III. Allegro</i> | Johann Sebastian Bach
(1685-1750) |
|  | <i>Overture from The Marriage of Figaro, K. 492</i> | Wolfgang Amadeus Mozart
(1756-1791) |
|  | <i>Symphony No. 5 in C minor, op. 67</i>
<i>I. Allegro con brio</i> | Ludwig van Beethoven
(1770-1827) |
|  | <i>Hungarian Dance No. 1</i> | Johannes Brahms
(1833-1897) |
| Unavailable | <i>Fast Black Dance Machine</i>
<i>I. Fast</i> | Roumain |
|  | <i>Voodoo Violin Concerto No. 1</i>
<i>IV. Tribe</i> | Roumain |

Listed in concert program order. Program subject to change.

Unit 1

Daniel Bernard Roumain (b. 1971)



TIMELINE

- 1971** Birth of Daniel Bernard Roumain
- 2002** Roumain completed *Fast Black Dance Machine*
- 2002** Roumain completed *Voodoo Violin Concerto, no. 1*

WATCH & LISTEN

[Voodoo Violin Concerto, no. 1](#)

THE BUZZ

DBR is a composer and violinist who blends funk, rock, hip-hop, and classical styles in his music. His works range from orchestral scores and chamber works to rock songs and electronic music.

DANIEL BERNARD ROUMAIN (b. 1971)



WEBSITE

COMPLETE LIST OF WORKS

DBR recommends that you take some time to Google him, his music, and the music on this concert program.

Click to check out DBR's:



Daniel Bernard Roumain's acclaimed work as a composer and a performer has spanned more than two decades, and has been commissioned by venerable artists and institutions worldwide. Proving that he's "about as omnivorous as a contemporary artist gets" (*New York Times*), DBR is perhaps the only composer whose collaborations span the worlds of Philip Glass, Cassandra Wilson, Bill T. Jones, Savion Glover, and Lady Gaga.

DBR made his Carnegie Hall debut in 2000 with the American Composers Orchestra performing his *Harlem Essay for Orchestra*, a Whitaker commission. He would go on to compose works for the Albany Symphony (*Harvest* for baritone and Orchestra); the American Composers Orchestra (*Call Them All: Fantasy Projections* for laptop, orchestra, and film); the Boston Pops Orchestra (*Woodbox Violin Concerto*); the Dogs of Desire Ensemble (*Grace* for two sopranos and chamber orchestra); Carnegie Hall (*Five Chairs and One Table*); the Library of Congress (*Numerical Music*); and the Stuttgart Symphony (*We March!: Concerto for Guitar and String Orchestra* premiered by Eliot Fisk).

SPOTLIGHT ON: DBR

Additionally, DBR's music has been performed by the Brooklyn Philharmonic, Cincinnati Symphony, Des Moines Symphony, Detroit Symphony, Memphis Symphony, New Haven Symphony Orchestra, New World Symphony, New Jersey Symphony, Noord Nederlands Orkest, and the Vancouver Symphony, among many others. His most recent orchestral work, *Dancers, Dreamers, and Presidents*, is a 2010 Sphinx Commissioning prize and will be performed by the Detroit Symphony, Nashville Symphony, Philadelphia Orchestra, Rochester Philharmonic, Virginia Symphony, and other member orchestras of an esteemed consortia.

DBR was the first artist to be awarded Arizona State University's prestigious Gammage Residency, "a three-year commitment to an extraordinary performing artist that includes performance, creative time and resources, intensive training for ASU students and local artists and engagement with many of the local communities." His outreach and residencies have garnered extravagant praise and long-term relationships with countless universities, orchestras, and performing arts centers including the Berklee School of Music (Boston), More Music @ Moore (Seattle), The Academy - a program of Carnegie Hall, The Juilliard School and the Weill Music Institute, PACE University and the Tribeca Performing Arts Center (New York City), the University of North Carolina (Raleigh) and Vanderbilt University (Nashville). He served as Chair of the Music Composition/Theory Department and Composer-in-Residence at The Harlem School of the Arts.

Recent work includes a third commission for the Brooklyn Academy of Music (*Symphony for the Dance Floor*), and a new work for the Atlanta Ballet (*Home in 7*) in collaboration with the choreographer Amy Seiwert and the poet Marc Bamuthi Joseph. DBR has recently performed at The Macau International Music Festival, Ten Days in Tasmania, Central Park SummerStage, 2010 Vancouver Winter Olympics and the Sydney Opera House.

DBR earned his doctorate in Music Composition from the University of Michigan under the tutelage of William Bolcom and Michael Daugherty.

*"Music both changed my life and saved my life.
I hope music plays the same role for my students."
~DBR*



WRITE

You will meet DBR as he hosts and plays at *Hear and Now*. Now that you've had an opportunity to learn about his life and music, watch some videos of him in action, and are preparing for the concert, think about what more you wish to learn.

- Ask each student to create a list of five questions they want to ask DBR.
- Share questions with the class and notice there are (presumably) duplicate questions.
- Create a class list of the five best questions.
- Send the list to the NHSO and DBR may answer your questions at the concert!
- Send questions to Education@NewHavenSymphony.org.

DISCUSS

Listed in DBR's biography are a number of musical styles that he weaves into his compositions. You may have recognized some of these styles as you investigated his music. Define and discuss key points about a few of these musical genres.

FUNK - rhythmic music combining soul, jazz, and R&B in lively fusion.

- Danceable beats, less emphasis on melody, improvisatory vamping over just a few chords

ROCK - music that includes electric instruments and drum kit, has a melody, often in verse-chorus form, keeps a regular beat, and features improvisatory solos.

- Typically includes an electric guitar, electric bass, drum kit, and vocals.
- Rock music often relies on simple chord progressions that use I, IV, and V.

HIP HOP - music that often includes a DJ mixing samples of other songs with original music, sung vocals, and/or rap in a style that is driven by rhythm and beat.

- Many hip hop songs/artists focus on messages of social change in their lyrics.

JAZZ - an American genre of music that became popular in the early 20th century.

- There are many types of Jazz, but the primary characteristics include use of chromatic harmonies and vocal/instrumental improvisation.

CLASSICAL - in the broad sense, a genre of music that is through-composed, often played by orchestras, chamber ensembles, or sung by choirs.

- Within "classical" music, the Classical Period was ~1750 - 1820.

ELECTRONIC - samples of beats, melody, and vocals that mixed to create a new electronic track

- Beats are often created by drum machines and instruments amplified to sound "electric."

HAITIAN MUSIC - music created and performed by Haitian people, based in traditions like Voodoo.

- The island is a melting pot and the music reflects this with influences like French folk songs.

MAKE MUSIC

- Watch the YouTube video of DBR playing *Filter*. [CLICK HERE](#)
- Notice and discuss that this music is created by repeating patterns.
- Ideas for students to investigate patterns in music:
 1. Students listen to the example and identify when the pattern changes.
 2. Students listen to the example and count how many unique patterns they hear.
 3. Students play or sing the first two patterns, shown below.
 4. Students compose their own patterns using 3-5 notes.
 5. Students perform their own patterns for the class.

PATTERN 1



PATTERN 2



COMPOSE YOUR OWN PATTERN



SUGGESTED RECORDINGS

Daniel Bernard Roumain

2006	Pulsing	AMAZON
2007	Etudes 4 Violin & Electronix	AMAZON
2010	Woodbox Beats & Balladry	AMAZON
2012	The Collide	AMAZON

FURTHER READING

BOOK *30 Things to Do When You Turn 30*
Chris Taylor, Editor
Includes an essay by DBR entitled, “Dream Deeply”
[AMAZON](#)

WATCH & LEARN

[DBR PLAYS FILTER SOLO](#)
From Voodoo Violin Concerto, no. 1

BARACK OBAMA (b. 1961)



Barack Hussein Obama is the 44th President of the United States, the first African-American to hold the office. He is a visionary political leader and Nobel Peace Prize winner.

- 1961 - born in Honolulu, Hawaii.
- 1967 - Obama and his mother live in Jakarta, Indonesia.
- 1971 - returned to Honolulu
- 1979 - graduated from high school: Punahou School.
- 1983 - graduated with a Bachelor of Arts (Political Science) from Columbia University.
- 1985-1988 - worked as a community organizer in an under-served neighborhood of Chicago.
- 1991 - graduated from Harvard Law School, serving as editor of the *Harvard Law Review*.
- 1995 - published the best-selling memoir *Dreams from My Father*.
- 1992-2004 - taught Constitutional Law at the University of Chicago Law School.
- 1997-2004 - served as a State Senator for Illinois.
- 2005-2008 - served as a U.S. Senator for the State of Illinois.
- 2008 - elected the 44th President of the United States of America.
- 2012 - re-elected to the Presidency.

President Obama to students:

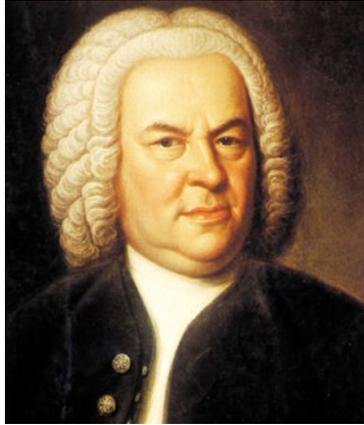
“With all the challenges that our country is facing right now, we don’t just need you for the future; we actually need you now. America needs young people’s passion and their ideas. We need your energy right now. I know you’re up to it because I’ve seen it across America.”

Click on each to follow
President Obama:



Unit 2

Johann Sebastian Bach (1685-1750)



TIMELINE

- 1685 Birth of Johann Sebastian Bach
- 1713 Bach completed *Brandenburg Concerto No. 3*
- 1750 Death of Bach

WATCH & LISTEN

[Brandenburg Concerto no. 3 in G Major, BWV 1048](#)

THE BUZZ

Johann Sebastian Bach was a German composer of the Baroque period who played the organ, harpsichord, and violin. He was a master of counterpoint and harmony, writing over 1,000 works for voices, organ, solo instruments, chamber ensembles, and more. He is revered as one of the most influential composers of all time.

JOHANN SEBASTIAN BACH (1685-1750)

- 1685 Born in Eisenach, Germany.
- 1689 Began studying music theory and the violin with his older brother.
- 1699 Received a choral scholarship to study music and academics in Lüneburg, Germany.
- 1703 Appointed Organist at St. Boniface’s Church in Arnstadt, Germany.
- 1708-17 Served as Organist and Concertmaster in the court of Duke Johann Ernst.
- 1713 Composed *Brandenburg Concerto No. 3 in G Major*, BWV 1048.
- 1717-23 Served as Director of Music for the court of Prince Leopold of Köthen, Germany.
- 1723-50 Served as Director of Music, teacher, and perform throughout Leipzig, Germany.
- 1750 Died in Leipzig.

“It’s easy to play any musical instrument; all you have to do is touch the right key at the right time and the instrument will play itself.” ~Johann Sebastian Bach

Bach’s works are numbered using a system called Bach Works Catalogue (BWV).

WORKS BY BWV:	1-224	<i>Cantatas</i>
	225-231	<i>Motets</i>
	232-243	<i>Liturgical works in Latin</i>
	244-249	<i>Passions and Oratorios</i>
	250-438	<i>Chorales and Hymn harmonizations</i>
	439-518	<i>Arias</i>
	519-524	<i>Songs</i>
	525-771	<i>Works for Organ</i>
	572-802	<i>Works for Harpsichord</i>
	802-805	<i>Duets for two keyboard instruments</i>
	806-994	<i>Works for keyboard instruments</i>
	995-1000	<i>Works for solo Lute</i>
	1001-1013	<i>Works for solo instruments</i>
	1014-1040	<i>Works for chamber ensembles</i>
	1041-1045	<i>Violin Concertos</i>
	1046-1051	<i>Brandenburg Concertos</i>
	1052-1065	<i>Harpsichord Concertos</i>
	1066-1071	<i>Orchestral suites</i>
	1072-1128	<i>Miscellaneous works</i>

Click the  to watch and listen.

Brandenburg Concerto No. 3 in G Major, BWV 1048

- From a set of six concertos written in the 1710s - 1720s.
- Dedicated to Christian Ludwig, Margrave of Brandenburg-Schwedt, Germany.
- Upon the death of the Margrave of Brandenburg, the set of concertos were locked away.
- In 1849, the set of concertos were rediscovered and published, becoming some of the most widely performed music of all time.

Brandenburg Concertos:

- No. 1 in F Major, BWV 1046
- No. 2 in F Major, BWV 1047
- No. 3 in G Major, BWV 1048
- No. 4 in G major, BWV 1049
- No. 5 in D major, BWV 1050
- No. 6 in B-flat Major, BWV 1051

Bach's dedication to the Margrave of Brandenburg:

“As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness’s commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness’s most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him.”

FORM: Concerto for strings in three movements
I. Allegro moderato (moderately brisk and lively)
II. Adagio (slowly)
III. Allegro (brisk and lively)

ORCHESTRATION: 3 Violins Bass
 3 Violas Harpsichord
 3 Cellos

SCORE: [CLICK HERE](#)

WRITE

The *Brandenburg Concertos* were written for the Margrave of Brandenburg and Bach wrote a lengthy dedication to him. Imagine that you are a composer and have written your own piece for someone who is special to you. (Perhaps you have!) Write one paragraph about your imagined (or real) piece of music. Write one paragraph as a dedication to your special person about your music and why you wrote it for them. Be sure to include:

- What kind of piece did you imagine? What are its characteristics?
- Who are you dedicating the piece to?
- Why did you want to write a piece of music for them?
- Is there anything special about the music that they should know about?

DISCUSS

What is a concerto? What is the history of the concerto?

- A compositional form that began in the Baroque Period during Bach's lifetime.
- Baroque concerto grosso alternated small groups of instruments with the rest of the orchestra.
- The *Brandenburg Concertos* are structured as concerto grossos.
- The modern concerto grew out of the concerto grosso.
- Typically one solo instrument is accompanied by an orchestra.
- Typically consists of three movements: fast - slow - fast.
- The soloist often plays a very difficult part that includes virtuosic passages called cadenzas.
- Many composers since the Baroque Period have written concertos that have become famous.

NOTE: The *Brandenburg Concerto* is a concerto grosso. DBR's *Voodoo Violin Concerto No. 1* is structured as a modern concerto featuring a soloist. While listening and in discussion, compare and contrast the structure of the two works.

MAKE MUSIC

The opening motive of the *Brandenburg Concerto, No. 3: III. Allegro* is based on a scalar passage.

Allegro.

The image shows a musical score for the opening of the third movement of the Brandenburg Concerto No. 3 by J.S. Bach. The score is in G major and 12/8 time. It features a complex texture with multiple staves for the right and left hands, including a double bass line. The music is characterized by rapid scalar passages and rhythmic patterns.

Explore major scales and the use of them in melody with a few of these activities.

- Play or sing a major scale.
- Play or sing a major scale at various tempos like those of a concerto.
 - Fast - like the first movement of a concerto
 - Slow - like the second movement of a concerto
 - Fast - like the third movement of a concerto
- Compose a simple melody based on a scalar passage.
- Repeat the activities using other types of scales: minor, modal, pentatonic, etc.

SUGGESTED RECORDINGS

Johann Sebastian Bach

2002 The Brandenburg Concertos [AMAZON](#)

FURTHER READING

BOOK *Johann Sebastian Bach (Getting to Know the World's Greatest Composers)*
Written by Mike Venezia
[AMAZON](#)

BOOK/CD *Johann Sebastian Bach (First Discovery: Music)*
Written by Paule du Bouchet
[AMAZON](#)

BOOK *Johann Sebastian Bach (Primary Source Library of Famous Composers)*
Written by Eric Michael Summerer
[AMAZON](#)

WATCH & LEARN

[BRANDENBURG NO. 3 REINTERPRETED](#)
Played by DBR & The Mission

[JOHANN SEBASTIAN BACH: MINI BIOGRAPHY](#)
The Cloud Biography

ISAAC NEWTON

(1643-1727)



British scientist and mathematician who developed the theory of gravity.

- 1665 - graduated with a Bachelor of Arts degree from Trinity College, Cambridge, England.
- 1666 - is thought to have seen an apple fall out of a tree, inspiring his theory of gravitation.
- 1669 - appointed Professor of Mathematics at Cambridge University in England.
- 1672 - elected into the Fellows of the Royal Society for learned scientist, founded in 1660.
- 1686 - finalizes his theory of universal gravitation.
- 1689 - elected Master of Parliament for Cambridge University.
- 1700 - appointed Master of the Royal Mint, the manufacturer of British currency.
- 1703 - elected President of the Royal Society.
- 1705 - knighted “Sir Isaac Newton” by Queen Anne at Cambridge.
- 1717 - named Master of the British Mint, reforming the use of currency across the country.
- 1727 - Died in London, England.

Newton is known for many scientific discoveries and theories.

Newton’s Third Law of Motion:

For every action there is an equal and opposite reaction.

Newton’s Law of Universal Gravitation:

Every point mass in the universe attracts every other point mass with a force that is directly proportional to the product of their masses and inversely proportional to the square of the distance between them.

The story goes, Newton saw an apple fall from tree and said:
“What goes up must come down.”

Unit 3

Wolfgang Amadeus Mozart (1756-1791)



TIMELINE

- 1756 Birth of Wolfgang Amadeus Mozart
- 1786 Mozart completed *The Marriage of Figaro*, K. 492
- 1791 Death of Mozart

WATCH & LISTEN

Overture from The Marriage of Figaro, K. 492

THE BUZZ

Wolfgang Amadeus Mozart was a composer of the classical period who was a child prodigy that played the violin and keyboard. He was a master of improvisation, performing in royal courts across Europe. He was extremely prolific during his short lifetime, leaving hundreds of masterpieces.

WOLFGANG AMADEUS MOZART (1756-1791)

- 1756 Born in Salzburg, Austria.
- 1761 Began performing on violin and piano under the tutelage of his father. Began composing, first simple melodies, then more complex works.
- 1762-1773 Toured Europe with his father, impressing royalty with his prodigious skill.
- 1773 Served as Court Musician in the Salzburg Royal Court.
- 1781 Moved to Vienna, Austria to be a freelance composer, full-time. Established himself as the best keyboard player in Vienna.
- 1780s Studied the works of Johann Sebastian Bach and George Frideric Handel.
- 1786 Composed the opera *Marriage of Figaro*.
- 1791 Died in Vienna, Austria.

Mozart on composing:

“When I am traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that ideas flow best and most abundantly.”

Mozart’s works are numbered using a system called the Köchel Catalogue (notated with a “K”), invented by Ludwig von Köchel. The Köchel system numbers Mozart’s works in chronological order.

NOTABLE WORKS:

50+ Symphonies
Concertos for Piano, Violin, Horn, and various Woodwinds
Solo Piano works
Solo instrumental works
Chamber music
String Quartets and Quintets
Orchestral works including Serenades and Divertimenti
18 Mass settings
Liturgical choral works
Solo Organ works
22 Operas

[COMPLETE LIST OF WORKS](#)

Click the  to watch and listen.

Overture from *The Marriage of Figaro*, K. 492

- Written in 1786 as a sequel to *The Barber of Seville*.
- A comic opera often called an opera buffa.
- Premiered in Vienna, Austria in May 1786, conducted by Mozart.

FORM: Opera in four acts.
The Overture will be performed at Hear and Now.

OVERTURE: Introductory music to a larger work that sets the moods and may excerpt sections from the work in a medley arrangement.

ORCHESTRATION: 2 Flutes 2 Horns Timpani Harpsichord
2 Oboes 2 Trumpets Strings
2 Clarinets
2 Bassoons

SCORE: [CLICK HERE](#)

SYNOPSIS: *The Marriage of Figaro*

The opera covers a single day of madness, mistaken identities, and comedic interactions.

ACT I - Figaro, former barber of Seville, measures the room he will occupy after his marriage to Susanna. Both are in the service of Count Almaviva, and when Susanna warns her fiancé that the Count has given them this room near his own because he loves her, Figaro vows to outwit the Count. After they leave, Dr. Bartolo, onetime suitor of the Countess, arrives with the housekeeper, Marcellina. Bartolo is eager for revenge on Figaro, knowing that Figaro once gave Marcellina his promise of marriage as collateral on a loan. When Susanna returns, she trades insults with Marcellina, who storms out. Cherubino, the Page who loves the Countess and had an affair with Barbarina the gardener's daughter, begs Susanna's protection from the Count, who has caught him flirting with Barbarina. He hides as the Count enters to woo Susanna. Interrupted by the arrival of the music master, Don Basilio, the Count hides, but he steps forward when Basilio hints that Cherubino has a crush on the Countess. The Count discovers Cherubino, and pretending to be nice, offers Cherubino a spot his regiment. Figaro teases the Cherubino about his new military life.

LISTEN & LEARN

ACT II - In her bedroom, the Countess is sad that the Count no longer loves her. When Figaro and Susanna arrive with news of the Count's advances on Susanna, the three plot to go after him. Cherubino, disguised as Susanna, will keep the Count busy. When Figaro leaves, the Cherubino comes to serenade the Countess with a song of his own composition. While dressing the Cherubino in girl's clothes, Susanna goes out for a ribbon, and the Count knocks, furious to find the door barred. The Countess locks Cherubino in a closet before admitting her husband. The jealous Count hears a noise; the Countess insists it's Susanna, but he doesn't believe her. Taking his wife with him, he goes to fetch tools to force the lock. Susanna, who has slipped in unnoticed during their confrontation, helps Cherubino out a window and takes his place in the closet, baffling both Count and Countess when they return. As the Count tries to make amends, the gardener, Antonio, appears, complaining that someone has stepped in his flower bed. Figaro, arriving to say the wedding ceremony is ready to begin, claims it was he who jumped from the window and fakes a twisted ankle. When the Count asks him about a paper found among the geraniums, Figaro, prompted by the women, correctly identifies it as Cherubino's commission. Bartolo and Basilio burst in with Marcellina to press her claims against Figaro. The Count gladly postpones the wedding, pledging to judge the case himself.

ACT III - At the Countess' prompting, Susanna promises the Count a rendezvous, but his suspicions are raised when he overhears Susanna assuring Figaro that things would be okay for the two of them. Enraged, he vows revenge. Alone, the Countess hopes to revive her husband's love. Marcellina now demands that Figaro pay his debt or marry her, but a birthmark proves he is her long-lost son by Bartolo, and the parents call off their suit, angering the Count. The conspiracy continues: the Countess dictates a note from Susanna, inviting the Count to the garden. Peasants, among them Cherubino, disguised as a girl, bring flowers to their lady. Figaro arrives, and, as the wedding ceremony at last takes place, Susanna slips the note, sealed with a pin, to the Count.

ACT IV - The pin is meant to accompany the Count's reply, but Barbarina, his messenger, has lost it in the garden. She explains her situation to Figaro, who, unaware of the ladies' latest plot, thinks Susanna has betrayed him. He gives Barbarina another pin, planning to ambush his bride with the Count, then turns to his mother, Marcellina, for comfort. The crafty Basilio says it pays to play the fool. Figaro, left alone, curses women for their schemes, then hides when Susanna appears, singing of her love for Figaro without naming him. Figaro is beside himself, assuming her serenade is meant for the Count. Susanna and the Countess secretly exchange dresses, and in the darkness both Cherubino and the Count woo the Countess, thinking her to be Susanna. Figaro at last perceives the joke and gets even by wooing Susanna in her Countess disguise, for a moment making her believe that he loves the Countess. When the Count returns, he sees Figaro flirting with what appears to be the Countess. He calls the whole company to witness his judgment but is silenced when the real Countess appears and reveals the disguise. She grants the Count's plea for forgiveness and everyone celebrates the marriage of Figaro and Susanna.

WRITE

Operas are based upon a story that is set to music. Write a short story that you think would make an interesting opera.

- What is the setting?
- Who are the characters?
- What is the struggle in the story?
- How is the struggle resolved? Is it resolved?
- Why do you think this story would be a good a opera?
- How would the music tell the story?

DISCUSS

What is a libretto?

- Operas are based upon stories, plays, literature, fiction, and non-fiction.
- Once a story is identified for an opera, the text must be adapted to be set to music.
- The adaptation of the text is called a libretto, written by a librettist.
- The libretto is structure much like a play with character lines and stage directions.
- The composer uses the libretto to compose the music.

Apply your knowledge...

- *The Marriage of Figaro* is based on a French play by Pierre Beaumarchais (1732-1799).
- The play was adapted into a libretto by Venetian poet Lorenzo Da Ponte (1749-1838).

Discuss your story...

- How would you adapt your story into a libretto?

MAKING MUSIC

After Mozart read the libretto for the Marriage of Figaro he composed music for the text. Now that you have written a story for an opera and thought about ways to adapt that text into a libretto, think about the music for your opera. Compose a few melodies that could be the basis for your opera.

SUGGESTED RECORDINGS

Wolfgang Amadeus Mozart

1990 *Mozart: Le nozze di Figaro* [AMAZON](#)

FURTHER READING

- BOOK *Wolfgang Amadeus Mozart*
(Getting to Know the World's Greatest Composers)
Written by Mike Venezia
[AMAZON](#)
- BOOK/CD *Wolfgang Amadeus Mozart (First Discovery: Music)*
Written by Yann Walcker
[AMAZON](#)
- BOOK *Young Mozart*
Written by Rachel Isadora
[AMAZON](#)

WATCH & LEARN

[MINI BIO: WOLFGANG AMADEUS MOZART](#)
Biography Channel

GEORGE WASHINGTON

(1732-1799)



GEORGE WASHINGTON
Animated Hero Classics

George Washington was one of the Founding Fathers of the United States, served as America's first President, and led the military to victory during the American Revolutionary War when America declared its independence from Great Britain.

- 1732 - born Colonial Beach, Virginia.
- 1743 - his father died requiring him to stay in American instead of continuing study in England.
- 1749 - appointed Official Surveyor of Culpeper County.
- 1752 - became a Major in the Virginia militia and joined the Freemasons.
- 1754-58 - led troops in the Ohio Country during the French and Indian War.
- 1755 - named the Commander in Chief of all military forces defending the American colonies.
- 1759 - married and settled on his estate called Mount Vernon in Virginia.
- 1760s - grew tobacco and wheat for trade with the British.
- 1769 - became politically active, presenting his first speech to the Virginia Assembly.
- 1770s - turned his attention toward the American Revolutionary and separation from Britain.
- 1775 - Congress created the Continental Army that Washington led against the British.
- 1776 - signed the Declaration of Independence from Great Britain.
- 1784 - Britain recognized the independence of the United States after being defeated.
- 1787 - led congress as they drafted the United States Constitution.
- 1789-1797 - elected the first president of the United States by the electoral college.
- 1797-1799 - retired to Mount Vernon where he died.

George Washington:

“A primary objective should be the education of our youth in the science of government. In a republic, what species of knowledge can be equally important? And what duty more pressing than communicating it to those who are to be the future guardians of the liberties of the country?”

Unit 4

Ludwig van Beethoven (1770-1827)



TIMELINE

- 1770 Birth of Ludwig van Beethoven
- 1808 Beethoven completed *Symphony No. 5*
- 1827 Death of Beethoven

WATCH & LISTEN

[Symphony No. 5 in C minor, op. 67](#)

THE BUZZ

Ludwig van Beethoven was the most crucial figure in the transitional period between the Classical and Romantic eras. He is widely considered to have had three distinct compositional periods and tragically lost his hearing later in life, though he continued to compose. His 5th Symphony is one of the most famous pieces of all time.

LUDWIG VAN BEETHOVEN (1770-1827)

- 1770 Ludwig van Beethoven born in Bonn, Germany.
- 1770s Began studying piano, organ, violin, and viola with his father and local teachers and was declared a keyboard prodigy.
- 1780 Began studying composition with the most revered teacher in Bonn.
- 1783 Published first composition, a set of keyboard variations.
- 1783-1802 EARLY COMPOSITIONAL PERIOD: youthful compositions influenced by Haydn and Mozart, gradually expanding in scope and ambition.
- 1787 Traveled to Vienna hoping to study with Mozart but met Joseph Haydn instead.
- 1789 Began playing viola in the Court Orchestra to financially support his family.
- 1792 Moved to Vienna to study composition and counterpoint with the master teacher, Joseph Haydn.
- 1793 Established himself as a master pianist in Vienna, often playing the works of Bach and Mozart.
- 1803 MIDDLE COMPOSITIONAL PERIOD: compositions portraying heroism and struggle as Beethoven recognized his impending deafness.
- 1808 Composed Symphony No. 5.
- 1811 Suffered from the first of many significant bouts with illness ultimately leading to his loss of hearing and early death.
- 1815 LATE COMPOSITIONAL PERIOD: compositions showing depth and maturity, a means of personal expression for Beethoven while losing his hearing.
- 1827 Died in Vienna, Austria.

NOTABLE WORKS:

9 Symphonies
5 Piano Concertos
16 String Quartets
32 Piano Sonatas
Large choral works
Chamber works

[COMPLETE LIST OF WORKS](#)

Click the  to watch and listen.

Symphony No. 5 in C minor, op. 67

- Written in 1808.
- Premiered in Vienna, Austria in December 1808, conducted by Beethoven.
- The first movement is in sonata form (see below).

FORM: Symphony in four movements.
I. Allegro con brio (lively and brisk with spirit)
II. Andante con moto (at walking speed with motion)
III. Scherzo. Allegro (Italian for “joke”. Lively and brisk.)
IV. Allegro (Lively and brisk)

SONATA FORM: Typical structure of the first movement of a multi-movement work.

EXPOSITION: presentation of melodic/harmonic themes in the tonic key, transition to another key area (typically V), followed by presentation of themes in the second key area.

DEVELOPMENT: development of the melodic/themes from the exposition usually moving through several key areas.

RECAPITULATION: an embellished repetition of the exposition with the secondary themes remaining in the tonic key, followed by closing material.

ORCHESTRATION: 1 Piccolo 2 Horns Timpani
2 Flutes 2 Trumpets Strings
2 Oboes 3 Trombones
2 Clarinets
2 Bassoons
1 Contrabassoon

SCORE: [CLICK HERE](#)

WRITE

Beethoven's *Symphony No. 5* was not a huge hit at its premiere in Vienna. Two years later a music critic wrote this review, which made the piece very popular.

E.T.A. Hoffman, 1810:

"How this wonderful composition, in a climax that climbs on and on, leads the listener imperiously forward into the spirit world of the infinite!... No doubt the whole rushes like an ingenious rhapsody past many a man, but the soul of each thoughtful listener is assuredly stirred, deeply and intimately, by a feeling that is none other than that unutterable portentous longing, and until the final chord—indeed, even in the moments that follow it—he will be powerless to step out of that wondrous spirit realm where grief and joy embrace him in the form of sound."

What a mouthful! Listen to the first movement of the *Symphony* and write your own review of the piece to tell others about why they should hear it and what they can expect.

- Describe aspects of the music that you heard and how it made you feel.
- What instruments, tempos, dynamics, and moods did you hear?

DISCUSS

Beethoven's three compositional periods.

- Scholars have suggested there are three distinct periods in Beethoven's compositions.
- Discuss this phenomenon and characteristics of each period.
- Discuss where *Symphony No. 5* fits into this scheme.

EARLY COMPOSITIONAL PERIOD (1783-1802)

- Strongly influenced by famous composers of the time, Haydn and Mozart.
- His ambition grew and he began to expand the scope of his compositions .

MIDDLE COMPOSITIONAL PERIOD (1803-1814)

- Sometimes called the "Heroic" period.
- Began shortly after he learned of his impending hearing loss.
- His works expressed heroism and struggle, mimicking his experience.

Can you hear "heroism" or "struggle" in *Symphony No. 5*? What else can you hear?

LATE COMPOSITIONAL PERIOD (1815-1827)

- Later in his life, he felt free to write music that was about personal expression.
- His musical creativity during this time began the musical transition to the Romantic period.
- His final works were written in almost complete silence as he had lost most of his hearing.

MAKING MUSIC

The opening of Beethoven's *Symphony No. 5* is very famous and has been used in many movies, television shows, and commercials. It has also been sampled and quoted in many popular songs.

- Play or sing the opening theme from the first movement.
- Discuss the melody, which is based around a triad with an ornamented melody.
- Challenge activity: write your own melody based around a triad.



SUGGESTED RECORDINGS

Ludwig van Beethoven

1996 *Beethoven: Symphonies Nos. 5 & 7* [AMAZON](#)

FURTHER READING

BOOK *Ludwig van Beethoven*
(Getting to Know the World's Greatest Composers)
Written by Mike Venezia
[AMAZON](#)

MOVIE *Beethoven Lives Upstairs*
Classical Kids
[AMAZON](#)

WATCH & LEARN

[BEETHOVEN BIOGRAPHY SHORT](#)
Animated Hero Classics

[BEETHOVEN, 5TH SYMPHONY](#)
With a bar graph score

NAPOLEON BONAPARTE

(1769-1821)



French soldier and politician who was Emperor of France, 1804-1815. His contributions to the French Revolution and later exile have made him one of the most infamous figures of all time.

- 1769 - born in on France's Island of Corsica.
- 1785 - graduated from Brienne Military School with the rank of Second Lieutenant.
- 1795 - after many military success during the Revolution, promoted to Commander-in-Chief.
- 1799 - as a war hero, elected to be a member of the French consulate.
- 1800 - organized the formation of the Bank of France and grew political clout.
- 1804 - in the midst of unrest, proclaimed himself the Emperor of France.
- 1814 - removed from office and sent into exile on the Island of Elba.
- 1815 - escaped exile and returned to France where he was defeated at the Battle of Waterloo.
- 1815 - returned to exile on the Island of St. Helena.
- 1821 - died in exile on St. Helena.

Napoleon Quotes: "A picture is worth a thousand words."

"A leader is a dealer in hope."

"Imagination rules the world."

ALL YOU NEED TO KNOW ABOUT NAPOLEON BONAPARTE

NAPOLEON AND BEETHOVEN:

In 1804, Beethoven completed *Symphony No. 3* ("Eroica" - Italian for "Heroic") and dedicated the work to Napoleon. Beethoven admired Napoleon's leadership during the French Revolution. However, when Beethoven learned of Napoleon's imperialist move to crown himself Emperor of France, he tore the dedication page out of the score in a fit of rage. He changed the title to "Eroica" and noted: *heroic symphony, composed to celebrate the memory of a great man.*

Unit 5

Johannes Brahms (1833-1897)



TIMELINE

1833 Birth of Johannes Brahms

1869 Brahms completed *Hungarian Dance No. 1*

1897 Death of Brahms

WATCH & LISTEN

[Hungarian Dance, no. 1](#)

THE BUZZ

Johannes Brahms was one of the most famous composers of the Romantic period and a virtuoso pianist. He honored the compositional styles of composers before him (Bach, Mozart, and Beethoven) but brought his own unique sensibilities about melody and harmony to each work. His work has been performed and admired by generations.

JOHANNES BRAHMS (1833-1897)

- 1833 Born in Hamburg, Germany.
- 1839 Began playing the piano at the age of six.
- 1844 Began composing at the age of eleven.
- 1850s Toured Europe as a pianist, gained much fame and met many important composers.
- 1853 Began studying with famed composer Robert Schumann, moving in with his family. Also established a lifelong relationship with Clara Schumann, also a virtuoso pianist.
- 1863 Moved to Vienna to conduct and compose, remaining there until his death.
- 1860s Worked steadily as a choral conductor, pianist, and composer in Vienna.
- 1868 Premiered large choral/orchestral work *A German Requiem*, boosting his popularity.
- 1869 Composed *Hungarian Dance No. 1*.
- 1872-75 Concert director for Vienna's high society where he premiered many of his works.
- 1870-80s Published and premiered several works that he had pondered over for years. Enjoyed fame throughout Europe, now primarily for composing and conducting.
- 1890s Composed less in his later years, his health gradually worsening.
- 1897 Died in Vienna, Austria.

Johannes Brahms on composing:

"The idea comes to me from outside of me - and is like a gift. I then take the idea and make it my own - that is where the skill lies."

NOTABLE WORKS: Serenades, Symphonies, and Overtures for Orchestra *
Concertos for Piano, Violin, and cello
Large choral & orchestral works
Chamber works
Solo piano music
Organ music
Vocal/Choral works

*** A great way to get to know Brahms:** [VARIATIONS ON A THEME BY HAYDN \(1873\)](#)
[SCORE](#)

WRITE

Listen to *Hungarian Dance No. 1* and write about the musical characteristics that you hear. Comment about each of the following:

- Mood
- Tempo
- Time signature
- Rhythm / Melody
- What type of dance could be done to this music?
- What type of an event might this dance have been played?
- What are your ideas about making up your own steps for this dance?

DISCUSS

Why did Brahms adapt Hungarian folk tunes?

- While in Hamburg, he heard Hungarian gypsy music on the street and was fascinated by it.
- He toured with a virtuoso gypsy violinist and would accompany him on the piano by ear.
- These impromptu sessions were the first inspiration for adapting his own Hungarian dances.
- He became most familiar with were theatrical adaptations of authentic Hungarian music.
- His Hungarian dances have the character of Hungarian music but are not necessarily quotes of the traditional tunes sung by Hungarian people.
- The dances were extremely popular because they transport the listener to a “gypsy party”.
- Brahms made many arrangements of the dances so anyone could play them at a party.
- Because he based them on folk tunes, he always considered them to be “arrangements” not original compositions.

ARTISTIC CRITICISM

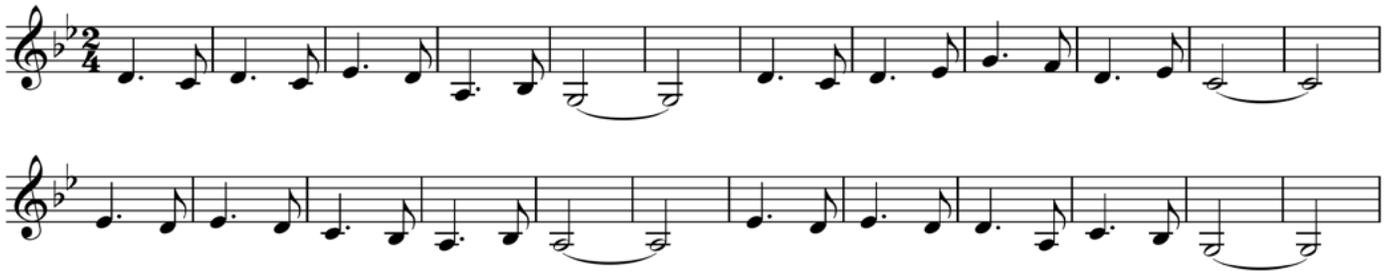
- Watch and listen to this interpretation of the Bolshoi Ballet performing a gypsy dance to Brahms’ *Hungarian Dance No. 1*.
- Discuss the performance:
 - What is the character of the dance steps?
 - What are your thoughts about the costumes?
 - Do you think the dance matched the music well?

[JOHANNES BRAHMS: HUNGARIAN DANCE NO. 1 - BOLSHOI BALLET](#)

MAKE MUSIC

Brahms' *Hungarian Dance No. 1* is based on a Hungarian folk tune, excerpted below.

- Play or sing the folk tune melody.
- Identify the intervals between each note. Do you notice any patterns?
- Challenge activity: write your own harmony for this melody.



SUGGESTED RECORDINGS

Johannes Brahms

1984 *Brahms: 21 Hungarian Dances* [AMAZON](#)

FURTHER READING

BOOK *Johannes Brahms (Getting to Know the World's Greatest Composers)*
Written by Mike Venezia
[AMAZON](#)

BOOK *Brahms (Famous Children)*
Written by Ann Rachlin
[AMAZON](#)

WATCH & LEARN

[BRAHMS PLAYS HIS HUNGARIAN DANCE NO. 1 \(EXCERPT\), 1889](#)
1889, Historic recording of Brahms playing the piano

[THE LIFE OF BRAHMS](#)
2008, London Symphony Orchestra

HARRIET TUBMAN

(1820-1913)



An African-America woman born into slavery who escaped to become the leader of the Underground Railroad during the American Civil War.

- 1820 - born into slavery in Maryland. (estimated 1820 because there is no record of her birth.)
- 1828 - hired to work for a nursemaid and report when the baby cried, she was often whipped.
- 1830 - sent to work in the fields because of her reputation for disobedience.
- 1844 - married a free black man named John Tubman, though she was still a slave.
- 1849 - escaped from slavery with her brothers, via the emerging Underground Railroad.
- 1850s - worked in a Philadelphia hotel, using the Underground Railroad to rescue her siblings. She became an active leader of the Underground Railroad, leading 13 expeditions.
- 1859 - bought a farm in upstate New York with her husband because NY abolished slavery.
- 1860s - served as nurse during the Civil War, strongly supporting the abolition of slavery.
- 1869 - *Scenes in the Life of Harriet Tubman*, a biography by Sarah Bradford, was published.
- 1874 - adopted a daughter with her second husband.
- 1886 - Bradford published a second book, entitled *Harriet, the Moses of her People*.
- 1900s - supported women's suffrage movements until her death.
- 1913 - died in New York.

Tubman on escaping Maryland to be free in Pennsylvania:

“When I found I had crossed that line, I looked at my hands to see if I was the same person. There was such a glory over everything; the sun came like gold through the trees, and over the fields, and I felt like I was in Heaven.”

HARRIET TUBMAN UNDERGROUND RAILROAD IN MARYLAND

INTRODUCTION TO THE ORCHESTRA

Meet the New Haven Symphony Orchestra before the concert.

ORCHESTRA = a group of musicians who play many instruments as one ensemble of players.

MEET THE NEW HAVEN SYMPHONY ORCHESTRA

CONDUCTOR = leader of the orchestra, referred to as Maestro (Italian for “Master” or “Teacher”).

The conductor uses a baton and hand gestures to show the musicians the speed and volume of the music so that the players stay together.

MEET MAESTRO WILLIAM BOUGHTON, NHSO MUSIC DIRECTOR

THE INSTRUMENTS OF THE ORCHESTRA

The orchestra is divided into four instrument families:

STRINGS

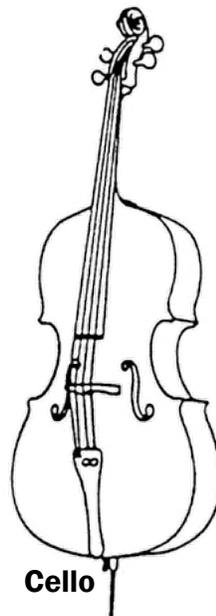
In a symphony orchestra, there are typically four string instruments.



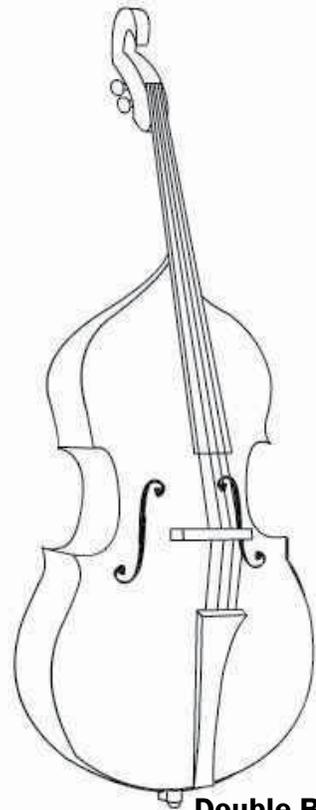
Violin



Viola



Cello



Double Bass

- Sound is made by vibrating the strings with a bow or plucking with your finger.
- Players change pitch by pressing their fingers down on the strings along the fingerboard.
- Violins create the highest pitches and the basses create the lowest.
- Violins and violas have a chin rest the musician uses while playing.
- Cellos and basses stand upright.
- The violin player that sits to the left of the conductor is called the *Concertmaster*.

INTRODUCTION TO THE ORCHESTRA

WOODWINDS

In a symphony orchestra, there are four primary instruments.

Flute

Some flute players also play the piccolo which is a short instrument that plays very high notes.



Oboe

Some oboe players also play the English horn which is longer and deeper than the oboe.



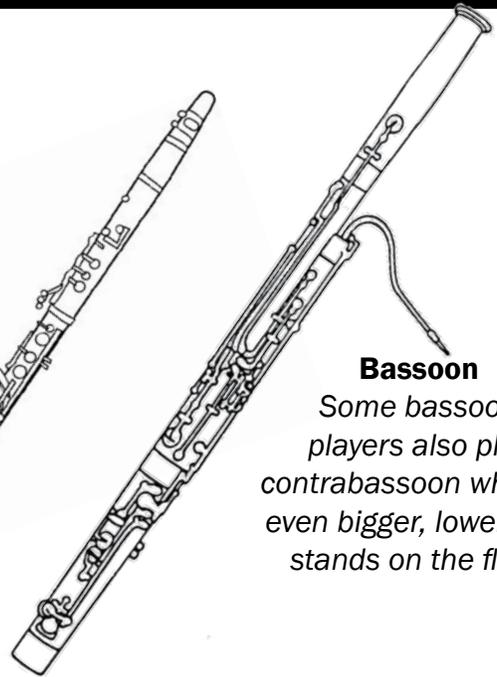
Clarinet

Clarinets come in various pitches and sizes from soprano to bass clarinet.



Bassoon

Some bassoon players also play contrabassoon which is even bigger, lower, and stands on the floor.

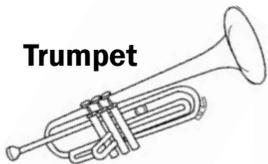


- Sound is made by blowing air inside of the instrument.
 - The flute has a hole that the player blows across.
 - The clarinet uses a single reed (a small piece of wood) in the mouthpiece.
 - The oboe uses a double reed as a mouthpiece. (Players carve these themselves!)
 - The bassoon uses a double reed slightly bigger than the oboe's.
- Players change the pitch by pressing their fingers down on the keys along the instrument.

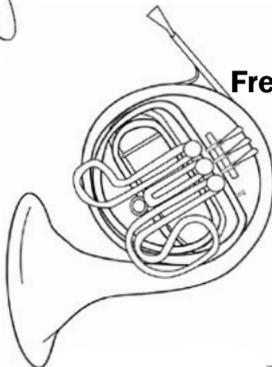
BRASS

In a symphony orchestra, there are typically four brass instruments.

Trumpet



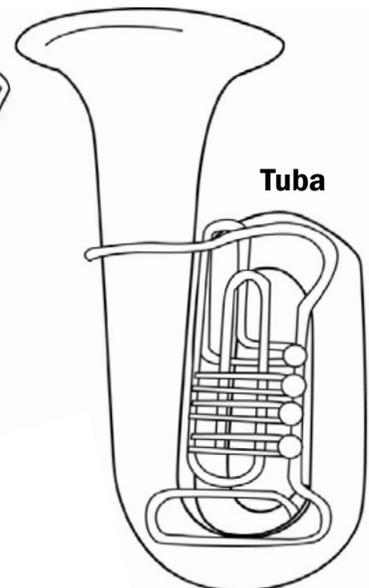
French Horn



Trombone



Tuba

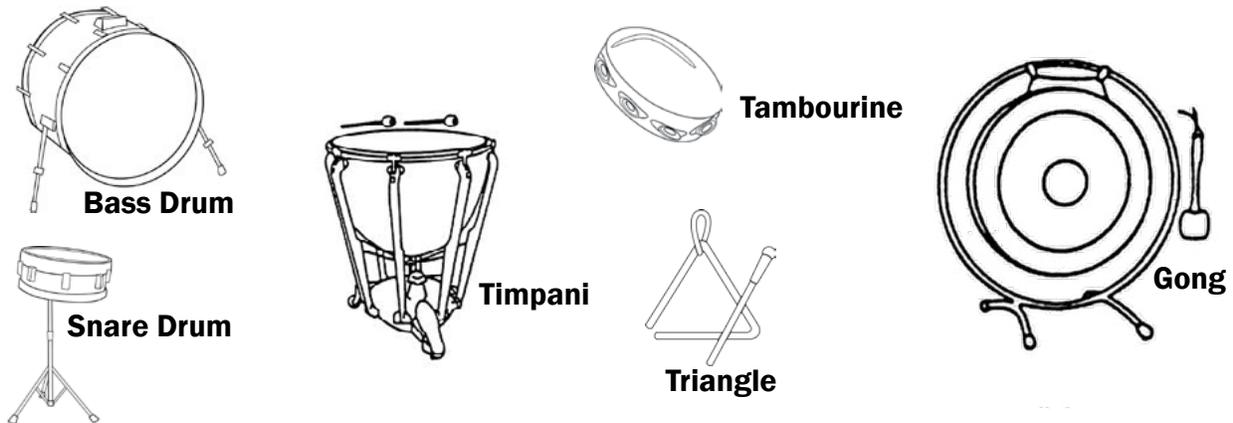


INTRODUCTION TO THE ORCHESTRA

- Sound is made by blowing air inside of the instrument by buzzing the lips in the mouthpiece.
- Players change the pitch by pressing their fingers down on buttons called valves.
- The trombone does not have valves. It uses a slide to change the pitch.
- Trumpets create the highest pitches and tubas create the lowest.
- These are traditional orchestral instruments, but there are many pitch and size variations.

PERCUSSION

In a symphony orchestra, there are MANY percussion instruments used. Here are a few:



- All percussion instruments are played differently.
- Players create sound by shaking, rattling, or striking with a stick, mallet, or their hands.

PIANO & HARP

An orchestra often uses a piano and a harp.



Piano

The piano is a member of the percussion family because hammers hit strings when the keys are pressed.

Harp

The harp is a member of the string family. Players use their fingers to pluck the strings and their feet to adjust the pedals.



INTRODUCTION TO THE ORCHESTRA

THE CONCERT EXPERIENCE

BEFORE the Young People's Concert:

- Learn about the composers and the music you will hear.
- Learn about the venue you will visit for the concert. (Info about Woolsey Hall, next page.)
- Remember there is no food or drink allowed at the concert, so do not bring any with you.

WHEN YOU ARRIVE at the Young People's Concert:

- Find your seats, remove your coat, and get situated.
- Turn off all devices that make noise or create light. No cell phones, please.
- Look around the concert hall/auditorium at the architecture and decor.
 - Acoustics: Imagine how sound from the orchestra may bounce around the hall to arrive at you
- Locate the restrooms and use them before the show.
- Watch and listen as the NHSO musicians assemble on the stage and begin warming up.

DURING the Young People's Concert:

- Be respectful to the performers by remaining quiet and not talking.
- There is no photography or video allowed during the concert.
- The concert will begin when the concertmaster enters the stage to tune the orchestra.
- Watch as the concertmaster signals the oboe to give an "A" for others to tune.
- Applaud for the entrance of the conductor and soloist.
- When they are ready to begin, pay attention and be a good listener.
- Watch the movements of the performers and listen carefully.
- Listen for your favorite instrument or piece.
- Wait to applaud until a piece has ended. (The conductor will lower his arms when it's time.)
- Please remain seated until the end of the concert.

AFTER the Young People's Concert:

- Continue applauding until you feel you have properly thanked the performers.
- After the applause ends, stay seated for important announcements about dismissal.
- When you return to school, complete the NHSO Young People's Concert Evaluations Forms.
- Please send evaluations and student artwork to the NHSO:

Caitlin Daly, Education Director
New Haven Symphony Orchestra
545 Long Wharf Drive, Sixth Floor
New Haven, CT 06511

INTRODUCTION TO THE ORCHESTRA

WOOLSEY HALL

Learn about this beautiful concert hall before you arrive.

- Woolsey Hall has 2,691 seats between the main floor, balcony, and second balcony.
- Built in 1901-1902 to commemorate the 200th anniversary of Yale University.
- Named after Reverend Theodore Dwight Woolsey, President of Yale (1846-1871).
- The outer rotunda is called Memorial Hall where Yale graduate soldiers are honored.
- Inside the concert hall, there is 24-karat gold decorating the stage and organ.
- There is a small hook under each seat the men used as hat holders.
- In the center of the stage, notice the Newberry Memorial Organ, a world-class instrument!
- Woolsey Hall is home to Yale's musical ensembles and organizations like the NHSO.

[LEARN MORE ABOUT WOOLSEY HALL](#)





NEW HAVEN SYMPHONY ORCHESTRA
New Haven Symphony Orchestra

HISTORY

In 1894, Morris Steinert, a German musician and music merchant, was persuaded by a group of amateur musicians to form a symphony orchestra. Many of the men who approached Steinert were also German-Americans seeking to continue the musical traditions of their native country in their new land. Steinert agreed and the group started rehearsing above his piano store.

The first performance of the NHSO took place in January 1895, conducted by Horatio Parker, Professor of Music at Yale and rising composer. Under Parker, the Symphony gradually transformed from a local band into an accomplished orchestra. In 1901, Yale commissioned the construction of Woolsey Hall to commemorate the University's bicentennial. Woolsey Hall has been home to the NHSO ever since.

NHSO Pops Concert began in 1945 with an indoor performance at New Haven Arena. Later that summer four concerts were played in the Yale Bowl. The outdoor concerts were a great financial success, drawing nearly 40,000 people the first summer!

Young People's Concerts were first presented in Yale's Sprague Hall in 1933 and later in Woolsey Hall. The concerts attracted children and families from New Haven and as far away as Bridgeport and Waterbury. Since 1933, the NHSO has presented a Young People's Concert annually.

In 2007, William Boughton became the 10th Music Director and Principal Conductor. In May 2010, the Orchestra released its first commercial CD in over 30 years featuring the music of William Walton on the Nimbus (London) label. A 2013 Artist-in-Residency educational project with Daniel Bernard Roumain attracted nation recognition with an award from the NEA.



William Boughton, Music Director

BIOGRAPHY



TIMELINE ENTRIES

To hang in the classroom,
print pages 52-62

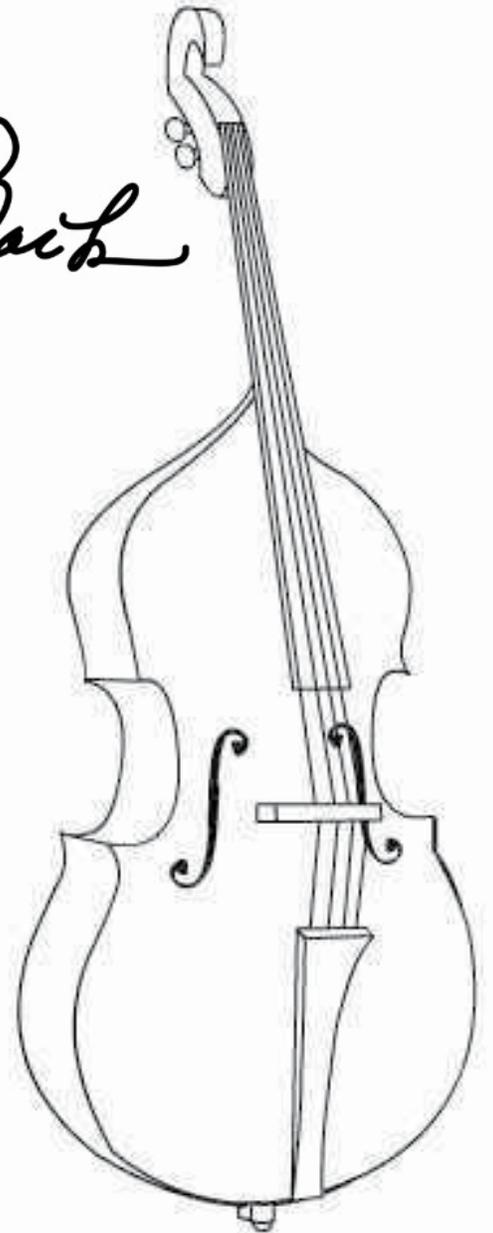
1685-1750



Johann Sebastian Bach

1713

Johann Sebastian Bach



Bach completed
Brandenburg Concerto No. 3

1756-1791



Wolfgang Amadeus Mozart

1770-1827



Ludwig van Beethoven

1786

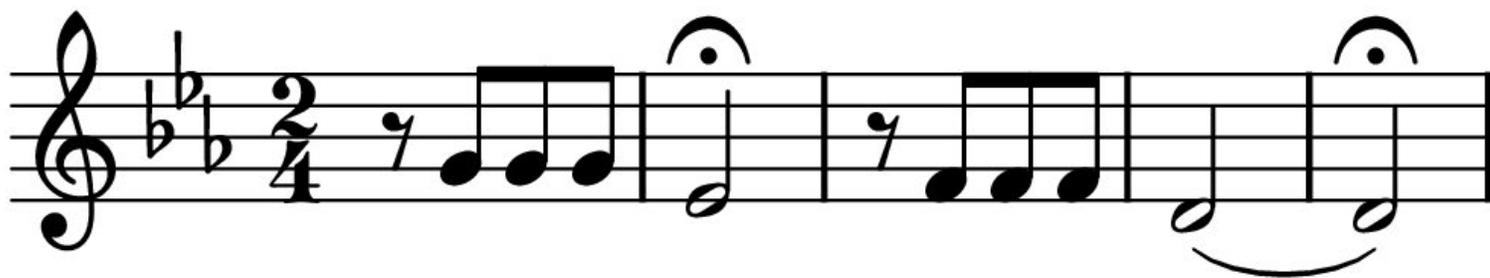
Wolfgang Amadeus Mozart



Mozart completed
The Marriage of Figaro

1808

Ludwig Van Beethoven



Beethoven completed
Symphony No. 5

1833-1897



Johannes Brahms

1869

Johannes Brahms



Brahms completed
Hungarian Dance No. 1

1971



Birth of
Daniel Bernard Roumain

2002



Roumain completed
Fast Black Dance Machine

2002



Roumain completed
Voodoo Violin Concerto

MUSICAL ELEMENTS WORKSHEET

NAME _____

COMPOSER: _____

COMPOSITION: _____

METER

Is there a beat?

Does it stay the same?

MODE

Is the mode major or minor?

Does it change or stay the same?

DYNAMICS

Is the music mostly loud or soft?

Does it change or stay the same?

HOW DOES THIS MUSIC MAKE YOU FEEL?

TEMPO

Is the music fast or slow?

Does it change or stay the same?

INSTRUMENTATION

What solo instrument(s) do you hear?

Does the full orchestra play?

MOOD / CHARACTER

What is the mood of the music?

Does it change or stay the same?

MAKE-A-MOVE



clap



**hum or
sing along**



snap fingers



stomp feet



jump



sway



spin like a top



bend your knees



**step forward,
backward, left, or right**



**Play a pretend
instrument**

EVALUATION & RESPONSE

CONCERT REVIEW

Thank you for attending the 2016 NHSO Young People's Concert.
We hope that you enjoyed Hear and Now and meeting DBR.

The New Haven Symphony Orchestra works to continually improve and hone our programs.

We strive to consistently serve the needs of students and teachers and be **your** Symphony.

Thank you for sharing your valuable feedback with us. We use it!
Please send evaluations and responses to the address below.
Feel free to contact us at any time with ideas, questions, and suggestions.

Caitlin Daly, Education Director
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New Haven, CT 06511

Education@NewHavenSymphony.org

THANK YOU!

STUDENT RESPONSE FORM
CONCERT REVIEW

Thank you for attending the 2016 NHSO Young People's Concert.
We hope that you enjoyed Hear and Now and meeting DBR.

NAME _____ GRADE _____ AGE _____

SCHOOL _____

Where did the concert take place? _____

Think about the concert experience and create your own written review of the performance.

Write a few sentences for each question.

What did you see and hear? _____

What did you like? Please explain why. _____

What did you find interesting? _____

What was your least favorite part? Please explain why. _____

What was your overall opinion of the performance? _____

STUDENT RESPONSE FORM

SHARE YOUR THOUGHTS

Thank you for attending the 2016 NHSO Young People's Concert.
We hope that you enjoyed Hear and Now and meeting DBR.

NAME _____ GRADE _____ AGE _____

SCHOOL _____

Your opinion is very important and helpful! Please tell us what you thought of the show.
Draw a picture or write a letter to DBR, Maestro Boughton, NHSO musicians, or everyone!

TEACHER EVALUATION FORM

Thank you for attending the 2016 NHSO Young People's Concert.
We hope that you enjoyed *Hear and Now* and meeting DBR.

NAME _____ POSITION _____

SCHOOL _____

EMAIL _____ PHONE _____

Which venue, date, and time did you attend?

What grade level(s) did you prepare and bring to the concert?

Approximately, how many students did you bring?

Did you use the NHSO Teacher Resource Guide before the concert? YES NO

Did you find the guide helpful? YES NO

Please explain how you used it and what you liked/disliked.

Prior to the concert, did you receive appropriate logistical info? YES NO

Was there any other info you would have found helpful?

At the concert, were you happy with your seats? YES NO

If not, please explain.

How was the dialogue & music at the concert?

Please feel to attach an extra sheet with further comments about how we can improve.

ACKNOWLEDGEMENTS

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